

A study of a late thirteenth-century composite Office book (Cape Town, National Library of South Africa, MS Grey 4b5) with reference to selected manuscript sources from the diocese of Münster in Westphalia

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ABSTRACT

MS Grey 4b5 (Cape Town, National Library of South Africa, Grey Collection, ms. 4.b.5) is a composite Office book comprised of a noted breviary and an antiphoner. It is dated in the late 13th to early 14th century and is from the city of Münster, Westphalia. The notation of the melodies makes use of *Hufnagelschrift* and the texts show various stages of Textualis Gothica throughout the entirety of the book. This manuscript gives an indication of liturgical practices in the city of Münster prior to the Anabaptist takeover between 1533 and 1535. This investigation has confirmed a number of facts.

Analysis of the text indicates that the breviary section is from the late 14th century as the scribe made use of the fully developed letter forms of Textualis Gothica script. The antiphoner section shows evidence of earlier stages of Textualis Gothica in its many hands, thus placing it in the late 13th century. The textual and notational hands overlap in such a way as to indicate that the antiphoner was written in the same location.

Studies on the feast of Corpus Christi in Grey 4b5 with references to sources in Vincent Corrigan's edition and other sources from Münster reveal that Grey 4b5 contains an early version of the standardised Office, as well as a wholly unique responsory and verse in Vespers. In the same vein, expansion of Morné Bezuidenhout's initial investigation of the feast of Saint Liudger in Grey 4b5 confirms the manuscript's provenance to be from the city of Münster. Musical editions of Corpus Christi and Saint Liudger are included in this investigation.

Studies on late style characteristics of the music in the Office of Corpus Christi, with reference to research by David Hiley and Roman Hankeln, indicate that while Grey 4b5 contains an early version of the standardised Office of Corpus Christi, it shows slightly more radical features than other sources in this edition. Comparative studies of late style characteristics in the Office of Corpus Christi with Saint Liudger show that, despite its radical style, the musical items for Corpus Christi seemed to have been composed more conservatively than those for Saint Liudger. Additional analyses on contrafacta – with reference to László Dobszay and Janka Szendrei – and on the great responsories of Corpus Christi – with reference to Kate Helsen's study – also support this evidence.

Investigations on the musical content of Grey 4b5 reveal some items that are completely unique to the manuscript. There are also items in Grey 4b5 that correspond solely with sources in the diocese of Münster. A provisional index of the musical content of the Grey manuscript is provided at the end of this dissertation, the complete version of which will soon be available on the CANTUS database.

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INTRODUCTION

1 BACKGROUND

The Grey Collection, which is currently kept in the National Library of South Africa in Cape Town, was donated by Sir George Grey in 1861.¹ This collection consists of rare books and manuscripts that Grey collected around Europe before he became governor of colonies in South Africa, New Zealand and Australia. MS Grey 4b5 arrived in 1863 as part of a large shipment of Grey's collection; the governor's purpose in introducing such a collection – a representation of the reflection of European culture – was to improve education in the Cape Colony at the time. Manuscript Grey 4b5 arrived without a cover and was bound in Cape Town upon its arrival. It is a late 13th-century composite Office book containing large fragments of a noted breviary and an antiphoner; together these two fragments make up an almost complete cycle of chants for the Divine Office.² The sections of the back and the front of the manuscript were destroyed at an unknown time. An assumption can be made that this occurred when the Anabaptists destroyed almost all the Roman Catholic texts in the city of Münster during their occupation in the 1530s.³

There are brief annotations by a 16th-century hand indicating various jumps between the breviary and antiphoner quires, as well as extra chants notated in the margins; these are presumed to be newer chants sung in the city of Münster. There are also two different numbering systems for folios in the top right-hand corners. The content of the antiphoner fragment can be placed in the city of Münster itself, because of the presence of the feast of St Liudger – the first bishop of Münster – which is celebrated only in this area. In addition the annotations by the 16th-century hand refer to the *Brevarium Monasteriense*, which could

¹ Christoph Stroux, "South African Music Collection. 2. The Grey Collection" in *South African Music Encyclopedia* 4, ed. Jacques P. Malan (Cape Town: Oxford University Press, 1986), 248-249.

² For literature on Grey 4b5, see Julian G. Plante, "The Medieval and Renaissance manuscripts in the Grey Collection, South African Library, Cape Town - a profile" (Typescript: Hill Monastic Manuscript Library, Saint John's University, Collegeville, Minnesota, s.a.), 3; Christoph Stroux, "Survey of numbers of the Western Mediaeval and Renaissance manuscripts (and a few later ones) in the Grey Collection of the South African Library, Cape Town" (Typescript, s.a.), 3; Theophilus Hahn, *An Index to the Grey Collection in the South African Public Library, Cape Town* (Cape Town: Solomon, 1884), 19; L.F. Casson, "The mediaeval manuscripts in the Grey Collection in saleroom and bookshop," *Quarterly Bulletin of the South African Library* (Cape Town) 14 (1959/60), 26; Reino E. Ottermann, "Die musiekmanuskripte uit die laat middeleeue en renaissance in die Grey-versameling van die Suid-Afrikaanse Biblioteek in Kaapstad," *Humanitas: Tydskrif vir navorsing in die geesteswetenskappe* (Pretoria) 8 (1982), 286; Barbara V. Churms, *Medieval and Renaissance manuscripts in the Grey Collection: a preliminary catalogue*, South African Library: Grey Bibliographies 12 (Cape Town: South African Library, 1984), 9; Stroux, "The Grey Collection", 248-249; Carol Steyn, *Medieval and Renaissance manuscripts in the Grey Collection of the National Library of South Africa, Cape Town*, 2 vols. Analecta Cartisiana 180 (Salzburg: Institut für Anglistik und Amerikanistik, Universität Salzburg, 2002), 2: 13-15; Carol Steyn, *Three unknown Carthusian liturgical manuscripts with music of the 14th to the 16th centuries in the Grey Collection, South African Library, Cape Town* (Salzburg: Institut für Anglistik und Amerikanistik, 2000).

³ Another example of the reparation of a liturgical book as a result of the Anabaptist takeover can be found in Bertram Haller, "Liturgische Handschriften und Drucke des Bistums Münster im Spiegel der Buchgeschichte", in *Zwischen römischer Einheitsliturgie und diözesaner Eigenverantwortung: Gottesdienst im Bistum Münster*, edited by Benedikt Kranemann & Klemens Richter (Altenberge: Oros, 1997), 198. The missal manuscript (Münster, Universitäts- und Landesbibliothek, N.R. 1003) was damaged during the Anabaptist takeover and was repaired after 24 June 1535, as is detailed in a note on the first page of the manuscript: "Hic liber fede laceratus ab imiisimim anaptistis, restitutus est et recuperatus anno 1535 post Jhannem Baptistam."

possibly point to the printed breviary *Breviarium Monasteriense iussu et auctoritate... Ernesti, Archiepiscopi Coloniensis... restitum & editum*, 2 vols (hiemalis [Bp2a] & astivalis [Bp2b]) (Cologne: Arnold Quentell, 1597) to supplement the destroyed liturgical material during the Anabaptist takeover.⁴ This strongly suggests that the manuscript is indeed from the city of Münster. The breviary part, however, does not give much information about its provenance, although an exploration of its marginal notes could aid this investigation.

As it is, there are very few sources that give information about the Grey manuscript. Those that do briefly mention that Grey 4b5 exists in the Grey Collection and give a very brief description of the physical makeup of the manuscript. The only sources which will be consulted throughout this investigation are those pertaining to my methodology, as well as sources which will help me to index the Grey manuscript.

2 RATIONALE

Today there are hardly any extant liturgical books from the city of Münster, as the Anabaptists destroyed most of them during their occupation of the city in the 1530s.⁵ Any extant books from anywhere close to that time are from outside the city of Münster and dating from the 1400s. The few manuscripts from that period are accommodated in their own collections: the processional in Münster Universitäts- und Landesbibliothek;⁶ the antiphonal and psalter, which was printed in Cologne; and the incipit antiphonal in the Bistumsarchiv.⁷ All these manuscripts do contain some music. However, insights into the practice of the Office in the liturgy are found only in textual sources that do not contain music, such as ordinals and breviary manuscripts, found in the city itself. If, however, this study can confirm the time and place of Grey 4b5, it will then become part of a very small group of witnesses to the liturgical practices in the city of Münster that pre-date the 15th century.

3 AIMS

The overall aim in this dissertation is to investigate the hypothesis that Grey 4b5 was used in the city of Münster before the destruction of Catholic texts that occurred during the Anabaptist revolt in the early 1530s, and to ascertain how the Grey manuscript fits into existing collection of information and manuscripts from the diocese of Münster. Comparison between the Grey manuscript and the existing liturgical manuscripts from the city of Münster will be undertaken, as this will help better to place the Grey manuscript in the context of the events that took place around that time.

⁴ Morné Bezuidenhout, *Historia Sancti Ludgeri* (Ottawa: Institute of Mediæval Music, 2010), xviii-xxix; for extensive bibliography on Bp2a, see Bezuidenhout, *Sancti Ludgeri*, xxx, fn 58.

⁵ James M. Stayer, *The German Peasants' War and Anabaptist Community of Goods* (Montreal: McGill-Queen's University Press, 1994), 123.

⁶ For an exhaustive bibliography, see Bezuidenhout, *Sancti Ludgeri*, xxviii, fn 50.

⁷ For an exhaustive bibliography, see Bezuidenhout, *Sancti Ludgeri*, xxiii, fn 18.

The objectives are to use certain methods of musicological textual criticism to investigate the physical features as well as the textual and physical features of Grey 4b5.

Two main questions will be addressed in this study.

- 1) To what extent do the codicological and palaeographical features of Grey 4b5 confirm the time and place of its origin?

This part of the investigation will use established methods of codicology and palaeography to investigate the relationship between a) the two fragmentary books combined to make up Grey 4b5, and b) the Grey manuscript in relation to other selected liturgical sources from the diocese of Münster.

- 2) To what extent does the musical and textual information in Grey 4b5 confirm the time and place of its origin?

This will involve a survey of a) the feasts and liturgical occasions, b) the texts and the order in which they appear in each feast, and c) textual and musical variants in items that the sources have in common. Comparison will also be made with the same selected sources from the diocese of Münster mentioned above.

An index will be compiled for Grey 4b5, which will be available on the CANTUS database upon completion. Not only will this task identify more sources that have not been mentioned before, but the index will add to the expanding knowledge of the liturgical practices in Münster before 1500, as this information is rare but useful to other scholars in the future.

4 OUTLINE OF CHAPTERS

The second chapter will discuss the provenance of Grey 4b5, provide a physical description of the manuscript as well as give an indication of its palaeographical features. This last section will present an analysis of the different hands of the manuscript as well as the styles of notation and text found in the two fragments.

The third chapter will discuss the offices of Corpus Christi and St Liudger. Grey 4b5 contains only a partial version of the feast of Corpus Christi, as there is a lacuna in the middle of the quire, but this office does provide important information on the dating of the antiphoner section. The feast of Corpus Christi is the only feast in the antiphoner section for which the scribe includes lessons for the Night Office (indicating a new addition to the liturgy) and since the earliest extant sources for the music and text of the Aquinas Office date from around 1300, the antiphoner in Grey 4b5 should be included among studies of the early sources for the Aquinas Office – not only for the diocese of Münster, but for the feast itself. Therefore, I have made an edition of the Office as it is found in Grey 4b5, which is compared to other sources from the diocese – Ossing published a useful study on music collections throughout the world that helped find the

sources needed for comparison⁸ – in addition to early versions of the standardised feast taken from the critical edition made by Corrigan.⁹ The inclusion of the feast of Saint Liudger provides clear information that Grey 4b5 is, at the very least, from the diocese of Münster. The analysis of this office will rely heavily on the research that Bezuidenhout has undertaken and the edition he prepared; the findings of this analysis will be compared to other sources in the diocese of Münster.¹⁰

The fourth chapter will discuss the textual and musical content of Grey 4b5 and the problematic areas in the antiphoner and breviary sections. The index of the contents of Grey 4b5 will be included and will also be available on the CANTUS database; this will provide support in this chapter as it will help identify what content will be analysed in Grey 4b5.

5 LITERATURE REVIEW

The published literature on Grey 4b5 is limited to brief descriptions of the manuscript.¹¹ A study of Grey 4b5 could answer some questions to fill the gap in information about the liturgical history of Münster. Through the study of this book, one can gain a clearer understanding of the liturgical practices of the city of Münster before the 15th century.

In explaining the methodologies pertaining to the study of medieval music, Susan Rankin states that, perhaps even more than other fields in musicology, medieval music requires a multidisciplinary approach, drawing on history, palaeography and philology.¹² I believe that the same could be said when writing about liturgical manuscripts. I will in fact be adopting the methodologies indicated by Rankin in order to produce a full and comprehensive analysis of Grey 4b5.

Palaeography involves the interpretation of musical notations, as well as the text that accompanies said music.¹³ Anomalies, exceptions and variants within the structure of the liturgy may be the result of the dynamic establishment of the liturgy at its genesis.¹⁴ Not only is the standard liturgy peppered with inconsistencies, but there are regional variants as well, which makes it easier to pinpoint Grey 4b5's origins.

⁸ Hans Ossing, *Untersuchungen zum Antiphonale Monasteriense (Alopecius-Druck 1537), ein Vergleich mit den Handschriften des Münsterlandes* (Regensburg: Gustav Bosse, 1966).

⁹ Barbara R. Walters, Vincent Corrigan, and Peter T. Ricketts, *The Feast of Corpus Christi* (University Park: Pennsylvania State University Press, 2006); Morné Pierre Bezuidenhout, *Historia Sancti Ludgeri* (Ottawa: Institute of Mediæval Music, 2010).

¹⁰ Bezuidenhout, *Sancti Ludgeri*.

¹¹ See literature in footnote 2.

¹² Susan Rankin, "The Study of Medieval Music: Some Thoughts on Past, Present, and Future," in *Musicology and Sister Disciplines Past, Present: Proceeding of the 16th International Congress of the International Musicological Society. London, 1997*, eds. D. Greer, I. Rumbold, and J. King (New York: Oxford University Press, 2000), 154-168.

¹³ Duckles, Vincent et al., "Musicology," Grove Music Online, 8 February 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000046710>.

¹⁴ Roman Hankeln, "Chant and Liturgy: Compositional Planning in Liturgical Chant," in *Musicology and Sister Disciplines. Past, Present, Future. Proceedings of the 16th International Congress of the International Musicological Society. London 1997*, eds. David Greer, Ian Rumbold and Jonathan King (New York: Oxford University Press, 2000), 493-495.

It is unlikely that the entirety of the book was written by one hand; therefore, I would need to use palaeographical tools to study and discern how many notational and textual hands wrote the Grey manuscript and what their habits were: this information can be used to compare it to other manuscripts in the area to determine Grey 4b5's place of origin. Albert Derolez provides detailed analysis and examination of the different forms of gothic manuscript books. He breaks down the various permutations of script from the 12th to the early 16th century, and his classification and descriptions will be used in the analysis of the hands found in Grey 4b5.¹⁵ This will be supported by the research conducted by Bernhard Bischoff and Michelle Brown.¹⁶ While neither of these sources is as detailed as Derolez, they both provide additional information on *Textualis Gothica* in the late 13th to early 14th century.

The analysis of the notation will be dealt with much in the same manner. However, there is not much literature on *Hufnagelschrift*. The article on notation on the Grove Music Online is a good point of departure for a brief history of the notation, as well as its general characteristics.¹⁷ Other sources also provide brief descriptions of the notation, with examples that are useful for comparison with the various hands in Grey 4b5.¹⁸

Details of the physical makeup of the book will be discussed before moving on to present the contents of the manuscript. This will be bolstered by the index of the manuscript for the CANTUS database, following their prescribed layout and field contents. Analyses unrelated to the Grey manuscripts use methodologies that will be appropriated in the later chapters, one of which is McPeek's description of Codex 697 in Padua.¹⁹ While the description is short, it does lay the foundation of what I hope to use as an elaboration in the description of Grey 4b5. Another source is Edwards's analysis of the Office of the Welsh Patron saint in Wales.²⁰ Not only does Edwards provide a description of the physical manuscript and a list of the contents, he also puts the manuscript into the context of the historical narrative of Wales. I will also be looking at this analysis as a guideline to cataloguing Grey 4b5.

¹⁵ Albert Derolez, *The Palaeography of Gothic Manuscript Books from the Twelfth to the Early Sixteenth Century* (Cambridge: Cambridge University Press, 2003).

¹⁶ Bernhard Bischoff, *Latin Palaeography: Antiquity and the Middle Ages*, trans. Dáibhí ó Crónín and David Ganz (New York: Cambridge University Press, 1990); Michelle P. Brown, *A Guide to Western Historical Scripts from Antiquity to 1600* (London: British Library, 1993).

¹⁷ Ian D. Bent, David W. Hughes, Robert C. Provine, Richard Rastall, Anne Kilmer, David Hiley, Janka Szendrei, Thomas B. Payne, Margaret Bent, and Geoffrey Chew, "Notation," Grove Music Online, last modified 1 July, 2014, <https://doi.org/10.1093/gmo/9781561592630.article.20114>.

¹⁸ Bruno Stäblein, *Schriftbild der Einstimmigen Musik* (Leipzig: Deutsche Verlag, 1975), 68; Willi Apel, *Gregorian Chant* (Bloomington: Indiana University Press, 1958); Peter Wagner, *Einführung in die Gregorianischen Melodien II: Neumenkunde* (Wiesbaden: Breitkopf & Härtel, 1962); Dom Jacques Hourlier, *La Notation Musicale des Chants Liturgiques Latin* (Solesmes: Éditions de Solesmes, 1996); David Hiley, *Western Plainchant* (New York: Oxford University Press, 1993).

¹⁹ G. S. McPeek, "Codex 697 of The Biblioteca Del Seminario Vescovile in Padua," in *Essays in Musicology: A Birthday Offering for Willi Apel*, ed. by Hans Tischler (Bloomington: Indiana University Press, 1968), pp. 25-49.

²⁰ Owain Tudor Edwards, *Matins, Lauds and Vespers for St. David's Day: The Medieval Office of the Welsh Patron Saint in National Library of Wales MS 20541 E.* (Cambridge: D.S. Brewer, 1990).

With this knowledge I will be able to understand the contents of the Grey manuscript and therefore be able to decipher the proper order of the book. The application of the techniques of diplomatics will provide information on how the manuscript is physically put together. The main focus of the analysis will be to ascertain how the quires are put together – in the case of Grey 4b5 the assembly of the quires is disjointed and irregular. It is therefore possible to ascertain the correct order of the quires and determine which folios are missing or have been left out.

I will also gain an understanding of the purpose of why the Grey manuscript was written and where it fits into the overall Divine Liturgy. A good point of departure in understanding the liturgy is Harper's guide to understanding Western liturgy.²¹ In this guide Harper outlines the purpose of the liturgy in the Catholic Church, the liturgical calendar, the use of various liturgical books, and describes the order in which chants appear in each of the Hours, as well as focusing on the more important feasts in the liturgical calendar.

Another source pertaining to the history of the liturgy is Adam's book on the foundations of liturgy.²² Here Adam attempts to provide a very broad view of the history of the liturgy and its place in the Catholic Church. He outlines the use of the liturgy in sacred rites, an aspect of the liturgy that Harper does not delve into. While Harper's overview of the Liturgical Office Hours is very detailed, Adam's coverage of the specialties of each big feast celebrated by all Catholic churches is much broader than Harper's.

Yudkin's book on music in medieval Europe gives a very brief history on the development of the liturgy but is more comprehensive on the music of the liturgy.²³ Yudkin's focus is more on how intricately the words and music are intrinsically linked to each other and explains these links through the use of musical examples – an option that neither Harper nor Adam truly explored. Like Harper, Yudkin looks at the construction of the Hours of the Office, but Yudkin goes into great detail into the Hour of Matins specifically, looking at each of the chants in the service and discussing them briefly. Yudkin also differs from the two authors above by delving into the construction of the church modes, as well as the notation of chants in manuscripts and the performance of the chants based on the notation.

Jones, Wainwright and Yarnold's writings are more detailed versions of Yudkin's chapters on the liturgy.²⁴ Their research into the history of the liturgy is more in-depth than those of the other books, tracing the liturgy from its beginnings in the Jewish religion to about the 19th century. This source not only traces the history of the entire liturgy (both in Europe and in Asia) but also of the development of the Office and the liturgical Calendar throughout the centuries.

²¹ Adam Harper, *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century: A Historical Introduction and Guide for Students and Musicians* (New York: Oxford University Press, 1994).

²² Adolf Adam, *Foundations of Liturgy: An Introduction to its History and Practice* (Collegeville: Liturgical Press, 1992).

²³ Jeremy Yudkin, *Music in Medieval Europe* (Englewood Cliffs: Prentice-Hall, 1989).

²⁴ Cheslyn Jones, *The Study of Liturgy* (London: William Clowes (Beccles), 1978).

The last source which will be used on the history of the liturgy is a full, detailed description by Hughes of chants sung in the Mass and the Office.²⁵ This guide discusses each section of the liturgy in terms of the appropriate time in which to sing various chants as well as exceptions to the Rule. Harper's book can serve as a short summary of Hughes's guide, the latter being both more useful, but also more cumbersome, than the former. There are no musical examples in the Hughes guide, very much like Harper's, but it does provide insight into the structure of the liturgy. These sources enable the better understanding of the structure of the liturgy.

As previously mentioned, an index of Grey 4b5 will be available on the CANTUS database according to the prescribed fields specified on their website, in the order the chants appear in Grey 4b5. This will also be an effective method of collecting my data to compare to other manuscripts within the same timeframe and the area as the Grey manuscript.

²⁵ Andrew Hughes, *Medieval Manuscripts for Mass and Office: A Guide to their Organization and Terminology* (Toronto: University of Toronto Press, 1982).

CHAPTER 1 - PALAEOGRAPHY AND CODICOLOGY

1 PROVENANCE OF GREY 4B5

How Grey 4b5 came to be included in the Grey Collection (South African National Library, Cape Town) is perplexing as it is a liturgical manuscript that is, most probably, from the diocese of Münster in Westphalia. The collection itself is a product of the zealous assembly of Sir George Grey, who sourced rare books and manuscripts from Europe, Africa, Australasia and parts of Asia.²⁶ Grey was a governor of the Cape Colony from 1854 - 1861. During his tenure, Grey collected books in South Africa and through agents in London for his private collection. Following a fire in 1848, destroying his New Zealand collection, Grey probably bolstered a large part of his collection between 1855 and 1861.²⁷ In the case of 4b5 (hereafter referred to as **G**), Grey acquired it in 1858 from Henry G. Bohn, a bookseller in London. In Bohn's sales catalogue he correctly identified the book as an antiphoner and he notes that it is without covers. However, he goes on to state that the manuscript contains 136 folios, instead of 137, and incorrectly dates it to the 15th century.²⁸ After that, the book probably arrived in Cape Town sometime during 1858 or 1859. In 1859 Grey was recalled to London after acting against the instructions of the colonial office for the unification of the Boer Republic and the English colony.²⁹ He took most of his European collection back with him and left the material directly related to Africa in Cape Town. However, Grey's governorship was swiftly reinstated, due to a change of government in England, and he returned to Cape Town to resume his tenure. Upon his departure from London, he left behind his European collection.

Grey left for New Zealand at end of his term as governor in 1861. Upon leaving Cape Town, Grey donated his entire collection to the South African Public Library.³⁰ The shipment from London arrived in Cape Town with a large part of his collection in 1863, whereupon the contents were recorded by Wilhelm Bleek, a German philologist and Grey's personal librarian. In case No. 19 Bleek found a book which he recorded as "M.S. Hymnbook (160 leaves) the first 20 missing".³¹

A description of the manuscript appeared in 1884 in the catalogue of Bleek's successor, J. Theophilus Hahn. Hahn's education in African indigenous languages was very useful for identifying large parts of the Grey Collection containing material related to Africa, but not in the case of **G** specifically; Hahn

²⁶ For more information, refer to Rebekka Sandmeier, "Reflections of European Culture in the Grey Collection (National Library of South Africa)," in: *Musik – Politik – Identität*, eds. Matthew Gardner and Hanna Walsdorf, 15. Internationaler Kongress der Gesellschaft für Musikforschung, Freie Referate, vol. 3 (Göttingen: Universitätsverlag, 2016), 149–165; Morné Pierre Bezuidenhout, "New Roman Chant in the Grey Collection of the South African Library: Manuscript Grey 6b2" (PhD diss, University of South Africa, 1991).

²⁷ Sandmeier, "Reflections", 152 - 153.

²⁸ Henry G. Bohn, *A Continuation of Henry G. Bohn's General Catalogue* (London: n.p., 1858), 662.

²⁹ Sandmeier, "Reflections", 150.

³⁰ Sandmeier, "Reflections", 150.

³¹ Wilhelm Bleek, *The Library of his Excellency Sir George Grey K.C.B. presented by him to the South African Public Library; contents of 25 cases received from England in 1863*. MS in Cape Town: National Library of South Africa, MF976, 77. Grey 4b5 is mentioned only in the handwritten catalogue.

misinterprets the abbreviations of the incipit on the first page of the manuscript.³² He did, however, date the manuscript to the 13th century – a more accurate dating than that of Bohn.³³

The contents of **G** reveal more about its provenance (the full index is included in Chapter 3). The presence of the feast of Saint Liudger is a strong indication that the antiphoner could be from the diocese of Münster, if not the city itself. However, it is very rare to find extant manuscripts from before 1535 in the city of Münster. This lack of liturgical material was probably a consequence of the Anabaptist takeover of the city of Münster between 1533 and 1535.

It is difficult to find evidence of the destruction of liturgical books in the city of Münster during the Anabaptist takeover, mostly because of the scarcity of eyewitness accounts from within the walls during these events.³⁴ One of the most extensive accounts, by Hermann von Kerssenbrock, is problematic because of its biased Catholic viewpoint; it offers unreliable and inaccurate observations, resulting in the prevention of its publication until after the resolution of relevant dispute by a tribune. Even then, some information should not be regarded as a reliable source on the events that took place in Münster. Christopher S. Mackay, in his introduction to his translation of Kerssenbrock's account, also warns the reader of the chronological inconsistencies and the omission of important information – he does add, however, that Kerssenbrock's account of events can still prove useful in that he includes documents that have since been destroyed.³⁵ Mackay's comment already suggests the lack of extant books in Münster after the Anabaptist takeover.

In 1534 it was decreed that the former church of Münster must adhere to and carry out all the teachings of Jan Mathijs and Jan van Leiden, the leaders of the Münster Anabaptists. In order to do so, the Anabaptists performed a process of sanctification in an attempt to distance themselves from the past. All books, except the Bible, were burned, along with deeds to land, annuities and contracts – this ensured sole reliance on the word of God and dissolved any debts to the Catholic church.³⁶

Almost all other sources that relate to the events of the Anabaptists' occupation in Münster mention the burning of books in a similar vein, particularly after the coronation of van Leiden.³⁷ However, one is not

³² “*p(ri)mus ang(e)los ip... ta... sedulo apparue(runt) p(at)rib(us) cu(m)*” should be “*pri(mus) reperimus angelos ip qui tam sedulo apparuerunt apparuere p(at)rib(us) cum*”.

³³ J. Theophilus Hahn, *An Index of the Grey Collection* (Cape Town: Saul Solomon, 1884), 19.

³⁴ For a comprehensive overview of the research of the Anabaptists in Münster, particularly the German literature, see R. Po-Chia Hsia, “Münster and the Anabaptists” in *The German People and the Reformation*, ed. R. Po-Chia Hsia (Ithaca: Cornell University Press, 1988).

³⁵ Hermann von Kerssenbrock, *Narrative of the Anabaptist Madness: The Overthrow of Münster, the Famous Metropolis of Westphalia*, trans. Christopher S. Mackay (Leiden: Koninklijke Brill NV, 2007), 60.

³⁶ Hubertus Lutterbach, *Das Täuferreich von Münster* (Münster: Aschendorg Verlag, 2008), 80.

³⁷ Paul Johnson, *A History of Christianity* (New York: Penguin, 1990), 262; Kerssenbrock, *Narrative*, 504-507; Lutterbach, *Das Täuferreich*, 78-80; Hubertus Lutterbach, *Das Weg in das Täuferreich von Münster: Ein Ringen um die Heilige Stadt* (Münster: Dialog Verlag, 2006), 126-127; Sigrun Haude, *In the Shadow of the ‘Savage Wolves’: Anabaptist Münster and the German Reformation During the 1530’s* (Boston: Humanities Press, 2000), 12; H.C. Erik Midelfort, “Madness and the Millennium at Münster 1534-1535,” in *Fearful Hope: Approaching the New Millennium*, eds. Christopher Kleinhenz and Fanny J. LeMoine (Madison: University of Wisconsin Press, 1999), 123; Ralf Klötzer, “The Melchiorites and Münster,” in *A Companion to Anabaptism and Spiritualism, 1521-1700*, eds. John D. Roth and James M. Stayer (Leiden: Koninklijke Brill NV, 2007), 217, 234, and 236.

given a direct explanation for the book burnings. A closer look at the reasoning used to justify these acts can reveal a belief that the physical destruction of the past could diminish its spiritual importance and further validate the actions of the Anabaptists.

The destruction of church property stemmed from the preaching of Bernhard Rothmann on the clerical abuses of the church in the city of Münster, before the Anabaptist takeover. Rothmann argued that Latin, used for the celebration of the liturgy in the church, was not a language shared by the local population (the same reasoning applied to baptism). Rothmann also stated that the saints were no longer regarded as intercessory figures, and that rites and objects of the Catholic church had little sacred or religious meaning – the emphasis should only be on the three divine persons and the holy scriptures.³⁸ Furthermore, clerics were also seen as the embodiment of their tasks and the items with which they were associated were seen to hold sacred power. Therefore, it was believed that the burning of liturgical books and the destruction of the churches meant that they lost their quality of sacredness.³⁹ This same reasoning was applied to the ensuing religious iconoclasm directed at the cathedral of Münster.⁴⁰

Melchior Hoffman, though never physically in Münster, exerted his influence through the presence of his followers in the city of Münster during the Anabaptist takeover. Hoffmann made clear his hostility to the past and the need for any action to be validated through biblical precedent, which led to the abolition of any papist practices of the past and the destruction of churches in Münster.⁴¹

We see this in Kerssenbrock's account: the Anabaptists destroyed and plundered churches, and took any moveable goods, keeping anything useful for themselves in response to the new decree of the community of goods.⁴² Kerssenbrock makes particular mention of the happenings at the Lord's church, where Anabaptists smeared books with human excrement before they piled them up for burning, and continued with similar activities throughout the night.⁴³ This is one of the only instances where Kerssenbrock specifically mentions the destruction of books – but it can be assumed that if Anabaptists persisted in these 'activities', books were destroyed not only at the Lord's church, but at other churches as well.

That **G** came from the city of Münster is highly speculative, considering that the rampant destruction of church property by the Anabaptists means that there are few extant books from before these events. Since we do not have a direct indication of the provenance of **G** by the scribe or a collator, further investigations must be undertaken on other books from the city or the diocese of Münster in an attempt to clarify the contents of **G**.

³⁸ Lutterbach, *Das Weg*, 87-88; see also "The Confession of the Doctrine of Berhard Rothmann," in Kerssenbrock, *Anabaptist Madness*, 232.

³⁹ Lutterbach, *Das Täuferreich*, 140.

⁴⁰ Lutterbach, *Das Weg*, 126-127.

⁴¹ Kerssenbrock, *Anabaptist Madness*, 19.

⁴² Kerssenbrock, *Anabaptist Madness*, 506-507.

⁴³ Kerssenbrock, *Anabaptist Madness*, 507-508.

2 CODICOLOGICAL DESCRIPTION

2.1 Binding

The present binding of **G** probably dates from the 19th century. The exact date of when the book was bound could range any time between the acquisition of **G** by Grey's agent to its placement in the Grey Collection in Cape Town. It is equally unclear as to whether it was bound in Cape Town or London, for that matter, as there is no evidence supporting either hypothesis. Nevertheless, **G** is bound in light-brown leather over cardboard and blind-tooled. There is a gilt title on red around the second compartment of the spine, labelled as "Ancient Church Music". The gilt owner's entry appears at the bottom of the spine with "Grey Library" with different gilt characters. The upper cover is slightly damaged. The end leaves are marbled and there are two paper fly-leaves at each cover, of which one is marbled. The measurements of the binding are 251 x 188 x 35mm.

2.2 Description

G is made up of parts from two books that could make up a complete Office book, if not for the damage of quires on either end of the manuscript. These two books come from a noted breviary and an antiphoner, henceforth referred to as MSS A and B, respectively. The edges of the entire manuscript are cut, some folios more severely so. Some pinholes are visible.

The folios in the manuscript are not the same size. Table 2.1 shows the different measurements for various folios.

Folio	Section	Folio size
8	MS A	236 mm x 175 mm
34	MS B	236 mm x 170 mm
44	MS B	238 mm x 178 mm
87	MS B	230 mm x 178 mm
94	MS B	234 mm x 174 mm
107	MS B	236 mm x 172 mm
121	MS B	232 mm x 175 mm
133	MS B	237 mm x 174 mm

Table 2.1: Folio measurements of **G**

The manuscript begins in the third Nocturn of the Nativity. The top right corner of the first folio is missing, but the older folio numbering on the next page (folio 2r) indicates that this was folio 021 of the reconstructed book. This implies that the opening quires containing the material for Advent are lost. The manuscript ends with the Second Vespers for Saint Catherine (25 November), the end of the Proper of the Saints, and First Vespers and Night Office for the Dedication of a Church. However, this service breaks off during the second antiphon – which implies that the quires which contained the rest of the Common of the Saints have been lost.

Quires	I	II	III	IV	V	VI	VII	VIII
Pencil Numbering (New)	1-9	9-15	16-22	23-33	34-38	39-48	49-59	60-70
Ink Numbering (Old)	21-28	29-35	36-41; 43	44-54	55-59	60-69	70-80	81-91

Quires	IX	X	XI	XII	XIII	XIV	XV
Pencil Numbering (New)	71-81	82-89	90-98	99-108	109-118	119-127	128-137
Ink Numbering (Old)	92-102	103-110	111-6; 121-3	123!-132	133-142	143-!150	151-160

Table 2.2: Numberings and quires (manuscript order).

There are two sets of Arabic foliations, one set from the 16th century, presumably when **G** was collated, and another set from the 19th century. The foliation from the 16th century is made in light brown ink, the 19th century one in pencil. The old numbering starts with 21r, which suggest that folios 1-20 for the breviary were already lost. It could be assumed that the book may have been pilfered later for the gilt initials; this is confirmed on folio 22v (old numbering), where the letter ‘G’ is missing for the same reason. There are mistakes between quires XI and XII, where two different folios have both been numbered 123, and also in quire XIV where folio 150 has been numbered on both recto and verso sides – indicated in Table 2.2 with an exclamation mark. It also reveals that folio 42 went missing sometime between the 16th and 19th century. Therefore, the old numbering system gives an indication that at the time of the collation **G** had 162 folios. When **G** was again numbered in the 19th century, the total folio count was 137. This numbering starts at the beginning of the breviary with 1, which suggests that the first section containing Advent and Christmas Day went missing between the 16th and the 19th century. The new numbering system will be used henceforth, as it does not contain mistakes and is a more accurate representation of the current state of the book.

One of the challenges faced by users of the reconstructed book is that sections leading from breviary to antiphoner, or vice versa, are not entirely continuous. Quire I (taken from the breviary) breaks off from the first lesson of the first Nocturn for the feast of John the Evangelist. Quire II (taken from the antiphoner) begins mid-way through the second antiphon of the second Nocturn of the same feast. A marginal note is added at the bottom of the final page of the first quire, instructing the reader to consult the breviary of Münster (*Breviarium monasteriensis*) for the missing material. The book referred to here is most possibly one of the editions of the Münster breviary from the 1480s, the 1490s, 1518 or 1597, although considering the imperfections of the 15th century prints, the reference is most likely that of the 16th century editions.⁴⁴ There are, however, other possibilities. There are three manuscript copies of the breviary that have survived: the winter and spring parts of books written for Hermann von Langen, the dean the Münster cathedral in 1464; the summer and autumn parts of books written for a canon of the cathedral around 1480; and the summer and autumn parts of another set of books written for a canon of

⁴⁴ Morné Bezuidenhout, *Sancti Ludgeri*, xxix - xxx.

the cathedral during the second decade of the 16th century.⁴⁵ Another possibility is the noted breviaries that the Fraterherren of Münster wrote for the churches in the diocese of Münster.⁴⁶ Unfortunately, further marginal notes in **G** cannot clarify this matter.

The continuation from quire II to quire III has the same problem. Quire II breaks off during the second antiphon of the first Nocturn of the Octave of John the Evangelist, and quire III picks up during the Night Office of the Vigil of the Epiphany. Similar to the previous break, a marginal note instructs the reader to refer to the Münster breviary for the lost material.

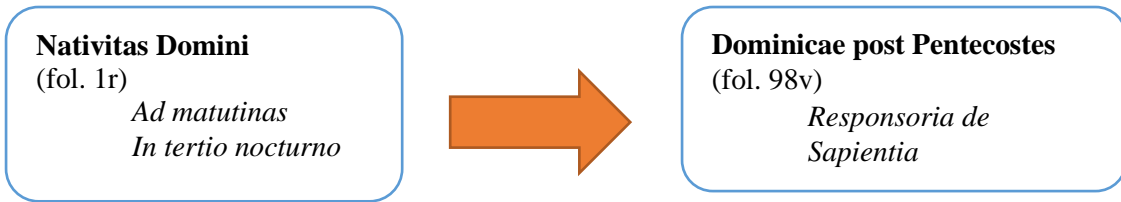
The sudden break from between quires IV and V, however, is slightly more complicated. Both quires are from the antiphonal and there are no lost pages at the beginning and the end of either quire. Here, quire IV breaks off during the Saturday after Ash Wednesday, and quire V picks up with the feast of Fabian and Sebastian (20 January) in the Proper of the Saints, instead of continuing to the first Sunday of Lent. The user is not provided with a marginal note to explain the inconsistency in this case. The first Sunday of Lent is in fact found at the beginning of quire VII, without any loss of material. It is clear that what is being dealt with are two stages of the history of the reconstructed book. The first stage involved the incorrect collection of the quires for sewing and binding. The second stage was the book, now sewn and bound, used for liturgical purposes. During this second stage a user added (occasional) marginal notes to point out inconsistencies.

Using this information, we can now reconstruct the book in a virtual format, that is, the order it is meant to be in. Quires I - IV and VII - XI make up the Temporale section of the Office, while quires V - VI and XII - XVI make up the Sanctorale section. This virtual book contains a large portion of chant melodies for the Divine Office. Some material is lost, however: the period from Advent to Christmas, most of the Sundays after Pentecost, the proper of the Saints from before 20 January, most of the feast for the Dedication of a Church, and the Common of the Saints.

⁴⁵ Here, see Bm1, Bm3, and Bm2 respectively, as well as their corresponding footnotes in Bezuidenhout, *Sancti Ludgeri*, xxiv.

⁴⁶ Bezuidenhout, *Sancti Ludgeri*, xxiv - xxvi.

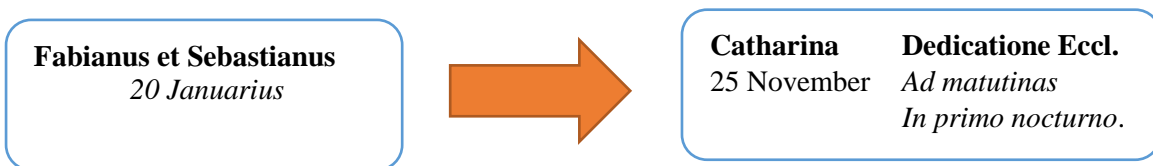
TEMPORALE



I ⁸		II ¹⁰⁻³		III ⁸⁻¹		IV ¹²⁻¹		VII ¹²⁻¹
1-9	✕	9-15	✕	16-22	✕	23-33		49-59

VIII ¹²⁻¹		IX ¹²⁻¹		X ⁸		XI ¹⁴⁻⁵		✕
60-70		71-81		82-89		90-98		

SANCTORALE



V ⁴⁺¹	VI ¹⁰	XII ¹⁰	XIII ¹⁰	XIV ¹⁰⁻¹		XV ¹⁰
34-38	39-48	99-108	109-118	119-127	✕	128-137

Figure 2.1: Numbering and assembly of quires (virtual order).

Based on the first section regarding the issue of the order of the quires, we have determined that the order of individual quires was compromised in the rebuilding of the book. Figure 2.1 shows the new virtual order of the quires, as well as how the individual quires are made up (the folio numbers are per the new numbering system).

The quires themselves are another issue entirely. As mentioned above, there are instances of the quires themselves having been edited, i.e. pages being taken out or added by the scribe. This can cause further confusion to the reader who is merely paging through the book, as unexpected jumps can occur within the quire, not dissimilar to the jumps between quires. To illustrate this in Figure 2.1, crosses between the quires indicate missing material. Within the quire diagrams, different lines indicate removal and continuation: a solid line indicates that the folio is intact, a dotted line indicates a lost folio, a missing line indicates an intentional removal by the scribe. Quires I, VI, X and XII remain fully intact with no damage or edits. In quire IV the fourth folio was removed by the scribe (between fols. 25 and 26) and continues as is. Conversely, in quire V, a folio has been added by the scribe (after fol. 35) with text continuing as well. What is interesting here is that despite the quire break between quires VI and XII, no material is lost (the feast in question here is the feast of St Liudger), unlike the vast amount of material missing between quires XI and V (the changeover between Temporale and Sanctorale sections of the antiphoner).

Quire II's last three folios are lost, some of which contain the rest of the Octave of John the Evangelist. This adds further confusion to the ensuing quire break between II and III. Quire III itself has one folio missing (between fols. 21 and 22), containing the chants for the offices Laudes, Terce and Sext for the Epiphany. Quire XI has an entire section missing in the middle of the quire at fol. 94, containing the rest of the feast of Corpus Christi. However, the hand filling in the notation carries on through the break, and instead the scribe for the text changes, taking over from fol. 95. The last folio of this quire is also lost, this also being the last folio for the temporale section of the antiphoner.

Other information that can indicate quire jumps is found in the notational hands, as well as linking two textual hands together. Quires I, II, III, IV, V, VI, X, XI, and XII do not provide us with this information regarding notational analysis, although further investigations will be made in the case of quire XI below – as the hand responsible for the text can also give us that information.

The following section will describe the breviary and antiphoner separately, which we will call MS A and MS B, respectively.

2.2.1 MS A

MS A is a breviary containing both music and text and spans only two quires, from folios 1 to 8 and 16 to 22. It begins in the third Nocturn of Christmas Day. The following are measurements taken from folio 7r:

Vertical	14 mm x 16 mm x 61 mm x 23 mm x 61 mm x 16 mm x 45 mm
Horizontal	23 mm x 49 mm x 12 mm x 51 mm x 42 mm
Writing space	112 mm x 175 mm

Table 2.3: *Folio measurements MS A*

The measurements of the folio in its entirety are 236 mm x 177 mm and contains 23 lines of text, with the text starting under the first line. Each page is separated into two columns, as is the standard for a breviary book. There is evidence of pinpoints for ruling from folio 2. The staffs are drawn over text lines, resulting in a three- or four-line staff, subdividing the text lines. If the staff is at the top of the page, the upper line of the staff is drawn above the first ruling line. The lines are drawn in faint brown ink, with the staff lines overdrawn in a darker brown ink. The initials in the text can be found in three different forms: blue ink with red hair lines; gold leaf with red and blue hair lines; and red ink with blue hair lines. There are also occasional gold leaf decorations down the side of the columns.

2.2.2 MS B

MS B is an antiphoner and makes up the rest of the book. It contains thirteen quires from folios 9 to 15 and continues from 23 to 137. It begins in the second Nocturn of the feast of John the Evangelist, following on from the breviary's abrupt end on folios 8 and 22. The measurements of the writing space are taken from folio 89r:

Vertical	8 mm x 200 mm x 26 mm
Horizontal	11 mm x 143 mm x 19 mm
Writing space	200 mm x 143 mm

Table 2.4: *Folio measurements MS B*

The antiphoner contains only music, with 13 lines of music and text on each page, in a single column. The musical notation is written on staff lines, which vary between four and five lines, depending on space available. Most staffs include both C and F clefs, the figuration of which differs according to the corresponding notational hand. This refers to the F clef in particular, which varies from being realised fully to being represented by a small dot – which is common in German notational practice.⁴⁷ The ruling of the staffs is in a faint brown ink. The initials found in the antiphoner are done in brown ink with some red smudging.

2.3 Contents

The table below lists the feasts and the folios on which they can be found. Please note that the order of the folios is according to the correct ordering of the quires, and not in the order they are found in its current state. The antiphoner contains two feasts of special note. The first is the feast of Corpus Christi, which was first introduced into the liturgy in 1264. This is the only office in the antiphoner that contains

⁴⁷ Dom Jacques Hourlier, *La Notation Musicale des Chants Liturgiques Latin* (Solesmes: Éditions de Solesmes, 1996), 19.

lessons: this gives an indication that Corpus Christi was a new addition to the antiphoner itself. It also contains a completely unique responsory and verse in Vespers. Unfortunately, most of the office is lost, ending abruptly at the end of the second Nocturn in Matins. The second feast of note is the complete *historia* of Saint Liudger, the first bishop of Münster. The appearance of this feast tentatively places the antiphoner in the diocese of Münster. Both feasts are analysed in Chapter 2, including an edition of the two feasts and an analysis of the style characteristics.

2.3.1 The Feasts of Grey 4b5

001r	Nativitas Domini	053v	Fer. 2 Hebd. 2 Quad.
004v	Stephani	053v	Fer. 3 Hebd. 2 Quad.
005r	Nativitas Domini,8	053v	Fer. 4 Hebd. 2 Quad.
008r	Joannis Evang.	053v	Fer. 5 Hebd. 2 Quad.
010r	Nat. Innocentium	054r	Fer. 6 Hebd. 2 Quad.
012r	Dom. p. Nat. Dom.	054r	Sabb. Hebd. 2 Quad.
014r	Octava Nat. Domini	054v	Dom. 3 Quadragesimae
015r	Octava Stephani	056v	Fer. 2 Hebd. 3 Quad.
015v	Oct. Joannis Evang.	057r	Fer. 3 Hebd. 3 Quad.
016r	Vigilia Epiphaniae	057r	Fer. 4 Hebd. 3 Quad.
016r	Epiphania	057r	Fer. 5 Hebd. 3 Quad.
022r	Epiphania,8	057r	Fer. 6 Hebd. 3 Quad.
022v	Dom. 1 p. Epiph	057r	Sabb. Hebd. 3 Quad.
023v	Octava Epiphaniae	057v	Dom. 4 Quadragesimae
024r	Sabb. Hebd. 2 p. Ep.	059r	Fer. 2 Hebd. 4 Quad.
024r	Dom. per annum	059v	Fer. 3 Hebd. 4 Quad.
025v	Dom. 2 p. Epiph.	059v	Fer. 4 Hebd. 4 Quad.
026r	Feria 2 per annum	059v	Fer. 5 Hebd. 4 Quad.
026r	Feria 3 per annum	059v	Fer. 6 Hebd. 4 Quad.
026v	Feria 4 per annum	059v	Sabb. Hebd. 4 Quad.
027r	Feria 5 per annum	060r	Dom. de Passione
027r	Feria 6 per annum	062r	Fer. 2 de Passione
027v	Sabbato per annum	062v	Fer. 3 de Passione
028r	Dom. 3 p. Epiph.	062v	Fer. 4 de Passione
028r	Dom. 4 p. Epiph.	062v	Fer. 5 de Passione
028v	Dom. Septuagesimae	062v	Sabb. de Passione
031r	Hebd. Septuagesimae	063r	Dom. in Palmis
031r	Dom. Sexagesimae	064v	Fer. 2 Maj. Hebd.
031v	Hebd. Sexagesimae	065v	Fer. 3 Maj. Hebd.
031v	Dom. Quinquagesimae	066r	Fer. 4 Maj. Hebd.
033r	Hebd. Quinquagesimae	067r	Fer. 5 in Cena Dom.
033v	Fer. 4 Cinerum	069r	Fer. 6 in Parasceve
033v	Fer. 5 post Cineres	071r	Sabbato Sancto
033v	Fer. 6 post Cineres	072v	Dom. Resurrectionis
033v	Sabbato post Cineres	074v	Fer. 2 p. Pascha
049r	Dom. 1 Quadragesimae	075r	Fer. 3 p. Pascha
051r	Fer. 2 Hebd. 1 Quad.	076r	Fer. 4 p. Pascha
051v	Fer. 3 Hebd. 1 Quad.	076v	Fer. 5 p. Pascha
051v	Fer. 4 Hebd. 1 Quad.	076v	Fer. 6 p. Pascha
051v	Fer. 5 Hebd. 1 Quad.	076v	Sabbato in Albis
051v	Fer. 6 Hebd. 1 Quad.	077r	Octava Paschae
052r	Sabb. Hebd. 1 Quad.	077v	Octava Paschae,8
052r	Dom. 2 Quadragesimae	077v	Fer. 2 p. Oct.Pasch.

078r	Fer. 3 p. Oct.Pasch.	037r	Conversio Pauli
078r	Fer. 4 p. Oct.Pasch.	038r	Purificato Mariae
078r	Fer. 5 p. Oct.Pasch.	038v	Purificatio Mariae
078r	Fer. 6 p. Oct.Pasch.	040r	Blasii
078v	Sabb. p. Oct. Pasch.	040v	Agathae
078v	Dom. 2 p. Pascha	042v	Cathedra Petri
078v	Dom. 2 p. Pascha,8	043r	Gregorii
079r	Fer. 2 Hebd. 3 Pasc.	045v	Annuntiatio Mariae
079v	Fer. 3 Hebd. 3 Pasc.	047r	Ludgeri
079v	Fer. 4 Hebd. 3 Pasc.	099v	Comm. Apostolorum TP
080r	Fer. 5 Hebd. 3 Pasc.	099v	Comm. plur. Mart. TP
080v	Fer. 6 Hebd. 3 Pasc.	100v	Comm. unius Mart.
080v	Sabbato 3 p. Pascha	100v	Comm. unius Mart. TP
080v	Dom. 3 p. Pascha,8	101r	Philippi, Jacobi
081r	Dom. 4 p. Pascha,8	101r	Suff. Walburgae
081v	Fer. 2 Hebd. 5 Pasc.	101v	Adventus Walburgae
081v	Fer. 3 Hebd. 5 Pasc.	101v	Inventio Crucis
082r	Fer. 4 Hebd. 5 Pasc.	102v	Suff. Viti
082v	Fer. 5 Hebd. 5 Pasc.	103r	Joannis Baptistae
082v	Fer. 6 Hebd. 5 Pasc.	104v	Joannis, Pauli
082v	Sabbato 4 p. Pascha	105v	Petri, Pauli
082v	Sabbato 5 p. Pascha	108r	Pauli
082v	Dom. 5 p. Pascha,8	110r	Octava Apostolorum
083r	Fer. 2 in Letaniis	110v	Suff. Apostolorum
083r	Fer. 3 in Letaniis	111r	Mariae Magdalenae
083r	Fer. 4 in Letaniis	113r	Vincula Petri
083r	Ascensio Domini	113v	Suff. Inventio Stephani
084v	Fer. 6 p. Ascensio.	113v	Laurentii
085r	Sabb. p. Ascensionem	116r	Suff. Tiburtii, Susannae
085v	Dom. p. Ascensionem	116r	Hippolyti
085v	Fer. 2 p. Ascensio.	117r	Assumptio Mariae
085v	Fer. 3 p. Ascensio.	118v	Octava Assumptionis
086r	Fer. 4 p. Ascensio.	119r	Suff. Mariae Adv.
086r	Oct. Ascens. Domini	119r	Decoll. Jo. Bapt.
086r	Fer. 6 p. Oct. Asc.	121v	Nativitas Mariae
086r	Vigilia Pentecostes	123v	Exaltatio Crucis
086r	Dom. Pentecostes	124r	Suff. Lamberti
087v	Fer. 2 Pent.	124r	Matthaei
088r	Fer. 3 Pent.	124v	Mauritii
088v	Fer. 4 Pent.	124v	Cosmae, Damiani
089r	Fer. 5 Pent.	125r	Michaelis
089r	Fer. 6 Pent.	127v	Dionysii
089r	Sabbato Pent.	128r	Gereonis et Soc.
089r	Octava Pentecostes	128r	Omnium Sanctorum
089v	De Trinitate	130r	Martini
092r	De Trinitate,8	132r	Briccii
092r	Corporis Christi	132v	Caeciliae
095r	De Regum	134v	Clementis
097r	De Sapientia	135r	Catharinae
034r	Fabiani, Sebastiani	137v	In Dedicatione Eccl.
035v	Agnetis		

3 PALAEOGRAPHICAL DESCRIPTION

3.1 Textual hands

There are seven textual hands in **G**, all in Northern Textualis Gothica script. This concise definition is taken from Albert Derolez, although the terminology originates from Liefertinck.⁴⁸ Here, one must exercise caution about the nomenclature Liefertinck has used. The transformation of Textualis Gothica out of Carolingian script led to disparate trends of scripts after the 12th century, which caused disagreement between scholars as to classification and criteria.⁴⁹ To use Liefertinck's system exclusively is problematic: his distinction between Textualis, Cursiva and Hybrida is vague and is only sufficient in the description of scripts from most of France, the Low Countries and some parts of Germany in the 14th and 15th century.⁵⁰ However, Liefertinck's successor, J.P. Gumbert, expands the system: Gumbert appropriates his predecessor's system as a departure point in an attempt to show the variability of the scripts in their placement between Liefertinck's categories, as well as a few of Gumbert's own. Gumbert uses Liefertinck's criteria of the two-compartment **a**, the loops of the ascender, and the feet/descenders of **s** and **f** as characteristics to differentiate the categories more distinctly which he plots on a cube.⁵¹ However, Gumbert emphasises that the use of this graph does not accurately define a script, but rather aids the palaeographer to identify the script's definition. Michelle Brown has also provided additional, more concise, classifications based on Liefertinck, which Derolez expands on in his chapter on Northern Textualis Gothica.⁵²

Northern Textualis Gothica reached its full development in Germany in the thirteenth century.⁵³ This was a result of the gradual evolution of late Carolingian script, which can lead to some hands in the 13th century being representatives of Pregothica.⁵⁴ Pregothic script is not easy to define, as there are many different forms of the script in addition to it being merely a Carolingian script that exhibits new features, which are fully realised in Gothic Textualis.⁵⁵ At first glance, some hands in **G** indeed show characteristics of Pregothica. However, the presence of Pregothic characteristics in **G** does not make it a Pregothic script necessarily, as its definition is merely a Carolingian script that displays a few features

⁴⁸ Albert Derolez, *The Palaeography of Gothic Manuscript Books from the Twelfth to the Early Sixteenth Century* (Cambridge: Cambridge University Press, 2003). See esp. Chapter 3, 72-101.

⁴⁹ Derolez, *Gothic Manuscript Books*, 14.

⁵⁰ Derolez, *Gothic Manuscript Books*, 23.

⁵¹ See: J. Peter Gumbert, "A Proposal for a Cartesian Nomenclature" in *Miniatures, Scripts, Collections: Essays presented to G.I. Liefertinck IV*, eds. J. Peter Gumbert and Max J. M. de Haan (Amsterdam: Van Gendt, 1976), 45-52.

⁵² Derolez, *Gothic Manuscript Books*, 72-101; Michelle P. Brown, *A Guide to Western Historical Scripts from Antiquity to 1600* (London: British Library, 1993).

⁵³ Derolez, *Gothic Manuscript Books*, 72; Bernhard Bischoff, *Latin Palaeography: Antiquity and the Middle Ages*, trans. Dáibhí ó Crónín and David Ganz (New York: Cambridge University Press, 1990), 130.

⁵⁴ Derolez, *Gothic Manuscript Books*, 47 and 72.

⁵⁵ Derolez, *Gothic Manuscript Books*, 57.

of Textualis Gothica.⁵⁶ Therefore, more evidence is needed of Carolingian script in Pregothica than that of Textualis Gothica – which is not the case in **G**.

Lieftinck's definition of Textualis relies on three factors:

- a) The two-compartment **a**
- b) Ascenders of **b, h, k, and l** are without loops, have bifurcated or flat tops or show an approach from the left
- c) **f** and straight **s** stand on the line.

While these serve as a guideline to identifying Textualis, these factors are also typical of late Carolingian and Pregothica. However, Textualis Gothica accentuates the features that start to appear in Pregothic script. Its characteristics of short descenders, bold strokes and consistently diagonal hairlines are some defining features of Textualis Gothica.⁵⁷ On this basis modern scholars have agreed that Textualis Gothica can be subdivided into four parts: Textualis Quadratus, Textualis Praescissus, Textualis Semiquadratus and Textualis Rotunda.⁵⁸ Each of these subdivisions can be seen in the various hands in **G** and will be discussed briefly in the sections dealing with individual hands.

HAND 1

Hand 1 is found only in the two Breviary quires for both text and lessons. Evidence of Textualis Quadratus, a text found mostly in great Bibles and liturgical books, is shown in the minims of the angular script that touch each other at the headline and the baseline as a result of the diamond-shaped serifs, or 'quadrangles', made with a careful and separate pen-stroke.⁵⁹ The script also features pronounced biting of bows, which Michelle comments is a feature from the mid-13th century.⁶⁰ Hand 1 also shows general characteristics of Textualis Gothica, according to Crous and Kirchner, with the cross-stroke of **x** and **z**, and the dotting of **i**.⁶¹

Hand 1 can be found in quires I and III. It is first seen on fol. 1r.

⁵⁶ Derolez, *Gothic Manuscript Books*, 57.

⁵⁷ Derolez, *Gothic Manuscript Books*, 73-74.

⁵⁸ Brown, *A Guide*, 80; Derolez, *Gothic Manuscript Books*, 74.

⁵⁹ Derolez, *Gothic Manuscript Books*, 74.

⁶⁰ Brown, *A Guide*, 84.

⁶¹ Ernst Crous and Joachim Kirchner, *Die gotischen Schriftarten* (Würzburg: Klinkhardt & Biermann, 1970), 17.



Figure 3.1

a: Hand 1 tends to use the double-compartmented **a**, although the top loop is closed in a variety of ways. The double-compartmented loop was used extensively from the second-half of the 13th century in order to close the top loop with a hairline stroke, until it was a common feature in the 14th century. Here all top loops are closed, though some with a hairline stroke – a characteristic which is often seen in Textualis Gothica.⁶² Interestingly, hand 1 does not write **a** bigger than other “small” letters, a convention often practised by other hands in **G**, which suggests uniformity in letter size that other hands do not have. It is also not uncommon for Textualis Quadratus scripts not to add a quadrangle to the baseline for **a**.

b: The ascender of **b** is usually an indication of how all ascenders will be treated in any hand in **G**. If any deviations occur, they will be noted below. The ascenders contain a triangular wedge sloping to the left at the headline. A characteristic exclusive to the ascenders of hand 1 and less common in Textualis Gothica is a serif extending to both sides of the ascender.⁶³

f: The shaft of **f** always stands on the baseline, which is common for Textualis Gothica; this is also true for straight **s**. However, this is not always the case in other hands in **G** – the reasons for this will be expanded on below. Hand 1 also tends to add a stroke upwards at the base of the shaft.

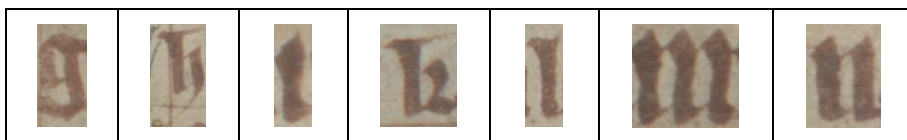


Figure 3.2

g: Hand 1 is the only hand that uses the ductus for *rücken g*, instead of the 8-shape from Carolingian influences.

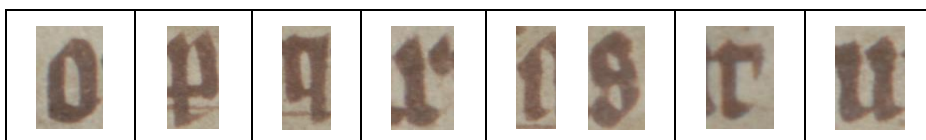


Figure 3.3

s: Straight **s** appears only at the beginning or in the middle of words, the rounded form reserved for the end of words and abbreviations. This was a rule implemented even before a fully developed Gothic

⁶² Derolez, *Gothic Manuscript Books*, 86.

⁶³ Derolez, *Gothic Manuscript Books*, 79; see also Crous and Kirchner, *Schriftarten*, Fig. 21 (Germany 1315).

script emerged.⁶⁴ Round **s** is also bigger than the rest of the ‘small’ text, but not as big as ascenders. The bottom loop is met with the top loop by means of a hairline stroke.

t: Hand 1 shows a small downstroke at the end of the headstroke, which was practised by Textualis hands in the Middle Ages. This probably came from the final downward movement of the pen.⁶⁵



Figure 3.4

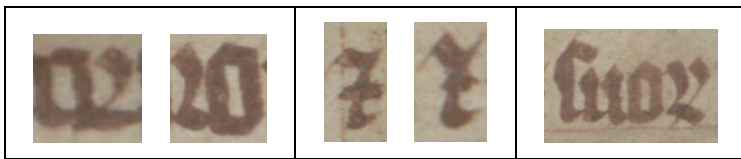


Figure 3.5

rounded r: According to Wilhelm Meyer’s second rule for Textualis, round **r**’s were used to avoid the meeting of bow and straight stroke – the bows changed into straight strokes where they met; this stemmed from the old **or**-ligature. However, Delorez argues that perhaps this is not always the case, as the stipulations varied from country to country, and even individual scribes have different uses.⁶⁶ Some German hands use few fusions, with the rounded **r** fusing only with **d**, **b** and **p**. This is the case with some hands in the antiphoner.

Generally, if a rounded **r** precedes **o**, it will also come after **d**, **b** or **p**, or combinations thereof, as seen in hand 1. Note that here the shared vertical shaft between **o** and **r** is straightened. This agrees with Meyer’s first rule of Textualis.

et: All hands use the tachygraphic **et**; this replaced the ampersand from Carolingian and early Pregothic tradition. Hand 1 crosses this sign, which was not uncommon in 13th century.

-orum: The tail of the stroke crossing the rounded **r** stops at the baseline, a practice of scribes in the later Middle Ages.

HAND 2

This hand has filled in most of the antiphonary, starting and ending the antiphonary, as well as connecting the location of origin between the temporale and sanctorale as the hand appears in both sections. It is often taken over by different hands in the middle of a quire or between quire changes. One of the additional categories was termed by Derolez as “Semitextualis” and was used to define a Textualis script with a single-compartment **a** - this was used mostly in Italy, but can be found in other

⁶⁴ Derolez, *Gothic Manuscript Books*, 92.

⁶⁵ Derolez, *Gothic Manuscript Books*, 79-80.

⁶⁶ Derolez, *Gothic Manuscript Books*, 77; Bischoff, *Latin Palaeography*, 130.

areas of Europe.⁶⁷ This is seen in both hands 2 and 7. At first glance, hand 2 seems to display many aspects of Pregothonica, but its lack of reliance on Carolingian letter forms disproves this hypothesis. (However, one could say that hand 2 displays many characteristics of Textualis Gothica in its transition out of Pregothonica into its fully developed form, as the features that were introduced in Pregothonica were fully realised in Textualis Gothica.⁶⁸) Hand 2 differs from hand 1 in the absence of quadrangles from it. Similar to Pregothonic scripts, the descenders end abruptly on the baseline and turn upwards to the right or create feet that slant in the same direction, but this is also a feature of Textualis Rotundus.⁶⁹ Approach strokes from the left of minims on the headline often result in a connecting headline made of hairline strokes. The hand is in a light brown ink, which has faded slightly. The general shape of the letters is round and narrow.

Hand 2 is found in quires II, IV, VII, VIII, VI, XII, XIII, XIV, and XV. It makes its first appearance on fol. 009r.



Figure 3.6

a: The shaft in hand 2 rarely extends past the loop. On the few occasions that it does, it curves to the left. The opening at the top of **a** becomes increasingly rare towards the end of the 13th century and is not often seen after 1300.⁷⁰ This characteristic, not often shared with other hands in this book, is exclusively Pregothonic. Evidence of single-compartmented **a** is seen in manuscripts from St. Gall from the late 13th century.⁷¹

b: A trend in hand 2's ascenders utilises an approach stroke to the left. According to Lieftinck, this is a trend also prevalent in Textualis hands.

d: In addition to further hands in the antiphoner, hand 2 shows the presence of an upward turn at the end of the sloped ascender, which indicates Germanic origin.

f: Similar to the straight **s**, the descender often goes below the baseline. At first, this could be an indication of late Carolingian or Pregothonic influence – indeed, as the transformation to Textualis Gothica began from Carolingian, the descenders of **f** and straight **s** would stop on the line. However, Derolez notes that this practice was not entirely adopted.⁷² Derolez goes on to say that the extension of

⁶⁷ Derolez, *Gothic Manuscript Books*, 23.

⁶⁸ Derolez, *Gothic Manuscript Books*, 57.

⁶⁹ Brown, *A Guide*, 88; Derolez, *Gothic Manuscript Books*, 75.

⁷⁰ Derolez, *Gothic Manuscript Books*, 88.

⁷¹ Joachim Kirchner, *Scriptura Gothica Libraria* (München: Oldenbourg, 1966), Fig. 18 and Fig. 20.

⁷² Derolez, *Gothic Manuscript Books*, 50.

the descender below the baseline was still practised by German hands in Pregothisc scripts and even in developed Textualis forms German hands do exercise that tendency.⁷³



Figure 3.7

g: Like all hands that fill the antiphony, hand 2 uses the figure-8 ductus here.

m: Hand 2 occasionally does not add feet to **m** or **n**.

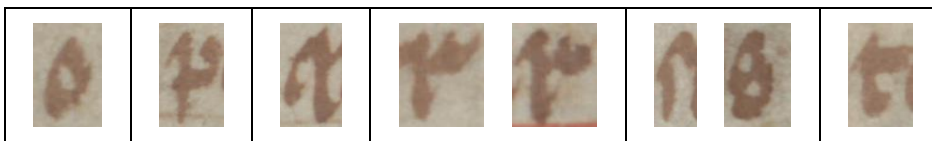


Figure 3.8

r: A characteristic of Pregothisc script is the double-horned endstroke on **r** - a feature also found in **x**. This trend is typically German, which developed from a hairline stroke at the top of **r**.

s: Straight **s** is found at the beginning and middle of words. The shaft often extends below the baseline, but this is not always the case. Round **s** is typically found at the end of words and abbreviations. It also is bigger than other letters in “small” text. Both loops are always closed – although not with a hairline stroke.

t: The head stroke is elongated to the right, a tendency scribes used in Pregothisc script.

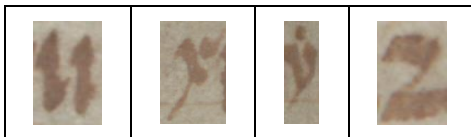


Figure 3.9



Figure 3.10

Rounded r is only used after **o**, while straight **r** is used in all other occasions.

et: Hand 2 does not cross this ligature. Derolez claims that when tironian **et** appeared in manuscripts at the beginning of the 12th century, Pregothisc scribes tended to leave them uncrossed.⁷⁴ Only in the second half of the century did the tironian **et** appear crossed – in English formal bookhand only. Brown also states that early versions of Textualis Rotunda had an uncrossed tironian **et**.⁷⁵ Thus, an argument could

⁷³ Derolez, *Gothic Manuscript Books*, 61 and 88; see also Kirchner, *Scriptura*, Fig. 11b.

⁷⁴ Derolez, *Gothic Manuscript Books*, 67.

⁷⁵ Brown, *A Guide*, 88.

be made for hand 2 that, because the tironian **et** is not crossed, this hand may date to a time when crossing **et** was not yet common convention, and that hands 2 and 7 may be earlier than other hands in **G** – as they all have crossed signs.

HAND 3

Hand 3 is seen the least in the antiphoner, writing on a mere folio and a half. Hand 3 shows many similarities to the square and angular style of hand 1 but shows more characteristics of an undeveloped form of *Gothica Textualis*. The forking or bifurcation of some ascenders is representative of the early transitional period into *Textualis* from late Carolingian scripts.⁷⁶ Hand 3 is found in quire IX and makes its first appearance on fol. 71r.



Figure 3.11

a: Hand 3 is often unreliable in consistent repetition of one version of **a**. What could be said about the letter in general is that the top loop is often closed with either a hairline or thick stroke. If the top loop is not closed, it leaves a small opening at the top of the bottom loop. The bottom loop itself is often left open, the stroke ending just before the base of the shaft. It is also the same size as other “small” letters.

b: The ascender for **b** applies to many ascenders in hand 3, in that it appears to have a slightly forked or bifurcated ascender with a thick wedge which is formed to the left of the ascender.

d: Hand 3 uses both straight and uncial **d**, interchanging between the two versions without rule or reservation, the only scribe to do so in the book. Usually, the straight **d** was used in *Pregothic* scripts during the 12th century, before it completely disappeared in the developed stage of *Northern Textualis*.⁷⁷ Bischoff comments that the appropriation of *Northern Textualis Gothica* was slow in Western Germany and the script would only appear in stages. He postulates that the cause of this could be that scribes were already writing German texts at this point in time, while others were accustomed to writing in Latin.⁷⁸ Possibly, this scribe had not fully appropriated the new style of writing. Straight **d**'s ascender also ends with a noticeably spiked fork. However, as this is not applied to other ascenders in hand 3 in such an extreme manner, it could be said that the use of straight **d** is proof of the last vestiges of an older tradition in script writing, which was being phased out to be replaced completely with the half-uncial form that is well-frequented in *Northern Textualis Gothica*.

Despite the many early influences in this script, **f** stands on the baseline.

⁷⁶ Derolez, *Gothic Manuscript Books*, 48.

⁷⁷ Derolez, *Gothic Manuscript Books*, 60.

⁷⁸ Bischoff, *Latin Palaeography*, 133.

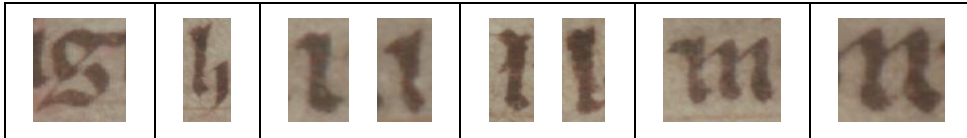


Figure 3.12



Figure 3.13

r: Hand 3 never uses rounded **r**; indeed, hand 3 uses very few abbreviations and ligatures. In every case where a rounded **r** would conventionally be used, the straight version is used instead. This is true only for this hand.

s: The straight version is used in all placements in the words: that is beginning, middle and end. The occurrences of straight **s** used at the end of words, however, are rare - the use of rounded **s** is more standard, which is its use in the rest of this book. However, it was not uncommon for straight **s** to be used in all positions, and this is still seen in manuscripts into the 14th century before disappearing completely.⁷⁹ Straight **s** does extend below the baseline.

Rounded **s** is bigger than that of the rest of the “small” letters and bottom loops are always left open. There are times when a small hairline decoration occurs below the bottom loop as well.

t: The scribe sometimes pronounced the ascender of **t**, particularly in doubling letters or, occasionally, in ligatures. In ligatures, the ascender is treated like that of the ascender found in uncial **d** in order in emphasise the headline.

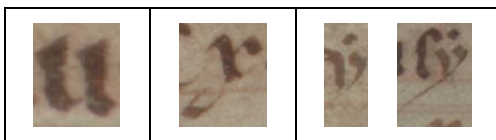


Figure 3.14

HAND 4

This hand does not feature too prominently in the antiphoner but does fill two quires before disappearing entirely. The most defining characteristic of hand 4 is its use of abbreviations and strokes over **i**, a feature that only two other hands have done so far in the antiphoner; this habit was adopted by most Textualis hands in the middle of 13th century.⁸⁰ The feet at the baseline of most letters tend to slant to the right with a hairline stroke, thus connecting to the subsequent letter - one could then say, tentatively, that this is a form of Textualis Rotundus. Hand 4 is found in quires IX and X. It makes its first appearance of fol. 72v.

⁷⁹ Derolez, *Gothic Manuscript Books*, 92.

⁸⁰ Derolez, *Gothic Manuscript Books*, 90.



Figure 3.15

a: All occurrences close the top loop with a broad stroke. The size of the bottom loop ranges from small and narrow (smaller than top loop) to full-size (bigger/same size as top loop).

b: The ascenders in hand 4 vary between unremarkable sloping to the left at the top of the ascender (an indication of an earlier tradition⁸¹), and a bifurcation caused by a sloping stroke to the left (an indication of a rapid form of Textualis⁸²).

e: The scribe tends to elongate the final hairline stroke of *e*, as a kind of accidental thorn. It is not intentional, however, and is merely a stylistic feature of the scribe.

f: The shaft extends below the baseline.

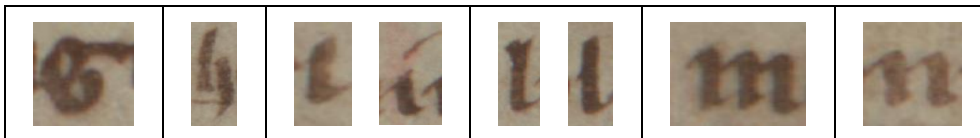


Figure 3.16

i: At times *i* is accompanied with a stroke, though mostly to avoid confusion with similar-looking letters - this is the first hand to do so in the book. This is different to the use of the dotted *i*, which replaced the stroke in the 14th century.⁸³



Figure 3.17

r: The scribe uses a double-horned end stroke.

s: Straight *s* is found at the beginning and middle of words, and occasionally used to end words to save on space. Round *s* is used at the end of words, as was the convention. It is the same size as the rest of the small text. Both top and bottom loops are closed, but this is not always the case.

t: The shaft is often slightly elongated above the headstroke. There are very few exceptions when the shaft is lengthened far beyond the headstroke – on these occasions, however, it extends to about the same height as other ascenders; this is usually the case when preceding *c*. The top of the shaft is bifurcated, like that of some ascenders in hand 3 – possibly to accentuate the headline.

⁸¹ Derolez, *Gothic Manuscript Books*, 48.

⁸² Derolez, *Gothic Manuscript Books*, 79.

⁸³ Bischoff, *Latin Palaeography*, 135.

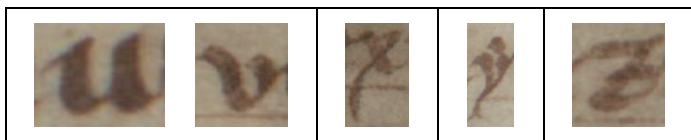


Figure 3.18

u: Here, the scribe seems to interchange between rounded and pointed form, with no convention dictating which versions are preferred in certain positions in the word.

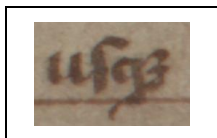


Figure 3.19

The figure-3 abbreviation for **que** tends to extend downwards and cross the descender of **q**.

HAND 5

Hand 5 appears only in a single quire, sharing this with hand 6, with neither hand reappearing in the rest of the book. The sudden change of hands is possibly due to the middle folios in the quire being lost. Hand 5 is found in quire XI and makes its first appearance on fol. 90r.

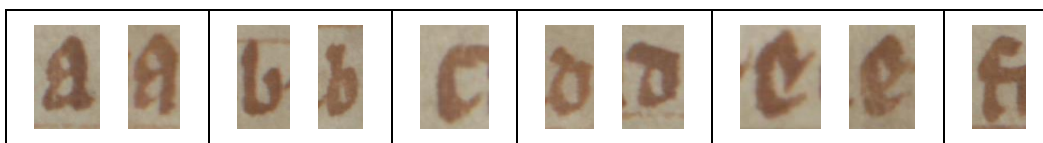


Figure 3.20

a: The top loop is closed with a thick line.

b: Ascenders in this hand either have a small fork or slope to the left. This, however, does not apply to all ascenders in hand 5.

e: This top loop is sometimes closed with hairline stroke.

f: The shaft extends below the baseline.

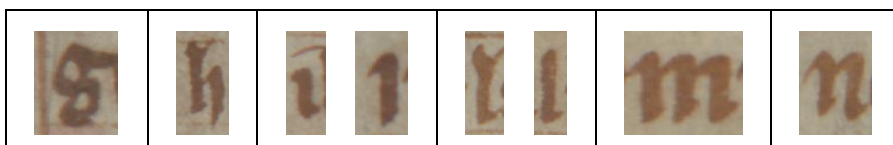


Figure 3.21

h: Here, unlike the ascender of **b**, the header of **h** is accentuated with the forking of the ascender.

i: A stroke is sometimes added to avoid confusion with other, similar-looking letters.

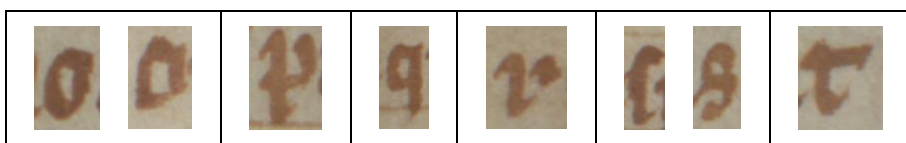


Figure 3.22

s: Straight **s** is used at the beginning and middle of words and also extends below the baseline. Round **s** is used at the end of words and is bigger than other “small” letters. The top loop is closed, while the bottom loop is always open.

t: The headstroke extends to the right.

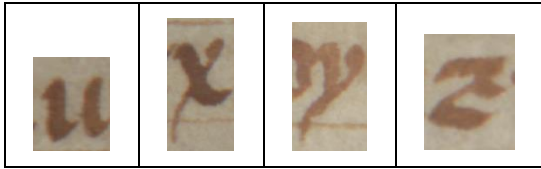


Figure 3.23

u: This hand uses the v-shape in the lesser doxology only.



Figure 3.24

Rounded **r** is used not only after **o**, but also after **b**, **p** and **d**.

HAND 6

Hand 6 bears remarkable similarities to hand 4, in that it makes use of many abbreviations and uses the stroked **i**. The ascenders mark the difference between the two hands, as well as smaller characteristics that will be investigated below. Other characteristics of hand 6 include a hairline extension to the right of the **e**. Hand 6 also has the only use of the letter **j**, a characteristic of developed Northern Textualis and a feature not seen in other hands, who opt to use **i** or **ih** instead. Hand 6 shows the early developments of Textualis, with some characteristics from Pregothica.

Hand 6 is found in quire XI and makes first appearance fol. 95r.



Figure 3.25

a: The top loop is closed with a thick stroke and the letter is bigger than other “small” letters.

b: The ascenders, like many in hand 6, usually ends with bifurcation and is formed with an extended hairstroke to the right to emphasise the headline. There are other instances where the ascender forms a triangular wedge to the left.

e: There are some instances of the stroke that was meant to close the top loop but is then extended to the right and upwards.

f: The shaft always extends below baseline

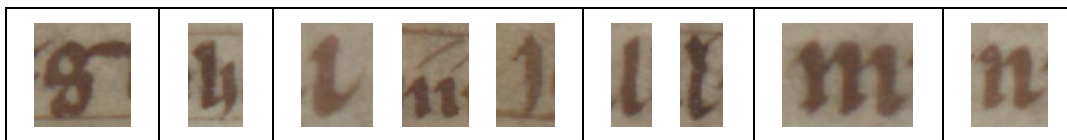


Figure 3.26

i: This is dotted more frequently than with other hands. However, it is the only hand to display the early uses of **j**: simply an elongated **i** that curves to the left at the bottom of the descender. Other hands tend to opt with **ih** or **ii** (the latter's repetition of **i** not elongated) in place of **j**. Hand 6 uses **j** at the beginning of the word, which is a rare occurrence in Textualis; this form of **j** only preceded **u**, **m** and **n** so as not to confuse the reader. This feature could be restricted to Germanic regions.⁸⁴

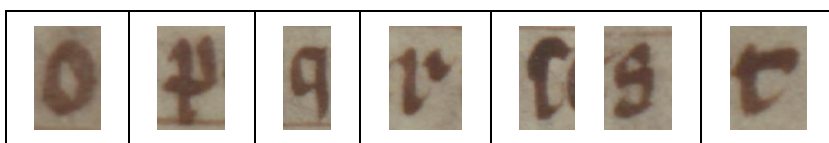


Figure 3.27

s: Straight **s** is used at the beginning and middle of words and extends slightly below the baseline. Rounded **s** is used at the end of words and rises above other "small" text. The top loop is always closed, while the bottom loop is left open by a very small margin.



Figure 3.28

u: The v-shape is used sparingly, namely in a word indicating a recapitulation from verse to responsory, or in the lesser doxology. The u-shape is used at all other times.

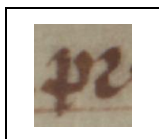


Figure 3.29

Rounded **r** appears after **o**, **p**, **d** and **b**.

⁸⁴ Derolez, *Gothic Manuscript Books*, 90.

HAND 7

Hand 7 is very similar to hand 2 and can be argued that the same scribe is responsible for both hands. However, there are small differences that set hand 7 apart, which will be discussed in the analysis below. Overall, the letters are narrow, and the words spaced close to one another. Hand 7 introduces the sanctorale in quire V and is continued afterwards with hand 2. Hand 7 is found in quire V and makes its first appearance in fol. 49r.



Figure 3.30

a: Here lies the essential difference between hand 2 and hand 7. Earlier, it was discussed that the shaft in hand 2 does not extend past the bottom loop (when doing so, however, the shaft does not extend far). In hand 7 the scribe always extends the shaft past the bottom loop and curves to the left; it never closes the top loop.

b: The ascender, like all ascenders, either have a hairline approach from the left or a wedge on the left of the ascender.

f: The base of the shaft usually stands on the line. Occasionally the shaft would begin just below the baseline.



Figure 3.31



Figure 3.32

r: This hand uses the double-horned endstroke; see also for **x**.

s: Straight **s** occurs at the beginning and middle of words, and mostly rests on baseline. Round **s** occurs at the end of words and is bigger than most “small” letters. Both loops are closed.

t: The scribe makes a downward hairline stroke on the right side of the headstroke.



Figure 3.33

u: uses v-shape for differentia.



Figure 3.34

Rounded **r** only after **o**.

TIMELINE

Because of the many different hands in **G**, it is difficult to determine an exact dating based solely on the palaeographical evidence displayed above. That the scribes were German is indisputable, but it seems that the book was written by a variety of scribes influenced by different styles between the late 13th to early 14th century. It could also be that the antiphoner alone may have been written over a lengthy period of time, not just over one or two years. However, the overlap of textual hands, as well as the corresponding notational hands, can place the antiphoner section in a single location.

Specific letters and ligatures are here compared between all hands to determine a preliminary timeline of all hands found in **G**. Thereafter an attempt has been made to place each of the hands within the development of Gothica Textualis as it progressed to its fully developed form. This attempt cannot be altogether precise, as Gothica Textualis was formed gradually out of Carolingian script in different regions in Europe. Hands that do not show all characteristics of fully developed Gothica Textualis were presumably influenced by earlier stages of development. Again, to say that those hands show elements of Pregothica would imply that Carolingian elements would also be present in the script. While this is not the case in any hands in **G**, elements that are not present in fully developed Gothica Textualis will be labelled as early Gothica Textualis.

HAND 1	HAND 2	HAND 3	HAND 4	HAND 5	HAND 6	HAND 7
						

Table 3.1: Comparison of hands on **a**.

The top of the shaft of **a** started curving to the left at the beginning of the 13th century, which continued well into the middle of the 13th century. However, open top loops became rare after 1300.

The closing of the top loop by way of the shaft extending and touching the top of the bottom loop resulted in appearances of the double loop at the end of the 13th century. Therefore, it can be safe to assume that all hands that use double-looped **a** are, at the earliest, from the last few decades of the 13th century.








HAND 1	HAND 2	HAND 3	HAND 4	HAND 5	HAND 6	HAND 7
						

Table 3.2: Comparison of hands on ligature *et*

The ligature of **et** can help with determining the stage where hands are between the development into *Gothica Textualis*. Hands 2 and 7 add an approach stroke to the left of the ascender, unconnected with **c**, which is an indication of early *Gothica Textualis*.⁸⁵ Strong *Textualis Gothica* influences are shown in the rest of the hands. A bifurcated ascender shows not only *Textualis* tendencies, but also the treatment of most ascenders in that particular hand. A triangular wedge to the right side of the ascender to the right of hand 1, as a result of spurring of the ascender, are also indications of *Textualis*.

All ascenders are extended, however, which are all indications of *Gothic Textualis*. This shows that no matter how many “Pregothic” characteristics appear in hands 2 and 7, they still show enough *Gothic Textualis* characteristics to be considered early *Gothic Textualis*.

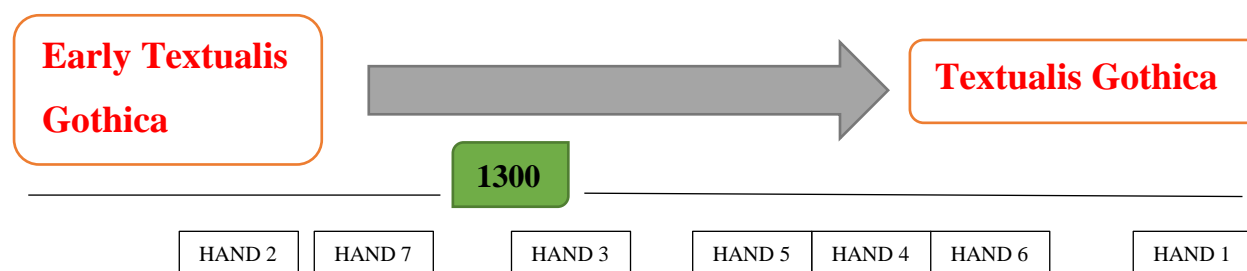


Figure 3.35: Timeline of textual hands in *G*

Hands 2 and 7 can be therefore dated before 1300, because the shaft of the **a** doesn't bend over to complete the double loop. Hand 3, however, does this infrequently – I would therefore, tentatively put hand 3 at or after 1300 because of this. In fact, hand 3 shows most of the transitional phases. This is due to, among other things, the presence of the uncial **d** as well as the overall spiky appearance. The use of double-horned endstroke on **r** and **x** by hands 2 and 7 as well as the treatment of the baseline also emphasises this point.

Hands 4, 5 and 6 are spaced rather close to each other. The particular order that they are in is based on the use of **s**, hand 6's use of **j**, the strokes on **i**, and the general treatment of the ascender. Hand 1 is the closest hand to the uniform *Textualis* seen in books until the age of print. While not as strict as some later scribes, it is definitely the latest hand in this book.

⁸⁵ Derolez, *Gothic Manuscript Books*, 96.

3.2 Notation

The notation found in **G** is most certainly German ‘Gothic’ notation, or *Hufnagelschrift*, named for its propensity to shape the head of the *virga* like a horseshoe nail. This is accomplished with a thick, wide stroke to the left of the top of the *virga*.⁸⁶ This stroke can be lengthened due to the movement of the hand as it returns to complete the descending stroke.⁸⁷ This is especially exaggerated in some hands in **G**. In some of the first appearances of staff notation in Germany, the *virga* was notated with a diamond shape, which would soon develop into a horseshoe nail.⁸⁸ It has also been suggested by scholars that *Hufnagelschrift* is a permutation from early Messine scripts and then become more distinguishable by the head of the *virga* later on.⁸⁹ This style of notation was widely adopted in Germany, and it is therefore unsurprising that it is used by all notational scribes in **G**.⁹⁰ Livljanić provides an excellent template for notational analysis in her study of the Italian manuscript MS 542, which offered much to the underwritten genre of Beneventan notation.⁹¹ Even though Livljanić’s study focuses on Beneventan chant in Montecassino particularly, the notational style is somewhat similar to that found in **G**, as well as other early manuscripts in the diocese of Münster. It is, therefore, a valuable resource in providing a template for notational analysis. Livljanić’s descriptive material supplied much to her own analysis, particularly in the case of liquescence.

The standard source material for liquescence is, of course, Mocquereau’s seminal study on the topic – his work will be looked at in more detail in the section discussing editorial principles. On the practical elements of chant liquescence, Hiley discusses the combination of one liquid consonant with another type of consonant, as well as diphthongs (*eius*), and on the syllable *et*. Hiley does state that the performance of liquescent neumes is not well known, but he does suggest that this type of neume could be sung as a kind of passing note through the consonant or diphthong.⁹² While this is relevant for most liquescent signs in **G**’s notation, there are some cases where neumes can be mistaken for liquescence, but their context does not indicate them to be so. Hiley cautions performers and researchers alike that these signs are placed there as reminders, if the scribe notated them at all, and were not necessarily performed, and thus entirely optional.⁹³ While these sources are useful to identify specific types of

⁸⁶ Peter Wagner, *Einführung in die gregorianischen Melodien II: Neumenkunde* (Wiesbaden: Breitkopf & Härtel, 1962), 388; Hourlier, *La Notation Musicale*, 20.

⁸⁷ Hourlier, *La Notation*, 20.

⁸⁸ Ian D. Bent, David W. Hughes, Robert C. Provine, Richard Rastall, Anne Kilmer, David Hiley, Janka Szendrei, Thomas B. Payne, Margaret Bent, and Geoffrey Chew, "Notation," Grove Music Online, last modified 1 July, 2014, <https://doi.org/10.1093/gmo/9781561592630.article.20114>.

⁸⁹ Bruno Stäblein, *Schriftbild der Einstimmigen Musik* (Leipzig: Deutsche Verlag, 1975), 68; Willi Apel, *Gregorian Chant* (Bloomington: Indiana University Press, 1958), 123 and fn. 10; Bent, et. al., “Notation”; David Hiley, *Western Plainchant* (New York: Oxford University Press, 1993), 390.

⁹⁰ Hourlier, *La Notation*, 20.

⁹¹ Katarina Livljanić, *Paléographie musicale: Montecassino, archivio dell’abbazia, MS. 542* (Solesmes: Éditions de Solesmes, 2014).

⁹² David Hiley, *Western Plainchant*, 357.

⁹³ David Hiley, *Western Plainchant*, 357.

neumes, they are not concise and definitive enough to classify the notation found in **G**. Therefore, in an attempt to analyse the notation more thoroughly, the various hands within **G** will be compared to each other, as well as two hands found in the processional 1101 and Münster, Msc. 433, with additional sources to contribute to and bolster the analysis.⁹⁴ These two manuscripts have been deliberately included in this section on notation, as both sources are placed within the city of Münster. 1101⁹⁵ (hereafter referred to as **M**) is a processional and the earliest extant source of Münster; Msc. 433 (hereafter referred to as AV 433) is also hypothesized to be an early source, also from the city of Münster. Both sources are used in the ensuing chapter which includes analyses the offices of Saint Liudger and Corpus Christi.

3.2.1 Discussion

I have identified six different notational hands across the entirety of **G**. The notational hands are numbered according to the virtual quire order. These hands, however, do not correspond to the changes seen in the textual hands. Often, the scribe responsible for the notation links together two different textual hands responsible for the text; therefore, it could be possible to trace different hands to the same scriptorium – although the exact location still cannot be determined from this alone.

The notational hands seem to be more indicative of the quire changes rather than the textual hands they accompany; additionally, the notational hands can better illustrate the assembly of the quires where folios have been cut or destroyed. Table 3.3 details the different notational hands and where they are found in **G**. This is an attempt to clearly illustrate how the quires and the hands (notation and text) are connected to each other. Further analysis of individual hands will follow.

⁹⁴ Münster, Nordrhein-Westfälisches Staatsarchiv, Verein für Geschichte und Altertumskunde Westfalens, Abt. Münster, Msc. 433; for an exhaustive bibliography of AV 433, see Bezuidenhout, *Sancti Ludgeri*, xxvi, fn 37.

⁹⁵ Münster, Universitäts- und Landesbibliothek, Ms. N.R. 1101.

QUIRE #	NOTATIONAL HAND #	TEXT HAND #	FOLIO #
I	1	1	001r – 008v
II	2	2	009r – 015v
III	1	1	016r – 022v
IV	2	2	023r – 033v
VII	2	2	049r – 050r
VII	3	2	050v – 059r
VII	2	2	059v
VIII	2	2	060r – 062r
VIII	4*	2	062v
VIII	5	2	063r
VIII	4	2	063v – 063r
VIII	5	2	064v – 068r
VIII	4	2	068v – 070r
VIII	2	2	070v
IX	4	3	071r – 072v
IX	6	4	072v – 081r
X	3	4	082r – 089v
XI	3 [†]	5	090r – 094v
XI	3	6	095r – 098v
V	2	7	034r – 038v
VI	2	2	039r – 048v
XII	2	2	099r – 108v
XIII	2	2	109r – 113v
XIII	5	2	113v – 118r [‡]
XIII	2	2	118v
XIV	2	2	119r – 121v
XIV	5	2	122r – 127v
XV	2	2	128r – 129v
XV	5	2	130r – 134v
XV	2	2	135r – 137v

Table 3.3: Notational and textual hands in *G*

* NH 2 sometimes completes sections for NH 4 and 5.

[†] NH 5 is speculated to have taken over from NH 3 to complete the responsory and verse for the Vespers service in the feast of Corpus Christi.

[‡] NH 5 takes over from NH 2 half way through 113v.

Notational hand 1 (hereafter referred to as NH1) is directly linked with textual hand 1 and is therefore restricted to the breviary fragments. Thus, it is perhaps best to speak of notational and textual hands 1 as an exclusive occurrence separate from the antiphoner. There will be less detail comparing NH1 with other hands; these will only be done to determine the age of the notation compared to those found in the antiphoner.

There are five notational hands found in the antiphoner of **G**. The vast number of hands could give the impression that the antiphoner itself is fragmented. While this is the case in terms of the construction and the eventual assembly of the quires their current state, the notational hands veritably unify the antiphoner. In some quires, the sudden change of notational hands can indicate how the initial construction of the quire took place. One such example is seen in quire VIII, where the notation changes hands between folios 62 and 63; a closer look at the compilation of the quire reveals that a folio had been cancelled by the scribe.

Some notational hands tend to pair with specific textual hands, as is seen with notational and textual hands 2. However, there are many cases where notational hands and textual hands overlap, which could connect various hands, notational and textual, to one vicinity. In quire VII the change of hands can show the construction of the quire: NH 2 appears on the outer edges of the quire, whereas NH 3 appears on the inner parts of the quire. The changeover between the NH 2 and 3, and their connection with textual hand 2 could link the location of NH 2 and 3 with textual hand 2. This is, of course, merely conjecture and a possible theory to provide a single location for the antiphoner. The same reasoning can apply to quire VIII, but in expanded form: NH 2 appears on the outer edges of the quire, NH 4 appears on the inner edges, and NH 4 and 5 interchanges within the innermost folios of the quire.

There are numerous cases where NH 2 has taken over from NH 3, 4 and 5 in order to finish a phrase, an entire chant, a row, or, as in the case in fol. 66v, NH 2 completed most of the chant *Omnes inimici mei* in red ink. Table 3.4 indicates where NH 2 has taken over from other hands. The fact that there are several of these cases may lead one to think that the scribe responsible for NH 2 could be a master scribe and NH 3, 4, and 5 may be his students. There are also cases where scribes failed to notate a chant entirely, which left the text to accompany an empty staff, as in the case of *Domine ut video* (fol. 57r). The current hypothesis is that this may have been purposefully left for NH 2 to complete and was perhaps overlooked by the scribe responsible for NH 2. There could also be the possibility that the scribe responsible for NH 2 did not know the melody for this chant, although this is highly unlikely as this particular chant is one well established in the liturgy (this statement can be confirmed as there are various instances of this chant in early sources found on the CANTUS database). There is a peculiar case regarding *Non sis michi* on fol. 66r. It seems that the melody was initially written down but has since been erased. Perhaps the scribe – in this case NH 5 – may have forgotten the melody halfway. It may well be possible that this chant could have been left for NH 2 to complete. Nevertheless, this seems

to be compelling evidence that, at the very least, NH 2 and NH 3, 4 and 5 were perhaps located within in the same vicinity, and the scribe responsible for NH 2 may have been supervising the work done by the other hands in the antiphoner.

FOLIO	PHRASE	INCIPIT	ITEM	HAND
51r	<i>perdas me</i>	Septies in die laudem dixi	R	NH3
52r	<i>venite</i>	Deus magnus dominus et rex	I	NH3
52v	<i>tibi</i>	Det tibi deus de rore caeli	R	NH3
52v	<i>caeli</i>	Dum exiret Iacob de terra sua	R	NH3
53r	<i>non dimittam</i>	Dixit angelus ad Jacob dimitte	R	NH3
54r	<i>peccavi in celum</i>	Pater peccavi in celum et	R	NH3
55r	<i>minimus</i>	Iste est frater vester	R	NH3
55v	<i>en sanguis eius exquiritur</i>	Dixit ruben fratribus suis	R	NH3
55v	<i>de ficientes</i>	Vivit anima tua domine ut	V	NH3
56r	<i>Servus tuus ego sum da mihi intellectum domine. V: Ut discam*</i>	R: Servus tuus ego suum; V: Ut discam mandata	R;V	NH3
56v	<i>jesus</i>	Extollens quedam mulier	A	NH3
57v	<i>pharaoni</i>	Locutus est dominus Moysen	R	NH3
57v	<i>Stetit Moyses coram pharaone et dixit haec dicit dominus dimitte populum meum ut sacrificet mihi in deserto†</i>	Stetit Moyses eoram pharaone	R	NH3
59r	<i>dominus</i>	Adduxi vos per desertum	R	NH3
63r	<i>vindica</i>	Circumdede runt me viri mendaces sine	R	NH5
64r	<i>excelsis</i>	Osanna rex Israel benedictus cui	R	NH4
64v	<i>adversum me</i>	Omnes inimici mei adversum me	V	NH5
65r	<i>circumveniamus justum</i>	Dixerunt impii apud se non	R	NH5
66v	<i>inimici mei adversum me cogitabant mala mihi verbum iniquum mandaverunt adversum me‡</i>	Omnes inimici mei adversum	V	NH5
67r	<i>pater§</i>	Verumtamen non sicut ego	V	NH5
114r	<i>offerre consuevera</i>	Quo progederis sine filio pater	R	NH5
122r	<i>Hodie nata est virgo Maria ex progenie David**</i>	Hodie nata est virgo Maria	V	NH5
134r	<i>misit ad vos</i>	Cecilia misit ad vos ut ostendatis	R	NH5

Table 3.4: NH 2 takes over from other hands in G.

* This spans for the entirety of line 9 in 055r.

† This is the entire responsory.

‡ In red ink

§ This could be as a result that the chant traditionally does not end in *pater*, and the scribe did not know the ending for this chant.

** This is the entire chant.

Interestingly, the chant *Omnes inimici mei adversum* appears twice in different hands, and both cases have NH 2 filling in part of the melody. These are not in the same places in the chant, however, but it may be the case that both of the “newer” hands did not know this verse so well as the rest of the liturgy at the time.

A case that could support this hypothesis is a direct connection between NH 4 and 5. On fol. 63v, NH 5 takes over from NH 4 for the entirety of the final third of the page. Table 3.5 indicates where NH 5 takes over from NH 4, which firmly and directly connects NH 5 with NH 2, by virtue of the fact that NH 2 has also completed melodies in NH 4.

FOLIO	PHRASE	INCIPIIT	ITEM	HAND
63v	<i>Deus Israel propter te sustinui improperium operuit reverentia faciem meam extraneus factus sum fratribus meis et hospes filiis matris meae quoniam zelus domus tuae comedit me</i>	Deus Israel propter te sustinui	R	NH4
63v	<i>Deus deus meus respire in me quare me dereliquisti</i>	Deus deus meus respire in me	V	NH4

Table 3.5: NH 5 takes over from NH 4.

Another example concerns the unique responsory and verse for Vespers in the feast of Corpus Christi on fol. 92v. Here a different hand takes over in the middle of the responsory: the lilting ductus of the *virga* provides a telling sign of this. My current hypothesis is that this could be the same scribe that is responsible for NH 5 – not only does the notational style match, but if the scribe responsible for this notation is a monk from a younger generation, he would be more likely to know a new chant added to the liturgy than an older monk would.

A final general comment on all notational hands: the above evidence could suggest that the notational hands knew the music they were transcribing but were also using another unknown source as an exemplar. This is shown particularly by NH 2 sometimes filling in parts of the melody, which could be parts that the other scribes had little knowledge of. The fact that there are entire chants whose melodies have not been filled in could add to this hypothesis. NH 2 may have been an older monk, who had retained a compendium of melodies, where another exemplar may not have been of use or some younger monk may have forgotten the particular melody.











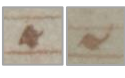

























































HANDS	VIRGA	PUNCTUM	CLIVIS	PES	PORRECTUS	TORCULUS	CLIMACUS	SCANDICUS	QUILISMA
NH1									
NH2									
NH3									
NH4									
NH5									
NH6									
M									
AV433									

Table 3.6: *G*, *M*, and AV433 notational hands




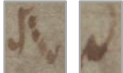























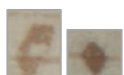
HANDS	VIRGA LIQ.	PUNCTUM LIQ.	CLIVIS LIQ.	PES LIQ.	PORRECTUS LIQ.	TORCULUS LIQ.
NH1						
NH2						
NH3						
NH4						
NH5						
NH6						
M						
AV433						

Table 3.7: *G, M, and AV433 notational hands: liquescent neumes*

HAND	CLEF	COMMENTARY	FIG.
NH 1		<p>This hand accompanies the latest text hand in G (text hand 1) and is thus only limited to the breviary section of the book, found in quires I and III. As this follows textual hand 1 exclusively, it would be safe to assume that the notation is also the latest in the book.</p> <p>The point of the <i>virga</i> is diamond-shaped, with a slight uplift of the pen to the right, typical of the notational style. The <i>punctum</i> is realised similarly, the <i>ductus</i> showing an approach to the left at times; at other times, the <i>punctum</i> is realised as square-shaped, which could result from a short, horizontal stroke of the thick side of the nib, with no approach. This can, however, lead to a <i>punctum</i> that looks very similar to a <i>tractulus</i>, without the function of one, as seen in Figure 3.36. Livljanić explains that in Beneventan notation the diamond-shaped <i>punctum</i> was used in the second-half of the 12th century for recitation purposes, but this was not standardised and thus some variance can occur.¹⁰⁴ This could also be the case in <i>Hufnagelschrift</i>: in terms of G, this elongated <i>punctum</i> could merely indicate how the note was to be performed – my hypothesis is that the note is perhaps to be sung for a longer duration than a traditional <i>punctum</i>. This is further elaborated by the fact that other hands found in the antiphoner use the same sign. They have been included in Table 3.6. The clefs are fully realised; the F clef is always written out in full.</p>	
NH 2		<p>This notational hand mostly accompanies textual hand 2, and almost spans the entirety of the antiphoner, appearing in both sanctorale and temporale sections. This makes NH 2 the most prominent notational hand in G. NH 2 can be found in quires II, IV, VII, VIII, V, VI, XII, XIII, XIV, and XV. The ink is always a light brown. As NH 2 notates the majority of the text in the antiphoner, even completing sections of melodies that other hands may have not known or forgotten, this could hint that the scribe responsible for NH 2 could be the most knowledgeable scribe in the vicinity.</p> <p>The <i>virga</i> is sometimes characterized by the approach stroke to the left of the head of the <i>virga</i>, and the flourish stroke leading away from the head at a 45-degree angle. Later, however, the approach stroke is sometimes left out, with the flourish to the right remaining. This occurs when the head of the <i>virga</i> is not thickened to the left.¹⁰⁵ This also applies to all reiterations of the <i>virga</i> in other neumes. The <i>punctum</i> neume also applies the same rule. It does, however, become diamond-shaped when used in <i>climacus</i> and <i>scandicus</i> neumes. There are also many different permutations of liquescence used for the <i>virga</i> neumes, more so than other hands.</p> <p>The clefs for hand 2 are quite small, with the F clef almost never fully realised and is thus represented with a mere point, similar to that of the <i>punctum</i> neume. According to Hourlier, this is standard German practice in the late Middle Ages.¹⁰⁶ The C clef is characterised by the horizontal top stroke.</p>	<p>Figure 3.36</p>

¹⁰⁴ Livljanić, *Paléographie musicale*, 22.

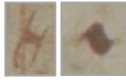
¹⁰⁵ Hourlier, *La Notation*, 20.

¹⁰⁶ Hourlier, *La Notation*, 19.

NH 3



NH 3 also accompanies the textual hand 2 at times, but also accompanies textual hands 4, 5 and 6 in the second half of the *temporale*. It is found in quires VII, X and XI. At its first appearance NH 3 uses a darker ink, almost black; in later appearances, the scribe tends to use a lighter brown, similar to that of notational hand 2.



The general style of this scribe's notation seems to be more angular than that of NH 2, slanting to the right. The *virga* neume almost never uses an approach stroke and makes a modest hairline flourish to the right of the head, presumably as a result of the return stroke to finish the descender. The *punctum* is generally diamond-shaped, even when not used in the context of recitation, and tends to flourish to the right. NH 3 makes use of a varied selection of liquescence, especially in what is the latest addition to the liturgy in the book, the feast of Corpus Christi.

There are also some instances where the scribe responsible for the notation seems to have knowledge of the text, as there are instances where the notational hand makes corrections or alterations to the text, as seen in folios 52r, 53r, 53v, 54r, and 55v.

NH 3 makes use of two versions of the F clef, the first being a rather curious representation that is unique to NH 3 in **G**. The scribe uses a slanted horizontal stroke, made by the broad side of the nib, framed by two vertical strokes on either side. The second version of the F clef is a mere point, as is standard. The C clef is rounded and tends to slant to the right.

NH 4



NH 4 is the more flamboyant hand in the antiphoner and appears the least often. It is seen with textual hands 2 and 3, in quires VIII and IX. The scribe uses a darker brown ink.

NH 4 seems to be remarkably similar to that of NH 6, particularly in the similarity of the *ductus*. Both hands have a general tendency to lean slightly to the left. There is also the use of the approach stroke from the left and a flourish to the right in both the *punctum* and the *virga*. This is where the similarity ends, however. The tail strokes of NH 4 are short and end rather abruptly. The point of the head of the *virga* tends to be sharply angled. The tail strokes of the liquescent neumes angle sharply to the right, sometimes even to the point of crossing the tail of the *virga*; this does seem to be a unique characteristic of NH 4.

The similarity of NH 4 and 6 could hint at another master-student relationship in the antiphoner. Although there is no substantial evidence pointing to this, other than the fact that NH 4 and 6 appear on opposite sides of the fol. 72, and there are no situations where NH 4 fills in melodies for NH 6. Nevertheless, this is only a conjecture based on the current trend seen between the relationships between other notational hands in the antiphoner.

The F clef is almost always fully realised, but it is sometimes replaced by a single point. The C clef is characterised by its roundness, at times the top meeting the bottom stroke and almost completing the circle.

NH 5



NH 5 accompanies textual hand 2 and, very briefly, hand 3 in the feast of Corpus Christi, completing the unique responsory and verse in the Vespers service. All occurrences of NH 5 are found in quires VIII, XIII and XV. The scribe uses darker brown ink in the *temporale* and a light brown ink in the *sanctorale*.

NH 5 makes a concerted effort to include the approach stroke from the left of each neume, starting from very close to the head. The hairline stroke to the right of the head is pointed sharply upwards.

The clefs of NH 5 are rather unique. It always uses the fully realised F clef, which makes for easy differentiation between NH 2 and 5 in the *sanctorale*. The *ductus* seems to indicate that it is written in two strokes: the first stroke similar to the straight *s* found in Textualis Gothica; the second stroke starting halfway through the shaft and extending past the top loop, angling slightly downwards. The C clef is also made in two strokes: the first being the bottom curve of the clef, the second starting from the top of the initial stroke and making a curved horizontal stroke to the right.

NH 6



NH 6 makes very few appearances in the antiphoner, found only in quire IX. The scribe uses darker ink, similar to that of NH 4's and NH 3's first appearance.



The *virga* neume represented in the *climacus* particularly makes a small loop around the head of the *virga* with its right stroke. NH 5's liquescent *virga* is a vertical line descending from the middle of the flourish to the right of the head, which tends to look similar to the *clivis*.

The F clef is made up of two strokes, like that of NH 5. Unlike NH 5, however, NH 6's horizontal stroke is consistently straight. The F clef is almost always fully formed when used without the C clef but is represented by a point when the C clef is present. The C clef looks like it is made with one stroke, with the headstroke extending past the bottom loop, angling slightly downwards, sometimes closing the circle.

A brief analysis will now follow on the notation found in **M** and AV433. The emphasis here will not only be on comparing the similarity in the style of the notation, but also how liquescent neumes are notated, and the difference between the elongation of a neume, and a liquescent neume. Not only is this important for transcribing melodic material, but also for analysis of variants between these sources, as outlined by Hughes.¹⁰⁷

3.2.2 Comparison between Münster sources

The notation of these two early sources seems to be similar to that found in **G**. The tails of the *virga* in **M** curve to the left, similar to the style exhibited by NH 5. The head of the *virga* in **M** shares the *ductus* of most hands in **G**, although does not make use of the approach stroke from the left. This *ductus* is most similar to NH 3, although the head of **M**'s *virga* extends further to the right of the downstroke. The *punctum* neume in **M** is similar to NH 3 – and also that of NH 1, particularly with the small approach stroke from the left and the general diamond shape. There are also flourishes under the initial stroke of the *pes* neume, resulting in two hairstrokes trailing to the right of the neume. **M** also uses a hairline approach stroke from the left of the *clivis*.

AV433 has a slight curve to the left of the *virga* too. The head of the *virga* utilizes an approach stroke from the left, but has a small peak, which is similar to the *virga* found to NH 6. The *punctum* is similar to **M** in that it is also more upright than most *punctum* neumes found in **G**. The *climacus* shows hairstrokes to the right of each neume similar to those seen in NH 4, 5, and 6.

Regarding liquescent neumes, those found in **M** and AV433 are compared specifically to NH 2 and 3 in this analysis, as they are the scribes responsible for the notation for the offices of Corpus Christi and Saint Liudger. In general, NH 2 and 3 tend to use more varied forms of liquescence, particularly for the *virga* and *punctum* neumes. In fact, the liquescent forms of the *virga* are used the most in all notational hands, across all three manuscripts. **M** and AV433 tend to use the same forms of liquescence seen in **G**, with the exception of **M**'s use of the *clivis*. AV433 tends to opt for the *virga* liquescent form as seen in NH 5 and 6 in **G**; **M** uses the form in the rest of the hands.

¹⁰⁷ David G. Hughes, "Evidence for the Traditional View of the Transmission of Gregorian Chant," *Journal of the American Musicological Society* 40, No. 3 (1987): 377-404.

3.3 Editorial principles

3.3.1 Melodies

The font used for the transcription of the melodies in the office of Saint Liudger and in the critical edition of *Corpus Christi* is a modified form of Volpiano. This font was developed at the Institute of Musicology of the University of Regensburg by David Hiley and Fabian Weber. While this font provides the basic tools required for the transcription of chant, it does not differentiate between *virga* and *punctum* neumes, nor does it allow for the successful interpretation of liquescent neumes. Therefore, it was necessary to embellish Volpiano in order to create two supplementary fonts, which have been called Volpiano CT2 and 3, in order to interpret liquescent neumes more accurately and distinguish them from other neumes. Here it is important to also address the problematic nature of liquescent neumes and their transcription.

3.3.1.1 Liquescent neumes

It is sometimes difficult to determine whether a scribe has used the sign for a liquescent neume deliberately or not. In some cases, a liquescent neume is notated but not in the right context. Sometimes the same neume that is typically used for liquescence can be used in a situation that does not call for a liquescent neume and will thus not be given the special liquescent neume notation in the transcription; it will instead be considered an elongation of a note and will not be resolved.

In order to determine the use of liquescence, one must refer to Mocquereau's study in this area.¹⁰⁸ Here he distinguishes the use of liquescent neumes according to their position within the text.

Liquescent neumes only appear in or between specific words or syllables that occur in these conditions:

- a. Combinations of two or three syllables in these contexts:
 - i. The combination of two consonants where the first is a liquid consonant: *l, m, n, r*.
 - ii. The combination of two consonants where the first is an explosive consonant: *t, d*.
 - iii. The combination of two consonants where the first is an *s*.
 - iv. The combination of the two consonants *gn* together.
 - v. The combination of two consonants where one is from the letters *b, d, l, m, n, r, s*, and *t*, followed by *j*.
- b. A special rule applies when the two consonants *m* and *g* are followed by a vowel. In this context, the consonants act as a sort of mute sound upon arriving on the vowel

¹⁰⁸ André Mocquereau, "Neumes-accent liquescents ou semi-vocaux," *Le répons-graduel 'Justus ut plama'*, Vol. 1, ed. the Benedictines of Solesmes (Reprint, Berne: Lang, 1974), 27-86.

sound. Mocquereau identifies various signs occurring on the letter *m* and *g* in these contexts.

- c. The use of the diphthong *au* also makes use of the liquescent sign. Mocquereau explains that *au* produces two sounds, much like the letter *m*, and therefore must be differentiated by the addition of a liquescent neume.
- d. The letter *j* between two vowels also gives the opportunity for a liquescent neume to occur.

It is important to state here that, while these conditions appear often within the text themselves, it is not always necessary for a liquescent neume to appear in these events. This series of definitions just offers a guideline to determining whether the use of the liquescent sign is indeed correct, or if the scribe is merely using an ornamental neume.

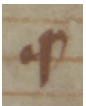

















Figure 3.37: *Liquescence between "n" and "t" on timentibus.*

In Figure 3.1 we see an example of liquescence, on the word *timentibus*, particularly between the letters “n” and “t”, found in **G** in the feast of Corpus Christi, fol. 92v. This is a classic example of liquescence class 1, case 1.¹⁰⁹ This is represented by a punctum liquescence. In the transcriptions that follow, a special neume will be made to represent the liquescence to provide sufficient accuracy and to avoid confusion. However, no distinction will be made in the transcriptions between a neume used for liquescence and one that is merely an ornamental neume.

¹⁰⁹ Mocquereau, “Liquescents”, 41.

The following conventions have been applied to these signs.

	
	
	
	
	
	
QUILISMA NEUMES	
	
	

CHAPTER 2 - THE FEASTS OF CORPUS CHRISTI AND SAINT LIUDGER

1 THE FEAST OF CORPUS CHRISTI

1.1 Introduction

The earliest sources for the standard version of the feast of Corpus Christi date between late 13th to the early 14th century. **G** is contemporary with the earliest versions of this feast transmitting the standardised Office. The antiphoner of **G** contains the full first Vespers service as well as a partial Night Office, including lessons. This abruptly ends with a lacuna after the second Nocturn, indicating that the feast in its current form is incomplete. The presence of lessons indicates that the feast is a new addition to the liturgy, as no other feast in the antiphoner includes lessons in the Night Office.

This raises several questions:

1. How and why did an early version of the office of Corpus Christi appear in **G**?
2. Does **G** truly contain an early version of the standard office, or is it a mere variant in the later development of the feast?
3. If it is an early version of the standard office, how does **G** fit into the general development of the standardised office of Corpus Christi?

The following investigation is an attempt to answer all of the above questions, in addition to putting **G** into context not merely in terms of the feast of Corpus Christi but also in Münster's liturgical history.

1.2 Background

There are a few sources which contain the history of the office of Corpus Christi. A comprehensive book detailing the history of the feast, complete with a critical edition of early sources of all three versions of the feast is that by Walters, Corrigan and Ricketts, *The Feast of Corpus Christi*.¹¹⁰ The book is divided into three parts. The first part recounts the history of the feast's founder, Juliana of Mont-Cornillon and her vision of filling in a missing component in the liturgy. It details her relationships with Prior John of Mont-Cornillon, Cardinal-Legate Hugh of Saint-Cher and Pope Urban IV, as well as several notable nuns and ladies, and their role in the establishment of the feast in the Divine Office. The second part of the book contains the critical edition derived from the transcription of early liturgical manuscripts containing the office of Corpus Christi, the dates of which range from the late 13th century to the early 14th century. There is also the article written by Mathiesen on another early course of the office found at the Brigham Young University, Vault 091 R263 1343 (hereafter referred to as **BYU**).¹¹¹

¹¹⁰ Walters et al., *Corpus Christi*.

¹¹¹ Brigham Young University, Harold B. Lee Library, Special Collections, Vault 091 R263 1343; Thomas J. Mathiesen, "'The Office of the New Feast of Corpus Christi' in the Regimen Animarum at Brigham Young University," *The Journal of Musicology* 2 (1983): 13-44.

In the analysis preceding the critical edition, Walters outlines three different versions of the feast recognised by modern scholars. Office A is the first version composed by Juliana and John of Mont-Cornillon, found in its complete form in KB 70.E.4.¹¹²; Office B is the second version (there is a highly speculative suggestion that this version was written by Saint Thomas Aquinas), found in Strahov; and Office C, widely recognised as the standard version of Corpus Christi, also attributed to Aquinas, the complete office found in Paris, Lat. 1143 (Hughes LMLO XCX) (hereafter referred to as **BNF**), a manuscript dedicated solely to the standardised office.¹¹³ The third part of the book is a transcription of the Mosan Psalters, which is not relevant to this study.

The feast of Corpus Christi was first established in the liturgy in 1264 by Pope Urban IV through his Bull *Transiturus*. This was due to the efforts of Juliana of Mont-Cornillon and her wish to include an office celebrating the Eucharist. She found support from her friend and would-be prior of Mont-Cornillon, John, and from the widely-travelled and well-connected Cardinal-Legate Hugh of Saint-Cher. The office Juliana and John composed, sometime between 1236 and 1240, is the first version of the Office, now called Office A. They wrote the Mass and Office for the feast, with some consultation from Hugh of Saint-Cher during his visit to Mont Cornillon in 1240. Upon its completion, the feast was given full support by Hugh: he was known to provide support to women's communities and was therefore sympathetic to Juliana's message. Upon being made Cardinal-Legate in 1244, he used his new title and influence to spread the feast more widely within his jurisdiction. It was through him that the feast finally reached Pope Urban IV.¹¹⁴

However, the version that was sent with the papal bull in 1264 to the Patriarch in Jerusalem,¹¹⁵ and then to the bishops, was not the same version composed by Juliana and John – this version is known as Office B, the feast Thomas Aquinas supposedly composed at the request of Pope Urban IV, while working as Conventual Lector in Orvieto between 1261 and 1265. Office B was also used in the first celebration of Corpus Christi in the curia in August 1264.¹¹⁶

Despite the announcement of the Bull, the celebration of Corpus Christi was only popular in the diocese and surrounds of Liège. There was little to no support for spreading the feast from Rome itself; rather, the bishops who were in favour of the feast's inclusion into the liturgy observed the Office only in their areas of influence.¹¹⁷ It was only after the death of Pope Urban IV that Corpus Christi was re-introduced into the liturgy. Urban's successor, Pope Clement V, collected the Constitutional Laws in a comprehensive volume called the *Clementines*, which had at that stage been recorded but not yet

¹¹² Walters et al., *Corpus Christi*, 78, fn 2.

¹¹³ Paris, Bibliothèque Nationale de France, lat. 1143 (Hughes LMLO XCO)/ BNF 1143; Walters et al., 83-85.

¹¹⁴ Walters et al., 10-12.

¹¹⁵ Walters et al., 12-13.

¹¹⁶ Walters et al., 34.

¹¹⁷ Miri Rubin, *Corpus Christi: The Eucharist in Late Medieval Culture* (Cambridge: Cambridge University Press, 1991), 179.

executed. However, Corpus Christi was not officiated until Pope John XXII formally declared the Office and Mass, as a compulsory part of the liturgy in 1311, after Clement's untimely death.¹¹⁸ Sent with this last declaration was the final and what became the standard version of the Office, also known as Office C, which most modern scholars agree can be attributed to Saint Thomas Aquinas. There is, however, still debate as to exactly when this version was composed.¹¹⁹

1.3 The Standardised Office

Cyrille Lambot suggests that Office C is a revision of Office B, as the former is certainly a more developed and better constructed version than the latter, even though both have been attributed to Aquinas.¹²⁰ The texts for the antiphons and responsories are paraphrased from biblical texts, rather than using direct quotation, and the prose manipulates Latin tense structures to highlight relevant themes. The musical items are arranged in ascending modal order. All the texts are set to existing chants, as seen in **BNF**, to create subtext to amplify the message.¹²¹

The lessons for each version of the feast contrast with each other too. While this could be attributed to the various authors responsible for the musical content of the Offices, one should also consider the role of the discussions on the Eucharist at the beginning of the 13th century. There were two contrasting arguments as to the nature of the Eucharist: the "Ambrosian" corporeal presence, and the "Augustinian" spiritual perception of Christ.¹²² During the Fourth Lateran Council in 1215 these debates were laid to rest with the conclusion that the body and blood of Christ were transubstantiated into bread and wine respectively.

It was already at this time that Juliana was in the process of composing her new feast with Brother John in Liège. The results of the debate of the Fourth Lateran Council had not reached her upon the completion of the feast; therefore, her version was inconsistent with the newly agreed-upon interpretation of the Eucharist. Instead, Juliana used sources that were available to her in Liège, relying extensively on the Eucharistic theories of Alger of Liège and Hugh of Saint-Victor.

Office B, on the other hand, included textual references to the Eucharist taken directly from the Bible, which included and supported the new Eucharistic theories. This version showed a careful and thoughtful study of a complete compilation of sources in order to interpret the Eucharist in the late 12th to early 13th century. This compilation of biblical commentaries was made by none other than Hugh of

¹¹⁸ Walters et al., *Corpus Christi*, 13.

¹¹⁹ Walters et al., *Corpus Christi*, 36.

¹²⁰ Cyrille Lambot, "L'Office de la Fête-Dieu: Aperçu nouveaux sur ses origines," *Revue des sciences philologiques et théologiques* 64 (1980): 491-507.

¹²¹ Paris, Bibliothèque Nationale de France, lat. 1143 (Hughes LMLO XCO)/ BNF 1143; Walters et al., *Corpus Christi*, 63.

¹²² Gary Macy, Introduction to *The Theologies of the Eucharist in the Early Scholastic Period: A Study of the Salvific Function of the Sacrament According to the Theologians, c. 1080 - c.1220* (Oxford: Clarendon Press, 1984), 5.

Saint-Cher and was called *Postilla*. Office B, however, does not indicate a direct author of the lessons, but many scholars agree that Thomas Aquinas wrote the bulk of it, with heavy reliance on Hugh of Saint-Cher.¹²³

Office C, however, is quite definitely the work of Saint Thomas Aquinas. The texts are paraphrased from biblical texts, rather than directly quoted, as was the case in previous versions, and the inclusion of Aquinas's famous homily on transubstantiation is a clear indication of his authorship.¹²⁴

1.4 Corpus Christi and Grey 4b5

The spread of the feast of Corpus Christi was understandably sporadic. The official inclusion of the feast into the liturgy in 1317 by Pope John XXII may be too late for the provisional date we have given **G**. However, the dissemination of the Bull in 1264 had allowed churches and dioceses to celebrate the feast before its official inclusion into the liturgy in 1317. For example, the Cistercians accepted the feast as soon it was first approved by Pope Urban IV in 1264 and celebrated the feast as early as 1277.¹²⁵

The fact that the feast was celebrated so early in the diocese of Münster is also not so surprising. It has been established that the good relationship between Cardinal Hugh of Saint-Cher and Juliana of Mont-Cornillion allowed the feast to spread within the Cardinal's sphere of influence, which included the diocese of Münster. Juliana was also on extremely good terms with the Cistercians, who were willing to celebrate the feast in support of Juliana and her vision. This relationship with the Cistercians could stem from Juliana's second flight from Mont-Cornillion in 1247 to escape enemies of the new feast. This led her to Cistercian monasteries at Robermont, Val-Benôit and Val-Notre-Dame. In 1256, after Juliana's stay at Salzines under the protection of Hugh of Saint-Cher, the Abbess presented Juliana to the house of a cantor at the Cistercian Abbey at Fosses, where she remained until her death in 1258.¹²⁶ Juliana also had a wide network of female friends, including that of cloistered Cistercian nuns, who also made a contribution to the spreading of the feast.¹²⁷ The monastery of Fosses started to observe the new feast of Corpus Christi from 1277, as did other Cistercian houses in the area.¹²⁸ Rubin confirms that the Cistercians had been celebrating the feast long before the Papal Initiative was released and the ensuing official instatement of the feast into the liturgy.¹²⁹

The spread of Cistercian houses in Germany, particularly, started well before Juliana's vision. By 1200 there were almost 100 Cistercian houses established in Germany alone. In 1185 there was a Cistercian foundation in Marienfeld, Münster; and in 1192 the abbey of Clairvaux founded the Cistercian houses

¹²³ Walters et al., *Corpus Christi*, 52.

¹²⁴ Walters et al., *Corpus Christi*, 53.

¹²⁵ Rubin, *The Eucharist*, 179.

¹²⁶ Walters et al., *Corpus Christi*, 11, 16.

¹²⁷ Walters et al., *Corpus Christi*, 28.

¹²⁸ Rubin, *The Eucharist*; 179.

¹²⁹ Rubin, *The Eucharist*, 180.

in Adwert and Gerka, also close to the city of Münster.¹³⁰ These houses so close to the city itself could explain the early reception of the new feast. Another possibility was the ready inclusion of the new feast in the diocese of Liège – it was quite close to the diocese of Münster. Rubin states that with the proximity of Cologne to Liège, Cologne was most probably influenced by Liège’s ready appropriation of the new feast. Hugh of Saint-Cher also spent half a year in Cologne, using the city as his base for later missions in Germany.¹³¹ Cologne’s proximity may have also aided in the early spread of the feast to Münster.

Finally, St. Gereon’s Collegiate Church had already celebrated the feast in 1264, and the diocese of Osnabrück and Münster followed suit in 1276.¹³² This means that even if the Cistercians weren’t celebrating the feast in the diocese of Münster in 1277, there were celebrations happening independently in the diocese in 1276. Indeed, Browe mentions that the feast of Corpus Christi was already celebrated in the cathedral of Münster in 1264, the same year that it was instated into the liturgy by Pope Urban IV.¹³³ It can thus be assumed that a full version of Corpus Christi was already available to the city of Münster prior to its official establishment in the liturgy in 1312.

It is important to note, however, that these celebrations of the feast were probably made with the initial version of the office, that is Office A. This does explain why the diocese of Münster was ready to accept the standard office so early after its official instatement into the liturgy in 1317, as the feast was already being celebrated in the diocese.

To contextualise the version of the feast of Corpus Christi found in **G**, a comparison will be made between **G** and other early sources that contain the feast to determine whether **G** is an early source for the office of Corpus Christi. In order to complete this task, a number of tables have been drawn up for the purpose of comparison between these sources and **G**. In addition to this, an edition has been prepared containing the music of sources from Corrigan’s critical edition,¹³⁴ sources from the diocese of Münster, and an early source from the south of Germany. All sources contain the standardised Office of Corpus Christi and date between the late 13th to early 14th century, the exception being that of the summer part of the tripartite Heek breviary, Münster Hs. 737, dated in 1447.¹³⁵ The homilies in the first and second Nocturn will also be analysed with the applicable sources, as they are included in **G**. The purpose of my edition is to determine the musical similarities with early sources in Münster and the early version

¹³⁰ James Westfall Thompson, “The Cistercian Order and Colonization in Mediaeval Germany,” *The American Journal of Theology* 24, (1920): 67 – 93.

¹³¹ Rubin, *The Eucharist*, 180.

¹³² Rubin, *The Eucharist*, 180.

¹³³ Peter Browe, “Sie Ausbreitung des Fronleichnamfestes,” *Geschichte Aufsätze*, 8 (1928): 107-144. See also: Richard Stapper, “Die Feier des Kirchesjahres an der Kathedrale von Münster im hohen Mittelalter,” *Zeitschrift für vaterländische Geschichte und Altertumskunde*, 75 (1917): 1-181.

¹³⁴ Walters et al., *Corpus Christi*, 57 - 425.

¹³⁵ For an extensive bibliography, refer to Bezuidenhout, *Sancti Ludgeri*, xxv, fn 33; however, the version found in the Heek breviary seems to be the official standardised version of the office of Corpus Christi for the use of the city of Münster in the 15th century.

of the standardised Office in **BNF**¹³⁶ in comparison to other later sources. This will add further support to the hypothesis that **G** contains an early version of the feast, perhaps the earliest extant version in the city of Münster.

The Office of Corpus Christi found in **G** begins on fol. 92r and ends quite abruptly with a lacuna in the middle of the quire, on fol. 94v. This means that **G** contains an incomplete version of the standardised office, comprising of the Vespers service and part of the Night Office, breaking off after the third responsory of the second Nocturn. The Vespers service contains a responsory and verse that is unique to **G** in that the chant – both the melody and text – is found in no other extant source. The responsory makes use of virtuosic melismas and goes beyond the restrictions of the mode – indications of a new style of responsory. This suggests that this unique chant may have been written at the time of its entry into **G** and is not indicative of the style of the standardised Office as implemented in 1264. Other manuscripts, like those found in Münster, have different chants for the Vespers responsory that show different elements of the new style that do not reflect the melodies in the rest of the feast.

1.5 Case Selection

SOURCES OUTSIDE MÜNSTER	
BNF	This manuscript is dated anywhere between the late 13 th century to the early 14 th century. It consists only of the full service and serves as an archetype for the standardised Office. Each item is accompanied with a note in the margin to indicate its contrafacta, and in each case a new text has been assigned to an existing melody. However, these melodies were not set into the liturgy; they were replaced and modified well into the 14 th century: examples of these melodies can be found in the antiphons <i>Memor sit dominus</i> , <i>Paratur nobis</i> and <i>Accepit Ihesu</i> . ¹³⁷
BYU ¹³⁸	This Office is almost identical to the version seen in BNF , with the exception of different melodies for eight items. Although the dating of BYU is somewhat later than that hypothesised for G , this source can still help with the attempt to trace the extent to which the melodies have been changed, and therefore can aid in the contextualisation of G in a broader sense. In his paper Mathiesen provides an analysis of BYU , a short history of the feast of Corpus Christi, and the identification of the three versions, which Walters borrows from in her own analysis. The version found in BYU is an early source in the British Isles, but not so in central Europe, where it had been celebrated for almost 40 years before this. The order seen in BYU seems to have been shuffled after Corpus Christi's official

¹³⁶ Paris, Bibliothèque Nationale de France, lat. 1143 (Hughes LMLO XCO)/ BNF 1143.

¹³⁷ Walters et al., *Corpus Christi*, 83-85.

¹³⁸ Brigham Young University, Harold B. Lee Library, Special Collections, Vault 091 R263 1343.

	introduction to the church liturgy. ¹³⁹ However, this could provide an indication of how much the order of the feast changed since 1264, which could in turn provide an indication of where G fits into the development of the final product. Both music and texts of BNF and BYU will be used for comparison with G .
211 ¹⁴⁰	This undated, fragmented manuscript, used in the Inchcolm monastery, contains 31 items for the Office, 29 of which have music. While 211 shares concordances with five of the manuscripts containing the standardised Office, it is included in this edition due to its differences in the two antiphons: <i>Memor sit dominus</i> and <i>Paratur nobis</i> . These two items are shared only with Graz and BYU . The music will therefore only be used for comparison occasionally, when BYU and BNF cannot help.
Graz ¹⁴¹	From the Benedictine abbey of Saint Lambert, this breviary contains staffless notation and unheightened neumes, it contains the lessons for the Night Office and is an early source for the standard office, making it essential in the attempt to date G .
F ¹⁴²	The contents of this Franciscan antiphoner, Boston College MS.1996.097, are very similar to G and other sources of Münster. It is dated around the 1300 and is speculated to be from South Germany, Austria or Switzerland.
HAGUE KB 70.E.4 ¹⁴³	The lessons for the standardised feast of Corpus Christi are included in this composite manuscript, despite containing musical items of what could be the original feast composed by Juliana and John of Mont-Cornillion. Dated to the 13 th century, this source will be used to compare the contents of the lessons.
SOURCES FROM MÜNSTER	
There are not many sources with which to compare an early version of the standardised office from the diocese. The extant manuscripts that we know of from the city of Münster are included in the analysis and are listed below. There are also two ordinals from the city which contain the feast of Corpus Christi. However, the ordinals, a composite manuscript which includes an ordinal from around 1350 from Münster's cathedral chapter (MS DA1) ¹⁴⁴ and an ordinal written by the Fraterherren of Münster in the 15 th century (MS DA5), ¹⁴⁵ cannot contribute much to the comparison of the feast of Corpus Christi, as they merely refer the reader to content that is typically found in a breviary or antiphoner.	

¹³⁹ Mathiesen, “The New Feast”, 13-44.

¹⁴⁰ Edinburgh University Library, MS 211.IV (Inchcolm Antiphonary); Walters et al., *Corpus Christi*, 91.

¹⁴¹ Graz, Universitätsbibliothek, MS 134; Walters et al., 85-87.

¹⁴² Franciscan antiphoner, John J. Burns Library, Boston College MS.1996.097; For bibliography, see “Franciscan antiphoner, John J. Burns Library, Boston College Ms.1996.097”, *CANTUS Manuscript Database*. <http://cantus.uwaterloo.ca/source/656252>.

¹⁴³ The Hague, National Library of the Netherlands, KB 70.E.4.

¹⁴⁴ For an extensive bibliography, refer to Bezuidenhout, *Sancti Ludgeri*, xxii, fn 15.

¹⁴⁵ For an extensive bibliography, refer to Bezuidenhout, *Sancti Ludgeri*, xxii, fn 16.

MSC¹⁴⁶	This breviary, Münster, Msc. VII, Nr. 1009, is made up of various fragments which range from the 12 th to the 14 th century. In it includes what could be an early version of the standardised office of Corpus Christi.
AV 433¹⁴⁷	This antiphoner was used in the city of Münster between 1350 and 1400. The standardised version of the feast is very similar to that found in G .
A¹⁴⁸	An antiphoner printed in Cologne in 1537 for the diocese of Münster, after the destruction of books in the city of Münster.
H¹⁴⁹	Used in the church of Heek in the 15 th century, this breviary is the summer part of a tripartite breviary and is also the newest book used in this analysis, written and used in the 14 th century. Despite the later dating, H contains the standardised version of the feast in perhaps its final form. This book will be used to investigate the extent to which the feast had developed in Münster.
273¹⁵⁰	This breviary Münster, Msc. 273, containing the summer and autumn parts, was written by the Fraterherren of Münster at the beginning of the 16 th century, presumably to supplement missing material following the Anabaptist takeover. While this manuscript does not contain music, it is useful to glean information concerning the items and the lessons of the standardised feast of Corpus Christi.

1.5.1 Concordances

Table 1.1 details the concordances of the above manuscripts with **G**, with the exception of the **Graz** manuscript. Most of the sources from Münster tend to agree with **G**, most of all **MSC**, **A**, **H** and **273**. **BNF**, the source that contains the most comprehensive, and perhaps the earliest, form of the standardised office of Corpus Christi, agrees with most of the contents within **G**, with the exception of the first and second antiphons in the second Nocturn of Matins. Corrigan states that these two antiphons signified the change and development of the feast, so it is not surprising that these are different from the comprehensive source.¹⁵¹ More details on these chants will be provided in the comparative analysis of Corpus Christi and Liudger.

The most interesting part of Corpus Christi in **G** is the unique responsory and verse found in the Vespers service. There are no other sources that we know of, in the diocese of Münster or otherwise, whose

¹⁴⁶ Münster, Nordrhein-Westfälisches Staatsarchiv, Manuskriptensammlung, Msc. VII, Nr. 1009; Ulrich Hinz, *Handschriftencensus Westfalen*, Schriften der Universitäts- und Landesbibliothek, Münster, Band 18 (Wiesbaden: Dr. Ludwig Rechiert Verlag, 1999), 188-189.

¹⁴⁷ Münster, Nordrhein-Westfälisches Staatsarchiv, Verein für Geschichte und Altertumskunde Westfalens, Abt. Münster, Msc. 433.

¹⁴⁸ *Antiphonarium, Omnia pia Canoniarum horarum cantica: secundum ordinem atque vsum Ecclesie et diocesis Monasteriensis: complectens, iam primum summa diligentia excusum* (Cologne: Hero Alopecius [Fuchs]), 1537).

¹⁴⁹ Münster, Bistumsarchiv, Pfarrarchiv Heek, St Ludgerus, Hs. 737.

¹⁵⁰ For an exhaustive bibliography, see Bezuidenhout, *Sancti Ludgeri*, xxiv, fn 27.

¹⁵¹ Walters et al., *Corpus Christi*, 88.

melody or text match those of **G**. Investigations on the same item in other sources in Münster reveal that most of them use the responsory *Ego sum panis*, followed by the verse *Ego sum panis* – all of which have similar melodies. It is important to note that *Ego sum panis* is the responsory and verse traditionally found in the standardised version of the feast.

Incipit	Item	Concordances									
		MSC	A	AV433	H	F	BNF		BYU	273	
Sacerdos in eternum Christus	V-A1	MSC	A	AV433	H	F	BNF		BYU	273	
Miserator dominus escam dedit	V-A2	MSC	A	AV433	H	F	BNF		BYU	273	
Calicem salutaris accipiam et	V-A3	MSC	A	AV433	H	F	BNF		BYU	273	
Sicut novellae olivarum	V-A4	MSC	A	AV433	H	F	BNF		BYU	273	
Qui pacem ponit fines	V-A5	MSC	A	AV433	H	F	BNF		BYU	273	
Salve hostia sancta viua	V-R1								/		
Quia tu es uera caro	V-V1								/		
Pange lingua	V-H	MSC		AV433	H	F	BNF			273	
O quam suavis est domine	V-AM	MSC	A	AV433	H	F	BNF	211	BYU	273	
Christum regem adoremus	M-I	MSC	A	AV433	H	F	BNF		BYU	273	
Fructum salutaris gustandum	M-A1	MSC	A	AV433	H	F	BNF	211	BYU	273	
A fructu frumenti et vini	M-A2	MSC	A	AV433	H	F	BNF	211	BYU	273	
Communionem calicis quo	M-A3	MSC	A	AV433	H	F	BNF	211	BYU	273	
Immolabit haedum multitudo	M-R1	MSC	A	AV433	H	F	BNF	211	BYU	273	
Pascha nostrum immolatus est	M-V1	MSC	A	AV433	H	F	BNF	211	BYU	273	
Comedetis carnes et	M-R2	MSC	A	AV433	H	F	BNF	211	BYU	273	
Non Moyses dedit vobis	M-V1	MSC	A	AV433	H	F	BNF		BYU	273	
Respexit Elias ad caput	M-R3	MSC	A	AV433	H	F	BNF	211	BYU	273	
Si quis manducaverit ex hoc	M-V1	MSC	A	AV433	H	F	BNF	211	BYU	273	
Gloria patri et filio et	M-V2	MSC	A	AV433	H	F	BNF	211	BYU	273	
Memor sit dominus sacrificii	M-A4	MSC	A	AV433	H	F		211		273	
Paratur nobis mensa domini	M-A5	MSC	A	AV433	H	F		211		273	
In voce exsultationis	M-A6	MSC	A	AV433	H	F	BNF	211		273	
Panis quem ego dabo caro mea	M-R4	MSC	A	AV433	H	F	BNF	211		273	
Locutus est populus contra	M-V1	MSC	A	AV433	H	F	BNF	211		273	
Cenantibus illis accepit	M-R5	MSC	A	AV433	H	F	BNF	211*		273	
Dixerunt viri tabernaculi mei	M-V1	MSC	A	AV433	H	F	BNF	211		273	
Melchisedech vero rex Salem	M-R6	MSC	A	AV433	H		BNF			273	
Benedictus Abraham deo	M-V1	MSC	A	AV433	H		BNF			273	

Table 1.1: Concordances between *G* and selected sources for the feast of Corpus Christi.

1.6 Late-style characteristics of Corpus Christi

As the feast of Corpus Christi is a later addition to the liturgy, it should bear characteristics of the late style. These characteristics began to make their appearance from the 10th century.¹⁵² This statement does not mean much on its own, however. It is important to establish the late-style features at this point in the chapter, as they will be referred to extensively from here on. In a comprehensive study Roman Hankeln outlines the features which are important in identifying late-style elements, some of which are detailed below.

- The presence of subtonal cadences are a strong indication of late style. Subtonal cadences must show two of these features: a) resolution upwards of a 2nd, 3rd, or 4th, and b) the repetition of the finalis, e.g. c-dd.¹⁵³
- Single leaps larger than a 4th appear often in late-style chants. Leaps of a 5th that outline the final and upper fifth of the mode may bear more significance.¹⁵⁴ Other leap patterns which consist of either: a) two consecutive leaps of intervals larger than a 2nd, b) three or more consecutive leaps larger than a 2nd in any direction, and c) as b), but with the inclusion of an internal interruption of a 2nd.¹⁵⁵
- Scale patterns that extend beyond the interval of a 4th. As above, scale patterns that outline the final and upper fifth may have more significance.¹⁵⁶
- Polysyllabic words that end on goal pitches, which are determined by mode:
 - a) Authentic modes are the final, fifth and upper octave;
 - b) Plagual modes are the final, the fourth below and fifth above.

¹⁵² For further reading on the music of late style chants, see: Roman Hankeln, "Die Antiphonen des Dionysius-Officiums in Clm 14872 (St. Emmeram, XVI. Jh)," in *Die Offizien des Mittelalters: Dichtung und Musik*, eds. Walter Berschin and David Hiley (Tutzing: Hans Scheider, 1999), 114-128; Roman Hankeln, "'Properization' and formal changes in high medieval saints' offices: the offices for Saints Henry and Kunigunde of Bamberg," *Plainsong and Medieval Music* 10 (2001): 11-19; David Hiley, "The Office of the Transfiguration by Peter the Venerable, Abbot of Cluny (1122-1156) in the manuscript Paris, Bibliothèque National de France, fonds latin 17716," in *Chant and its peripheries: essays in honor of Terence Bailey*, eds. Bryan Gillingham and Paul Merkley (Ottawa: The Institute of Mediæval Music, 1998), 229-236; David Hiley, "Das Wolfgang-Officium des Hermannus Contractus - Zum Wechselspiel von Modustheories und Gesangspraxis in der Mitte des XI. Jahrhunderts," in *Des Offizien des Mittelalters: Dichtung und Musik*, eds. Walter Berschin and David Hiley (Tutzing: Hans Schneider, 1999), 131-142; David Hiley, "The Music of Prose Offices in Honour of English Saints," *Plainsong and Medieval Music* 10 (2001): 25-37; David Hiley, "Early cycles of office chants for the Feast of Mary Magdalene," in *Music and Medieval Manuscripts: Palaeography and Performance: Essays Dedicated to Andrew Hughes*, eds. John Haines and Randall Rosenfeld (Aldershot: Ashgate, 2004), 371-398; David Hiley, "The *Historia Sancti Magni* by Hermannus Contractus (1013-1054)," in *Music in Medieval Europe: Studies in Honour of Bryan Gillingham*, eds. Terence Bailey and Alma Santosuosso (Aldershot: Ashgate, 2007), 375, 378-379.

¹⁵³ David Hiley, *Historia Sancti Emmerammi Arnoldi Vohburgensis circa 1030* (Ottawa: The Institute of Mediæval Music, 1996), xxv; Hiley "Transfiguration", 231; Hiley "Prose Offices," 25; Hiley, "Mary Magdalene," 371; Hiley, "*Sancti Magni*," 378; Hankeln, "Chant and Liturgy," 149.

¹⁵⁴ Hankeln, "Dionysiums-Officiums," 115.

¹⁵⁵ Hankeln, "Dionysiums-Officiums," 115.

¹⁵⁶ Hankeln, "Dionysiums-Officiums," 115.

- Chants that fill or exceed the theoretical range, according to mode. When this is true, then the chant achieves octave valence.

These characteristics will be looked at in greater detail as we progress into the musical analysis of the feast.

The next section analyses the use of *contrafacta* in the office of Corpus Christi found in **G**, with reference to research by Dobszay and Szendrei, followed by a more detailed look at the composition of the responsories, based on the research by Helsen.¹⁵⁷ However, Dobszay and Szendrei confirm that through the process of oral transmission, some changes and variances do occur as a result of different conditions and contexts. This means that even if the same melody is appropriated to a different text, this does not necessarily mean it is exactly reproduced. These chants would be adapted to the new text for the sake of convenience or regional practice.¹⁵⁸ Therefore, the final part of the analysis will be on the variants between the sources based on specific criteria outlined by Halmo. By comparing the changes between the different manuscripts in the feast of Corpus Christi (and later, in the office of Saint Liudger), it can be determined whether the changes between sources were significant enough to warrant importance; insignificant changes between the sources from Münster further confirm **G**'s provenance. Similarly, similarities between the other early Corpus Christi Offices can also confirm **G** is an early source for the standardised office.

1.6.1 *Contrafacta*

The standardised version of the Office of Corpus Christi seems to be based on existing chants, or *contrafacta*. This is exemplified by the annotations in the margins of **BNF** indicating the origin of the chant, although this can possibly refer to a manuscript in Paris.¹⁵⁹ The result of Dobszay and Szendrei's research is a classification of chants on the composition of Gregorian responsories and antiphons, according to mode and type, which are separated into traditional compositions and so-called "new-style" chants. While this results in similar melodies across all sources and offices, it also makes for easier identification of the items in the office of Corpus Christi, because of its late establishment into the liturgy.

¹⁵⁷ László Dobszay and Janka Szendrei, *Responsories, Vol. I & II* (Budapest: Balassi Kiadó, 2013); László Dobszay and Janka Szendrei, *Monumenta Monodica Medii Aevi, Band V - Antiphonen* (Basel: Bärenreiter Kassel, 1999); Katherine Eve Helsen, "The Great Responsories of the Divine Office: Aspects of Structure and Transmission" (Dissertation, University of Regensburg, 2008).

¹⁵⁸ Dobszay and Szendrei, *Monumenta Monodica*, 23* - 25*.

¹⁵⁹ Paris, Bibliothèque Nationale de France, lat. 1143 (Hughes LMLO XCO)/BNF 1143; Walters, et al., *Corpus Christi*, 83.

ITEM	MODE	G INCIPIT	CONTRAFACTA INCIPIT	NO.
V1-A1	1	Sacerdos in eternum	Sacerdos in eternum	1520
V1-A2	2	Miserator dominus escam	Miserator dominus escam	2137
V1-A3	3	Calicem salutaris accipiam	Calicem salutaris accipiam	3047
V1-A4	4	Sicut novelle olivarum	Sicut novelle olivarum	4201
V1-A5	5	Qui pacem ponit fines	Qui pacem ponit fines	5048
V1-M	6	O quam suavis est domine	O quam suavis est domine	6141
M-I	5	Christum regem adoremus	Christum regem adoremus	5081
M-A1	1	Fructum salutiferum	Fructum salutiferum	1493
M-A2	2	A fructu frumenti et vini	A fructu frumenti et vini	2119
M-A3	3	Communione calicis quo	Communione calicis quo	3033
M-R1	1	Immolabit hedum multitudo	Immolabit hedum multitudo	1103
M-R2	2	Comeditis carnes et	Stirps Jesse virgam produxit (BNF)	2120
M-R3	3	Respexit Elias ad caput suum	Videte miraculum matris domini (BNF)	3036
M-A4	4	Memor sit dominus sacrificii	Memor sit dominus sacrificii	4200
M-A5	5	Paratur nobis mensa domini	Paratur nobis mensa domini	5039
M-A6	6	In voce exultationis	In voce exultationis	6090
M-R4	4	Panis quem ego dabo caro	Deus qui sedes super thronum (BNF)	4057
M-R5	5	Cenantibus illis accepit	Qui cum audissent illum invocantem (BNF)	5053
M-R6	5	Melchisedech vero rex	Regnum mundi et omnem (BNF)	5042

Table 1.2 - *Corpus Christi contrafacta*

Table 1.2 shows that most of the items in Corpus Christi are based on a contrafactum which confirms the conservative style of the feast and the manner of its composition. Contrafacta that agree with the annotations found in **BNF** are indicated with brackets in the incipits of Dobszay and Szendrei's contrafacta. The feast in **G** and its concordances mostly agree with these contrafacta, but not always. However, this does not give sufficient evidence of a newer style of chant, but merely the development of the feast or regional differences – which would be, in this case, specific to the diocese of Münster.

The version of the standardised office of Corpus Christi found in **G** stems from same category in the respective modes in Dobszay and Szendrei's system, in that each chant is composed in the late style (conservatively or not), or a feast that is a late addition to the liturgy. Dobszay and Szendrei comment that many items composed in the first mode belong to a new layer of chant.¹⁶⁰ However, despite the occurrence of deviations in the chants, these are not drastic and seem to follow the basic shape of their contrafacta. This applies to all chants in mode 1.

Mode 3 chants found in Corpus Christi typically take on older forms but are bolstered with motifs that are composed in the late style. The mode 3 responsory belongs to a category that contains responsories that create new melodies based on traditional elements.¹⁶¹ This is also true for the mode 3 antiphons; in the case of V1-A3 the melody uses the structure of traditional chants with elements of late style.¹⁶² In

¹⁶⁰ Dobszay and Szendrei, *Responsories, Vol. I & II*, 65.

¹⁶¹ Dobszay and Szendrei, *Responsories, Vol. I & II*, 98.

¹⁶² Dobszay and Szendrei, *Monumenta Monodica*, 68*.

this way, we can see how **G** uses late-style patterns to modernise itself. Mode 4 antiphons feature a descent from A to e on significant cadential points, which forces a new element typical of late-style chant in a line that leads to a low c.¹⁶³

Certain chants agree closely to their corresponding contrafacta – such as V1-A2, V1-A4, M-A2, M-A3, M-R2, M-A4, M-R5, M-R6. In the case of M-R5, this chant adapts the melody of another chant, *Qui cum audissent* (5032), which contains the first and most classic examples of the late style and has served as a model for some contrafacta of this type.¹⁶⁴

Other chants agree with the general shape of the contrafacta – such as V1-A1, V1-A5, M-A1, M-R1, M-A5, M-A6, and M-R4. The deviations from the contrafacta in some of these cases sometimes exaggerates late-style features; for example, the scribe would often add extra intervals into the patterns. An example can be seen in M-A1: on *mortis*, **G** exhibits 2 jumps in intervals of a 4th; on *sue*, there is evidence of scalar leaping, which turns the segment on *sue tempore* into a Z pattern.¹⁶⁵ This is similar to the case of M-R3: on *et* and in the final phrase of the verse, as well as M-A4 on *sit dominus* and *sacrificii*. M-R3 is unique in that its verse is a contrafactum of the second verse of 3063, which appears in the Istanbul antiphoner: a rare occurrence.

The final cadence in V1-A3 tends to agree with most feasts that are found in the category outlined in Dobszay and Szendrei's edition; however, it is emphasised that not all chants within this category have the same general shape and don't necessarily correspond with each other in their details, which is the case here.¹⁶⁶ The invitatory antiphon for the Night office belongs to a classification where one would typically find office items that were newly composed after the 10th century – here Dobszay and Szendrei specifically mention the office of Corpus Christi, among others.¹⁶⁷ The annotation in **BNF** refers the reader to a different contrafactum that is probably found in an edition in Paris.

The chant that proves to be the exception is the unique responsory and verse in first Vespers in **G**. The text seems to come from a variety of sources, ranging from scripture to another service. The melody, on the other hand, is wholly newly composed. This could also hint at its earlier celebration in the city of Münster, but one cannot say this with certainty.

1.6.2 The responsories of Corpus Christi

The presence of newly-composed melodies also serves as an obvious indicator of a late-style chant. However, the assumption that late-style chants, and responsories in particular, contain only newly

¹⁶³ Dobszay and Szendrei, *Monumenta Monodica*, 76*.

¹⁶⁴ Dobszay and Szendrei, *Responsories*, 130.

¹⁶⁵ More on the Z pattern can be found in Roman Hankeln, László Dobsay, Barbara Hagg, and Robert Klugseder, *Historia sancti Quirini. Historia sancti Chrysogoni aus dem Benediktinerkloster Tegernsee* (Ottawa: Institute of Mediaeval Music, 2008), 175.

¹⁶⁶ Dobszay and Szendrei, *Responsories*, 100 and 102.

¹⁶⁷ Dobszay and Szendrei, *Monumenta Monodica*, 82*.

composed melodies is perhaps mistaken. Frere mentions that the composition of respond melodies involved moulding various clauses of text to flexible and adaptable musical phrases.¹⁶⁸ As new feasts entered the liturgy, more melodic material presumably needed to be produced. A scribe would then choose from a plethora of melodic phrases that were well established in the repertory to fit the text as neatly as possible. Therefore, there was little use for freely-composed responsorial melodies in a liturgical text, even in such feasts as the office of Corpus Christi or Liudger. Helsen explains the three different categories into which respond melodies fall:

- 1) Standard melodies
- 2) Formulaic melodies
- 3) Freely composed melodies.¹⁶⁹

She identifies that the modes in which standard melodies are most likely to be moulded to various texts are modes 2, 7, and 8. Helsen explains that in each of these modes there are groups of melodic phrases that can either follow a specific order, or be interchanged with each other to create a smooth transition to the *repetenda* after the verse:¹⁷⁰ this is referred to as *centonate* responds.¹⁷¹ The musical phrase and its position within the responsory are determined by the mode, and the length and divisions (such as the syllabic content) of the text.¹⁷²

McAlpine also mentions this phenomenon with specific reference to the feast of Corpus Christi. She notices, in referring to **BYU**, that the opening phrase of mode 3 responsory *Respexit Helyas* displays a typical opening melody; the same can also be said for mode 4 responsory *Panis quem*.¹⁷³ **G** does avoid the E in the mode 3 responsory, which denies the characteristic opening leap. McAlpine, however, does refer to Crocker in stating that while Corpus Christi is a new feast, even if it is composed somewhat more conservatively than other new feasts, there seem to be some standard musical phrases that are derived from earlier chants.¹⁷⁴

Crocker goes on to say that the use of standard melodic phrases is perhaps not such an uncommon phenomenon. It is inevitable that the use of formulas in compositional practice occurs in the developmental cycle of almost all music, particularly in the later stages, when a tradition or an idiom has already been set and can thus be fused in various ways.¹⁷⁵

¹⁶⁸ Walter Howard Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901 – 1924* (Farnborough: Gregg Press, 1966), 5.

¹⁶⁹ Helsen, “The Great Responsories”, 13-14.

¹⁷⁰ Helsen, “The Great Responsories”, 13-14.

¹⁷¹ This was used to describe an item of clothing that was created by sewing various pieces of cloth together. For more on this, refer to Hiley, *Western Plainchant*, 74.

¹⁷² Helsen, “Great Responsories”, 15.

¹⁷³ Brigham Young University, Harold B. Lee Library, Special Collections, Vault 091 R263 1343; Fiona McAlpine, *Tonal Consciousness and the Medieval West* (Bern: Peter Lang, 2008), 233, fn 361.

¹⁷⁴ McAlpine, *Tonal Consciousness*, 233, fn 361.

¹⁷⁵ Richard Crocker, “Gregorian studies in the twenty-first century,” *Plainsong & Medieval Music* 4 (1995): 33-86.

An investigation into **G**'s responsorial melodies proves this can be the case in some, but not all, responsorial melodies. Based on the discussion above, one can expect to find standard "melodic elements" that make up the bulk of the responsory. Table 10 below includes Helsen's investigation of melodic material in the great responsories, which continues Frere's research on great responsories, which is then compared to responsories found in the Office of Corpus Christi in **G**. The text column details where the formula falls in the text. The position column indicates where the melodic element occurs in the responsory. 0 indicates that this occurs in the opening phrase of the chant, position 1 is the phrase after that, etc. F indicates the final phrase of the chant. "Phrase (H)" is taken from Helsen's database, which displays the phrase she has taken from the responsory. This is used to compare it to the phrase found in **G**, which is found under column "Phrase (G)". The melodic skeleton column is also taken from Helsen's database, so as to better illustrate the outline of the melodic element found in the chant. "H symbol" refers to Helsen's own system of classification of melodic elements. For example, in the case of "1-0-D.04", 1 indicates the mode; 0 is the position of the melodic element (in this case the opening), D is the note on which the melodic skeleton ends, 04 is the number of cases in which Helsen has found an opening phrase in mode 1 ending on D. Note that not all symbols are of Helsen's own creation, as her classification system is based on Frere's earlier work.

ITEM	MODE	POSITION	PHRASE (H)	PHRASE (G)	MELODIC SKELETON	H SYMBOL
M-R1	1	0				1-0-D.04.3
		2				1-M-D.43
		F				D04x
M-R2	2	0				2-0-D.05.1
M-R3	3	0				3-0-K.04
M-R4	4	0				F01i
		3				4-M-C-03
		F				4-F-E.01.1
M-R5	5	0				5-0-K.06
		1				f-03
		4				5-M-F.11
		F				5-F-F.09
M-R6	5	0				5-0-K.04
		1				5-M-F.03.3

Table 1.3 - The responsories of Corpus Christi

Many formulas are used in the responsories of Corpus Christi. Not all the chants in **G** are completely comprised of these melodic elements, however. The opening phrase for the first responsory of the first Nocturn of **G** does not completely match up with Helsen's melodic skeleton, as this version omits the final C, thus denying the subtonal cadence at the end of the opening phrase. Interestingly, Helsen's melodic skeleton does fit exactly in **BNF**, **MSC**, **A**, **Graz**, and **BYU**.¹⁷⁶ Nevertheless, **G** does manage to generally match the shape of Helsen's skeleton in the final phrase, despite the slight deviation.

R2's opening is more similar to Helsen's melodic skeleton. However, the scribe in **G** tends to avoid E, resulting in drastic leaps with intervals well over a third. The rest of this chant does not seem to contain other melodic elements found in Helsen's database.

R4 and R5 display the most melodic formulas in the responsory. R4 has a slight variation in the opening, the *repetendum* phrase, as well as the finale, all a result of the scribe's attempt to avoid the semitonal movement between E and F. R5's opening seems to be typical of a mode 5 responsory; however, the melodic element in the first position reaches the top f. Helsen's final cadence seems to avoid b, in favour of c; yet this does not seem to be done to avoid the semitone, as **G** does not seem to hesitate to use the semitone between b and c.

1.6.3 Variants of significance

With the diversity of the sources, it is not surprising that many variants will be present in the edition for the feast of Corpus Christi. However, it is important to note that such variants have certain degrees of significance, from making little to no difference in the melody, to changing the melody into something wholly new and different.¹⁷⁷ In order to determine the factors of significance, one must turn to David Hughes' work, as well as Halmo's own adaptation of that work.

An example of a variant would be an ornamental note or neume that is used in one source, but the same pitch could also be notated differently in another, like the use of a liquescent neume. These choices are often influenced by local preferences in sources that share geographical provenance, or by the inability of a scribe to notate a specific neume.

The variants will be examined based on the following criteria:

- a) The filling in of intervals of a third could also be attributed to local preference or alternate interpretations of portato singing;

¹⁷⁶ Paris, Bibliothèque Nationale de France, lat. 1143 (Hughes LMLO XCO)/ BNF 1143; *Antiphonarium, Omnia pia Canoniarum horarum cantica: secundum ordinem atque vsum Ecclesie et diocesis Monasteriensis: complectens, iam primum summa diligentia excusum* (Cologne: Hero Alopecius [Fuchs]), 1537); Graz, Universitätsbibliothek, MS 134; Münster, Nordrhein-Westfälisches Staatsarchiv, Manuskriptensammlung, Msc. VII, Nr. 1009.

¹⁷⁷ Joan Halmo, *Antiphons for Paschal Triduum-Easter in the Medieval Office* (Ottawa: Institute of Mediaeval Music, 1995), 108.

- b) Notes redistributed among syllables – here, the pitch content is the same, but the allocation to text is different;
- c) Variants concerning pairs of semitones consisting of E-F, B-C, and sometimes A-Bb;
- d) Variants that occur through avoiding the semitone;
- e) Cadential approaches which consist of jumps of a third or a fourth.¹⁷⁸

It also important here to add a note about liquescence and note lengthening. It was noted in Chapter 2 that scribes used the same sign that one could consider as justifying the use of liquescence and in other contexts used the same sign to indicate lengthening of a note. This table indicates *a* as both liquescence and note lengthening, as the use of either does not seem to be particularly significant.

Variants in sources that share geographical provenance often tend to agree with each other, as those variants often refer to local singing practices. This does not mean, however, that small differences within these areas do not occur.¹⁷⁹ Furthermore, there are cases where variants overlap categories and in these cases the possibilities will be explored to a certain extent. If a source is singular in its variant, then an asterisk will follow the name of the source. If the variants do not meet any one of these requirements, then it is considered a significant departure from the original melody, marked in the table below with #. Variants that only appear in sources outside of the diocese of Münster will not be mentioned in the table below. The order of the appearance will depend on the edition as well as the order in which they appear in the text.

¹⁷⁸ Halmo, *Antiphons for Paschal*, 180; David Hughes, “Evidence for the Traditional View of the Transmission of Gregorian Chant,” *Journal of the American Musicological Society* 40 (1987): 388.

¹⁷⁹ Hughes, “Transmission of Gregorian Chant”, 388.

Item	Source	Text	Var	Concordances									
				MSC	H	AV433	A	F	BNF	Graz	BYU		
V1-A1	AV433*	<i>Sacerdos</i>	a										
	G*	<i>Christus</i>	a										
	MSC	<i>secundum</i>	b		H	AV433	A						
	MSC	<i>secundum</i>	a			AV433							
	G*	<i>ordinem</i>	a										
	G	<i>melchisedech</i>	d			AV433							
	G*		a										
	AV433*	<i>melchisedech</i>	a										
	G*	<i>melchisedech</i>	a										
	G	<i>vinum</i>	a			AV433							
V1-A2	G	<i>miserator</i>	a	MSC									
	AV433*	<i>dominus</i>	a										
	G*	<i>dedit</i>	a										
	G*	<i>timentibus</i>	a										
	H*	<i>timentibus</i>	a										
	AV433*		d										
	MSC	<i>in</i>	a		H								
	G*	<i>suorum</i>	a										
	AV433*		a										
	AV433	<i>mirabilium</i>	d					F					
V1-A3	G*	<i>salutaris</i>	e										
	G	<i>sacrificabo</i>	d*					F					
	G	<i>hostiam</i>	d†		H		A						
	AV433*		f										
V1-A4	G	<i>Sicut</i>	d			AV433							
	AV433*	<i>Sicut</i>	a										
	G	<i>ecclesie</i>	e	MSC	H	AV433	A						
	G	<i>fili</i>	c	MSC	H	AV433	A						
	G*	<i>in</i>	a										
	AV433*		d										
	G	<i>circuītu</i>	d	MSC	H	AV433	A						
	G	<i>circuītu</i>	a			AV433							
	G*	<i>mense</i>	a										
V1-A5	G	<i>Qui</i>	a	MSC	H								
	MSC*	<i>pacem</i>	a					F	BNF			BYU	
	G	<i>ponit</i>	b	MSC	H	AV433	A						
	H	<i>ecclesie</i>	c				A						
	G	<i>ecclesie</i>	a	MSC									
	G	<i>ecclesie</i>	d	MSC									
	G*	<i>frumenti</i>	a										
	MSC*	<i>adipe</i>	a‡										
	G*	<i>adipe</i>	a										
	G	<i>saciat</i>	a			AV433							
	MSC*		a										
	H		a						BNF				
	G	<i>dominus</i>	a§			AV433		F					

* This is a variant overlap in that this variant could also be a redistribution of notes among syllables.

† In this case, the variant forces a traditional cadence from above. Other sources approach the final cadence from below, making it a subtonal cadence.

‡ An argument could be made that this variant changes the melody, in that it creates an interval of a fourth between C and G. However, this seems to be more a case of ornamentation than a significant melodic variant.

§ This is a variant overlap in that this variant is concerned with the notes a and b-flat, but this case seems to be ornamental in nature.

Item	Source	Text	Var	Concordances						
A-M	H*	<i>O</i>	a							
	G	<i>O</i>	d	MSC	H	AV433	A			
	MSC*	<i>O</i>	a							
	MSC*	<i>quam</i>	a							
	G	<i>domine</i>	d	MSC	H	AV433	A			
	G*	<i>domine</i>	a							
	MSC	<i>spiritus</i>	b		H	AV433			BNF	Graz
	G*	<i>tuus</i>	a							
	MSC	<i>tuus</i>	a		H		A	F	BNF	
	G	<i>qui</i>	d	MSC	H	AV433	A			
	G	<i>in</i>	e	MSC	H		A	F		
	MSC	<i>in</i>	a		H					
	G*	<i>demonstrares</i>	a							
	G*	<i>pane</i>	a							
	MSC	<i>suavissimo</i>	a						BNF	
	G*	<i>suavissimo</i>	b							
	G	<i>decelo</i>	e	MSC	H	AV433	A			
	AV433*	<i>decelo</i>	a							
	G*	<i>decelo</i>	a							
	G*	<i>esurientes</i>	a							
	G	<i>esurientes</i>	a	MSC	H					
	G*	<i>esurientes</i>	a							
	G	<i>bonis</i>	a						BNF	
	G	<i>fastidiosos</i>	c		H		A			
	MSC*	<i>fastidiosos</i>	a							
	AV433*		a							
	G*	<i>fastidiosos</i>	a							
	G	<i>dimittens</i>	d			AV433	A			
	G*	<i>dimittens</i>	b							
	AV433*		a							
	H*		a							
	G	<i>inanes</i>	e	MSC	H	AV433	A			
	H*		a							
	G*	<i>inanes</i>	a							
	MSC		a		H		A		BNF*	
M-I	G	<i>Christum</i>	d	MSC	H	AV433	A			
	G	<i>regem</i>	d			AV433				
	G		b			AV433				
	MSC*		a							
	MSC*		a							
	G	<i>regem</i>	a							
	G	<i>dominantem</i>	e	MSC	H	AV433	A			
	BNF*	<i>dominantem</i>	c							
	MSC†	<i>gentibus</i>	a					F	BNF	
	G*	<i>gentibus</i>	d‡							
	G	<i>qui</i>	a		H					BYU
	H*	<i>qui</i>	a							
	MSC	<i>dat</i>	a		H			F	BNF	BYU
	G		e	MSC	H	AV433	A			
	H*		a							

* Extra note added at the end of this ornament.

† Extra note added to the beginning of this ornament.

‡ Finalis ends on an F. This is contrary to the rest of the sources, perhaps as a result of the avoidance of the semitone or variants involving the notes E and F.

Item	Source	Text	Var	Concordances								
					H	AV433						
	G	<i>spiritus</i>	d*		H	AV433						
	MSC	<i>pinguedinem</i>	a						BNF		BYU	
	H*		a									
	G*	<i>fructum</i>	a									
	MSC		a						BNF	Graz	BYU	
	MSC*	<i>salutiferum</i>	a									
	G*	<i>gustandum</i>	b									
	G*		a									
	G*	<i>gustandum</i>	a									
	MSC	<i>gustandum</i>	b		H		A		BNF	Graz	BYU	
	H*	<i>dedit</i>	a									
	MSC*	<i>dominus</i>	a									
	G*	<i>mortis</i>	e									
	H	<i>mortis</i>	d		H		A					
	G	<i>sue</i>	a	MSC								
	G	<i>tempore</i>	b			AV433		F				
	MSC†		b		H		A		BNF	Graz	BYU	
	G*	<i>tempore</i>	c									
	MSC*	<i>fructu</i>	a									
	G*	<i>fructu</i>	a									
	MSC	<i>frumenti</i>	a			AV433						
	G*		a									
	G*	<i>multiplicati</i>	d‡									
	G	<i>in</i>	a	MSC	H							
	G*	<i>Christi</i>	d									
	G*	<i>Christi</i>	a									
	G*	<i>calicis</i>	e									
	MSC	<i>calicis</i>	d§	MSC	H		A					
	G*	<i>deus</i>	d									
	G	<i>non</i>	?			AV433						
	G		b			AV433						
	MSC		e		H		A					
	G*		a									
	G*	<i>vitulorum</i>	a									
	G*	<i>sanguine</i>	a									
	G	<i>congregavit</i>	a	MSC		AV433						
	G*	<i>dominus</i>	a									
M-R1	G*	<i>Immolabit</i>	?									
	MSC	<i>hedum</i>	a			AV433						
	A*		a									
	G	<i>multitudo</i>	b	MSC	H	AV433	A					
	G	<i>filiorum</i>	c	MSC	H	AV433	A					
	G	<i>filiorum</i>	#?									
	G*	<i>Israel</i>	a									
	MSC		a				A	F	BNF	Graz	BYU	
	MSC*		d									
	H		a				A					BYU
	G	<i>ad</i>	a	MSC								
	H*		a									
	G	<i>vesperam</i>	a			AV433		F				

* Refer to *gentibus*.

† This is a variant overlap in that this chant could also be avoiding the semitone.

‡ This could either be a case of semitone avoidance or a variant concerning notes a and b-flat.

§ Finalis on B, as opposed to other sources, as a result of variants concerning notes b and c.

Item	Source	Text	Var	Concordances							
				MSC	H	A	F	BNF	Graz	BYU	
	G	<i>vesperam</i>	a	MSC							
	G*	<i>pasche</i>	#*								
	MSC	<i>pasche</i>	a		H		A	F	BNF	Graz	BYU
	MSC		a			AV433					
	G	<i>pasche</i>	b					F	BNF	Graz	
	H*		a								
	AV433*	<i>et</i>	a								
	H*	<i>edent</i>	a								
	H*		d								
	G	<i>carnes</i>	a	MSC		AV433					
	H*	<i>carnes</i>	a								
	G*		a								
	MSC		a								Graz
	G*	<i>azimos</i>	d								
	MSC		b		H	AV433	A	F	BNF	Graz	BYU
	G	<i>azimos</i>	d								Graz
	MSC		# [†]		H	AV433	A				
	MSC	<i>panes</i>	b		H						
	H*	<i>Pascha</i>	a								
	MSC*	<i>Pascha</i>	a								
	H*		a								
	G*	<i>itaque</i>	a and c								
	G	<i>itaque</i>	a			AV433					
	MSC	<i>in</i>	# [‡]								
	G	<i>sinceritatis</i>	a				A	F			
M-R2	G	<i>Comeditis</i>	b			AV433					
	MSC		b		H	AV433	A	F	BNF	Graz	
	G	<i>Comeditis</i>	d [§]								
	MSC		b		H	AV433	A	F	BNF	Graz	BYU
	G	<i>Comeditis</i>	c	MSC	H	AV433	A				
	G	<i>carnes</i>	? ^{**}			AV433					
	G*	<i>carnes</i>	b								
	G*		a								
	G		d						BNF		
	G	<i>et</i>	d	MSC							
	MSC*	<i>saturabimini</i>	#								
	MSC	<i>saturabimini</i>	b		H	AV433	A	F	BNF	Graz	BYU
	G*		b								
	AV433*		b								
	G*		# ^{††}								
	G*		b								

* This variant seems not to be found in sources outside of Münster – at least in this investigation. An argument could be made that other sources could have characteristics of multiple kinds of insignificant variants; however, this particular variant of **G** suggests that this could change the melody slightly more than previous variants.

[†] **G** is the only Münster source that does not have this variant.

[‡] While this variant does not fulfil any of the requirements to be insignificant, this can still be considered insignificant because the two notes concerned have merely switched places. This seems to be a regional occurrence specific to the diocese of Münster, although **G** has a different variant here that includes a liquescent neume.

[§] As it is, these intervals here are quite extreme – **G** even more so and the only source to use F instead of E. Perhaps this may have been a scribal error or another earlier source that **G** could have taken this variant from. This aside, **Graz** is the only source that attempts to avoid big intervals which, in turn, changes the melody drastically.

^{**} First two notes not notated here (D and F) and it is unclear if this has a significant impact on the melody.

^{††} Interval D to G

Item	Source	Text	Var	Concordances						
				MSC	H		A			
	G	<i>dedit</i>	d	MSC	H		A			
	G*	<i>dominus</i>	b							
	G*	<i>dominus</i>	d							
	MSC	<i>Moyses</i>	a, b, d							
	G*	<i>Moyses</i>	a							
	A*		a							
	G*	<i>panem</i>	a							
	G	<i>celo</i>	e	MSC						
	G	<i>sed</i>	a		H					
	AV433		#					BNF		BYU
	G*	<i>dat</i>	?*							
	G*	<i>vobis</i>	a							
	G	<i>de</i>	a or d			AV433				
	G*	<i>celo</i>	a							
	AV433*		b							
	MSC*	<i>verum</i>	a							
	H*		a and b							
	G	<i>verum</i>	c	MSC	H	AV433	A	F		
M-R3	G	<i>Respexit</i>	a							
	MSC		a		H	AV433	A			
	G*	<i>Respexit</i>	d or e							
	G*		a							
	H*	<i>Helyas</i>	a							
	MSC*		a							
	G*		a							
	G*	<i>ad</i>	a							
	G	<i>capud</i>	c	MSC	H	AV433	A	F		
	G*	<i>capud</i>	a							
	AV433*		a							
	MSC*	<i>suum</i>	a							
	H*		a							
	G*		#?†							
	G*	<i>suum</i>	a‡							
	G*	<i>subcinericium</i>	a							
	G	<i>subcinericium</i>	e			AV433				
	G*	<i>panem</i>	a							
	G	<i>surgens</i>	a	MSC						
	G	<i>surgens</i>	#?§							BYU
	G	<i>et</i>	e	MSC	H	AV433	A			
	H	<i>bibit</i>	d				A			
	MSC	<i>bibit</i>	a			AV433				
	H*	<i>et</i>	a							
	G*	<i>ambulavit</i>	a							
	MSC	<i>ambulavit</i>	?**							
	G		d	MSC	H	AV433	A			
	G	<i>fortitudine</i>	a					F	BNF	Graz
	G	<i>cibi</i>	e††	MSC	H	AV433	A			

* This does not impact significantly on the melody; however, it does not fall in the classification rules and it is the only source that does this.

† Final two notes are missing: is G perhaps trying to avoid the semitone here?

‡ Does not resolve convincingly to E at the end of the phrase.

§ Does not resolve to a.

** Does not fulfil classification but is also not significant.

†† This could be a regional variant.

Item	Source	Text	Var	Concordances									
	G	<i>cibi</i>	#*										
	G	<i>cibi illius</i>	c					F				BYU	
	G	<i>cibi illius</i>	?†										
	AV433*	<i>illius</i>	a										
	G*	<i>usque</i>	a										
	AV433		d‡										
	H*		a										
	G	<i>usque</i>	d or e	MSC	H	AV433	A						
	G*	<i>ad</i>	a										
	MSC	<i>montem</i>	e§		H	AV433	A		BNF		BYU		
	MSC*		a (x2)										
	G	<i>dei</i>	d	MSC				F	BNF	Graz	BYU		
	MSC*		a										
	H	<i>Si</i>	a				A	F	BNF	Graz	BYU		
	MSC*		a										
	G*	<i>quis</i>	a										
	G*	<i>manducaverit</i>	a										
	G	<i>vivet</i>	d	MSC									
	MSC		a		H		A		BNF	Graz			
	AV433*		a										
	G*		b or d										
	MSC		a				A						
	AV433	<i>vivet</i>	c				A**						
M-A4	MSC	<i>Memor</i>	a					F					
	G	<i>sacrificii</i>	c								Graz		
	G	<i>nostrum</i>	d	MSC	H	AV433	A						
	MSC*		a										
	G*	<i>holocaustum</i>	d or e										
	AV433*	<i>nostrum</i>	d										
	MSC		b		H		A				Graz		
	G	<i>nostrum</i>	b		H ††								
	MSC*	<i>pingue</i>	a										
M-A5	MSC	<i>Paratur</i>	?‡‡										
	MSC	<i>Paratur</i>	a					F			Graz		
	MSC*		a										
	MSC	<i>mensa</i>	a			AV433							
	G	<i>domini</i>	a	MSC		AV433							
	G	<i>domini</i>	d	MSC		AV433							
	G*	<i>adversus</i>	a										
	G	<i>omnes</i>	a	MSC									
	AV433	<i>qui</i>	a										
	G	<i>tribulant</i>	a	MSC	H								
M-A6	G*	<i>exultacionis</i>	b										
	G	<i>exultacionis</i>	a	MSC									
	G	<i>exultacionis</i>	b	MSC	H		A	F	BNF	Graz			

* These are an additional three notes (c-b-a) to an already displaced melody.

† This could be an avoidance of the semitone (**BNF** uses b), or to prepare for jump of an interval of a 4th (**MSC**, **AV433** and **A** agree with **G** here). Some sources lessen the jump slightly with the addition of another note (the addition of a in **G**, **H**, **F**, **Graz** with the interval going down; **BNF** and **Graz** using a, again, to go back up to c).

‡ Added note.

§ Through omission of b.

** Not insignificant, but still different.

†† Omits c.

‡‡ Missing initial F, without which the characteristic opening of the mode is missing.

Item	Source	Text	Var	Concordances						
				MSC						
	G		a	MSC						
	G	<i>resonent</i>	d		AV433					
	G	<i>resonent</i>	#							
	G*	<i>epulantes</i>	a							
	G	<i>epulantes</i>	b		AV433			BNF	Graz	
	MSC		a					BNF	Graz	
	G	<i>in</i>	a		H					
M-R4	G	<i>Panis</i>	a			A				
	G	<i>Panis</i>	a	MSC				BNF	Graz	
	G	<i>ego</i>	d or e*							
	AV433*	<i>ego</i>	d							
	G*	<i>dabo</i>	a							
	MSC*	<i>caro</i>	a							
	G*		e							
	G*	<i>mea</i>	a							
	AV433		#†							
	MSC	<i>pro</i>	a		H	A		BNF	Graz	
	G*	<i>mundi</i>	a							
	G*	<i>vita</i>	d or e							
	AV433	<i>vita</i>	d							
	G*	<i>litigabant</i>	#‡							
	G*	<i>ergo</i>	a							
	AV433*	<i>ergo</i>	d							
	G*		b							
	AV433*	<i>iudei</i>	d							
	G		#§	MSC	H	AV433	A			
	G	<i>dicentes</i>	#**							
	MSC	<i>dicentes</i>	c			AV433				
	H		c				A			
	MSC	<i>quomodo</i>	b or e††		H		A			
	MSC	<i>potest</i>	a					BNF	Graz	
	G*		a							
	G*	<i>nobis</i>	a							
	AV433*		b							
	G	<i>dare</i>	#							
	MSC		a				A	BNF	Graz	
	MSC	<i>suam</i>	a					BNF		
	G*	<i>ad</i>	a							
	G	<i>manducandum</i>	d					F		
	G	<i>manducandum</i>	d					F	BNF	Graz
	MSC*		a							
	MSC	<i>est</i>	b					BNF	Graz	
	MSC*		a							
	G	<i>dominum</i>	a	MSC	AV433					

* Throughout this melody, **G** avoids the semitone E-F through its omission in repetitions and formulae.

† The omission of g makes the opening intervals of the phrase a 5th.

‡ Note the ending of the phrase on g.

§ This seems to be a regional variant of Münster.

** The variants here are interesting: **MSC** and **AV433** are displaced, as are **H** and **A** although in a different manner. They all seem to adhere to **BNF** throughout. However, **G** is a complete departure from the other sources, which makes it wholly unique. This does much to confirm the hypothesis that **G** had another source from which the scribe was working from.

†† This depends on your perspective – if you compare **MSC**, **H** and **A** to other sources (**AV433**, **F**, **BNF** and **Graz**), you could say that D avoids the semitone movement between E-F. However, E in other sources could be seen to fill in the third created by the D-F movement.

Item	Source	Text	Var	Concordances						
				MSC	H	AV433	A			
	G	<i>dominum</i>	d	MSC	H	AV433	A			
	G*	<i>anima</i>	a							
	G*	<i>levisimo</i>	d							
	AV433		?*							
M-R5	G*	<i>Cenantibus</i>	a							
	G	<i>accepit</i>	a	MSC						
	MSC		b			AV433			BNF	
	G*	<i>Ihesus</i>	e?							
	MSC	<i>panem</i>	a						BNF	
	G	<i>benedixit</i>	e			AV433				
	G*	<i>benedixit</i>	a							
	G	<i>fregit</i>	a	MSC	H	AV433				
	A*		a							
	G	<i>deditque</i>	see below							
	G*	<i>dicipulis</i>	a							
	MSC	<i>suis</i>	a				A			
	G*		a							
	G	<i>ait</i>	c or d [†]							
	MSC	<i>ait</i>	d [‡]		H	AV433				
	G*	<i>comedite</i>	a							
	AV433*	<i>est</i>	d							
	G		a			AV433				
	G	<i>corpus</i>	d [§]							
	G*	<i>meum</i>	a							
	G*	<i>dixerunt</i>	a ^{**}							
	G*	<i>virii</i>	a							
	MSC*	<i>tabernaculi</i>	a							
	G	<i>tabernaculi</i>	#			AV433				
	G*	<i>det</i>	a							
	G	<i>carnibus</i>	d	MSC	H	AV433	A			
	G	<i>eius</i>	#					F	BYU	Graz
	G*	<i>eius ut saturemur</i>	#							
M-R6	G*	<i>Melchisedech</i>	a (x2)							
	H*		a							
	G*	<i>proferens</i>	a and d							
	G*	<i>proferens</i>	# ^{††}							
	MSC	<i>panem</i>	a				A		BYU	
	G	<i>vinum</i>	a			AV433				
	G	<i>erat</i>	a			AV433				
	G*	<i>autem</i>	a							
	MSC	<i>sacerdos</i>	a			AV433			BYU	
	H*	<i>sacerdos</i>	#							
	G*	<i>dei</i>	#							
	G*	<i>altissimi</i>	c							

* Final two notes merely switch places.

† This could be attributed to a scribal error as the chant was not started on the correct note. If it is a variant, and the c is omitted, the e could be seen to fill in the third created by the d-f movement. However, this does not explain the second e here. It is difficult then to determine how significantly this has impacted on the melody.

‡ The use of f could be a regional variant.

§ This is an addition of e.

** This may have been an error made by the scribe, as there was a clef change halfway through the stave. If so, then **G** agrees with **AV433**, **A**, **F**, **BNF** and **BYU**.

†† This is probably a scribal error.

Item	Source	Text	Var	Concordances						
	G*	<i>altissimi</i>	a							
	MSC*	<i>benedixit</i>	a							
	G	<i>benedixit</i>	b or d/e*							
	H	<i>benedixit</i>	a		AV433					
	G*	<i>abrahe et ait</i>	# [†]							
	G*	<i>Benedictus</i>	# [‡]							
	G*	<i>abraham</i>	e							
	G*	<i>excelso</i>	#							
	G*	<i>qui creavit</i>	c [§]							
	G*	<i>celum et</i>	#							
	A*	<i>celum</i>	a							
	MSC*	<i>terram</i>	a							

Table 1.4: Variants of significance

* This variant depends on one's perspective: **G** and **AV433** could be avoiding the semitone between c-b through omission; **MSC**, **H**, **A** and **BYU** may be using b to fill in the gap of a third created by c-a.

[†] This variant seems to be an alternative placement of melody, but there are several alterations which deem this unique and significant.

[‡] The notes here have been switched around.

[§] Omits F; although this variant is due to the use of *fecit* instead of *creavit*.

As shown above, there are a great many variants that are insignificant, and some are concordant according to regional location, especially the sources from Münster. However, in the last two responsories (*Cenantibus illis* and *Melchisedech vero*) one can see that **G** has made several departures from not only the sources from Münster, but also the early sources containing the standard version. This can mean that there is another, earlier source – perhaps destroyed by the Anabaptists – that **G** may have been writing from.

1.7 The Lessons of Corpus Christi

Corpus Christi seems to be a new addition to the antiphoner section in **G**, due to the inclusion of lessons in the Night Office. Thus, **G** could be among the few manuscripts detailing the emergence of the standardised office into the liturgy within the diocese of Münster, as well as a consideration for an early source for the feast itself. The lessons will be analysed using **BNF** as a main comparative source initially, as it is the earliest known source containing the standardised office, followed by comments on lessons found in other manuscripts thereafterwards.²²⁶

Square brackets indicate that the text in **G** is illegible and is filled in with the version in **BNF**; round brackets indicate that a word does not appear in **G** but does in **BNF**; special brackets contain substitute words used in **BNF**.

Lectio I

Immensa divine largitatis beneficia, exhibita populo christiano inestimabilem ei conforunt dignitatem. Neque (enim) est aut fuit aliquando [tam grandis natio que] habeat deos appropinquantes sibi, sicut [adest nobis Deus noster]. Unigenitus siquidem Dei filius, sue divinitates [volens nos esse participes,] naturam nostram assumpsit ut homines deos faceret factus homo. Et hoc insuper quod de nostro assumpsit, totum nobis tribuit {contulit} ad salutem.

Lectio II

Corpus quoque {namque} suum pro nostra reconciliacione in ara crucis hostiam optulit Deo patri, sanguinem suum fudit in precium (simul) et lavacrum, ut redempti a miserabili servitute a peccatis omnibus mundaremur. Et ut tanti beneficii iugis (in nobis) maneret in nobis memoria, corpus suum in cibum et sanguinem suum in potum sub specie panis et vini sumendum fidelibus (de)reliquit.

Lectio III

O preciosum et admirandum convivium salutiferum et omni suavitate repletum. Quid enim hoc convivio preciosius esse potest, in quo non carnes hyrcorum et vitulorum {vitulorum et hyrcorum} ut olim in lege, sed nobis Christus sumendus proponitur verus Deus? Quid hoc sacramento mirabilius? In ipso namque panis et vinum in corpus Christi et sanguinem substancialiter convertuntur. Ideoque Christus Deus et homo perfectus sub modici panis specie continetur.

²²⁶ Paris, Bibliothèque Nationale de France, lat. 1143 (Hughes LMLO XCO)/ BNF 1143;

Lectio IV

Manducatur utique a fidelibus, sed minime laceratur, quinimmo diviso sacramento integer sub qualibet divisionis particula perseverat. Accidencia eciam sine subiecto in eodem existent (ut fides locum habeat) dum visibile invisibiliter sumitur aliena specie occultatum, et sensus a deceptione immunes reddantur, qui de accidentibus iudicant sibi notis.

Lectio V

Nullum eciam sacramentum est isto salubrius, quo purgantur peccata, virtutes augentur, et mens omnium spiritualium carismatum habundancia impinguatur. Offeritur in ecclesiis {ecclesia} pro vivus et mortuis, ut omnibus prosit quod est pro salute omnium institutum.

Lectio VI

Suavitatem denique huius {modi} sacramenti nullus exprimere sufficit, per quod spiritualis dulcedo in suo fonte gustatur, et recolitur memoria illius, quam in sua passione Christus monstravit excellentissime caritatis. Unde ut arcus huius {modi} caritatis immensitas cordibus infigeretur fidelium, in ultima cena quando pascha cum discipulus celebrato, transiturus erat ex hoc mundo ad patrem, hoc sacramentum instituit, tamquam passionis sue memoriale perhenne, figurarum veterum impletivum, miraculorum ab ipso factorum maximum. Et de sua contristatis ausencia solacium singulare.

BNF	<p>The lessons in the office found in BNF are substantially longer than those found in G. This can probably be explained by the layout of G's lessons: one lesson from BNF is allocated to three separate lessons in G. Therefore, lectio I – III in G is lectio I in BNF. Some words are missing from G's texts, e.g. <i>enim</i> in lectio I, and <i>simul</i> in lectio II. There are also a few instances of word order changes: the placement of <i>in nobis</i> in lectio II, as well as <i>vitulorum et hyrcorum</i> in lectio III. Small word differences are also noted: <i>quoque</i> is replaced with <i>namque</i>; and <i>tribuit</i> replaced by <i>contulit</i> in lectio I. Both examples use words that are interchangeable. In the case of the compound word <i>huiusmodi</i>, G uses <i>huius</i> in the final lessons in both appearances and used interchangeably in other manuscripts.</p> <p>Despite these discrepancies, G appears to be faithful to the original version of Office C in BNF.</p>
Hague 70.E.4 ²²⁷	<p>Although the music in Hague 70.E.4. contains the Office A, the lessons are very similar to both BNF and G in content and layout, except in a few minor cases.</p>

²²⁷ The Hague, National Library of the Netherlands, KB 70.E.4.

	<p>In lectio V, 70.E.4. uses <i>enim</i> instead of <i>eciam</i>, the latter being used in all other manuscripts in this analysis. Similarly, in lectio VI, <i>namque</i> is used instead of <i>denique</i>, also utilised in all older manuscripts. Another minor note is that 70.E.4. uses <i>huius</i> in lectio VI, instead of the compound word <i>huiusmodi</i> used in BNF, among others.</p>										
<p>GRAZ²²⁸</p>	<p>The layout of lessons in this manuscript is slightly more varied than that of both G and BNF, as shown in Table 1.5.</p> <table border="1" data-bbox="651 548 1086 808"> <thead> <tr> <th>GRAZ</th> <th>G</th> </tr> </thead> <tbody> <tr> <td>Lectio I</td> <td>Lectio I</td> </tr> <tr> <td>Lectio II</td> <td>Lectio II and III</td> </tr> <tr> <td>Lectio III</td> <td>Lectio IV and V</td> </tr> <tr> <td>Lectio IV</td> <td>Lectio VI</td> </tr> </tbody> </table> <p><i>Table 1.5: Layout of Graz compared to G</i></p> <p>As in BNF, Graz includes the words <i>enim</i> in lectio I, and <i>simul</i> found in lectio II, which are missing in G. Further in lectio I, <i>naturam</i> and <i>nostrum</i> are switched around in Graz. The following words are replaced in Graz: in lectio I, <i>contulit</i> is used in place of <i>tribuit</i>; lectio II, <i>namque</i> replaces <i>quoque</i>; and lectio V, <i>ecclesiis</i> is in place of <i>ecclesia</i>. The placement of the words <i>in nobis</i>, and the word order for <i>hyrcorum</i>, are identical to BNF. The missing phrase in G's fourth lesson, <i>ut fides locum habeat</i>, occurs in Graz. In the case of the use of <i>huius</i> and <i>huiusmodi</i>, Graz uses both: the former in the first appearance and the latter in the second. An addition is found in the final sentence of lectio VI (highlighted in bold): <i>Et discipulus omnibus de sua...</i> This is not found in any other sources used in this analysis.</p>	GRAZ	G	Lectio I	Lectio I	Lectio II	Lectio II and III	Lectio III	Lectio IV and V	Lectio IV	Lectio VI
GRAZ	G										
Lectio I	Lectio I										
Lectio II	Lectio II and III										
Lectio III	Lectio IV and V										
Lectio IV	Lectio VI										
<p>MSC²²⁹</p>	<p>The layout of the lessons in MSC is identical to that of G. As this book comes from Münster, it is hardly surprising that this is so, and it further validates the hypothesis of G's provenance. However, despite a uniform structure, the texts themselves offer up useful information in terms of similarities and discrepancies between the two manuscripts.</p> <p>In lectio I, <i>enim</i> has been left out and also uses the substitute word <i>tribuit</i>, instead of <i>contulit</i> – both instances found in G. However, in lectio II, MSC uses the substitute <i>namque</i> instead of <i>quoque</i>, as found in G, and includes the word <i>simul</i>, which is found in BNF and Graz. It does use the same word order with <i>in nobis</i> as found in G, though, as well as the use of <i>reliquit</i> in lectio II.</p>										

²²⁸ Graz, Universitätsbibliothek, MS 134.

²²⁹ Münster, Nordrhein-Westfälisches Staatsarchiv, Manuskriptensammlung, Msc. VII, Nr. 1009.

	<p>In lectio III, the order of <i>hyrcorum et vitorum</i> is identical to that found in BNF and Graz. The phrase <i>ut fides locum habeat</i> also occurs in MSC. However, the phrase is written in smaller text than the rest of the lesson. The word <i>ecclesia</i> is also included in MSC; this could indicate that G's <i>ecclesiis</i> is perhaps an error, as no other lessons use this version. However, MSC uses <i>huius</i> in both appearances.</p> <p>MSC is the closest to G in terms of layout and format for the lessons of the Night office of Corpus Christi.</p>
H ²³⁰	<p>As H is written after MSC, there are many similarities in the layout and text. However, H is not as close to G as MSC is, despite the similarities. The layout of the lessons is very similar to G, with the exception of lectio V and VI. H's lectio V bleeds into G's lectio IV, stopping at <i>caritatis</i>. H's lectio VI picks up right after from <i>unde</i> and continues until the end of G's lectio VI.</p> <p>In terms of content, H is more similar to BNF and Graz than to G. In lectio I, H includes <i>enim</i> and uses <i>contulit</i>. In lectio II, <i>quoque</i> is replaced with <i>namque</i> and <i>simul</i> is included in the text. The word order of the phrase <i>in nobis</i> reflects G, but <i>dereliquit</i> is also used in BNF and Graz. The order of <i>hyrcorum et vitorum</i> is identical to BNF in lectio III. In lectio IV, the phrase <i>ut fides locum habeat</i> is included in H. Lastly, in lectio VI, <i>huius</i> is used, which is identical to MSC and G.</p>
273	<p>The content of the lessons is very similar to G, with a few exceptions where the breviary has taken small preferences as seen in BNF. The only preference for G's decisions within the lesson is the use of <i>huius</i>, instead of <i>huiusmodi</i> in lectio VI. The structure of the lessons is longer than that in G, as the scribe in the breviary combined two lessons found in G into a single lesson, thus lectio I and II in G contains lectio I in 273.</p>

In conclusion, there seems to be clear evidence that at the time **MSC** was written, the scribe may have used **G** as a reference for the lessons of the Night Office as well as another, unidentified source. This other source may have been more credible than **G** and was possibly referred to first and then **G** was referred to as the secondary source. The similarity to **273** also supports this claim. It is unclear what exemplar **G** used for the lessons of the Night Office, but it seems that that source may since have been destroyed or lost, as no other manuscript that is currently known presents an exact copy of the lessons found in **G**.

²³⁰ Münster, Bistumsarchiv, Pfarrarchiv Heek, St Ludgerus, Hs. 737.

1.8 Chants and Lessons for the feast of Corpus Christi in Grey 4b5

AD PRIMAS VESPERAS

1. Antiphona I Sacerdos in eternum Christus dominus secundum (V1 - A1)

Grey 4b5



**MSC
1009²³¹**



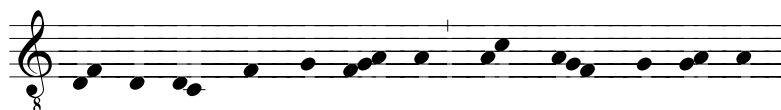
**MA Impr.
1537²³²**



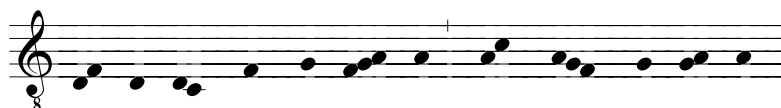
AV433²³³



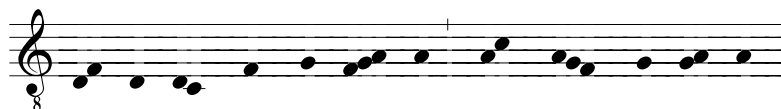
MS 737²³⁴



**M
1996.097²³⁵**



**BNF
1143²³⁶**



**BYU
1343²³⁷**



Sa - cer - dos in e - ter - num Chris - tus do - mi - nus

²³¹ Münster, Nordrhein-Westfälisches Staatsarchiv, Manuskriptensammlung, Msc. VII, Nr. 1009.

²³² *Antiphonarium, Omnia pia Canoniarum horarum cantica: secundum ordinem atque vsum Ecclesie et diocesis Monasteriensis: complectens, iam primum summa diligentia excusum* (Cologne: Hero Alopecius [Fuchs]), 1537).

²³³ Münster, Nordrhein-Westfälisches Staatsarchiv, Verein für Geschichte und Altertumskunde Westfalens, Abt. Münster, Msc. 433.

²³⁴ Münster, Bistumsarchiv, Pfarrarchiv Heek, St Ludgerus, Hs. 737.

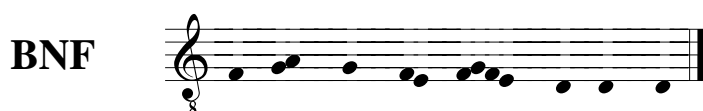
²³⁵ Franciscan antiphoner, John J. Burns Library, Boston College MS.1996.097.

²³⁶ Paris, Bibliothèque Nationale de France, lat. 1143 (Hughes LMLO XCO)/ BNF 1143.

²³⁷ Brigham Young University, Harold B. Lee Library, Special Collections, Vault 091 R263 1343.



se - cun - dum or - di - nem Melchi - se - dech,



pa-nem et vi - num ob - tu - lit.

2. Antiphona II *Miserator dominus escam dedit timentibus* (V1 - A2)

G

MSC

A

AV433

H

F

BNF

BYU

Mi-se - ra - tor do - mi - nus e - scam de - dit ti - men - ti - bus se

G

MSC

A

AV433

H

F

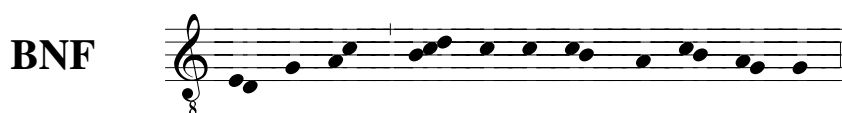
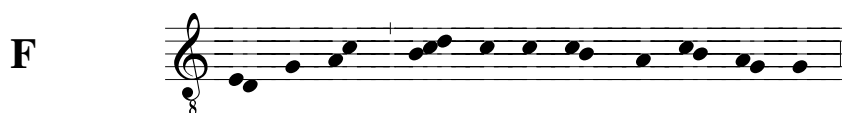
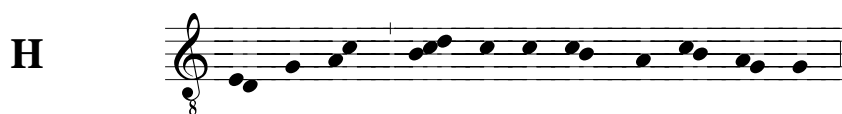
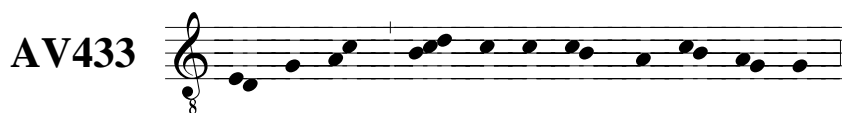
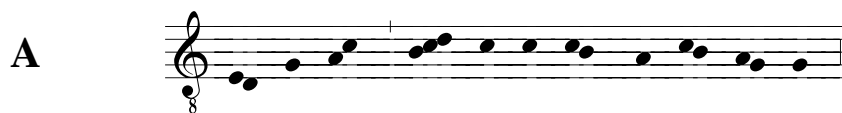
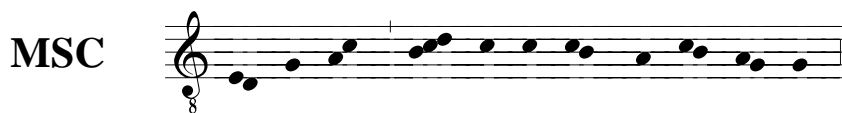
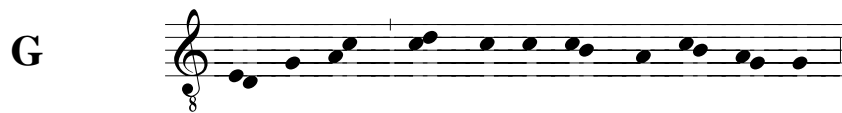
BNF

BYU

in me - mo - ri - am su - o - rum mi - ra - bi - li - um.

The image displays a musical score for eight different voice parts, labeled G, MSC, A, AV433, H, F, BNF, and BYU. Each part is written on a single staff in G-clef (treble clef) and 8/8 time. The notes are arranged in a way that suggests a choral setting, with each part having a unique melodic line. The lyrics 'in me - mo - ri - am su - o - rum mi - ra - bi - li - um.' are written below the BYU part, indicating the text for all parts.

3. Antiphona III *Calicem salutaris accipiam et sacrificabo* (V1 - A3)



Ca - li - cem sa - lu - ta - ris ac - ci - pi - am

G

MSC

A

AV433

H

F

BNF

BYU

et sa-cri-fi - ca - bo hos - ti - am lau-dis.

4. Antiphona IV *Sicut novelle olivarum ecclesie filii* (V1 - A4)

G

MSC

A

AV433

H

F

BNF

BYU

Si - cut no - vel - le o - li - va - rum ec - cle - si - e fi - li - i

G

MSC

A

AV433

H

F

BNF

BYU

sunt in cir-cu-i - tu men - se Do - mi - ni.

5. Antiphona V *Qui pacem ponit fines ecclesie frumenti* (V1 - A5)

G

MSC

A

AV433

H

F

BNF

BYU

Qui pa-cem po - nit fi - nes ec - cle - si - e

G

MSC

A

AV433

H

F

BNF

BYU

fru - men - ti a - di - pe sa - ci - at nos do - mi - nus.

6. *Responsorium Salve hostia sancta viva et vere* (V1 - R)

Sal - ve hos - ti - a sanc - ta vi - va et ve - re



ve - ra ca-ro de te mun-do il - lu - cet



sol jus - ti - ci - e, sal - ve pi - e



Je - su spes Chris-ti - a - no-rum, suc - cur - re



om-ni - bus te in - vo - can - ti - bus ad



re - gem



an - ge - lo - rum.



Qui - a tu es ve-ra ca - ro quam su - mi - mus,



quam as-sump-sis - ti de vir-gi - ne ve-rus san - guis quem



bi-bi - mus quem fu-dis - ti pro ho - mi - ne.

7. Hymnus Pange lingua gloriosi corporis* (V1 - H)



Pange, lingua, glori - o - si cor - po-ris my-ste-ri - um sanguinis - que



pre-ci - o - si quem in mun-di pre-ci-um

...fructus ventris generosi rex effudit gentium. Nobis natus, nobis datus ex intacta virgine et in mundo conversatus sparso verbi semine sui moras incolatus miro claudit ordine. In supreme nocte cene recumbens cum fratribus observata lege plene cibis in legalibus cibum turbe duodene se dat suis manibus. Verbum caro panem verum verbo carnem efficit, fitque sanguis Christi merum, et si sensus deficit, ad firmandum cor sincerum sola fidea sufficit.

8. Antiphona ad Magnificat *O quam suavis est domine spiritus* (V1 - M)

G

MSC

A

AV433

H

F

BNF

211

BYU

O quam su - a - vis est, do - mi - ne,

G

MSC

A

AV433

H

F

BNF

211

BYU

spi - ri - tus tu - us. Qui ut dul-ce - di-nem tu - am in fi-li-os

G

MSC

A

AV433

H

F

BNF

211

BYU

de-mon - stra - res, pa - ne su - a - vis - si - mo de ce-lo

G

MSC

A

AV433

H

F

BNF

211

BYU

pre-sti - to, e - su - ri - en - tes re - plens bo - nis,

G

MSC

A

AV
433

H

F

BNF

211

BYU

fas - ti - di - o - sos di - vi - tes di - mit - tens in - a - nes.

AD MANUTINAS

9. Invitatorium *Christum regem adoremus dominantem* (M - I)*

G

MSC

A

AV433

H

F

BNF

BYU

Christum re - gem a - do - re - mus do - mi - nan - tem gen - ti - bus.

*211 is incomplete and, therefore, not included.

G

MSC

A

AV433

H

F

BNF

BYU

Qui se mandu-can - ti - bus

G

MSC

A

AV433

H

F









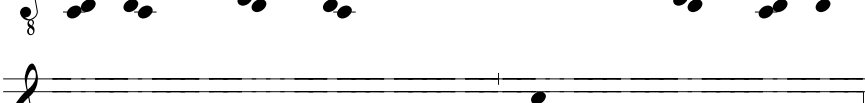
BNF

BYU

dat spi - ri - tus pin - gue - di - nem.

IN PRIMO NOCTURNO

10. Antiphona I *Fructum salutiferum gustandum dedit* (M - A1)

G	
MSC	
A	
AV433	
H	
F	
BNF	
211	
BYU	
	Fructum sa-lu - ti - fe - rum gus - tan - dum de - dit

G

MSC

A

AV433

H

F

BNF

211

BYU

do - mi - nus mor - tis su - e tem - po - re.

11. Antiphona II *A fructu frumenti et vini multiplicati* (M - A2)

G

MSC

A

AV433

H

F

BNF

211

BYU

A fruc - tu fru - men - ti et vi - ni mul - ti - pli - ca - ti

G

MSC

A

AV433

H

F

BNF

211

BYU

fi - de - les in pa - ce Christi re - qui - escunt.

12. Antiphona III *Communione calicis quo deus ipse sumitur* (M - A3)

G

MSC

A

AV433

H

F

BNF

211

BYU

Commu-ni - o - ne ca - li - cis, quo De-us ip - se su - mi - tur,

G

MSC

A

AV433

H

F

BNF

211

BYU

non vi - tu - lo - rum san - gui - ne, con - gre - ga - vit nos do - mi - nus.

13. Lectio I

Immensa divine largitatis beneficia exhibita populo christiano inestimabilem ei conferunt dignitatem. Neque est aut fuit aliquando tam grandis natio que habeat deos appropinquantes sibi, sicut adest nobis Deus noster. Unigenitus siquidem Dei filius, sue divinitatis volens nos esse participes, naturam nostram assumpsit ut homines deos faceret factus homo. Et hoc insuper quod de nostro assumpsit, totum nobis tribuit ad salutem.

14. **Responsorium I** *Immolabit hedum multitudo filiorum* (M - R1)

G

MSC

A

AV433

H

F


BNF

211


BYU

Im-mo-la-bit he - dum multi - tu - do fi - li - o - rum Is - ra - el


G




MSC




A




AV433



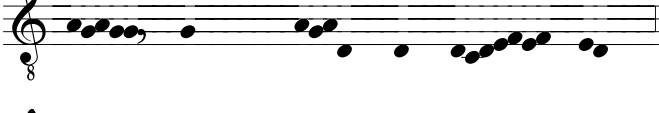
H



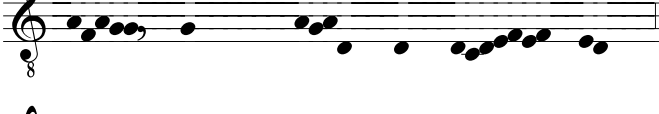
F




BNF



211



BYU



ad ves - pe - ram pa - sche.

*Pasche: Missing neume due to hole in manuscript.

G

MSC

A

AV433

H

F


BNF

211


BYU

*Et e - dent car - nes

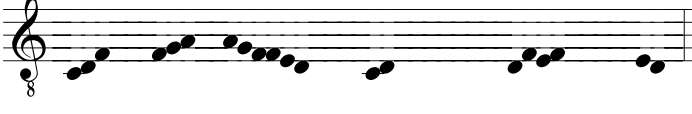
G




MSC




A




AV433




H




F



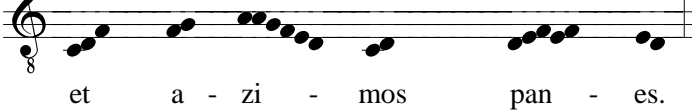
BNF



211



BYU



et a - zi - mos pan - es.

G

MSC

A

AV433

H

F

BNF

211

BYU

∅ Pa - scha nos - trum im - mo - la - tus est Chris - tus,

G

MSC

A

AV433

H

F

BNF

211

BYU

i - ta - que e - pu - le - mur

G

MSC

A

AV433

H

F

BNF

211

BYU

in a - zi - mis sin - ce - ri - ta - tis et ve - ri - ta - tis.

15. Lectio II

Corpus quoque suum pro nostra reconciliatione in ara crucis hostiam obtulit Deo patri, sanguinem suum fudit in precium et lavacrum, ut redempti a miserabili servitute a peccatis omnibus mundaremur. Et ut tanti beneficii iugis maneret in nobis memoria, corpus suum in cibum et sanguinem suum in potum sub specie panis et vini sumendum fidelibus reliquit.

16. Responsorium II *Comeditis carnis et saturabimini* (M - R2)

G

MSC

A

AV433

H

F

BNF

211

BYU

Co - me - de - tis car - nes,

Detailed description: The image shows a musical score for a responsory. It consists of ten staves, each representing a different voice part: G, MSC, A, AV433, H, F, BNF, 211, and BYU. Each staff begins with a treble clef and a common time signature. The music is written in a single melodic line for each part, with notes and rests. The lyrics 'Co - me - de - tis car - nes,' are written below the bottom staff (BYU), with hyphens indicating syllable placement under the notes.

G

MSC

A

AV433

H

F

BNF

211

BYU

et sa - tu - ra - bi - mi - ni pa - ni - bus.

G

MSC

A

AV433

H

F


BNF

211


BYU

*Is - te est pa - nis, quem de - dit vo - bis do - mi - nus


G




MSC




A




AV433




H




F



BNF



BYU



ad ve - scen - dum.

*Dum: neumes missing due to hole in manuscript.

G

MSC

A

AV433

H

F

BNF

BYU

¶ Non Mo - y - ses de - dit vo - bis pa - nem de ce - lo,

G

MSC

A

AV
433

H

F

BNF

211

BYU

sed pa - ter me-us dat vo - bis pa - nem de ce - lo ve - rum.

17. Lectio III

O preciosum et admirandum convivium salutiferum et omni suavitate repletum. Quid enim hoc convivio preciosius esse potest, in quo non carnes hyrcorum et vitulorum ut olim in lege, sed nobis Christus sumendus proponitur verus Deus? Quid hoc sacramento mirabilius? In ipso namque panis et vinum in corpus Christi et sanguinem substantialiter convertuntur. Ideoque Christus Deus et homo perfectus sub modici panis specie continetur.

18. Responsorium III *Respexit Helyas ad capud suum* (M - R3)

G

MSC

A

AV433

H

F

BNF

211

BYU

Respe - xit He-ly - as ad ca - pud su - um

G

MSC

A

AV433

H

F

BNF

211

BYU

sub-ci - ne - ri - ci - um pa - nem: qui sur - gens

G

MSC

A

AV433

H

F

BNF

211

BYU

co - me - dit et bi - bit.

G

MSC

A

AV
433

H

F

BNF

211

BYU

*Et am-bu - la - vit in for - ti - tu - di - ne ci - bi il - li - us

G

MSC

A

AV433

H

F

BNF

211

BYU

us - que ad mon - tem De - i.

G

MSC

A

AV433

H

F

BNF

211

BYU

∅ Si quis man - du - ca - ve - rit

The image displays nine musical staves, each representing a different setting of a Latin phrase. The settings are labeled on the left as G, MSC, A, AV433, H, F, BNF, 211, and BYU. Each staff begins with a treble clef and a common time signature. The notation consists of a series of notes, primarily eighth and sixteenth notes, with some rests. The melody is consistent across all settings, starting with a series of ascending eighth notes, followed by a series of descending eighth notes, and ending with a few quarter notes. The lyrics '∅ Si quis man - du - ca - ve - rit' are printed below the staves, with the first staff (G) starting with a '∅' symbol.

G

MSC

A

AV433

H

F

BNF

211

BYU

ex hoc pa - ne vi - vet in e - ter - num.

G

MSC

A

AV433

H

F

BNF

211

BYU

☩ Glo - ri - a pa - tri et fi - li - o et

G

MSC

A

AV433

H

F

BNF

211

BYU

spi - ri - tu - i sanc - to.

IN SECUNDO NOCTURNO

19. Antiphona IV *Memor sit dominus sacrificii* (M - A4)

G

MSC

A

AV433


H


F


211


Me - mor sit do - mi - nus sa - cri - fi - ci - i nos - tri,


20. Antiphona V Paratur nobis mensa domini (M - A5)


G 

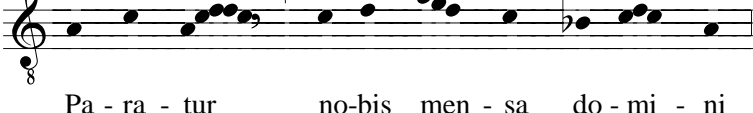
MSC 

A 


AV433 

H 

F 

211 

Pa - ra - tur no-bis men - sa do - mi - ni


G  Musical staff for G, treble clef, showing a melodic line with eighth notes.

MSC  Musical staff for MSC, treble clef, with two flats (Bb, Eb) above the staff. Shows a melodic line with eighth notes.

A  Musical staff for A, treble clef, with one flat (Bb) above the staff. Shows a melodic line with eighth notes.

AV433  Musical staff for AV433, treble clef, showing a melodic line with eighth notes.


H  Musical staff for H, treble clef, with four flats (Bb, Eb, Ab, Db) above the staff. Shows a melodic line with eighth notes.


F  Musical staff for F, treble clef, with one flat (Bb) above the staff. Shows a melodic line with eighth notes.


211  Musical staff for 211, treble clef, with three flats (Bb, Eb, Ab) above the staff. Shows a melodic line with eighth notes.


ad - ver - sus om - nes qui tri - bu - lant nos.


21. Antiphona VI *In voce exultacionis resonent* (M - A6)


G 


MSC 

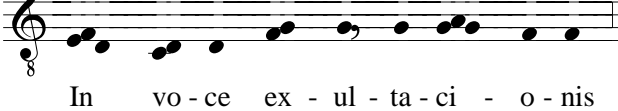
A 

AV433 

H 

F 

BNF 

211 

In vo - ce ex - ul - ta - ci - o - nis

G

MSC

A

AV433

H

F

BNF

211

re - so - nent e - pu - lan - tes in mensa do - mi - ni.

22. Lectio IV

Manducatur utique a fidelibus, sed minime laceratur, quinimmo diviso sacramento integer sub qualibet divisionis particula perseverat. Accidentia eciam sine subiecto in eodem existunt dum visibile invisibiliter sumitur aliena specie occultatum, et sensus a deceptione immunes reddantur, qui de accidentibus iudicant sibi notis.

23. Responsorium IV *Panis quem ego dabo caro mea* (M - R4)

G

MSC

A

AV433

H

F

BNF

211

Pa - nis quem e - go da - bo ca - ro

G

MSC

A

AV433

H

F

BNF

211

me - a est pro mun-di vi - ta. Li - ti - ga - bant

G

MSC

A

AV433

H

F

BNF

211

er - go lu - de - i di - cen - tes:

G

MSC

A

AV433

H


F

BNF


211

*Quomo-do po - test hic no - bis da - re


G




MSC




A




AV433




H




F



BNF



211



car - nem su - am ad mandu - can - dum?

G

MSC

A

AV433

H

F

BNF

211

∞ Lo-cu-tus est po-pu-lus con-tra do-mi - num:

G

MSC

A

AV433

H

F

BNF

211

A - ni - ma nostra nau-se - at su-per ci - bo is - to le - vis - si - mo.

24. Lectio V

Nullum eciam sacramentum est isto salubrius, quo purgantur peccata, virtutes augentur, et mens omnium spiritualium carismatum habundancia impinguatur. Offeritur in ecclesiis pro vivis et mortuis, ut omnibus prosit quod est pro salute omnium institutum.

25. **Responsorium V** *Cenantibus illis accepit Ihesus panem* (M - R5)

G

MSC

A

AV433

H

F

BNF

Ce-nan-ti - bus il - lis ac - ce - pit Ihe-sus pa - nem, et be - ne - dix - it,

G

MSC

A

AV433

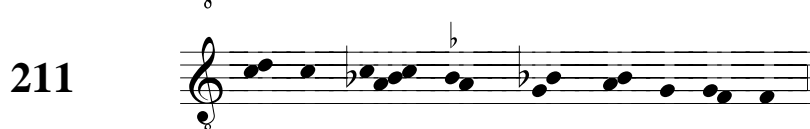
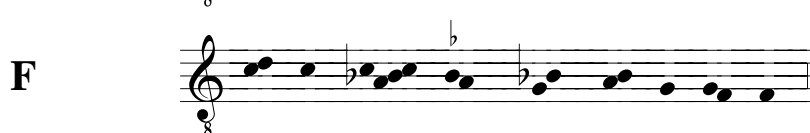
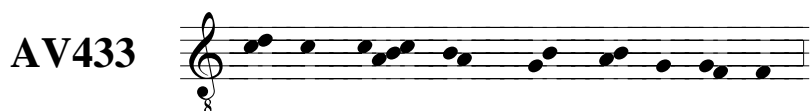
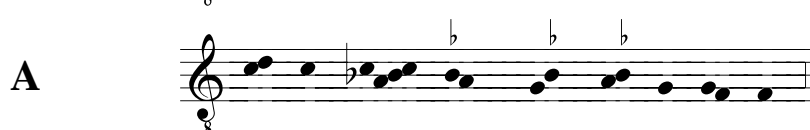
H

F

BNF

211

ac fre - git de-dit - que dis - ci - pu - lis su - is, et a - it:



*Ac - ci - pi - te et co - me - di - te:

G

MSC

A

AV433

H

F

BNF

211

hoc est corpus me - um.

G

MSC

A

AV433

H

F

BNF

211

∅ Di-xe - runt vi - ri ta - ber - na - cu - li me - i:

G



MSC



A



AV433



H



F



BNF



211

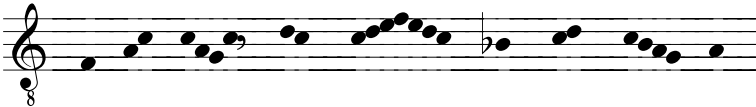


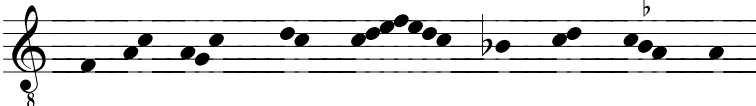
quis det de car - ni - bus e - ius ut sa - tu - re - mur?

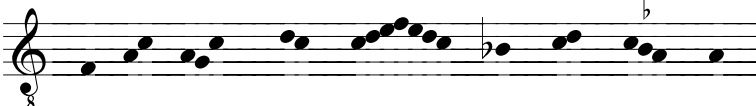
26. Lectio vi

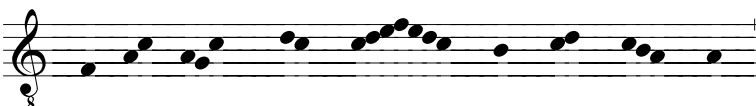
Suavitatem denique huius sacramenti nullus exprimere sufficit, per quod spiritualis dulcedo in suo fonte gustatur, et recolitur memoria illius quam in sua passione Christus monstravit excellentissime caritatis. Unde ut arcus huius caritatis immensitas cordibus infigeretur fidelium, in ultima cena quando pascha cum discipulis celebrato transiturus erat ex hoc mundo ad patrem, hoc sacramentum instituit, tamquam passionis sue memoriale perhenne, figurarum veterum impletivum, miraculorum ab ipso factorum maximum. Et de sua contristatis ausencia solacium singulare.

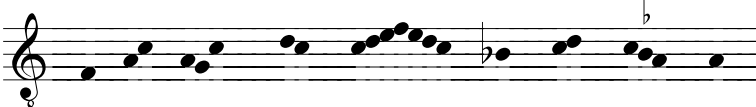
27. **Responsorium VI** *Melchisedech vero rex salem proferens* (M - R6)


G 

MSC 


A 

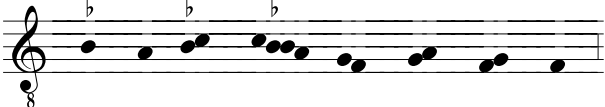
AV433 


H 


BNF 


Melchi - se - dech ve - ro rex Sa - lem


G 

MSC 

A 

AV433 

H 

BNF 

pro - fe - rens pa - nem et vin - um,

G

MSC

A

AV433

H

BNF

er - at au - tem sa - cer - dos De - i al - tis - si - mi,

G

MSC

A


AV433

H


BNF

*be - ne - dix - it A - bra - he et a - it.


G




MSC




A




AV433



H

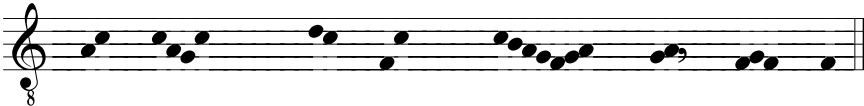


BNF




∞ Be - ne - dic - tus A - bra - ham De - o ex - cel - so


G




MSC




A



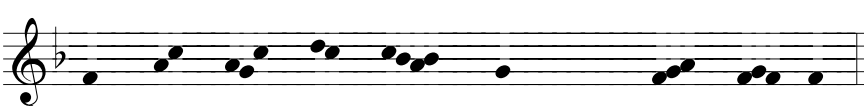
AV433



H



BNF



qui cre - a - vit* ce - lum et ter - ram.

* Here, G uses *fecit*.

2 THE FEAST OF SAINT LIUDGER

2.1 Background

The inclusion of the feast of Saint Liudger firmly placed **G** in the diocese of Münster. The proper Office was celebrated on the day of his death, 26th of March, from about the early 13th century.²³⁸ **G** does not include lessons in the Night Office; therefore, it can be assumed that even though the Office was a new addition to the liturgy, it was probably celebrated well before its inclusion into **G**. The earliest recorded performance of the *historia* is from the first half of the 13th century. Weizcelus, a canon of the church of Saint Liudger in Münster gave tithes to the cathedral chapter in 1240, and also to the convent of St Aegidius in 1242, in order to establish the performance of the *historia* on 26 March. From here we can deduce that there was already an existing practice of the *historia* in Münster at this time, but there is currently no supporting evidence for this assumption. There is, however, a 12th-century fragment of an antiphoner from the abbey at Werden a.d. Ruhr that contains some evidence of the celebration of the *historia* that can partially support this claim.²³⁹ The *historia* found in **G** is not the earliest extant version – that would be the processional, dating from the first half of the 13th century, **M**.²⁴⁰ The *historia* is found as an appendix to the processional in this manuscript, which suggests that the office was in the process of being introduced into the liturgy. Bezuidenhout postulates that the version in the processional, and therefore in **G**, is a secular office that has been adapted from a pre-existing monastic office.²⁴¹

G contains the office of St. Liudger on fols. 47r-48v and 99r-99v. There are two reasons for the separation of the office. The first is a quire break from the middle of the feast, which disrupts the proceedings halfway – this is possibly due to the fragmentary nature of the manuscript before it was bound. The second is that there is a possibility that the binder of the antiphoner did not know the liturgy well enough to bind the quires together correctly, hence the separation of the office in the manuscript's current state. Nevertheless, **G** does contain the full version of the feast, perhaps the second earliest extant book from the city of Münster containing the feast.

2.2 Analysis

Table 13 illustrates the variants that occur between **G** and **M**, with reference to the critical edition of Saint Liudger by Bezuidenhout. In the text column, the syllable on which the variant appears is italicised. Variant **G** column indicates that the variant occurs in **G** only. The type of variant is indicated

²³⁸ Bezuidenhout, *Sancti Ludgeri*, ix.

²³⁹ Bezuidenhout, *Sancti Ludgeri*, xxxix; description of the fragment: Jan Gerchow, ed. *Das Jahrtausend der Mönche: Klosterwelt Werden 799 - 1803; [erscheint anlässlich der Ausstellung "Das Jahrtausend der Mönche: KlosterWelt Werden 799 - 1803" im Museumszentrum Essen und in der Schatzkammer der Propsteikirche Werden vom 26. März bis 27. Juni 1999]* (Cologne: Wienand, 1999).

²⁴⁰ Münster, Universitäts- und Landesbibliothek, Ms. N.R. 1101.

²⁴¹ Bezuidenhout, *Sancti Ludgeri*, xxxix.

with letters *a* through *g*, according to definition discussed in section on the variants of significance in the music of Corpus Christi. On the occasions when the variant does occur in **M**, these are indicated in the column variant **M**. If the variant is unique to **M**, this is indicated with an asterisk. The concordances in the final column refer only to **G**. Note that sources that are concordant with **M** are not noted here.²⁴² An asterisk in the final column indicates that the variant of **G** is unique. A dash indicates that a different variant occurs in both **G** and **M** on the same syllable, and these are ordered according to appearance. If the variant is unique to **M**, then concordances will be provided for those sources that agree with **G**. The labels for each of the sources are those in Bezuidenhout's edition.

²⁴² For additional concordances, refer to Bezuidenhout, *Sancti Ludgeri*.

Item	Text	Variant (G)	Variant (M)	Concordances
1V - A	<i>sollemnia</i>	a		*
	<i>sollemnia</i>		a*	B H N1
	<i>domini</i>	a		N1
	<i>sanctorum</i>		a	-
	<i>sanctorum</i>	a		N2
1V-AM	<i>Ludgeri</i>	a		N1
	<i>immortalitatis</i>		a	B F O N1 N2
	<i>salvifica</i>		a	-
	<i>salvifica</i>	a		*
M-I	<i>ad</i>		a	B N1 N2
	<i>alta</i>	b		H F O N2
M-A1	<i>fructiferum</i>		a	H A N1 N2
	<i>ecclesia</i>	a		H A N1 N2
	<i>fructum</i>		a*	B H N1
	<i>dignum</i>	a		B
M-A2	<i>preceptum</i>	a		B H N1
M-A3	<i>construendo</i>	a		*
	<i>cenobio</i>	a		A
M-R1	<i>Ludgerus</i>		b	*
	<i>in scripturis</i>	g*		*
	<i>scripturis</i>		a	F N1
	<i>ad</i>	a		*
	<i>sumum</i>		a	*
	<i>eruditus</i>		a	H F O N1
	<i>ad</i>	a (x2)		*
	<i>dominum</i>		a*	B H N1
M-R2	<i>Christum</i>		b	*
	<i>Christum</i>		a*	B H N1
	<i>mentem</i>		a	H A
	<i>iactabat in ipsum</i>	c		*
	<i>domini</i>	a		*
	<i>domini</i>		a	-
	<i>lege</i>		a	*
M-R3	<i>Suscepto</i>	a		*
	<i>igitur</i>		a	B O
	<i>caritatis</i>	a		
	<i>cepit</i>	a		B
	<i>Gregorio</i>		b	*
	<i>Traiectum</i>	a		*
	<i>Traiectum</i>		d*	B H N1 N2
	<i>habebat</i>	a†		*
	<i>acceptum</i>	a		*
	<i>Deo et hominibus</i>	c‡		B O
M-A4	<i>his</i>	a		*
	<i>voluntatis</i>	d		*
	<i>a</i>		a	*
M-A5	<i>O</i>	a		N1
	<i>divinitatis</i>		b	O
M-A6	<i>miraculum</i>	b		*
	<i>domino</i>	a		*
	<i>confidens</i>	a		B
	<i>benedicens</i>	a		*

* These two syllables seem to have changed places in G.

† Close to **O** and **A**.

‡ Displaced by an extra b.

Item	Text	Variant (G)	Variant (M)	Concordances
M-R4	<i>pontificatus</i>	a		*
	<i>in</i>		a*	B H N1
	Monasteriensi	a		*
	Monasteriensi		a	H N2
	honorem	a		F O
	<i>invitus</i>	a		*
M-R5	Abscondit	a		N2
	<i>cilicium</i>	a		B H F O A
	<i>odor</i>		a	B
	<i>secula</i>	a		*
	<i>secula</i>		a	-
	Iocundus	a		*
	<i>apud</i>	a		*
	<i>homines</i>		a*	B H N1
	immensos		d	*
M-R6	<i>morbis</i>	a		*
	<i>demone</i>	d		*
	<i>demone</i>	g		*
	<i>claudis</i>		a	H
	<i>et</i>	a		*
	<i>morte</i>		a	H
	gravatis	a		B
	<i>dona</i>		a	*
	<i>salutis</i>	a (x2)		*
M-A7	Domum		a*	B H N1
	domino	b		N1
	edificare*	-	-	-
	<i>in</i>	a		*
	monte		a	H F A N2
	eius		a	B N2
M-A8	<i>exultavit</i>	g [†]		*
	<i>dum</i>	a		*
	indesinenter	a		F N1
M-R7	<i>hac</i>	a		B H F N1 N2
	<i>ignis</i>	b		*
	veniens		a	H F A N1 N2
	illustravit	a		H N1
	mirabile		a	F N1 N2
	mirabile	g [‡]		F N1 N2
M-R8	<i>alme</i>	a		*
	<i>portus</i>		a	B H O N2
	<i>ne</i>	a		B F
	<i>unda</i>	a		N2
	profundo		a	*
	<i>Quia</i>	a		*
M-R9	Postquam		a	*
	Ludgerus	a		*
	Ludgerus	a		*
	<i>munere</i>	a		B
	<i>fretus</i>	a		A
	<i>fretus</i>		a	-

* sic

† This variant does not fall into any of the classifications, although it does not drastically change the melody. It could be that the scribe is attempting to avoid the b-c semitone or that it was a misreading from another source.

‡ This variant ensures the end of the phrase results in a subtonal cadence.

Item	Text	Variant (G)	Variant (M)	Concordances
	<i>silvarum</i>		b	B F O N1 N2
	<i>latebrasque</i>		a	B H O N1 N2
	<i>ecclesiam</i>	a		*
	<i>luce</i>		a	-
	<i>luce</i>	a		*
	<i>fugavit</i>	a		B F
	<i>fugavit</i>		a	H F O
	<i>benedictionem</i>		d, e*	A N2
	<i>requiem</i>	g		B
L-A1	<i>incola</i>	a		*
	<i>incola</i>		a*†	-
L-A2	<i>dona</i>	a, d		*
	<i>sumpta</i>		a	H
L-A3	<i>Ludgerus</i>	a		O
	<i>dignus</i>	a		*
	<i>corporis</i>	a		*
	<i>corporis</i>	a‡		*
	<i>cunctipotentem</i>	g§		H O A
L-A4	<i>Consummatoque</i>		a	H F O A N1 N2
	<i>beato</i>		a*	B H N1
	<i>sanctus</i>	a		*
	<i>Ihesum</i>		a	*
L-A5	<i>Beati</i>	e		B H
	<i>merita</i>		a	B O N1 N2
L-B	<i>ostensa</i>		a	B H F O A N2
	<i>vestigium</i>		a*	B H N1
	<i>tanta</i>	a		*
	<i>sublemavit</i>		a	H O A N2
2V-Am	<i>tuos</i>		a	*
	<i>emunda</i>		a	B F O N2
	<i>Deo</i>	g		O
	<i>celestium</i>		a**	*
	<i>celisium</i>	e		F A N2
	<i>consortes</i>	g		A
	<i>facias gaudiorum</i>	c		*

Table 2.1 - Musical variants between **G** and **M** in the office of Saint Liudger.

* This looks to be a combination of a variant of the notes a and b-flat, and c b-flat, but also, this could be due to an avoidance of the semitone.

† In this case, both **M** and **G** are unique.

‡ Error in Bezuidenhout's commentary.

§ This does not fall under the classification, but it does seem to be a regional variant in Münster.

** In this case, there is a variant involving an ornamental neume in **M**; however, there are significant variants in **G** that make it unique.

Most of the differences between **G** and **M** appear to be merely ornamental and insignificant. The variant that occurs most frequently is variant type a, followed closely by variant type b. Any other types of variants mostly concern the substitution of one note with another, which is regular and unremarkable. In the event that the variant does not fall within the classification for insignificant variants, it often does not drastically change the melody.

This supports the current hypothesis that **G** could actually be from the city of Münster, as the variants between **M** (a source that is located in the city of Münster) and **G** (a source that is placed within the diocese of Münster) are not so significant as to indicate that there is a drastic change of region. In fact, as **M** is at least half a century older than **G**, these variants are perhaps to be expected. **G** also agrees with many other later sources that are placed within the city, like **O** and **H**, which could further support the hypothesis.

An edition of the feast of Liudger will now follow, which will only include the sources **M** and **G**. The same editorial principles used for the edition of *Corpus Christi* apply.

2.3 Chants for the Historia Sancti Ludgeri

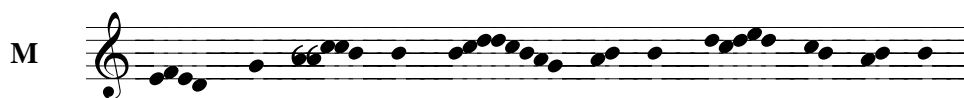
AD PRIMAS VESPERAS

1. Antiphona super psalmos feriales *Gloriosi confessoris Christi* (1V - A)

Glo-ri - o - si confes - so - ris Christi Lud - ge - ri sol - lem - ni - a



de - vo - to con - cen - tu ce - le - bret ec - cle - si - a,





quem do - mi - ni pi - e - tas sub - li - ma - vit



et sanc - to - rum cla - ri - ta - te glo - ri - fi - ca - vit.

2. **Responsorium** *Suscepto igitur* fidei ac caritatis cinctorio* (1V - R)3. **Antiphona ad Magnificat** *Ludgeri celebra corde devoto* (1V - Am)

M 


G 


Lud - ge - ri ce - le - bri - a cor - de de - vo - to re - co - la - mus

M 


G 


sol-lemp-ni - a, quem do - mi - nus vir - tu - tum

M 


G 


sto-la immor-ta - li - ta - tis in - du - tum in - ter ce - li - co - las

M 

G 

ho - di - e se - de sub - li - ma - vit glo - ri - e


M 


G 

cu - ius nos sal - vi - fi - ca Chris - to commen - dent pa - tro - ci - ni - a.


AD MATINUTAS


4. Invitorium *Eterno regi iubilum* (M - I)

M 

G 

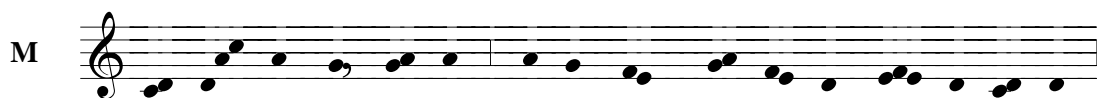
E - ter - no re - gi iu - bi - lum re - so - na - te ca - no - rum,

M 

G 

Lud - ge - rum me - ri - to qui ve - xit ad al - ta po - lo - rum.

IN PRIMO NOCTURNO

5. Antiphona I *Beatus Ludgerus ortus ex Frisie* nobilibus* (M - A1)

Be - a - tus Lud - ge - rus, or - tus ex Fri - si - e no - bi - li - bus,



tamquam fructi - fe - rum lig - num De - o in ec - cle - si - a



fructum fe - cit dig - num.

* G: genere

6. *Antiphona II Ubi postmodum predicans* (M - A2)



U - bi postmo - dum pre - di - cans pre - cep - tum do - mi - ni



gen - tes con - gre - ga - vit in u - ni - ta - tem fi - de - i.

7. *Antiphona III Invocantem se Deus exaudivit* (M - A3)



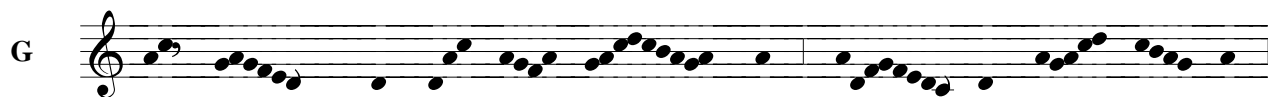
In - vo - cantem se De - us ex - au - di - vit, dum pro con - stru - en - do



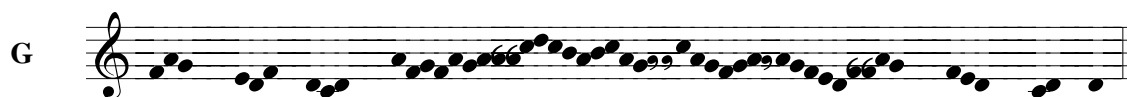
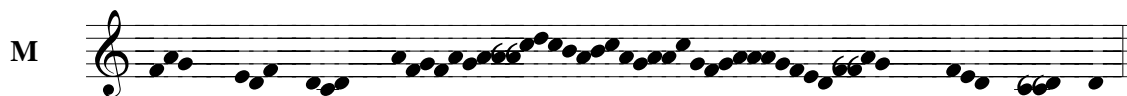
Werdi - nen - si ce - no - bi - o sil - vam e - i si - ne fer - ro pre - ci - dit.

8. **Responsorium I** *Beatus Ludgerus in scripturis sacris* (M - R1)

Be - a - tus Lud - ge - rus, in scrip - tu - ris sa - cris




ad sum - mum e - ru - di - tus, gen - tem Fri - so - num

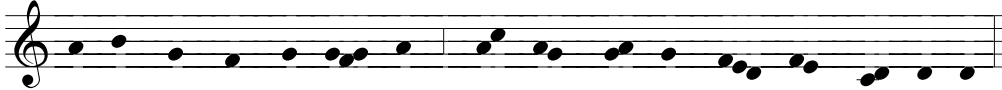


con - ver - tit ad do - mi-num.




∕. Fi - de - i quippe se - men cu - pi - ens se - mi - na - re per or - bem,


M 

G 


Braban - tos et Sa - xo - nes Christo fe - cit es - se fi - de - les.


9. **Responsorium II** *Vita vir sanctus verbo quoque testificatus* (M - R2)

M 

G 

Vi - ta vir sanc - tus, ver - bo quoque tes - ti - fi - ca - tus,

M 


G 

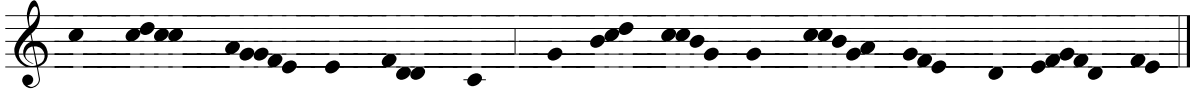
a pu - e - ro Chris - tum men - tem iacta - bat in

M 

G 


ip - sum.

M 

G 


∞ In do - mi - ni le - ge me - di - ta - tus noc - te di - e - que.


10. Responsorium III *Suscepto igitur fidei ac caritatis cinctorio* (M - R3)

M 


G 


Sus - cep - to i - gi - tur fi - de - i ac ca - ri - ta - tis cinc -

M 


G 


to - ri - o be - a - to ce - pit ad - he - re - re Gre - go - ri - o

M 


G 


qui cum e - pis - co - pus es - set a - pud Tra - iec - tum e - um pre

M 

G 

ce - te - ris ma-gis ha - be - bat ac - cep - tum.


M 


G 

✕ Quem qui - a De - o et ho - mi - ni - bus no - vit es - se di - lectum.


IN SECUNDO NOCTURNO


11. Antiphona IV *Vir Dei dum super his* (M - A4)

M 

G 

Vir De - i dum su - per his* di - vi - na lau - da - ret mag - na - li - a,


M 

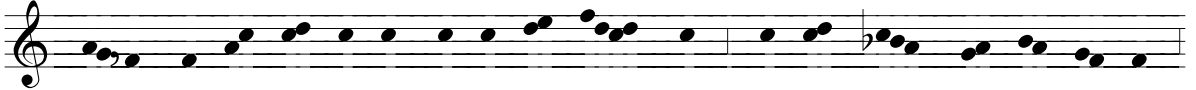
G 

scu - to bo - ne vo - lun - ta - tis a De - o co - ro - na - tus est in glo - ri - a.


12. Antiphona V *O admirabile divinitatis* (M - A5)


* *hiis* in G, B and O.

M 

G 


O ad-mi - ra - bi - le di - vi - ni - ta - tis no - men et mi - ra - cu - lum,


M 

G 


que in - ter om - nes ca - sus ar - bo - rum u - nam e - i di - mi - sit ad um - bra - cu - lum.


13. Antiphona VI *Unde in domino confidens* (M - A6)

M 

G 


Un - de in do - mi - no con - fi - dens et e - um be - ne - di - cens


M 

G 

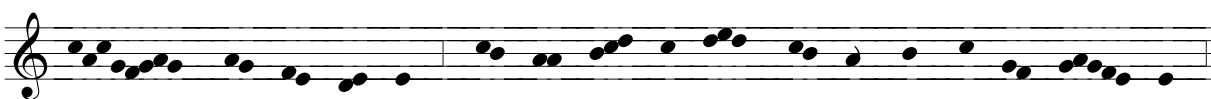
o - pus ec - cle - si - e in - cho - a - vit, quod iam o - lim de - si - de - ra - vit.


14. Responsorium IV *Dum lucerna Christi Ludgerus* (M - R4)

M 


G 


Dum lu - cer - na Christi Lud - ge - rus in can-de - la - bro ex-al - ta - re - tur

M 


G 


pon - ti - fi - ca - tus ut in Mo - na - ste - ri - en - si ec - cle - si - a

M 


G 


lu - men pre - sta - ret om - ni - bus, *ho - no - rem il - lum sus - ce - pit

M 


G 


in - vi - tus.

M 

G 


¶ Quo - ni - am pro-des - se semper quam pre-es - se ma - lu - it


M 

G 


sub - li - mi - a fu - gi - ens, hu - mi - li - a cu - pi - ens.


15. Responsorium V *Abscondit hispidum sub honesta veste cilicium* (M - R5)

M 

G 

Ab-scon - dit his-pi - dum sub ho - nes - ta veste ci - li - ci - um

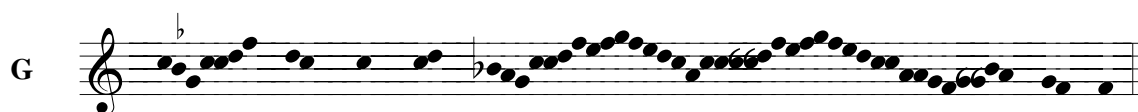
M 

G 

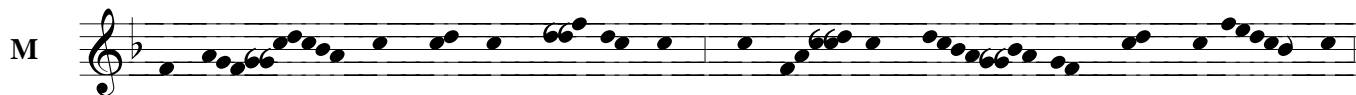
car - nem ma - ce - rans, spi-ri - tum re - bo - rans



*Chris - ti tem - plum et o - dor bo - nus



fac - tus est in se - cu - la.



¶ Io - cun - dus a - pud ho - mi - nes, de - vo - tus De - o per immen - sos



et ab - scon - di - tos la - bo - res.

16. **Responsorium VI** *Virtus Ludgeri morbis consueta mederi* (M - R6)

Vir - tus Lud-ge - ri mor - bis con - sue - ta me - de - ri,



de - mo - ne vex-a - tis, clau - dis et mor - te gra-va - tis,



*sur - dis et mu - tis con-ces - sit do - na sa - lu - tis.



∞ Scriban-tur hec Ludger - i o - per - a in ge - ne - ra - ti - o - ne al - te - ra



ut lau-de-tur De - us in se - cu - la.

IN TERTIO NOCTURNO

17. Antiphona VII *Domum domino vir beatus* (M - A7)



Do - mum do - mi - no vir be - a - tus in ter - ris stu - du - it e - di - fi - ca - re,*



ut in monte sanc - to e - ius con - sti - tu - tus me - re - re - tur ha - bi - ta - re.

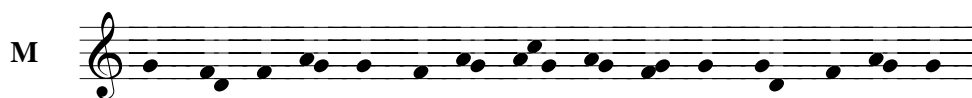
* edificare: G (sic).

18. Antiphona VIII *Super salutare Dei* (M - A8)

Su - per sa - lu - ta - re De-i e - xul - ta - vit ve - he - menter,



dum gen - ti Sa - xo - ni - ce ver - bum vi - te pre - di - ca - vit in - de - si - nen - ter.

19. Antiphona IX *Hic accipiet benedictionem a domino* (M - A9)

Hic ac - ci - pi - et be - ne - dic - ti - o - nem a do - mi - no,



qui in - fir - man - ti - bus sa - ni - ta - te in - di - gen - ti - bus suc - cur - it lar - gi - ta - te.

20. Responsorium VII *Dum vir sanctus virtutum gratia plenus* (M - R7)

Dum vir sanc - tus, vir - tu - tum gra - ti - a ple - nus,




ex hac lu - ce mi - gra-vit, *splen - dor ig - nis

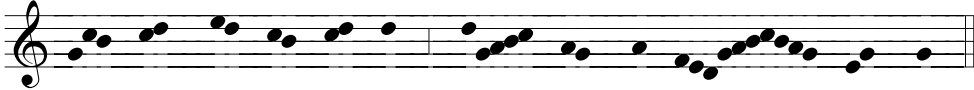


de ce - lo ve - ni - ens to - tam il - lus - tra - vit pro - vin - ci - am.




∞ In o - cu - lis Ka - ro - li et to - ci - us ter - re


M 

G 


lu - men ap - pa - ru - it vi - su mi - ra - bi - le.


21. Responsorium VIII *O pater alme tui Ludgere preces gregis audi* (M - R8)

M 


G 


O pa - ter al - me, tu - i, Lud - ge - re, pre - ces gre - gis au - di,

M 

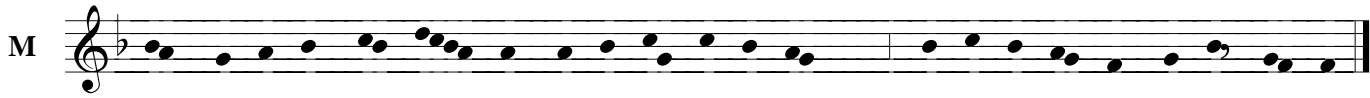
G 

es - to tu - is por - tus, u - bi lu - cis pan - di - tur or - tus,

M 

G 

*ne nos cum mun - do pe - la - gi tra - hat un - da pro - fun - do.



Qui - a a - pud do - mi - num mi - se - ri - cor - di - a est et co - pi - o - sa redemp - ti - o.

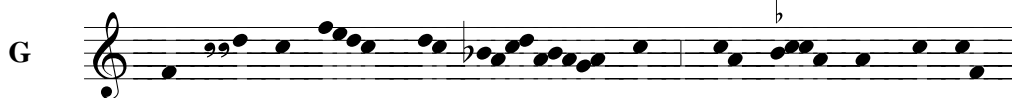
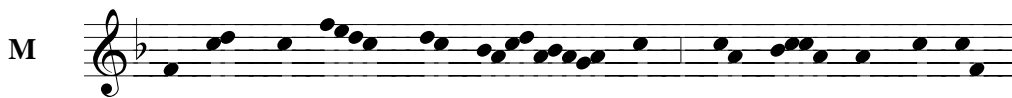
22. *Responsorium IX Postquam Ludgerus divino munere fretus* (M - R9)




Post - quam Lud - ge - rus di - vi - no mu - ne re fre - tus,




um - bras sil - va - rum stra - vit la - te - bras - que fe - ra - rum,



*ec - cle - si - am sta - tu - it, te - ne - bras u - bi

M 


G 


lu - ce fu - ga - vit.

M 

G 

∞ Quo-ni - am il - lic man-da-vit do - mi - nus be-ne - dic - ti - o - nem


M 


G 

et re - qui-em e - i in se - cu - lum.


AD LAUDES


23. Antiphona I *Armis indutus fidei lumbosque recinctus* (L - A1)

M 

G 


Ar - mis in - du-tus fi - de - i lumbos-que re-cinctus


M 

G 


i - do - la Ludge - rus stra - vit, cru - cis in - co - la ve - rus.

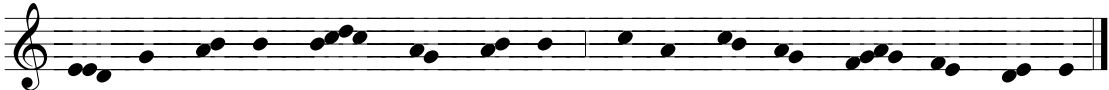
24. Antiphona II Sancta patris pietate (L - A2)

M 

G 


Sanc - ta pat - ris pi - e - ta - te fe - re ca - rent fe - ri - ta - te,


M 

G 


do - na pa - tent sump - ta pra - ve sparso mel - le, rup - to va - se.


25. Antiphona III Horam Ludgerus mortis prenoscere dignus (L - A3)

M 

G 


Ho - ram Lud - ge - rus mor - tis pre - no - sce - re dig - nus


M 

G 


cor - po - ris et re - qui - em be - ne - di - xit cunc - ti - po - tentem.


26. *Antiphona IV Consummatoque feliciter presentis vite circulo (L - A4)*

M 


G 


Consumma - to - que fe - li - ci - ter presen - tis vi - te cir - cu - lo

M 

G 

be - a - to pa - ri - ter et du - dum op - ta - to tran - si - tu

M 

G 

sanc - tus Lud - ge - rus mi - gra - vit ad do - mi - num Ihe - sum Christum.

27. Antiphona V *Beati viri merita* (L - A5)

Be - a - ti vi - ri me - ri - ta lux de - cla - ra - vit ce - li - ca,



noc - te ful - gens me - di - a cum sanc - to pe - tit e - the - ra,



quem ma - nus fert an - ge - li - ca, sit Chris - to re - gi glo - ri - a.

28. Antiphona super *Benedictus Ex odoris mira fraglantia* (L - B)

Ex o - do - ris mi - ra fra - glan - ti - a



De-i in ser-vo su - o os-ten - sa est po-ren - ti - a,




cum post mor - tis di-em tri - ce - si-mum




e - ius cor-pus nul-lum sen - sit corrup-ti - o - nis ves - ti - gi - um;




be - ne - dic - tus do-mi - nus in se - cu - la,


M 

G 


qui cor - nu su - i fa - mu - li tan - ta sub - le - ma - vit glo - ri - a.


29. Antiphona super Magnificat Sancte Ludgere tuos famulos (2V - Am)

M 

G 

Sancte Ludge - re, tu - os fa - mu - los pi - o pre - ca - tu ab om - ni culpa emun - da,

M 

G 

commendans De - o ce - les - ti - um, ut consor - tes fa - ci - as gau - di - o - rum.

3 COMPARATIVE ANALYSIS: CORPUS CHRISTI AND LIUDGER

3.1 General observations

In comparison to chants in the feast of Saint Liudger,²⁵⁷ the melodies in the feast of Corpus Christi do not seem to be entirely made up of melodic formulas and seems to be more conservative in terms of range and melodic criteria of the late style, i.e. scales exceeding an interval of a 4th, zigzag patterns, etc.

Further comparative analysis between the Offices of Corpus Christi and Liudger also show remarkable similarities between the two feasts. M-A4 and M-A5 in the second Nocturn of the feast Corpus Christi are two chants whose music has been replaced and modified since their first appearance in **BNF**; the differences between **G** and **BNF** for these two chants were therefore not surprising.²⁵⁸ However, the similarities between these antiphons in **G** and their counterparts in the Liudger Office are remarkable, and perhaps this is as a result of formulas applied to chants in a specific mode. It is difficult to be certain that these similarities are the consequence of geographical location, but **G**'s concordances with **F** and **Graz**, both sources from Germanic regions, may point to an agreement in a wider region than just the diocese of Münster.²⁵⁹ It could be said that the differences between these sources and **BNF** could be attributed to the fact that some are dated later than **BNF**. However, the dates of concordant sources are at times set centuries apart, which could suggest that this is probably not the case.

The similarities found in M-A4 are more apparent than those in M-A5; however, these are mostly due to phrase displacement. As both offices were new additions to the liturgy, it seems as if there may have been older formulas used for new material which simply have been modified to fit the text.

In the case of M-A6, the similarities begin to dwindle, as **G** agrees with **BNF** again. The openings of the first phrases vaguely correspond in both feasts, but soon after the opening phrases the individual chants contrast with each other. However, these similar opening phrases could be attributed to the opening of a new-style chant in mode 6.

²⁵⁷ For an analysis of the late style of the feast of Saint Liudger in general, see Bezuidenhout, *Sancti Ludgeri*, xli-xlvi.

²⁵⁸ Paris, Bibliothèque Nationale de France, lat. 1143 (Hughes LMLO XCO)/ BNF 1143.

²⁵⁹ Graz, Universitätsbibliothek, MS 134.

4 COMPARATIVE ANALYSIS: CORPUS CHRISTI, LIUDGER, GALLUS AND UDALRICUS.

4.1 Background

The tables below compare the feasts of Corpus Christi and Liudger as found in **G**, as well as two feasts that were also later additions to the liturgy, Gallus and Udalricus. Note that these feasts are not sourced from **G**, but rather from the Ariadne database.²⁶⁰ This database is a new platform developed in order to analyse the stylistic characteristics of the music of saints' offices.

The feast of Saint Gallus († 640) was a new addition to the liturgy and was composed more conservatively; an initial glance at the feast may convince one to think it was written in a traditional style. The liturgical texts on which the feast is based are taken from the *vita* written by Walahfrid Strabo in 833-834, and the office itself was possibly composed at the beginning of the 10th century.²⁶¹ Hartmut Möller and Katrin Schulze have both written about the reliance on traditional melodic formulas in the feast – although here, already, these formulas are not used in the traditional sense.²⁶² David Hiley comments in his introduction to the St. Gallus *historia* edition that this feast plays an important role in the early melodic changes in chant and the development of late-style characteristics from the 10th century onwards.²⁶³

St. Udalricus of Augsburg (890 - 973), on the other hand, was composed in a more radical style, exemplifying many of the “late-style” characteristics. St. Udalricus was the first bishop to be canonised by a Pope in 993.²⁶⁴ As there is very little information on the celebration of the feast, it can be rightly assumed that the official office of St. Udalricus was written in the last decade of the 10th century or in the early 11th century (not taking into account the possible unofficial celebrations of the feast by the cult of Udalricus in Augsburg after his death in 973).

²⁶⁰ “Ariadne” *Ariadne*. <http://chant.musictechnology.co.za/ariadne>.

²⁶¹ This statement is not particularly reliable, according to Walter Berschin comments in the *historia* of Saint Gallus. However, this seems to be the tentatively agreed-upon date among scholars; see Ernst Tremp, Berchin Walter, David Hiley (eds.), *Historia Sancti Galli: circa 900* (Ottawa: Institute of Mediaeval Music, 2012).

²⁶² For antiphons: Walter Berschin, Peter Ochsenbein, and Hartmut Möller, “Das älteste Gallus-Offizium,” *Mittellateinisches Jahrbuch* 24/25 (1991): 11-37; for responsories: Katrin Schulze, “Das Gallusoffizium” (Master’s thesis Musikwissenschaft, Friederich-Alexander-Universität Erlangen-Nürnberg, 1994).

²⁶³ David Hiley, introduction to *Historia Sancti Galli circa 900*, ed. Ernst Tremp, Walter Berschin and David Hiley (Ottawa: Institute of Mediaeval Music, 2012), viii.

²⁶⁴ Muhammed Wolfgang E.A. Schmidt, ‘*And on this Rock I Will Build My Church*’ *A New Edition of Philip Schaff’s History of the Christian Church - From Nicene and post-Nicene Christianity to Medieval Christianity A.D. 311-1073* (Hamburg: Disserta Verlag, 2017), 627; Kenneth L. Woodland, *Making Saints: How the Catholic Church Determines Who Becomes a Saint, Who Doesn’t, and Why* (New York: Simon & Schuster, 1996), 66. See also entries: Alban Butler and Paul Burns, “St. Ulrich of Augsburg,” in *Butler’s Lives of the Saints* (Collegeville: Burns and Oates, 1999); Niccolò Del Re, “Ulrico” in *Bibliotheca Sanctorum*, (Roma: Pontificia, 1969).

4.2 Pattern density analysis

The offices of Gallus and Udalrichus will now be compared to the offices of Corpus Christi and Liudger to observe the density of some late-style characteristics in three different ways: pattern density, frequency of subtonal cadences at the end of phrases, and the frequency of goal pitches on polysyllabic words.

This is an attempt to show that the late-style characteristics in Corpus Christi may be an indication of the fact that it was composed more conservatively than other feasts added into the liturgy later – such as Udalricus and Liudger. However, this specific investigation does not imply chronology; it is merely an attempt to illustrate that the later feasts appear to be comprised of a traditional layer of chant with another, later layer was added onto it, which contained features of the late style. However, the density in which late style is prevalent does not necessarily make it late, chronologically. This is seen in the music of Gallus and Corpus Christi, to an extent, in that they are later additions to the liturgy but are still composed conservatively.

The tables below show pattern density and are arranged according to item type. They are analysed according to the density of a select group of patterns. The patterns that will be looked at here are successive leaps (**L**), trichords (**T**), scale passages (**S**) and excessive intervals (**I**). In each of the tables the final column indicates items that have the highest or lowest pattern density percentage in each feast; these are highlighted in grey for easier reference.

The results of this analysis have proved to be quite interesting. Overall, it seems that Gallus has a very low pattern density, followed by Corpus Christi, Liudger and Udalricus, respectively. This is unsurprising, as Udalricus is the most radically composed feast and Gallus the most conservative.

In antiphons, the most prevalent patterns in Liudger and Corpus Christi tend to be scales, while leaps are favoured more in Udalricus and Gallus. The chants that contain the highest pattern density in Gallus, Corpus Christi and Liudger's lie between 30-35%, while Udalricus's highest is 53%. All items with the highest pattern density seem to be found in the Night Office. Pattern density does not seem to be modally consistent: however, while modes 6 and 3 seem to have consistently low pattern density in Gallus and Corpus Christi, this does not seem to be the case with Liudger and Udalricus.

In responsories, the distribution of patterns seems to vary greatly. Corpus Christi seems to use mostly leaps, but scales are also used quite extensively. Gallus makes use almost exclusively of leap patterns, with very few extreme intervals. Liudger has an even distribution of all late-style techniques, although the pattern density seems to slowly dwindle later into the Matins office. Udalrichus has a fairly low pattern density but, like Liudger, has a fairly diverse spread of patterns. Overall, mode 5 consistently has a pattern density of between 15-20% across all feasts. Conversely, mode 8 has a relatively low pattern density.

Verses are not effective items for the comparison of pattern density, as Gallus makes use of traditional verse tones. However, this is a good indication that conservative offices may have a higher rate of traditional verse tones – for instance, Corpus Christi makes use of a traditional verse tone in the fourth responsory. Mode 6, consistently, has a higher pattern density across all feasts in this genre, but it is not always the case.

Gospel antiphons seem to have a more even distribution of pattern density within their chants, even if the pool for analysis is a lot smaller than for the other genres. Nevertheless, Gallus and Udalricus make use of leaps more often, while Liudger and Corpus Christi make extensive use of scales. Invitatories also seem to have a wide variety of patterns within their chants.

Feast	Item	Mode	L	T	S	I	LTSI	
Corpus Christi	1V-A1	1	0.00%	0.00%	7.69%	0.00%	7.69%	
Corpus Christi	1V-A2	2	0.00%	0.00%	0.00%	5.66%	5.66%	
Corpus Christi	1V-A3	3	0.00%	0.00%	0.00%	0.00%	0.00%	L
Corpus Christi	1V-A4	4	8.51%	0.00%	8.51%	2.13%	19.15%	
Corpus Christi	1V-A5	5	0.00%	8.33%	8.33%	2.08%	18.75%	
Corpus Christi	M-A1	1	11.36%	4.55%	18.18%	4.55%	34.09%	H
Corpus Christi	M-A2	2	0.00%	0.00%	0.00%	2.44%	2.44%	
Corpus Christi	M-A3	3	0.00%	0.00%	7.02%	0.00%	7.02%	
Corpus Christi	M-A4	4	8.70%	0.00%	17.39%	2.17%	28.26%	
Corpus Christi	M-A5	5	0.00%	8.89%	17.78%	2.22%	28.89%	
Corpus Christi	M-A6	6	0.00%	0.00%	0.00%	2.33%	2.33%	
Gallus	M-A1	1	0.00%	0.00%	0.00%	0.00%	0.00%	L
Gallus	M-A2	2	5.66%	0.00%	0.00%	0.00%	5.66%	
Gallus	M-A3	3	0.00%	0.00%	0.00%	0.00%	0.00%	L
Gallus	M-A4	4	4.11%	2.74%	0.00%	0.00%	6.85%	
Gallus	M-A5	5	0.00%	0.00%	0.00%	0.00%	0.00%	L
Gallus	M-A6	6	0.00%	0.00%	0.00%	0.00%	0.00%	L
Gallus	M-A7	8	6.12%	0.00%	0.00%	0.00%	6.12%	
Gallus	M-A8	8	0.00%	0.00%	7.27%	1.82%	9.09%	
Gallus	M-A9	7	3.70%	0.00%	0.00%	0.00%	3.70%	
Gallus	M-A10	6	0.00%	0.00%	0.00%	0.00%	0.00%	L
Gallus	M-A11	5	5.00%	6.67%	6.67%	1.67%	15.00%	
Gallus	M-A12	4	0.00%	0.00%	0.00%	0.00%	0.00%	L
Gallus	M-Ac	2	0.00%	0.00%	0.00%	1.92%	1.92%	
Gallus	L-A1	1	7.02%	0.00%	7.02%	1.75%	14.04%	
Gallus	L-A2	2	7.04%	2.82%	11.27%	2.82%	19.72%	
Gallus	L-A3	3	0.00%	0.00%	0.00%	0.00%	0.00%	L
Gallus	L-A4	4	0.00%	0.00%	8.00%	0.00%	8.00%	
Gallus	L-A5	5	31.03%	0.00%	0.00%	0.00%	31.03%	H
Ludgerus	1V-A1	3	3.33%	0.00%	20.00%	0.00%	23.33%	
Ludgerus	M-A1	1	4.92%	3.28%	8.20%	6.56%	18.03%	
Ludgerus	M-A2	2	7.84%	0.00%	0.00%	0.00%	7.84%	
Ludgerus	M-A3	3	7.14%	0.00%	23.21%	3.57%	32.14%	H
Ludgerus	M-A4	4	4.84%	3.23%	12.90%	1.61%	17.74%	
Ludgerus	M-A5	5	10.61%	9.09%	12.12%	1.52%	25.76%	
Ludgerus	M-A6	6	0.00%	2.94%	25.00%	0.00%	27.94%	
Ludgerus	M-A7	7	10.98%	2.44%	10.98%	4.88%	28.05%	
Ludgerus	M-A8	8	6.78%	3.39%	6.78%	3.39%	16.95%	
Ludgerus	M-A9	8	9.52%	9.52%	7.94%	0.00%	20.63%	
Ludgerus	L-A1	1	0.00%	0.00%	7.69%	1.92%	9.62%	
Ludgerus	L-A2	3	0.00%	0.00%	22.03%	0.00%	22.03%	
Ludgerus	L-A3	5	0.00%	3.08%	0.00%	1.54%	4.62%	L
Ludgerus	L-A4	6	0.00%	0.00%	5.26%	0.00%	5.26%	
Ludgerus	L-A5	7	3.85%	3.85%	20.19%	0.00%	25.96%	
Udalricus	M-A1	1	7.27%	3.64%	0.00%	7.27%	14.55%	
Udalricus	M-A2	2	13.56%	3.39%	0.00%	5.08%	20.34%	
Udalricus	M-A3	7	14.81%	3.70%	0.00%	3.70%	16.67%	
Udalricus	M-A4	8	5.45%	0.00%	0.00%	3.64%	7.27%	
Udalricus	M-A5	4	27.59%	6.90%	0.00%	3.45%	32.76%	
Udalricus	M-A6	7	25.00%	7.14%	0.00%	3.57%	28.57%	
Udalricus	M-A7	6	13.46%	7.69%	9.62%	5.77%	32.69%	
Udalricus	M-A8	3	17.95%	5.13%	0.00%	7.69%	25.64%	

Udalricus	M-A9	7	8.16%	4.08%	8.16%	10.20%	24.49%	
Udalricus	M-A10	8	7.02%	7.02%	7.02%	0.00%	21.05%	
Udalricus	M-A11	1	47.06%	23.53%	0.00%	5.88%	52.94%	H
Udalricus	M-A12	8	7.14%	4.76%	0.00%	4.76%	11.90%	
Udalricus	M-Ac	1	4.17%	0.00%	0.00%	1.04%	5.21%	
Udalricus	L-A1	6	7.69%	0.00%	0.00%	0.00%	7.69%	
Udalricus	L-A2	7	0.00%	0.00%	0.00%	4.65%	4.65%	L
Udalricus	L-A3	2	0.00%	0.00%	19.15%	4.26%	23.40%	
Udalricus	L-A4	1	14.29%	4.08%	20.41%	2.04%	38.78%	
Udalricus	L-A5	1	13.33%	0.00%	6.67%	6.67%	23.33%	

Table 4.1 - Pattern density in antiphons

Feast	Item	Mode	L	T	S	I	LTSI	
Corpus Christi	1V-R1.R	6t	2.17%	2.17%	4.89%	0.00%	9.78%	
Corpus Christi	M-R1.R	1	0.00%	1.96%	3.92%	3.92%	8.82%	L
Corpus Christi	M-R2.R	2	14.09%	4.03%	0.00%	0.67%	15.44%	
Corpus Christi	M-R3.R	3	15.85%	1.22%	0.00%	0.61%	16.46%	
Corpus Christi	M-R4.R	4	2.99%	0.00%	8.96%	1.49%	13.43%	
Corpus Christi	M-R5.R	5	7.46%	2.99%	5.97%	1.49%	17.16%	
Corpus Christi	M-R6.R	6	0.00%	2.11%	29.47%	1.05%	32.63%	H
Gallus	M-R1.R	2	8.89%	2.96%	2.96%	0.74%	12.59%	
Gallus	M-R2.R	7	4.83%	1.38%	2.76%	0.69%	9.66%	
Gallus	M-R3.R	8	13.26%	3.31%	0.00%	0.00%	13.26%	
Gallus	M-R4.R	8	7.34%	3.67%	3.67%	0.00%	14.68%	
Gallus	M-R5.R	4	3.88%	0.00%	0.00%	0.00%	3.88%	
Gallus	M-R6.R	2	1.83%	0.00%	0.00%	0.00%	1.83%	L
Gallus	M-R7.R	8	3.08%	1.03%	0.00%	0.00%	3.08%	
Gallus	M-R8.R	2	17.73%	0.00%	3.55%	0.00%	21.28%	H
Gallus	M-R9.R	1	7.03%	2.16%	2.16%	0.00%	9.19%	
Gallus	M-R10.R	7	9.87%	1.32%	2.63%	0.66%	14.47%	
Gallus	M-R11.R	4	3.97%	0.00%	2.65%	0.00%	6.62%	
Gallus	M-R12.R	1	15.03%	4.62%	0.00%	0.00%	15.03%	
Ludgerus	M-R1.R	1	5.30%	3.03%	18.94%	3.79%	28.79%	H
Ludgerus	M-R2.R	3	4.30%	2.15%	17.20%	2.15%	22.58%	
Ludgerus	M-R3.R	3	10.06%	1.12%	8.94%	1.12%	20.67%	
Ludgerus	M-R4.R	4	4.70%	0.00%	8.05%	3.36%	15.44%	
Ludgerus	M-R5.R	5	2.07%	2.76%	11.03%	2.07%	15.17%	
Ludgerus	M-R6.R	6	2.14%	1.43%	12.86%	2.14%	17.86%	
Ludgerus	M-R7.R	8	3.45%	1.38%	11.72%	2.76%	17.93%	
Ludgerus	M-R8.R	8	2.31%	1.54%	0.00%	1.54%	3.85%	L
Ludgerus	M-R9.R	8	2.44%	2.44%	2.44%	1.83%	8.54%	
Udalricus	M-R1.R	8	0.00%	2.41%	0.00%	4.82%	6.02%	
Udalricus	M-R2.R	7	5.32%	0.00%	4.26%	5.32%	14.89%	
Udalricus	M-R3.R	6	34.67%	13.33%	5.33%	2.67%	40.00%	H
Udalricus	M-R4.R	2	3.49%	0.00%	13.95%	1.16%	18.60%	
Udalricus	M-R5.R	5	8.16%	2.04%	12.24%	7.14%	17.35%	
Udalricus	M-R6.R	4	3.03%	2.02%	8.08%	0.00%	11.11%	
Udalricus	M-R7.R	4	11.34%	0.00%	17.53%	5.15%	30.93%	
Udalricus	M-R8.R	2	4.39%	1.75%	0.00%	0.00%	6.14%	
Udalricus	M-R9.R	1	3.96%	0.00%	12.87%	4.95%	21.78%	
Udalricus	M-R10.R	5	12.82%	3.42%	7.69%	0.85%	20.51%	
Udalricus	M-R11.R	7	20.78%	5.19%	0.00%	5.19%	24.68%	
Udalricus	M-R12.R	1	2.50%	0.00%	0.00%	3.13%	5.00%	L

Table 4.2 - Pattern density in Responsories

Feast	Item	Mode	L	T	S	I	LTSI	
Corpus Christi	1V-R1.V	6t	0.00%	4.82%	0.00%	1.20%	6.02%	L
Corpus Christi	M-R1.V	1	0.00%	0.00%	21.05%	2.63%	23.68%	
Corpus Christi	M-R2.V	2	24.24%	6.06%	0.00%	0.00%	24.24%	
Corpus Christi	M-R3.V	3	18.52%	3.70%	14.81%	0.00%	33.33%	
Corpus Christi	M-R4.V	4x	0.00%	0.00%	0.00%	0.00%	0.00%	
Corpus Christi	M-R5.V	5	14.00%	4.00%	8.00%	2.00%	26.00%	H
Corpus Christi	M-R6.V	6	0.00%	4.17%	8.33%	4.17%	16.67%	
Gallus	M-R1.V	2x	0.00%	0.00%	0.00%	0.00%	0.00%	
Gallus	M-R2.V	7x	0.00%	0.00%	0.00%	0.00%	0.00%	
Gallus	M-R3.V	8x	0.00%	0.00%	0.00%	0.00%	0.00%	
Gallus	M-R4.V	8x	0.00%	0.00%	0.00%	0.00%	0.00%	
Gallus	M-R5.V	4x	0.00%	0.00%	0.00%	0.00%	0.00%	
Gallus	M-R6.V	2x	0.00%	0.00%	0.00%	0.00%	0.00%	
Gallus	M-R7.V	8x	0.00%	0.00%	0.00%	0.00%	0.00%	
Gallus	M-R8.V	2x	0.00%	0.00%	0.00%	0.00%	0.00%	
Gallus	M-R9.V	1x	0.00%	0.00%	0.00%	0.00%	0.00%	
Gallus	M-R10.V	7x	0.00%	0.00%	0.00%	0.00%	0.00%	
Gallus	M-R11.V	4x	0.00%	0.00%	0.00%	0.00%	0.00%	
Gallus	M-R12.V	1x	0.00%	0.00%	0.00%	0.00%	0.00%	
Ludgerus	M-R1.V	1	0.00%	0.00%	13.56%	1.69%	15.25%	
Ludgerus	M-R2.V	3	0.00%	5.13%	10.26%	2.56%	15.38%	
Ludgerus	M-R3.V	3	0.00%	0.00%	11.76%	0.00%	11.76%	
Ludgerus	M-R4.V	4	0.00%	0.00%	0.00%	1.72%	1.72%	L
Ludgerus	M-R5.V	5	9.09%	6.06%	6.06%	6.06%	18.18%	
Ludgerus	M-R6.V	6	0.00%	0.00%	18.60%	0.00%	18.60%	
Ludgerus	M-R7.V	8	0.00%	0.00%	0.00%	1.72%	1.72%	L
Ludgerus	M-R8.V	6	0.00%	0.00%	24.24%	0.00%	24.24%	H
Ludgerus	M-R9.V	6	0.00%	3.92%	7.84%	1.96%	13.73%	
Udalricus	M-R1.V	8	9.68%	0.00%	12.90%	6.45%	29.03%	
Udalricus	M-R2.V	7	13.16%	0.00%	0.00%	2.63%	15.79%	
Udalricus	M-R3.V	6	34.62%	15.38%	0.00%	3.85%	34.62%	H
Udalricus	M-R4.V	2	0.00%	0.00%	0.00%	0.00%	0.00%	
Udalricus	M-R5.V	5	16.13%	6.45%	0.00%	0.00%	16.13%	
Udalricus	M-R6.V	4	9.38%	6.25%	12.50%	0.00%	21.88%	
Udalricus	M-R7.V	4	12.12%	0.00%	0.00%	6.06%	15.15%	
Udalricus	M-R8.V	2	0.00%	0.00%	9.09%	0.00%	9.09%	L
Udalricus	M-R9.V	1	0.00%	0.00%	15.63%	9.38%	25.00%	
Udalricus	M-R10.V	5	10.26%	0.00%	0.00%	5.13%	12.82%	
Udalricus	M-R11.V	7	14.29%	5.71%	0.00%	0.00%	14.29%	
Udalricus	M-R12.V	1	0.00%	0.00%	11.11%	2.78%	13.89%	

Table 4.3 - Pattern density in Verses

Feast	Item	Mode	L	T	S	I	LTSI	
Corpus Christi	1V-Am	6	0.00%	5.03%	10.69%	0.00%	15.72%	
Gallus	1V-Am	8	5.97%	2.99%	2.99%	0.00%	8.96%	
Gallus	L-Ab	8	6.06%	3.03%	0.00%	0.00%	6.06%	L
Gallus	2V-Am	1	13.89%	5.56%	3.70%	1.85%	17.59%	H
Ludgerus	1V-Am	3	2.60%	0.00%	12.50%	0.52%	15.63%	H
Ludgerus	L-Ab	7	4.82%	1.20%	7.23%	1.20%	12.65%	L
Ludgerus	2V-Am	5	0.00%	5.06%	10.13%	0.00%	15.19%	

Udalricus	1V-Am1	1	5.86%	0.00%	0.00%	2.93%	8.37%	L
Udalricus	1V-Am2	1	10.27%	0.00%	6.08%	1.14%	15.97%	
Udalricus	L-Ab	6	16.11%	2.68%	2.68%	2.68%	19.46%	H
Udalricus	2V-Am	8	5.70%	1.04%	8.29%	2.07%	11.92%	

Table 4.4 - Pattern density in Gospel Antiphons

Feast	Item	Mode	L	T	S	I	LTSI
Corpus Christi	008 M-I	4	0.00%	0.00%	11.11%	2.78%	13.89%
Ludgerus	003 M-I	7	23.19%	5.80%	0.00%	2.90%	23.19%
Udalricus	003 M-I	4	4.92%	0.00%	6.56%	0.00%	11.48%

Table 4.5 - Pattern density in Invitatories

Feast	Item	Mode	Pattern	Syllable
Udalricus	1V-Am2	1	S	<i>amore precum</i>
	M-A1	1	L	<i>nutrit</i>
	M-A2	2	L	<i>arcis</i>
			L	<i>predicat iam</i>
	M-A5	5	L	<i>auditur</i>
	M-R1	8	L	<i>splendet Udalricus</i>
	M-R5.V	5S	L	<i>losue prescitus</i>
	M-R6	4	L	<i>omnibus</i>
	M-R7	4	L	<i>pia vota</i>
	M-R8	2	L	<i>egrotis</i>
	M-R11	7	L	<i>gaudet</i>
	M-R12	1	S	<i>laudates</i>
	L-A3	3	L	<i>quo dira luporum</i>
	L-A4	4	L	<i>doctrina triplici</i>
	L-Ab	6	L	<i>istarum caligne</i>
			L	<i>lautis</i>
	2V-Am	8	L	<i>renumque supernum</i>
Gallus	M-R1	2	S	<i>daverunt</i>
	M-R9	1	S	<i>infirmirate</i>
	M-R12	1	L	<i>santus digne</i>
			S	<i>conversatus</i>
	2V-Am	1	L	<i>aviditate in</i>

Table 4.6 - extra patterns in Udalricus and Gallus

Item	CC				L				G				U			
	Mode	GP	Range	OV	Mode	GP	Range	OV	Mode	GP	Range	OV	Mode	GP	Range	OV
V1-A1	1	70%	C-D	✓	3	67%	D-E	✓								
V1-A2	2	88%	A-A	✓												
V1-A3	3	33%	D-D	✓												
V1-A4	4	50%	C-C	✓												
V1-A5	5	63%	F-F	✓												
V1-R	6T	72%	G-A	✓												
V1-V	6TS	91%	C-A	✗												
V1-M1	6	68%	C-D	✓	3	68%	D-E	✓	8	37%	D-E	✓	1	68%	A-D	✓
V1-M2													1	81%	A-D	✓
M-I	4	38%	C-C	✓	7	90%	F-G	✓					4	66%	C-C	✓
M-A1	1	100%	C-D	✓	1	69%	C-C	✗	1	38%	C-Bb	✗	1	100%	C-D	✓
M-A2	2	63%	C-A	✗	2	67%	A-A	✓	2	36%	C-G	✗	2	83%	G-C	✓
M-A3	3	22%	D-D	✓	3	36%	D-E	✓	7	43%	G-E	✗	3	80%	D-E	✓
M-R1	1	91%	C-D	✓	1	100%	C-D	✓	2	44%	A-C	✓	8	100%	C-F	✓
M-R1.V	1S	89%	D-D	✗	1S	73%	C-D	✓	2	25%	C-A	✗	8S	83%	D-D	✓
M-R2	2	50%	A-A	✓	3	60%	C-D	✓	7	64%	D-F	✗	7	90%	F-A	✓
M-R2.V	2S	55%	A-A	✓	3S	60%	C-D	✓	7	38%	B-G	✗	7S	100%	F-A	✓
M-R3	3	19%	D-D	✓	3	39%	D-E	✓	8	50%	D-D	✓	6	80%	C-D	✓
M-R3.V	3S	75%	E-E	✗	3S	67%	E-E	✗	8	78%	G-D	✗	6S	60%	C-D	✓
M-A4	4	50%	D-C	✗	4	36%	C-C	✓	8	57%	E-D	✗	4	78%	C-C	✓
M-A5	5	43%	F-F	✓	5	64%	F-F	✓	4	50%	C-A	✓	5	100%	F-G	✓
M-A6	6	40%	C-Bb	✗	6	80%	C-D	✓	7	46%	F-E	✗	6	78%	C-D	✓
M-R4	4	6%	C-C	✓	4	73%	C-E	✓	8	33%	C-D	✓	2	82%	G-C	✓
M-R4.V	4	0%	D-A	✗	4S	44%	C-C	✓	8	67%	F-D	✗	2S	100%	A-A	✓
M-R5	5	67%	F-G	✓	5	73%	F-G	✓	4	19%	C-C	✓	5	82%	F-G	✓
M-R5.V	5S	100%	G-F	✗	5S	100%	F-F	✓	4	18%	D-C	✗	5S	75%	F-F	✓
M-R6	6	43%	F-F	✗	6	80%	C-C	✓	2	50%	A-A	✓	4	80%	A-C	✓
M-R6.V	6S	71%	F-F	✗	6S	50%	F-D	✗	2	25%	C-A	✗	4S	100%	D-C	✗
M-A7					7	75%	F-F	✗	6	55%	C-Bb	✗	8	90%	D-G	✓
M-A8					8	73%	D-E	✓	3	14%	D-C	✗	8	78%	D-D	✓
M-A9					8	88%	D-D	✓	7	50%	E-D	✗	7	91%	F-G	✓
M-Ac									1	38%	C-C	✗	2	80%	A-A	✓
M-R7					8	100%	D-G	✓	8	60%	F-D	✗	4	75%	C-E	✓
M-R7.V					8S	100%	D-E	✓	8	67%	G-D	✗	4S	75%	D-E	✗
M-R8					6	95%	C-C	✓	2	50%	A-A	✓	2	91%	G-C	✓
M-R8.V					6S	33%	F-D	✗	2	20%	C-G	✗	2S	83%	A-A	✓
M-R9					6	88%	C-F	✓	1	67%	A-C	✗	1	100%	C-D	✓
M-R9.V					6S	100%	F-F	✗	1	29%	F-Bb	✗	1S	66%	C-D	✓
M-A10									8	40%	F-E	✗	6	78%	D-D	✗

M-A11									1	50%	A-C	×	5	67%	F-G	✓
M-A12									8	44%	F-E	×	4	70%	C-C	✓
M-R10									7	79%	F-F	×	5	78%	F-G	✓
M-R10.V									7	20%	G-F	×	5S	100%	F-F	✓
M-R11									4	22%	C-C	✓	7	100%	F-A	✓
M-R11.V									4	25%	E-A	×	7S	100%	F-A	✓
M-R12									1	55%	C-C	×	1	88%	A-D	✓
M-R12.V									1	60%	F-C	×	1S	40%	C-D	✓
L-A1					1	82%	C-D	✓	6	23%	C-C	✓	1	100%	C-D	✓
L-A2					3	57%	D-E	✓	7	63%	C-G	✓	2	91%	G-A	✓
L-A3					5	78%	F-F	✓	2	67%	C-A	×	3	64%	D-E	✓
L-A4					6	50%	C-C	✓	1	42%	C-B	×	4	60%	C-C	✓
L-A5					7	94%	C-C	✓	1	38%	C-A	×	5	73%	F-G	✓
L-AB					7	96%	F-G	✓	8	62%	D-D	✓	6	95%	C-F	✓
V2-AM					5	73%	F-G	✓	1	60%	C-E	✓	8	79%	C-E	✓

Table 4.7: Goal pitch density, range, and octave valence

Table 4.7 shows the percentage of goal pitches on polysyllabic words out of the total number of polysyllabic words in the text. This table also indicates the range of the chant and whether it exemplifies octave valence. Octave valence is achieved when the range of a chant is completely filled; this means reaching at least an octave above the final in authentic modes and extending to a 5th below the final in plagal modes.

Typically, modes 1, 2, 7 and 8 have a high goal pitch density across all feasts. Modes 3 and 4 have the lowest density of goal pitches, confirming Bezuidenhout's hypothesis on the matter.²⁶⁵ Verses seem not to have a high goal pitch density, particularly ones composed with the traditional verse tones. However, verses seem to be written more conservatively overall than most other chant types. Liudger and Udalricus typically show more instances of excessive range than Corpus Christi and Gallus, which is not surprising.

Item	C.C		L		G		U	
	M	S.C	M	S.C.	M	S.C.	M	S.C.
V1-A1	1	67%	3	66%				
V1-A2	2	50%						
V1-A3	3	0%						
V1-A4	4	50%						
V1-A5	5	0%						
V1-R1	6T	0%						
V1-R1.V	6TS	0%						
V1-M	6	0%	3	0%	8	40%	1	64%
V1-M2							1	83%
M-I	4	75%	7	66%			4	50%
M-A1	1	50%	1	40%	1	0%	1	100%
M-A2	2	100%	2	50%	2	33%	2	50%
M-A3	3	50%	3	50%	7	0%	3	25%
M-R1	1	0%	1	75%	2	0%	8	25%
M-R1.V	1S	25%	1S	25%	2	0%	8S	100%
M-R2	2	0%	3	25%	7	0%	7	100%
M-R2.V	2S	0%	3S	0%	7	0%	7S	100%
M-R3	3	0%	3	0%	8	0%	6	25%
M-R3.V	3S	0%	3S	0%	8	0%	6S	0%
M-A4	4	0%	4	50%	8	33%	4	100%
M-A5	5	0%	5	0%	4	0%	5	25%
M-A6	6	50%	6	25%	7	50%	6	75%
M-R4	4	0%	4	20%	8	0%	2	100%
M-R4.V	4	0%	4S	0%	8	0%	2S	100%
M-R5	5	0%	5	20%	4	0%	5	0%
M-R5.V	5S	0%	5S	0%	4	0%	5S	50%
M-R6	6	50%	6	20%	2	0%	4	100%
M-R6.V	6S	25%	6S	0%	2	0%	4S	100%
M-A7			7	75%	6	0%	8	50%
M-A8			8	25%	3	100%	8	50%
M-A9			8	67%	7	33%	7	50%
M-R7			8	0%	8	0%	4	50%

²⁶⁵ Bezuidenhout, *Sancti Ludgeri*, xlii-xliii

M-R7.V			8S	50%	8	0%	4S	50%
M-R8			6	0%	2	0%	2	75%
M-R8.V			6S	0%	2	0%	2S	100%
M-R9			6	0%	1	0%	1	75%
M-R9.V			6S	0%	1	0%	1S	50%
M-Ac					1	25%	2	50%
M-A10					8	50%	6	50%
M-A11					1	33%	5	50%
M-A12					8	67%	4	25%
M-R10					7	0%	5	0%
M-R10.V					7	0%	5S	0%
M-R11					4	0%	7	25%
M-R11.V					4	0%	7S	0%
M-R12					1	0%	1	83%
M-R12.V					1	0%	1S	100%
L-A1			1	0%	6	0%	1	75%
L-A2			3	67%	7	75%	2	50%
L-A3			5	0%	2	50%	3	75%
L-A4			6	33%	1	0%	4	75%
L-A5			7	50%	1	0%	5	25%
L-AB			7	83%	8	0%	6	44%
2V-M			5	33%	1	60%	8	54%

Table 4.8: Subtonal cadences

Table 4.8 shows the percentage of subtonal cadences (S.C.) that appear at the end of every phrase. Udalricus has a higher frequency of subtonal cadences at the end of phrases. Gallus, conversely, has low percentages of subtonal cadences. Bezuidenhout postulates that modes 5 and 6, in particular, have low rates of subtonal cadences.²⁶⁶ This seems to be the case with all feasts discussed in Table 4.8. Overall, Corpus Christi seems to have a low concentration of subtonal cadences, similarly to the conservatively composed Gallus. The two other radical feasts seem to have a higher concentration of subtonal cadences.

In conclusion, it seems that the feast of Corpus Christi was composed more conservatively than Liudger. This can support the hypothesis that **G** could contain an early version of the standardised office, because of the small volume of late-style pattern density in its musical items. That being said, however, the unique responsory and verse in the Vespers office seems to be freely composed, rather than being made from a selection of melodic formulas. These unique items show many indications of late-style chant, which could betray Corpus Christi's status as an early feast in **G**. While the office of Saint Liudger is composed more radically, its inclusion in the Münster processional can still support the theory that the antiphoner section of **G** is dated in the late 13th century because of the similarity between the two versions. The earlier comparison of Saint Liudger with Corpus Christi also corroborates with this statement.

²⁶⁶ Bezuidenhout, *Sancti Ludgeri*, xlii-xliii.

1 COMPARISON AND DISCUSSION OF GREY 4B5 WITH SOURCES FROM THE DIOCESE OF MÜNSTER

1.1 Breviary section

It is difficult to determine the provenance of the breviary fragments of **G**. Superficially, there is not enough evidence to support the breviary being from Münster – the items in the partial Office for Christmas Day and St Stephen in quire I are very standard and there is not enough material to say for sure that it is from Münster. What could be ascertained from comparison with other breviaries from Münster and the diocese is that the breviary fragment in **G** was not used as an exemplar for later scribes in the diocese. This is evidenced by the different lengths of the lessons for the Night Office on Christmas Day – particularly for H 736.²⁶⁷ Despite this, the content does mostly correspond with Münster breviaries H 736, GV 229 and AV 97.²⁶⁸

Marginal notes, however, can provide enough evidence to indicate provenance. The marginal note on the left side on 3v provides a different short responsory and verse for the Prime office for Christmas day, despite there being one already provided in the column next to it. The note is made by the same 16th century hand responsible for the sporadic notes in **G**'s antiphonary section. The short responsory, *Jesu Christe fili dei* and the accompanying verse *Tu patris verbigena* is not found in many Offices for Prime on Christmas Day. Indeed, the only other manuscripts to include these items are books from the diocese of Münster, or from the city itself. The breviaries GV 229, AV97 and H 736 all include the same short responsory and verse as found in the left margin of **G** in their offices for Prime. However, this is not surprising, as the 16th-century hand can be directly linked to Münster as it often adds items for use in Münster.

Another marginal entry, at the bottom of 8r, provides the user with an alternate Lauds service for the Office of St Stephen. The standard Office for Lauds is provided in the main text, but the marginal note supplies what could be a regional Lauds service. Three out of the five chants in the alternative version do not have CAO numbers, which could mean that these items, and therefore this alternative version of Lauds, is more recent than those provided in the standard version. The listed items in the alternative service are only found in sources from Münster: this includes PfA 1537 (A), AV97, and Hs 229.²⁶⁹ The scribe may have realised that the initial version was not in use in Münster, which could mean that the

²⁶⁷ Münster, Bistumsarchiv, Pfarrarchiv Heek, St Ludgerus, Hs. 736.

²⁶⁸ Münster, Bistumsarchiv, Generalvikariatsarchiv, Hs. 229; Münster, Nordrhein-Westfälisches Staatsarchiv, Verein für Geschichte und Altertumskunde Westfalens, Abt. Münster, Msc. 97.

²⁶⁹ *Antiphonarium, Omnia pia Canoniarum horarum cantica: secundum ordinem atque vsum Ecclesie et diocesis Monasteriensis: complectens, iam primum summa diligentia excusum* (Cologne: Hero Alopecius [Fuchs]), 1537).

exemplar the scribe was using was not a Münster source. The scribe would have had to refer to a Münster source to provide an alternative version of Lauds. The appearance of this alternative service in **G** can firmly place the breviary fragments in the city of Münster. The investigation of these marginal notes has greatly aided in tracing the origins of the breviary fragments, as none of the other items within these fragments can provide any information.

1.2 Antiphoner section

Some items found throughout the antiphoner are mostly concordant with **A**. These are mostly verses for responsories, but this information could strengthen **G**'s origins. A further investigation with other Münster sources would have to be done outside this analysis to determine whether these are items specific to the diocese.

A possible regional peculiarity in the text can be found in the alternative word for *altare*. This is found in the verse *Vidi sub ara dei* in the third Nocturn of Nat. Innocentium, where the scribe in **G** substitutes the word *ara* for the standard *altare*. This could be further evidence to point **G**'s origin as being Münster, as **A** seems to be one of the only manuscripts to have this alteration. Therefore, it makes good sense to refer to **A** as a control for ambiguous and problematic areas in **G**.

The office for the Conversion of Paul can provide an indication of the dating of **G**. Upon comparison to **A**, it seems that **G** contains an earlier version for the Conversion of Paul. Further investigation revealed that Hs 230 also contained an early Office, the items for the feast matching those of **G**. On the other hand, **A** shares its later items with H 736. The use of earlier items for this office can add to the argument for the dating of the antiphoner of **G** to the late 13th century.

Unique items found in **G** do not add or detract from the hypothesis of its provenance. It is difficult to deal with these anomalies, as there is nothing to compare them with: they are indeed unique to the antiphoner and no other known source, from Münster or otherwise, can corroborate their appearance. The responsory and verse for the Vespers office for the feast of Corpus Christi has already been discussed. Three other items in the antiphoner add to this anomaly. Two items in the third Nocturn of the Night Office for the Conversion of Paul, *Confestim autem ceciderunt* and *Propheta Agabus tulit Pauli*, contain text and music that are not concordant with any other known source. The text for both items are taken from the book of the Acts and are concerned directly with Paul's conversion, yet no other source makes use of these items – this includes the later versions of this feast.

Another unique item is an alternative invitatory for the Night Office of Mary Magdalene, *Venite preveniamus domine*, found in the bottom margin of fol. 111r (see Fig. 1.1).

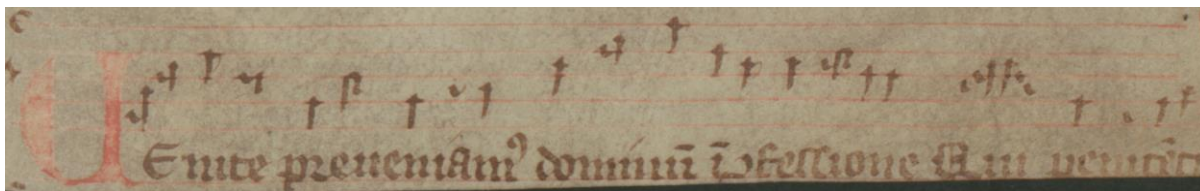


Figure 1.1: Alternative invitatory antiphon for the Night Office in the feast of Mary Magdalene, bottom margin fol. 111r.

Unlike the previously discussed marginal note in the breviary section, this entry does not necessarily contribute to the provenance of **G**. The scribe responsible for the text seems to be older than the ones found in the rest of the antiphoner, and it looks much like the textual hand found in the breviary. The text exhibits characteristics typical of fully developed Textualis Gothica in the double looped **a**, the rounded **r** (particularly after **p**), as well as the straight **s** and **f** standing consistently on the line. The similarity of this new hand to the textual hand of the breviary can place this entry in the early 14th century. The notational hand, however, is a familiar hand in the antiphoner, one that is also responsible for the notation for the feast of Corpus Christi – that of notational hand 3. It could be said here that perhaps NH 3 was the latest hand in **G**'s antiphoner section and this scribe knew much of the new material in the liturgy. The alternative invitatory is not a standard item for the office of Mary Magdalene and cannot be found in any other known source either. The only appearance of this invitatory that we know of is in an Ordinal by Konrad von Mure, in Zurich, dated 1260, which supplied items for the canons of Grossmünster and the Benedictine nuns of Fraumünster. It is uncertain how this invitatory managed to appear in an antiphoner for (supposedly) the use of Münster – perhaps it could be a regional item that one of the scribes wished to include in the feast, as we have seen in previous instances.

The contents of both the breviary and the antiphoner sections for **G** point to the diocese of Münster, like the inclusion of the office of Saint Liudger. The lack of extant manuscripts from before 1535, when the Anabaptist took over the city, also strengthens the claim that the entirety of **G** can be placed within the city itself.

2 INDEX NOTES

The main part of this chapter is devoted to an index of **G**, in the corrected virtual order.²⁷⁰ The fields used are as outlined on the CANTUS database website.²⁷¹ Note that this index will use CAO numbers instead of the CANTUS chant ID numbering system. This is a useful tool to demarcate chants in the later layer of the liturgy, as well as unique items in **G**. In these cases, the prefix “4b5” will be used instead of “cao”, followed by its own numbering system.

²⁷⁰ The user of this index will notice jumps in the foliation as a result of the virtual ordering. Refer to chapter 2 for more information.

²⁷¹ “Description of Fields and their Contents,” Cantus Manuscript Database. <http://cantus.uwaterloo.ca/description>.

The main index does not come without problematic cases and errors. For instance, some chants have finals that do not correspond with their modes. In most cases this is merely the result of scribal error: the scribe could have possibly misplaced the finalis itself by a tone; lack of space on the staff could have forced an error by the scribe; or the scribe displaced the melody within the chant by a third in the process of copying from an addendum, thus making the finalis a third or a fifth higher than originally intended. These can be judged as genuine scribal errors as the mode and the differentia (if there is one) agree with each other. In the index the finalis will be corrected, as it is easy to discern the mistake.

The most problematic cases arise in the transposed fourth mode chants. There are 55 chants in transposed mode 4, of which 47 chants have finals on a or b. Some are transposed correctly, with the correct corresponding differentia, and therefore do not need to be investigated further or corrected. This is determined by comparison with sources from the CANTUS database and research by Dobszay and Szendrei. However, some errors in the chants are not easy to define and must be discussed here. Such a case would be found on 42v, *Mentem sanctam spontaneam*, a transposed fourth mode chant with the finalis on c – this occurs only once in **G**. What makes this chant problematic is that the recitation tone begins on e. However, by comparing the chant to two French manuscripts, (F-Pn lat. 12044 and F-Pn lat. 15181), it can be seen that the scribe has misplaced the notation in the final word, [*li*]berationem, thereby ending the chant on c, not correctly on b. Based on this evidence, it can be said that this is also a true scribal error. In these cases, the index will show the corrected finalis and the differentia will be entered as found in the manuscript.

The differentiae are often misplaced, especially in mode 4 chants. It is found that scribes do not take much care in notating the differentiae, which makes a system for classification difficult. However, similar to general problematic cases in the chant itself, one will often find that sometimes the entirety of the differentia is not transposed properly, or it could be that only the last three syllables are misplaced. It is therefore difficult to determine what the correct differentia would be, and they are thus given a differentia code based on what is written in the manuscript itself. Other problematic differentiae are those that are definitely notated incorrectly. Examples can be seen on 65v, *Non haberes in me potestatem*, and three chants on 38r, *Benedicta tu in mulieribus*, *Sicut myrrha electa odorem* and *Ante torum hujus virginis*.

The most problematic chants are the remaining 8 chants in the transposed fourth mode with the finalis on D. Ordinarily, this would be immediately classified as a scribal error, as the finalis is found to be merely one note below E (the finalis of the untransposed mode 4). However, these are more complex instances than the ones explained above. These chants cannot be classified as first mode chants: while these texts can be associated with mode 1 melodies, the melody type does not belong to mode 1 but rather to mode 4 – Figure 2.1 shows this phenomenon, comparing the same antiphon found in **G** and

A.²⁷² This occurrence cannot be attributed only to scribal error, as there is a consistent parallel to other versions of the chant in the transposed fourth mode version with the finalis on a.²⁷³

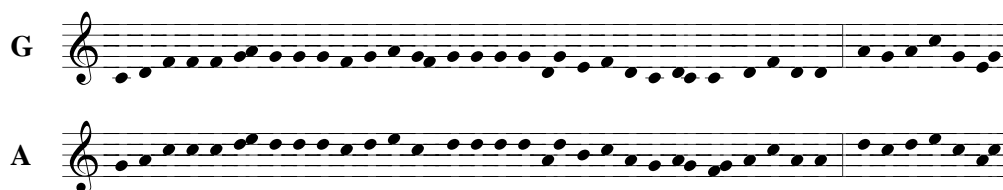


Figure 2.1: Comparison between G and A on antiphon “Commendemus nos metipsos”, 51r.

Nevertheless, all cases of the transposed fourth mode with a finalis on D belong to the same melody type and behave in the same way. It is difficult to say whether this is a phenomenon that is unique to G, as it has not yet been found in the available evidence. In the index, the mode has been provided with 4?, with its own differentia classification.

3 DIFFERENTIAE

It is necessary to note here the various differentiae found in G. A list of differentiae in G appears in the indices section, and the full list will appear in the index on the CANTUS database. A different system of classification is used in G’s index, as some problematic cases required further clarification. Such an example would be in cases where the melody is given in one mode, but the finalis and differentia for a different mode are provided, for example, the antiphon *Ecce jam veniet plenitudo* on fol. 13v. This is not a scribal error but is rather an intentional and conscious action. This is what can be called a true mode-differentia clash. A possible explanation for this is that a single text could be notated in more than one mode; for example, one manuscript contained a chant in mode 1, while another contained a chant with the same text in mode 4.²⁷⁴ In these cases it is likely that the scribe knew the mode of the chant he was notating, but was also provided with another mode for the same chant – this could possibly have come from an exemplar. The scribe would then have written out the melody in one mode, and then provided the finalis and differentia for the other mode. This is not an isolated phenomenon: Jean Claire has observed that this can be true between pairs of modes 1 and 4, 5 and 8, 1 and 6, and that these preferences are typically determined by region.²⁷⁵

However, if none of the above is true, then it is assumed that the scribe has made an error. This usually happens because a scribe perhaps confused authentic and plagal modes and notated the wrong

²⁷² *Antiphonarium, Omnia pia Canoniarum horarum cantica: secundum ordinem atque vsum Ecclesie et diocesis Monasteriensis: complectens, iam primum summa diligentia excusum* (Cologne: Hero Alopecius [Fuchs]), 1537).

²⁷³ The only case where G is not exactly parallel to other transposed mode 4 chants is in cases between notes F and b. In these cases, the b-flat would only be used in certain conditions, for example, in an ascending line from F. In other cases, it is unclear whether b-flat is used at all. In general, most of these melodies across many manuscripts would be notated in transposed mode 4, as their original mode would call for an F-sharp.

²⁷⁴ There are many examples of this in the CANTUS database.

²⁷⁵ Jean Claire, “Les Répertoire liturgiques latins avant l’octoéchos,” *Etudes grégoriennes* 15 (1975), 170 - 177; Bezuidenhout, *New Roman chant*, 206-207.

differentia as a result; an example of this can be found on fol. 89v, *Adesto deus unus omnipotens*. Another case is a mistake in the opening notes of the differentia in transposed modes – particularly in, but not exclusive to, mode 4 antiphons. They have been added to the list of differentiae as they appear in the manuscript, uncorrected and untransposed.

Finally, it is necessary to explain the system used for the classification of differentia in **G**. Because of the evidence above, it was decided that the mode of the differentiae must be added before the initial code, to indicate that that differentia belongs to the corresponding mode. For instance, 2D1 would indicate that the differentia D1 belongs to mode 2. As mode 2 only has one differentia, it would be surprising to find any other differentia that corresponds with this mode. If this happened, then a different mode would precede the code, for instance 1D1 – this indicates that the code D1 belongs to mode 1, even if the chant is indicated to be in mode 2. 2D1L indicates that the differentia D1, found in mode 2, has a variant that contains a liquescent neume - since the melody is still technically the same, it is assigned the same code and ‘L’ is added to the end of the code.

4 INDEX OF GREY 4B5

*Nativitas Domini***M**

001r	01	R 3.2	Beata viscera Mariae virginis	cao6171
	02	V 01	Dies sanctificatus illuxit	cao6171b
001v	01	R 3.3	Verbum caro factum est et	cao7840
002r	01	V 01	In principio erat verbum et	cao7840a
	02	V 02	Gloria patri et filio et	can9000

L

	03	A 1	Quem vidistis pastores dicite	cao4455
	04	A 2	Genuit puerpera regem cui	cao2938
002v	01	A 3	Angelus ad pastores ait	cao1404
	02	A 4	Facta est cum angelo	cao2836
	03	A 5	Parvulus filius hodie natus	cao4221
003r	01	A B	Gloria in excelsis deo et in	cao2946
	02	A R	Completi sunt dies Mariae ut	cao1862

P

	03	A	Hodie Christus natus est	cao3093
003v	01	R	Christe filii dei vivi	cao6276
	02	V 01	Qui natus es de virgine	cao6276z
	03	L R	Jesu Christe fili dei vivi	4b5001
	04	L V 01	Tu patris verbigena factus	4b5001a
	05	W	Benedictus qui venit in*	cao7978
	06		Kyrie*	can9040
	07		Pater noster*	can9050
	08	W	Verbum caro factum*	cao8238
	09		Credo*	509503
	10	W	Notum fecit*	cao8153

T

	11	A	Hodie intacta virgo deum	cao3104
	12	R	Speciosus forma prae filiis	cao7683
	13	V 01	Diffusa est gratia in labiis	cao7683a
	14	W	Notum fecit dominus*	cao8153

S

	15	A	Hodie natus est nobis rex	cao3112
004r	01	R	Notum fecit dominus salutare*	cao7242
	02	V 01	In conspectu gentium	cao7242a
	03	W	Benedictus qui venit*	cao7978

N

	04	A	Nato domino angelorum chori	cao3854
	05	R	Benedictus qui venit in	cao6250
	06	V 01	Deus dominus et illuxit nobis	cao6250a
	07	W	Speciosus forma*	cao8203

V2

	08	A 1	Tecum principium in die	cao5127
	09	A 2	Redemptionem misit dominus	cao4587
004v	01	A 3	Exortum est in tenebris lumen	cao2794
	02	A 4	Apud dominum misericordia et	cao1466
	03	A 5	De fructu ventris tui ponam	cao2106
	04	H	A solis ortus*	cao8248
	05	W	Tecum principium in die*	cao8217
	06	A M	Lux orta est super nos quia	cao3652

*Suff. Stephani***V2**

	07	A R	Verbum caro factum est et	cao5362
	08	W	Speciosus forma*	cao8203

*Stephani***V**

	09	A M	Patefactae sunt januae caeli	cao4228
005r	01	W	Gloria et honore coronasti*	cao8081

C

	02	A	Nato domino*	cao3854
	03	B A	Nato*	cao3854
	04	B H	Corde natus*	cao8289
	05	B W	Benedictus*	cao7978
	06	B A N	Glorificamus*	cao2952

M

	07	I	Christum natum qui beatum	cao1048
	08	A 1.1	Beatus Stephanus jugi legis	cao1665
	09	A 1.2	Constitutus a deo praedicator	cao1903
	10	A 1.3	In tribulatione lapidum se	cao3298
	11	W 1.	Gloria et honore coronasti*	cao8081
005v	01	R 1.1	Hesterna die dominus natus	cao6810
	02	V 01	Stephanus vidit caelos	cao6810a
	03	R 1.2	Stephanus autem plenus gratia	cao7702
	04	V 01	Stephanus vidit caelos	cao7702a
006r	01	R 1.3	Videbant omnes Stephanum	cao7852
	02	V 01	Stephanus autem plenus gratia	cao7852a
	03	A 2.1	Lumine vultus tui domine	cao3646
	04	A 2.2	Benedictionis tuae domine	cao1713
	05	A 2.3	O quam admirabile est nomen	cao4058
	06	W 2.	Posuisti domine*	cao8170
006v	01	R 2.1	Lapidabant Stephanum	cao7072
	02	V 01	Positis autem genibus beatus	cao7072a
	03	R 2.2	Impii super justum jacturam	cao6887
	04	V 01	Captabant in animam justi et	cao6887a
007r	01	R 2.2	Stephanus servus dei quem	cao7704
	02	V 01	Stephanus autem plenus gratia	cao7704a
	03	A 3.1	In domino deo suo confisus	cao3226
	04	A 3.2	Sine macula beatus Stephanus	cao4962
	05	A 3.3	Domine virtus et laetitia	cao2396
	06	W 3.	Magna est gloria ejus in	cao8130
007v	01	R 3.1	Impetum fecerunt unanimes in	cao6885
	02	V 01	Positis autem genibus	cao6885a
	03	R 3.2	Intuens in caelum beatus	cao6984
	04	V 01	Cumque aspiceret beatus	cao6984a
	05	R 3.3	Patefactae sunt januae caeli	cao7358
008r	01	V 01	Vidit beatus Stephanus caelos	cao7358b

L

	02	A 1	Cum autem esset Stephanus	cao1987
	03	A 2	Lapidabant Judaei Stephanum	cao3575
	04	A 3	Adhaesit anima mea post te	cao1272
	05	A 4	Stephanus vidit caelos	cao5028
	06	A 5	Postis autem genibus clamabat	cao4317
	07	B A 1	Elegerunt apostoli Stephanum	4b5002
	08	B A 2	Stephanus plenus gratia et	4b5003
	09	B A 3	Commoventur itaque plebem et	4b5004
	10	B A 4	Cum autem esset Stephanus	4b5005
	11	B A 5	Videbant omnes Stephanum	cao5381
	12	A B	Exclamantes autem voce	4b5006

V2

	13	A 1	Jucundus homo qui miseretur	cao3510
	14	A 2	Quid retribuam domino pro	cao4530
	15	A 3	Domine libera animam meam a	cao2357
	16	A 4	Miserere mihi domine miserere	cao3775
	17	A 5	Sustinuit anima mea in verbo	cao5094
	18	H	Martyr dei*	cao8346
	19	A M	Sancte Stephane protomartyr	4b5007
	20	A R	Verbum caro*	cao5361

Joannis Evang.**V**

21	R	Vox tonitru tui deus in rota	cao7921
008v 01	V 01	Victo senatu cum Caesare	cao7921a
02	V 02	Gloria*	can9000
03	W	In omnem terram exivit sonus*	cao8097
04	A M	Domine suscipe me ut cum	cao2391

M

05	I	Adoremus regem apostolorum	cao1013
06	A 1.1	Joannes apostolus et	cao3494
07	A 1.2	Supra pectus domini Jesu	cao5068
08	A 1.3	Quasi unus ex paradisi	cao4451
09	W 1.	In omnem terram exivit*	cao8097
10 B	R 1.1	Valde honorandus*	cao7817
11 B	R 1.2	In illo die*	cao6906
12 B	R 1.3	Qui vicerit*	cao7486
13 B	A 2.1	In ferventis*	cao3234
14 B	A 2.2	Propter insuperabilem*	cao4397

LACUNA**Joannis Evang.****M**

009r 01	A 2.3	Occurrit beato Joanni ab	cao4105
02	R 2.1	Ecce puer meus quem elegi	cao6603
03	V 01	Iste est Joannes qui supra	cao6603a
04	R 2.2	Hic est discipulus qui	cao6822
05	V 01	Quanta audivimus et	cao6822a
06	R 2.3	Iste est beatissimus	cao6819
07	V 01	Hic est discipulus ille quem	cao6819a
08	A 3.1	Apparuit caro suo Joanni	cao1458
009v 01	A 3.2	Expandens manus suas ad deum	cao2795
02	A 3.3	Domine suscipe*	cao2391
03	R 3.1	Iste est Joannes qui supra	cao7001
04	V 01	Valde honorandus est beatus	cao7001a
05	R 3.2	Diligebat autem eum Jesus	cao6454
06	V 01	In cruce denique moriturus	cao6454a
07	R 3.3	In medio ecclesiae aperuit os	cao6913
08	V 01	Misit dominus manum suam et	cao6913a

L

010r 01	A 1	Ecce puer meus electus quem	cao2536
02	A 2	Hic est discipulus meus sic	cao3052
03	A 3	Hic est discipulus ille qui	cao3051
04	A 4	Sunt de hic stantibus qui non	cao5056
05	A 5	Misit dominus manum suam et	cao3786
06	A B	Iste est Joannes qui supra	cao3425

Nat. Innocentium**V**

07	A M	Sanctum est verum lumen et	cao4768
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M

08	I	Regem regum dominum venite	cao1146
09	A 1.1	Sinite parvulos venire ad me	cao4966
10	A 1.2	Laverunt stolas suas et	cao3602
11	A 1.3	A bimatu et infra occidit	cao1187
010v 01	R 1.1	Sub altare dei audivi voces	cao7713
02	V 01	Vidi sub ara dei animas	cao7713a
03	R 1.2	Effuderunt sanguinem	cao6624
04	V 01	Vindica domine sanguinem	cao6624a
05	R 1.3	Adoraverunt viventem in	cao6050
06	V 01	Venientes autem venient cum	cao6050a
07	A 2.1	Ambulabunt mecum in albis	cao1364
08	A 2.2	Sanguis sanctorum martyrum	cao4809
09	A 2.3	Ex ore infantium et	cao2748
011r 01	R 2.1	Cantabant sancti canticum	cao6266

02	V 01	Sub throno dei omnes sancti	cao6266a
03	R 2.2	Isti sunt sancti qui passi	cao7022
04	V 01	Vindica domine sanguinem*	cao7022a
05	R 2.3	Ambulabunt mecum in albis	cao6082
06	V 01	Isti sunt qui venerunt ex	cao6082z
07	A 3.1	Sanctis qui in terra sunt	cao4751
08	A 3.2	Haec est generatio	cao2999
09	A 3.3	Vindica domine sanguinem	cao5427
10	R 3.1	Isti sunt sancti qui non	cao7021
11	V 01	Hi sunt qui cum mulieribus	cao7021a
011v 01	R 3.2	Sub throno dei omnes sancti	cao7715
02	V 01	Sub ara dei audivi	cao7715a
03	R 3.3	Centum quadraginta quattuor	cao6273
04	V 01	Isti sunt qui venerunt ex*	cao6273a

L

05	A 1	Herodes iratus occidit multos	cao3032
06	A 2	Angeli eorum semper vident	cao1400
07	A 3	Vox in Rama audita est	cao5508
08	A 4	Sub throno dei omnes sancti	cao5039
09	A 5	Cantabant sancti canticum	cao1759
10	A B	Hi sunt qui cum mulieribus	cao3044

V2

11	A 1	Virgam virtutis tuae emittet	cao5442
012r 01	A 2	In consilio justorum et	cao3214
02	A 3	Generatio rectorum	cao2937
03	A 4	Venientes venient cum	cao5334
04	A 5	Justi confitebuntur nomini	cao3535
04	H	Rex gloriose*	cao8386
05	A M	Hi sunt qui venerunt ex magna	cao3045

Dom. p. Nat. Dom.**M**

06	R 1.1	Ecce agnus dei qui tollit	cao6575
07	V 01	Hoc est testimonium quod	cao6575a
08	R 1.2	Congratulamini mihi omnes qui	cao6322
09	V 01	Casta parentis viscera	cao6322a
10	R 1.3	Beata et venerabilis virgo	cao6167
012v 01	V 01	Domine audivi auditum tuum	cao6167a
02	A 2.	Suscepimus deus*	cao5084
03	R 2.1	O regem caeli cui talia	cao7297
04	V 01	Domine audivi auditum tuum	cao7297a
05	R 2.2	Hic qui advenit nemo scit	cao6838
06	V 01	Ecce advenit dominator	cao6838a
07	R 2.3	Benedictus qui venit in	cao6251
08	V 01	Lapidem quem repronaverunt	cao6251a
09	A 3.1	Homo natus*	cao3130
10	A 3.2	Laetentur*	cao3567
11	A 3.3	Notum fecit*	cao3964
12	R 3.1	Confirmatum est cor virginis	cao6314
013r 01	V 01	Domus pudici pectoris	cao6314a
02	R 3.2	Continet in gremio caelum	cao6333
03	V 01	Virgo dei genetrix quem totus	cao6333a
04	R 3.3	Nesciens mater virgo virum	cao7212
05	V 01	Ave Maria gratia plena	cao7212a
06	R 10	Benedicta et venerabilis	cao6243
07	V 01	Benedicta tu in mulieribus et	cao6243a

Nativitas Domini, 8**E**

08	A 1	Quem vidistis*	cao4455
09	A 2	Ecce nomen domini Emmanuel	cao2526
013v 01	A 3	Pastores dicite quidnam	cao4224
02	A 4	Nato domino angelorum*	cao3854
03	A 5	Virgo dei genetrix quem totus	cao5448
04	A 6	Virgo verbo concepit virgo	cao5456
05	A 7	Ecce agnus dei ecce qui	cao2490

06	A 8	Natus est nobis deus de deo	cao3856
07	A 9	Nesciens mater virgo virum	cao3877
08	A 10	Gaudeamus omnes fideles	cao2926
09	A 11	Ecce jam veniet plenitudo	cao2519
014r 01	A 12	Beatus venter qui te portavit	cao1668
02	A 13	O regem caeli cui talia	cao4077
03	A 14	Glorificamus te dei genetrix	cao2952

Octava Nat. Domini**V**

04	A 1	Tecum principium*	cao5127
05	W	Tecum principium*	cao8217
06	H	A solis ortus*	cao8248
07	A M	Qui de terra est de terra	cao4464

M

08	I	Christus natus*	cao1055
09	A 1.1	Dominus*	cao2406
10	A 1.2	In sole posuit tabernaculum	cao3287
11	A 1.3	Elevamini portae aeternales	cao2631
12	R 1.1	Hodie nobis*	cao6858
13	R 1.2	Hodie nobis*	cao6859
14	R 1.3	Descendit*	cao6411
15	A 2.1	Speciosus forma prae filiis	cao4989
16	A 2.2	Homo natus est in ea ipse	cao3130
014v 01	A 2.3	Exsultabunt omnia ligna	cao2811
02	R 2.1	Quem vidistis*	cao7470
03	R 2.2	O magnum*	cao7274
04	R 2.3	Beata dei*	cao6162
05	A 3.1	In principio et ante saecula	cao3273
06	A 3.2	Ante luciferum genitus et	cao1435
07	A 3.3	Nato domino*	cao3854
08	R 3.1	Sancta et immaculata*	cao7569
09	R 3.2	Beata viscera*	cao6171
10	R 3.3	Verbum caro*	cao7840

L

11	A 1	O admirabile commercium	cao3985
12	A 2	Quando natus es ineffabiliter	cao4441
13	A 3	Rubum quem viderat Moyses	cao4669
14	A 4	Germinavit radix Jesse orta	cao2941
15	A 5	Ecce Maria genuit nobis	cao2523
015r 01	A B	Mirabile mysterium declaratur	cao3763
02	W	Tecum principium*	cao8217

V2

03	A M	Magnum hereditatis mysterium	cao3677
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Octava Stephani**V**

04	A M	Patefactae sunt januae caeli	cao4229
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M

05	I	Regem protomartyris Stephani	cao1141
06	A 1.1	Hesterna die dominus natus	cao3036
07	A 1.2	Qui enim corpori suo virginis	cao4468
08	A 1.3	Praesepis angustia Christum	cao4363
015v 01	A 2.1	Stephanus autem plenus gratia	cao5025
02	A 2.2	Omnes intendentes in eum	cao4127
03	A 2.3	Ejicientes eum extra	cao2623
04	A 3.1	Lapidaverunt Stephanum et	cao3576
05	A 3.2	Lapides torrentes illi dulces	cao3580
06	A 3.3	Ecce video caelos apertos et	cao2554

L

07	A 1	Cum autem esset Stephanus	cao1987
08	A B	Sepelierunt Stephanum viri	cao4866

Oct. Joannis Evang.**V**

09	A M	Valde honorandus est beatus	cao5309
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M

10	I	Regem apostolorum*	cao1125
11	A 1.1	Qui vicerit faciam illum	cao4505
12	A 1.2	Hic est discipulus ille qui*	cao3051

LACUNA**Vigilia Epiphaniae****M**

016r 01	R 1	Confirmatum est*	cao6314
02	R 2	Continet in gremio*	cao6333
03	R 3	Nesciens mater*	cao7212

Epiphania**V**

04	A 1	Tecum principium*	cao5127
05	H	Ibant magi*	cao8248h
06	W	Reges Tharsis insulae*	cao8180
07	A M	Ab oriente venerunt magi in	cao1205

C

016v 01	A	Venient ad*	cao5331
02	H	Lavacra puri*	cao8248j
03	W	Omnes gentes quascumque*	cao8160
04	A N	Christo datus est principatus	cao1788

M

05	A 1.1	Afferte domino filii dei	cao1303
017r 01	A 1.2	Psallite deo nostro psallite	cao4406
02	A 1.3	Omnis terra adoret te et	cao4155
03	W 1.	Reges Tharsis*	cao8180
04	R 1.1	Hodie in Jordane baptizato	cao6849
017v 01	V 01	Caeli aperti sunt super eum	cao6849a
02	R 1.2	Omnes de Saba venient aurum	cao7314
03	V 01	Reges Tharsis et insulae	cao7314a
018r 01	R 1.3	Stella quam viderat magi in	cao7701
02	V 01	Et intrantes domum invenerunt	cao7701a
018v 01	A 2.1	Reges Tharsis et insulae	cao4594
02	A 2.2	Omnes gentes quascumque	cao4125
03	A 2.3	Venite adoremus eum quia ipse	cao5348
04	W 2.	Omnis terra adoret*	cao8161
05	R 2.1	Interrogabat magos Herodes	cao6981
019r 01	V 01	Vidimus enim stellam ejus in	cao6981z
02	R 2.2	Magi veniunt ab Oriente	cao7112
019v 01	V 01	Cum natus esset Jesus in	cao7112c
02	R 2.3	Reges Tharsis et insulae	cao7523
020r 01	V 01	Et adorabunt eum omnes reges	cao7523b
02	A 3.1	Fluminis impetus laetificat	cao2886
03	A 3.3	Adorate deum alleluia omnes	cao1289
03	A 3.2	Adorate dominum alleluia in	cao1288
04	W 3.	Omnes gentes quascumque*	cao8160
020v 01	R 3.1	Tria sunt munera pretiosa	cao7777
02	V 01	Reges Tharsis et insulae	cao7777a
021r 01	R 3.2	Dies sanctificatus illuxit	cao6444
02	V 01	Venite adoremus deum quia	cao6444a
021v 01	R 3.3	In columbae specie spiritus	cao6892
02	V 01	Caeli aperti sunt super eum	cao6892a
03	R 10	Videntes stellam magi gavisii	cao7864

N

022r 01	R	Omnes gentes quascumque*	cao7315
02	V 1	Venient et adorabunt coram te	cao7315a
03	W	Omnis terra adoret*	cao8161

V2

04	A 1	Tecum principium*	cao5127
05	H	Ibant magi*	cao8248h
06	W	Reges Tharsis*	cao8180
07	A M	Tribus miraculis ornatum diem	cao5184

Epiphania,8**E**

08	A 1	Magi videntes stellam dixe-	cao3654
09	A 2	Vidimus stellam ejus in	cao5411
10	A 3	Tria sunt munera quae	cao5181
11	A 4	Vox de caelis sonuit et vox	cao5507
12	A 5	Venient ad te qui detrahebant	cao5331
13	A 6	Christo datus est principatus	cao1788
14	A 7	Lux de luce apparuisti	cao3649
022v	A 9	O qualem gloriam meruerunt	4b5008
02	A 10	Baptizatur Christus et	cao1554
03	A 11	Aqua comburit peccatum	cao1467
04	A 12	Pater de caelis filium	cao4232
05	A 13	Baptizat miles regem servus	cao1553
06	A 14	Super ripam Jordanis stabat	cao5062

Dom. 1 p. Epiph**M**

07	I	Christus apparuit*	cao1054
08	A 1.1	Afferte*	cao1303
09	A 1.2	Psallite*	cao4406
10	A 1.3	Omnis terra*	cao4155
11	W	Reges Tharsis*	cao8180
12	R 1	Omnes de Saba*	cao7314

LACUNA**Epiphania,8****E**

023r	01	A 1	Tria sunt munera quae	cao5181
	02	A 2	Vox de caelis sonuit et vox	cao5507
	03	A 3	Venient ad te qui detrahebant	cao5331
	04	A 4	Christo datus est*	cao1788
	05	A 5	Lux de luce apparuisti	cao3649
	06	A 6	O qualem gloriam meruerunt	4b5008
	07	A 7	Baptizatur Christus et	cao1554
	08	A 8	Aqua comburit peccatum	cao1467
	09	A 9	Pater de caelis filium	cao4232
	10	A 10	Baptizat miles regem servus	cao1553
023v	01	A 11	Super ripam Jordanis stabat	cao5062

Dom. 1 p. Epiph**M**

02	I	Christus apparuit*	cao1054
03	A 1	Afferte domino*	cao1303

E

04	A 1	Fili quid fecisti nobis sic	cao2872
05	A 2	Puer Jesus proficiebat aetate	cao4410

Octava Epiphaniae**V**

06	A 1	Tecum principium*	cao5127
08	H	Ibant magi*	cao8248h
08	W	Reges Tharsis*	cao8180

M

09	I	Christus apparuit*	cao1054
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V

09	A M	Fontes aquarum sanctificati	cao2888
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L

	10	A 1	Veterem hominem renovans	cao5373
	11	A 2	Te qui in spiritu et igne	cao5122
024r	01	A 3	Baptista contremuit et non	cao1552
	02	A 4	Caput draconis salvator	cao1768
	03	A 5	Magnum mysterium declaratur	cao3678
	04	A B	Praecursor Joannes exsultat	cao4358

V2

05	A 1	Tecum principium*	cao5127
06	A M	Ordines angelorum videntes	cao4189

Dom. 1 p. Epiph**V**

07	A 1	Benedictus*	cao1720
08	H	O lux beata*	cao8358
09	W	Vespertina oratio*	cao8240

Sabb. Hebd. 2 p. Ep.

10	A M	Fratres existimo enim quod	cao2898
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Dom. per annum**M**

	11	I	In manu tua domine omnes	cao1087
	12	A 1.1	Servite domino in timore	cao4875
024v	01	A 1.2	Domine deus meus in te	cao2333
	02	A 1.3	Illumina oculos meos domine	cao3183
	03	W 1.	Memor fui nocte*	cao8138
	04	R 1.1	Domine ne in ira tua arguas	cao6501
	05	V 01	Timor et tremor venerunt	cao6501a
	06	R 1.2	Deus qui sedes super thronum	cao6433
	07	V 01	Tibi enim derelictus est	cao6433a
	08	R 1.3	Exsurge domine deus meus et	cao6706
	09	V 01	Tibi enim derelictus*	cao6706z
	10	A 2.1	Bonorum meorum non indiges	cao1742
	11	A 2.2	Inclina domine aurem tuam	cao3317
	12	A 2.3	Vivit dominus et benedictus	cao5480
	13	W 2.	Media nocte*	cao8136
	14	R 2.1	A dextris est mihi dominus ne	cao6002
025r	01	V 01	Conserva me domine quoniam	cao6002a
	02	R 2.2	Notas mihi fecisti domine	cao7240
	03	V 01	Conserva me domine*	cao7240a
	04	R 2.3	Diligam te domine virtus mea	cao6453
	05	V 01	Laudans invocabo dominum et	cao6453a
	06	A 3.1	Non sunt loquelae neque	cao3934
	07	A 3.2	Exaudiat te dominus in die	cao2773
	08	A 3.3	Domine in virtute tua	cao2349
	09	W 3	Exaltare domine*	cao8061
	10	R 3.1	Domini est terra et plenitudo	cao6517
	11	V 01	Ipse super maria fundavit eum	cao6517a
	12	R 3.2	Ad te domine levavi animam	cao6026
	13	V 01	Neque irrideant me inimici	cao6026a
025v	01	R 3.3	Audiam domine vocem laudis	cao6144
	02	V 01	Domine dilexi decorem domus	cao6144a
	03	R 10	Peccata mea domine sicut	cao7370
	04	V 01	Quoniam iniquitatem meam	cao7370a

L

05	A 1	Indutus est dominus	cao3327
06	A B	Nuptiae facte sunt in Cana	cao3980

Dom. 2 p. Epiph.**E**

07	A 1	Deficiente vino jussit Jesus	cao2138
08	A 2	Quid mihi et tibi est mulier	cao4526

Dom. per annum**T**

09	R	Inclina cor meum deus in	cao6946
10	V 01	Averte oculos meos ne	cao6946a
11	W	Ego dixi domine*	cao8042

S

026r	01	R	In aeternum domine permanet	cao6889
	02	V 01	In caelo et in saeculum	cao6889a
	03	W	Jubilare deo omnis terra	cao8110

N

04	R	Clamavi in toto corde exaudi	cao6293
05	V 01	Justificationes tuas requiram	cao6293a
06	W	Accedite ad eum et*	4b5009

Feria 2 per annum**M**

07	I	Venite exsultemus domino	cao1179
08	A 1	Dominus defensor vitae meae	cao2404
09	W	Domine in caelo*	cao8026
10	R 1	Benedicam dominum in omni	cao6237
11	V 01	In domino laudabitur anima	cao6237a
12	R 2	Delectare in domino et dabit	cao6404
13	V 01	Revela domino viam tuam et	cao6404b
14	R 3	Cum ceciderit justus non	cao6359
15	V 01	Junior fui etenim senui et	cao6359a

L

16	A 1	Miserere mei deus	cao3773
17	A B	Benedictus deus Israel	cao1717

Feria 3 per annum**M**

18	I	Jubilemus deo salutari nostro	cao1095
19	A 1	Ut non delinquam in lingua	cao5294
20	W	Immola deo*	cao8091
21	R 1	Statuit dominus supra petram	cao7698
22	V 01	Exspectans expectavi dominum	cao7698a
026v 01	R 2	Ego dixi domine miserere mei	cao6627
02	V 01	Domine ne in ira tua arguas	cao6627a
03	R 3	Sedes tua deus in saeculum	cao7634
04	V 01	Dilexisti justitiam et odisti	cao7634a

L

05	A 1	Secundum magnam*	cao4845
06	A B	Visitavit et fecit	cao5473

Feria 4 per annum**M**

07	I	In manu tua domine omnes	cao1087
08	A 1	Avertit dominus*	cao1549
09	R 1	Ne perdidit me domine cum	cao7208
10	V 01	Miserere mei deus miserere	cao7208a
11	R 2	Paratum cor meum deus paratum	cao7350
12	V 01	Exsurge gloria mea exsurge	cao7350a
13	R 3	Exaudi deus deprecationem	cao6685
14	V 01	Dum anxietur cor meum in	cao6685a

L

027r 01	A 1	Amplius*	cao1390
02	A B	Erexit nobis dominus cornu	cao2664

Feria 5 per annum**M**

03	I	Adoremus dominum quoniam	cao1011
04	A 1	Domine deus*	cao2330
05	R 1	Deus in te speravi domine non	cao6423
06	V 01	Esto mihi in deum protectorem	cao6423a
07	R 2	Repleatur os meum laude ut	cao7529
08	V 01	Gaudebunt labia mea dum	cao7529a
09	R 3	Gaudebunt labia mea dum	cao6762
10	V 01	Sed et lingua mea meditabitur	cao6762a

L

11	A 1	Tibi soli*	cao5150
12	A B	In sanctitate serviamus	cao3285

Feria 6 per annum**M**

13	I	Dominum qui fecit nos venite	cao1066
14	R 1	Confitebor tibi domine deus	cao6317
027v 01	V 01	Et eripuisti animam meam ex	cao6317a
02	R 2	Misericordia tua domine	cao7161
03	V 01	Deus iniqui insurrexerunt in	cao7161a
04	R 3	Factus est mihi dominus in	cao6716
05	V 01	Deus ultionum dominus deus	cao6716a

L

06	A 1	Spiritu principali*	cao4994
07	A B	Oriens ex alto redemit nos	cao4193

Sabbato per annum**M**

08	I	Dominum deum nostrum	cao1064
09	R 1	Misericordiam et iudicium	cao7162
10	V 01	Perambulabam in innocentia	cao7162a
11	R 2	Domine exaudi orationem	cao6495
028r 01	V 01	De profundis clamavi ad te	cao6495a
02	R 3	Velociter exaudi me domine	cao7820
03	V 01	Dies mei sicut umbra	cao7820a

L

04	A 1	Benigne fac*	cao1736
05	A B	In viam pacis dirige nos	cao3310

Dom. 3 p. Epiph.**E**

06	A 1	Cum autem descendisset Jesus	cao1985
07	A 2	Domine si tu vis potes me	cao2388
08	A 3	Domine puer meus jacet	cao2368
09	A 4	Domine non sum dignus ut	cao2363

Dom. 4 p. Epiph.**E**

10	A 1	Ascendente Jesu in naviculam	cao1489
11	A 2	Domine salva nos perimus	cao2381
028v 01	A 3	Surgens Jesus imperavit	cao5074

Dom. Septuagesimae**V**

02	A M	Hymnum cantate nobis alleluia	cao3152
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M

03	I	Praeoccupemus faciem domini	cao1115
04	A 1.1	Beati qui in lege tua jugiter	cao1591
05	A 1.2	Qui salvos facis rectos corde	cao4494
06	A 1.3	In aeternum tu nos serva	cao3205
029r 01	R 1.1	In principio fecit deus	cao6928
02	V 01	Formavit igitur dominus	cao6928a
03	R 1.2	In principio deus creavit	cao6925
04	V 01	Igitur perfecti sunt caeli et	cao6925a
05	R 1.3	Formavit igitur dominus	cao6739
06	V 01	Et creavit deus hominem ad	cao6739c
07	A 2.1	Tribue nobis domine	cao5182
08	A 2.2	Inclina aurem tuam domine et	cao3314
029v 01	A 2.3	Virtus nostra domine deus	cao5464
02	R 2.1	Plantaverat autem dominus	cao7388
03	V 01	Et fluvius egrediebatur de	cao7388z
04	R 2.2	Tulit ergo dominus hominem et	cao7798
05	V 01	Plantaverat autem dominus	cao7798a
06	R 2.3	Dixit dominus deus non est	cao6473
07	V 01	Adae vero non inveniebatur	cao6473a
08	A 3.1	Legis tuae domine testimonium	cao3604
09	A 3.2	Exaudi nos in die qua	cao2771

10	A 3.3	Praeveni nos domine caelesti	cao4369
030r 01	R 3.1	Immisit dominus soporem in	cao6883
02	V 01	Hoc nunc os ex ossibus meis	cao6883a
03	R 3.2	Dum deambularet dominus in	cao6537
04	V 01	Vocem tuam audivi in paradiso	cao6537a
05	R 3.3	Ubi est Abel frater tuus	cao7804
06	V 01	Maledicta terra in opere tuo	cao7804a

L

030v 01	A 1	Miserere mei deus et a	cao3774
02	A 2	Confitebor tibi domine	cao1876
03	A 3	Deus deus meus ad te de luce	cao2170
04	A 4	Benedictus es in firmamento	cao1729
05	A 5	Laudate dominum de caelis	cao3585
06	A B	Simile est regnum caelorum	cao4955

P

07 A Ite et vos in vineam meam et cao3461

T

08	A	Circa undecimam vero exiit	cao1806
09	R	Spes mea domine a juventute	cao7687
10	V 01	In te confirmatus sum ex	cao7687a
11	V 02	Gloria patri et filio et	can9000
12	W	Ego dixi domine miserere*	cao8042

S

13	A	Quid hic statis tota die	cao4524
14	R	Esto nobis domine turris	cao6673
15	V 01	A facie inimici	cao6673a
031r 01	V 02	Gloria patri et filio et	can9000
02	W	Jubilate*	cao8110

N

03	A	Dixit paterfamilias operariis	cao2305
04	R	Da nobis domine auxilium de	cao6388
05	V 01	Quia vana salus hominis tu	cao6388a
06	V 02	Gloria patri et filio et	can9000
07	W	Accedite ad*	4b5009

V2

08 A M Dixit autem paterfamilias cao2281

Hebd. Septuagesimae**V2**

09	A 1M	Voca operarios et redde illis	cao5484
10	A 2M	Non licet mihi facere quod	cao3921

Dom. Sexagesimae**L**

11 A B Cum turba plurima conveniret cao2040

P

12 A Qui verbum dei retinet corde cao4503

T

13 A Semen cecidit in terram bonam cao4859

S

031v 01 A Semen cecidit in terram bonam cao4861

N

02 A Semen cecidit in terram bonam cao4860

V2

03 A M Vobis datum est nosse cao5483

Hebd. Sexagesimae**V2**

04	A 1M	Semen est verbum dei sator	cao4862
05	A 2M	Jesus haec dicens clamabat	cao3490
06	A 3M	Si vere fratres divites esse	cao4915

Dom. Quinquagesimae**M**

07	I	Quoniam deus magnus	cao1124
08	R 1	Dixit dominus ad Noe finis	cao6472
09	V 01	Fac tibi arcam de lignis	cao6472a
10	R 2	Quadragesima dies et noctes	cao7454
11	V 01	Noe vero et filii ejus uxor	cao7454a
032r 01	R 3	Ponam arcum meum in nubibus	cao7391
02	V 01	Cumque obduxero nubibus	cao7391a
03	R 4	Per memetipsum juravi dicit	cao7375
04	V 01	Ponam arcum meum in nubibus	cao7375a
05	R 5	Aedificavit Noe altare domino	cao6055
06	V 01	Ecce ego statuam pactum	cao6055a
07	R 6	Locutus est dominus ad Abra-	cao7097
08	V 01	Benedicens benedicam tibi et	cao7097a
09	R 7	Tentavit deus Abraham et	cao7762
032v 01	V 01	Immola deo sacrificium laudis	cao7762a
02	R 8	Angelus domini vocavit	cao6098
03	V 01	Et benedicentur in te omnes	cao6098a
04	R 9	Caecus sedebat secus viam	cao6260
05	V 01	Et qui praeibant increpabant	cao6260a

L

06	A 1	Secundum multitudinem	cao4846
07	A 2	Deus meus es tu et confitebor	cao2175
08	A 3	Ad te de luce vigilo deus ut	cao1254
09	A 4	Hymnum dicite et	cao3154
10	A 5	Omnes angeli ejus laudate	cao4116
033r 01	A B	Dum appropinquaret Jericho	cao2436

P

02 A Iter faciente Jesu dum cao3463

T

03 A Transeunte domino clamabat cao5172

S

04 A Miserere mei fili David quid cao3776

N

05 A Caecus sedebat secus viam et cao1752

V2

06	A 1M	Caecus magis ac magis	cao1751
07	A 2M	Et qui praeibant increpabant	cao2716
08	A 3M	Omnis plebs ut vidit dedit	cao4149

Hebd. Quinquagesimae**M**

09	R 1	Dum staret Abraham ad radicem	cao6563
10	V 01	Domine si inveni gratiam in	cao6563e
11	R 2	Vocavit angelus domini	cao7911
033v 01	V 01	Et benedicentur in te omnes	cao7911z
02	R 3	Deus domini mei Abraham	cao6420
03	V 01	Deus in cujus conspectu	cao6420a

Fer. 4 Cinerum**E**

04	A 1	Cum jejunatis nolite fieri	cao2014
05	A 2	Thesaurizate vobis thesauros	cao5142
06	A 3	Ubi est thesaurus tuus ibi	cao5260

Fer. 5 post Cineres**E**

07	A 1	Domine puer meus*	cao2368
08	A 2	Domine non sum*	cao2363

Fer. 6 post Cineres**E**

09	A 1	Cum facis eleemosynam nesciat	cao2005
10	A 2	Me etenim de die in diem	cao3723

Sabbato post Cineres**E**

11	A 1	Quare jejunavimus et non	cao4449
12	A 2	Quis scit si convertatur et	cao4550
13	A 3	Tunc invocabis et dominus	cao5243

LACUNA**Sabbato post Cineres****V2**

049r	01	A 1	Frange esurienti panem tuum	cao2894
	02	H	Angelis suis*	cao7945
	03	H	Ex more docti*	cao8300
	04	A M	Ecce nunc tempus acceptabile	cao2532

Dom. 1 Quadragesimae**M**

	05	I	Non sit vobis vanum mane	cao1110
	06	A 1.	Beati qui*	cao1591
	07	W 1.	Scuto circumdabit*	cao8193
	08	R 1.1	Ecce nunc tempus acceptabile	cao6600
	09	V 01	In omnibus exhibeamus	cao6600a
	10	R 1.2	Paradisi portas aperuit nobis	cao7348
	11	V 01	Ecce nunc tempus acceptabile	cao7348a
	12	R 1.3	Emendemus in melius quod	cao6653
049v	01	V 01	Peccavimus cum patribus	cao6653a
	02	A 2.	Tribue nobis*	cao5182
	03	W 2.	Cadent a latere*	cao7979
	04	R 2.1	In jejunio et fletu orabant	cao6910
	05	V 01	Inter vestibulum et altare	cao6910a
	06	R 2.2	In omnibus exhibeamus nos	cao6920
	07	V 01	Ecce nunc tempus*	cao6920a
	08	R 2.3	Abscondite eleemosynam in	cao6012
	09	V 01	Honora dominum de tua	cao6012a
	10	A 3.	Legis tuae domine*	cao3604
	11	W 3.	Clamabit ad*	cao7986
	12	R 3.1	Tribularer si nescirem	cao7778
050r	01	V 01	Et Petrum lacrimantem	cao7778a
	02	R 3.2	Angelis suis mandavit de te	cao6087
	03	V 01	Super aspidem et basiliscum	cao6087a
	04	R 3.3	Ductus est Jesus in desertum	cao6529
	05	V 01	Et cum jejunasset quadraginta	cao6529a

L

	06	A 1	Cor mundum crea in me deus	cao1929
	07	A 2	O domine salvum me fac o	cao4024
	08	A 3	Sic benedicam te in vita mea	cao4919
	09	A 4	In spiritu humilitatis et in	cao3288
050v	01	A 5	Laudate deum caeli caelorum	cao3584
	02	A B	Ductus est Jesus in desertum	cao2431

P

	03	A	Non in solo pane vivit homo	cao3919
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	04	A	Vade Satanas non tentabis	cao5303
	05	R	Participem me fac deus	cao7353
	06	V 01	Aspice in me et miserere mei	cao7353a

S

	07	A	Dominum deum tuum adorabis	cao2397
	08	R	Ab omni via mala prohibui	cao6006
	09	V 01	A iudiciis tuis non declinavi	cao6006a

N

	10	A	Reliquit eum tentator et	cao4609
	11	R	Septies in die laudem dixi	cao7639
051r	01	V 01	Erravi sicut ovis quae	cao7639a
	02	W	Scapulis suis*	cao8191

V2

	03	A M	Jesus autem cum jejunasset	cao3485
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Fer. 2 Hebd. 1 Quad.**M**

	04	I	Non sit vobis vanum surgere	4b5010
	05	R 1.1	Ecce nunc*	cao6600
	06	R 1.2	Paradisi*	cao7348
	07	R 1.3	Scindite corda vestra et non	cao7626
	08	V 01	Avertatur unusquisque a via	cao7626a.1

L

	09	H	Clarum decus*	cao8282
	10	W	Domine refugium*	cao8027
	11	A B	Venite benedicti patris mei	cao5350

V2

	12	A M	Quod uni ex minimis meis	cao4560
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P

	13	A	Advenerunt nobis dies	cao1294
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T

	14	A	Per arma justitiae virtutis	cao4261
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S

	15	A	Commendemus nosmetipsos in	cao1857
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N

	16	A	Vivo ego dicit dominus nolo	cao5481
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Fer. 3 Hebd. 1 Quad.**E**

051v	01	A 1	Domus mea domus orationis	cao2428
	02	A 2	Scriptum est enim quia domus	cao4836

Fer. 4 Hebd. 1 Quad.**E**

	03	A 1	Generatio haec prava et	cao2935
	04	A 2	Sicut fuit Jonas in ventre	cao4934

Fer. 5 Hebd. 1 Quad.**E**

	05	A 1	Dixit dominus mulieri	cao2287
	06	A 2	Vade mulier semel tibi dixi	cao5302

Fer. 6 Hebd. 1 Quad.**E**

	07	A 1	Angelus domini descendit de	cao1412
	08	A 2	Qui me sanum fecit ille mihi	cao4483

Sabb. Hebd. 1 Quad.**E**

052r	01	A 1	Assumpsit Jesus discipulos	cao1501
	02	A 2	Domine bonum est nos hic esse	cao2327

V2

	03	A 1	Cum videris nudum operi eum	cao2047
	04	H	Audi benigne*	cao8267
	05	A M	Nemini dixeritis visionem	cao3869

Dom. 2 Quadragesimae**M**

	06	I	Deus magnus dominus et rex	cao1062
	07	R 1	Tolle arma tua pharetram et	cao7767
	08	V 01	Cumque venatu aliquid	cao7767a
	09	R 2	Ecce odor filii mei sicut	cao6601

10	V 01	Qui maledixerit tibi sit ille	cao6601a
052v 01	R 3	Det tibi deus de rore caeli	cao6415
02	V 01	Et incurventur ante te filii	cao6415a
03	R 4	Dum exiret Jacob de terra sua	cao6540
04	V 01	Vere dominus est in loco isto	cao6540a
05	R 5	Si dominus deus meus fuerit	cao7650
06	V 01	Vere dominus*	cao7650a
07	R 6	Erit mihi dominus in deum et	cao6668
08	V 01	Si dominus deus meus fuerit	cao6668a
053r 01	R 7	Oravit Jacob et dixit domine	cao7334
02	V 01	Deus in cujus conspectu	cao7334a
03	R 8	Dixit angelus ad Jacob	cao6465
04	V 01	Benedicens benedicam tibi et	cao6465a
05	R 9	Vidi dominum facie ad faciem	cao7874
06	V 01	Et dixit nequaquam ultra	cao7874a

L

07	A 1	Domine labia mea aperies et	cao2355
08	A 2	Dextera domini fecit virtutem	cao2185
09	A 3	Factus est adiutor meus deus	cao2846
10	A 4	Trium puerorum cantemus	cao5191
11	A 5	Statuit ea in aeternum et in	cao5020
053v 01	A B	Egressus Jesus secessit in	cao2620

V2

02	A M	Domine dimitte eam quia	cao2342
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Fer. 2 Hebd. 2 Quad.**E**

03	A 1	Ego principium qui et loquor	cao2582
04	A 2	Qui me misit mecum est et non	cao4482

Fer. 3 Hebd. 2 Quad.**E**

05	A 1	Ecce ascendimus Jerusalem et	cao2496
06	A 2	Tradetur enim gentibus ad	cao5165

Fer. 4 Hebd. 2 Quad.**E**

07	A 1	Unus est enim magister vester	cao5278
08	A 2	Qui major est vestrum erit	cao4477

Fer. 5 Hebd. 2 Quad.**E**

09	A 1	Homo quidam erat dives et	cao3133
054r 01	A 2	Pater Abraham miserere mei et	cao4231

Fer. 6 Hebd. 2 Quad.**E**

02	A 1	Malos male perdet et vineam	cao3686
03	A 2	Quaerentes Jesum tenere	cao4428

Sabb. Hebd. 2 Quad.**X**

04	R 1	Pater peccavi in caelum et	cao7362
05	V 01	Quanti mercennarii in domo	cao7362a

E

06	A 1	Vadam ad patrem meum et	cao5299
07	A 2	Dixit autem pater ad servos	cao2280

V2

08	A 1	Frange esurienti*	cao2894
09	H	Summe largitor*	cao8398
054v 01	A M	Pater peccavi in caelum et	cao4239

Dom. 3 Quadragesimae**M**

02	I	Adoremus dominum qui fecit	cao1009
03	R 1	Videntes Joseph a longe	cao7863
04	V 01	Cumque vidissent Joseph	cao7863a
05	R 2	Dixit Judas fratribus suis	cao6477
06	V 01	Cumque abisset Ruben ad	cao6477a
07	R 3	Videns Jacob vestimenta	cao7858
08	V 01	Vide si tunica filii tui	cao7858a
055r 01	R 4	Joseph dum intraret in terram	cao7037
02	V 01	Divertit ab oneribus dorsum	cao7037a
03	R 5	Memento mei dum bene tibi	cao7144
04	V 01	Tres enim adhuc dies sunt	cao7144a
05	R 6	Tollite hinc vobiscum munera	cao7769
06	V 01	Tollite de fructibus terrae	cao7769a
07	R 7	Iste est frater vester	cao6999
055v 01	V 01	Attollens autem Joseph oculos	cao6999a
02	R 8	Dixit ruben fratribus suis	cao6479
03	V 01	Merito haec patimur quia	cao6479a
04	R 9	Salus nostra in manu tua est	cao7559
05	V 01	Vivit anima tua domine ut non	cao7559a

L

06	A 1	Fac benigne in bona voluntate	cao2829
07	A 2	Dominus mihi adiutor est non	cao2417
08	A 3	Deus misereatur et benedicat	cao2177
09	A 4	Vim virtutis suae oblitus est	cao5424
056r 01	A 5	Sol et luna laudate deum quia	cao4977
02	A B	Cum ejecisset daemonium	cao1996

P

03	A	Si in digito dei ejicio	cao4898
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T

04	A	Dum fortis armatus custodit	cao2456
05	R	Bonum mihi domine quod	cao6257
06	V 01	Manus tuae domine fecerunt	cao6257a
07 L	W	Dicet domino susceptor meus	cao8012

S

08	A	Qui non colligit mecum	cao4486
09	R	Servus tuus ego sum da mihi	cao7645
10	V 01	Ut discam mandata tua	cao7645a
11 L	W	Ipse liberavit me de laqueo	cao8107

N

12	A	Cum immundus spiritus exierit	cao2009
13	R	Declara super nos deus tuam	cao6401
14	V 01	Declaratio sermonum tuorum	cao6401a
15 B	W	Scapulis suis obumbrabit tibi	cao8191

V2

16	A M	Extollens quaedam mulier	cao2827
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Fer. 2 Hebd. 3 Quad.**M**

056v 01	R 1	Merito haec patimur quia	cao7146
02	V 01	Dixit Ruben fratribus suis	cao7146a
03	R 2	Dixit Joseph undecim	cao6476
04	V 01	Biennium est quod coepit esse	cao6476a
05	R 3	Annuntiaverunt Jacob	cao7251
06	V 01	Cumque audisset Jacob quod	cao7251a

L

057r 01	A B	Amen dico vobis quia nemo	cao1380
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V2

02	A M	Jesus autem transiens per	cao3486
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Fer. 3 Hebd. 3 Quad.**E**

03	A 1	Ubi duo vel tres congregati	cao5258
04	A 2	Non dico tibi Petre	cao3907

Fer. 4 Hebd. 3 Quad.**E**

05	A 1	Audite et intellegite	cao1522
06	A 2	Non lotis manibus manducare	cao3922

Fer. 5 Hebd. 3 Quad.**E**

07	A 1	Cum sol autem occidisset	cao2034
08	A 2	Omnes qui habebant infirmos	cao4129

Fer. 6 Hebd. 3 Quad.**E**

09	A 1	Aquam quam ego dedero qui	cao1469
10	A 2	Domine ut video propheta es	cao2394

Sabb. Hebd. 3 Quad.**E**

11	A 1	Inclinavit se Jesus scribebat	cao3320
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V2

12	A 1	Cum videris*	cao2047
13	H	Jesu quadragenariae*	cao8332
057v 01	A M	Nemo te condemnavit mulier	cao3873

Dom. 4 Quadragesimae**M**

02	I	Populus domini et oves	cao1113
03	R 1	Locutus est dominus ad	cao7098
04	V 01	Videns vidi afflictionem	cao7098a
05	R 2	Stetit Moyses coram Pharaone	cao7708
06	V 01	Dominus deus Hebraeorum	cao7708a
07	R 3	Cantemus domino gloriose enim	cao6270
08	V 01	Currus Pharaonis et exercitum	cao6270a
09	R 4	In mari via tua et semitae	cao6911
058r 01	V 01	Illuxerunt coruscationes tuae	cao6911a
02	R 5	Ecce mitto angelum meum qui	cao6598
03	V 01	Israel si me audieris non	cao6598a
04	R 6	Qui persequerentur populum	cao7481
05	V 01	Exclamaverunt filii Israel in	cao7481a
06	R 7	Moyses famulus domini	cao7183
07	V 01	Ascendit Moyses in montem	cao7183a
08	R 8	Splendida facta est facies	cao7695
058v 01	V 01	Descendit Moyses de monte	cao7695a
02	R 9	Audi Israel praecepta Domini	cao6143
03	V 01	Israel si me audieris*	cao6143a

L

04	A 1	Tunc acceptabis sacrificium	cao5236
05	A 2	Bonum est sperare in domino	cao1745
06	A 3	Benedicat nos deus deus	cao1690
07	A 4	Potens es domine eripere nos	cao4347
08	A 5	Reges terrae et omnes populi	cao4593
09	A B	Subiit ergo in montem Jesus	cao5043

E

10	A 1	Cum sublevasset oculos Jesus	cao2036
11	A 2	De quinque panibus et duobus	cao2117
059r 01	A 3	Satiavit dominus quinque	cao4818

Fer. 2 Hebd. 4 Quad.**M**

02	R 1	Vos qui transituri estis	cao7916
03	V 01	Cumque intraveritis terram	cao7916a
04	R 2	Sicut fui cum Moyse ita ero	cao7658
05	V 01	Josue animadvertite in omnibus	cao7658z
06	R 3	Adduxi vos per desertum	cao6030
07	V 01	Popule meus quid feci aut	cao6030a

E

08	A 1	Auferte ista hinc dicit	cao1530
059v 01	A 2	Solvite templum hoc dicit	cao4982

Fer. 3 Hebd. 4 Quad.**E**

02	A 1	Quid me quaeritis interficere	cao4525
03	A 2	Nemo in eum misit manum quia	cao3871

Fer. 4 Hebd. 4 Quad.**E**

04	A 1	Rabbi quis peccavit hic aut	cao4571
05	A 2	A saeculo non est auditum	cao1194

Fer. 5 Hebd. 4 Quad.**E**

06	A 1	Acceptit autem omnes timor et	cao1216
07	A 2	Propheta magnus surrexit in	cao4391

Fer. 6 Hebd. 4 Quad.**E**

08	A 1	Lazarus amicus noster dormit	cao3603
09	A 2	Domine si hic fuisses Lazarus	cao2383

Sabb. Hebd. 4 Quad.**L**

10	A B	Ego sum lux mundi qui	cao2592
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V2

060r 01	A 1	Animae impiorum fremebant	cao1419
02	W	Eripe me domine ab homine*	cao8054
03	H	Vexilla regis*	cao8410
04	A M	Ego sum qui testimonium	cao2600

Dom. de Passione**M**

05	I	Hodie si vocem domini	cao1085
06	A 1.	Quid molesti estis huic	cao4527
07	W 1.	Erue a framea deus animam	cao8058
08	R 1.1	Isti sunt dies quos observare	cao7013
09	V 01	Locutus est dominus ad	cao7013a
10	R 1.2	Multiplicati sunt qui	cao7187
11	V 01	Nequando dicat inimicus meus	cao7187a
12	R 1.3	Qui custodiebant animam	cao7475
060v 01	V 01	Omnes inimici mei adversum	cao7475a
02	A 2.	Mittens haec mulier in corpus	cao3799
03	W 2.	De ore leonis*	cao8005
04	R 2.1	Adjutor et susceptor meus tu	cao6036
05	V 01	Eripe me de inimicis meis	cao6036a
06	R 2.2	Deus meus eripe me de manu	cao6427
07	V 01	Eripe me de inimicis meis*	cao6427a
08	R 2.3	Deus meus es tu ne discedas a	cao6428
09	V 01	Deus deus meus respice in	cao6428a
10	A 3.	Sicut exaltatus est serpens	cao4932
061r 01	W 3.	Ne perdas cum impiis deus*	cao8146
02	R 3.1	Ne perdas cum impiis deus	cao7207
03	V 01	Eripe me de inimicis meis*	cao7207a
04	R 3.2	Ne avertas faciem tuam a	cao7203

05	V 01	Eripe me domine*	cao7203a
06	R 3.3	In proximo est tribulatio mea	cao6931
07	V 01	Deus deus meus respice in	cao6931a

L

08	A 1	Vide domine afflictionem meam	cao5378
09	A 2	In tribulatione invocavi	cao3297
10	A 3	Judicasti domine causam	cao3518
11	A 4	Popule meus quid feci tibi	cao4312
12	A 5	Numquid redditur pro bono	cao3972
12	W	Eripe me de inimicis meis*	cao8053
13	A B	Dixit Jesus turbis quis ex	cao2303

P

061v 01	A	Ego daemonium non habeo	cao2570
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T

02	A	Ego gloriam meam non quaero	cao2575
03	R	Erue a framea deus animam	cao6671
04	V 01	Eripe me domine ab homine	cao6671a
05	W	De ore leonis*	cao8005

S

06	A	Abraham pater vester	cao1210
07	R	De ore leonis libera me	cao6395
08	V 01	Erue a framea deus animam	cao6395a
09	W	Ne perdas*	cao8146

N

10	A	Quinquaginta annos nondum	cao4541
11	R	Principes persecuti sunt me	cao7433
12	V 01	Quasi qui invenit spolia	cao7433a
13	W	Erue a framea*	cao8058

V2

062r 01	A M	Tulerunt lapides Judaei ut	cao5233
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Fer. 2 de Passione**M**

02	I	Promisit enim dominus	cao1119
03	R 1	Tota die contristatus	cao7771
04	V 01	Et qui inquirebant mala mihi	cao7771a
05	R 2	In te jactatus sum ex utero	cao6941
06	V 01	Erue a framea deus*	cao6941a
07	R 3	Pacificè loquebantur mihi	cao7346
08	V 01	Omnes inimici mei adversum	cao7346a

Hebd. de Passione**L**

09	H	Signum crucis*	cao8391
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Fer. 2 de Passione**E**

10	A 1	In novissimo autem die	cao3221
11	A 2	Si quis sitit veniat et bibat	cao4497

P

062v 01	A	Animae impiorum*	cao1419
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T

02	A	Quid molesti*	cao4527
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S

03	A	Mittens haec mulier*	cao3799
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N

04	A	Sicut exaltatus*	cao4932
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Fer. 3 de Passione**E**

05	A 1	Vos ascendite ad diem festum	cao5493
06	A 2	Tempus meum nondum	cao5131

Fer. 4 de Passione**E**

07	A 1	Oves meae vocem meam	cao4203
08	A 2	Multa bona opera operatus sum	cao3827

Fer. 5 de Passione**E**

09	A 1	Magister dicit tempus meum	cao3657
10	A 2	Desiderio desideravi hoc	cao2161

Fer. 6 de Passione**M**

11	R 3	Doceam iniquos vias tuas et	cao6480
12	V 01	Domine labia mea aperies et	cao6480a

L

13	A B	Appropinquabat autem dies	cao1465
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V2

14	A M	Principes sacerdotum	cao4380
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Sabb. de Passione**L**

063r 01	A B	Clarifica me pater apud	cao1826
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V2

02	A 1	Animae impiorum*	cao1419
03	R	Circumdederunt me viri	cao6287
04	V 01	Quoniam tribulatio proxima	cao6287a
05	H	O crux aves spes*	cao8410h
06	W	Dederunt in esca mea fel	cao8006
07	A M	Pater juste mundus te non	cao4234

Dom. in Palmis**M**

08	I	Ipsi vero non cognoverunt	cao1092
09	R 1	In die qua invocavi te domine	cao6899
10	V 01	Deus meus eripe me de manu	cao6899a
11	R 2	Fratres mei elongaverunt a me	cao6747
12	V 01	Amici mei adversum me	cao6747a
13	R 3	Attende domine ad me et audi	cao6137
063v 01	V 01	Homo pacis meae in quo	cao6137a
02	R 4	Noli esse mihi domine alienus	cao7219
03	V 01	Confundantur omnes inimici	cao7219a
04	R 5	Dominus mecum est tamquam	cao6521
05	V 01	Et vim faciebant qui	cao6521a
06	R 6	Deus Israel propter te	cao6425
07	V 01	Deus deus meus respice in me	cao6425a
08	R 7	Ingrediente domino in sanctam	cao6961
064r 01	V 01	Cumque audissent quia Jesus	cao6961a
02	R 8	Hosanna rex Israel benedictus	4b5011
03	V 01	Pueri Hebraeorum tollentes	4b5011a
04	R 9	Circumdederunt me*	cao6287

L

05	A 1	Dominus deus auxiliator meus	cao2405
06	A 2	Circumdantes circumdederunt	cao1809
07	A 3	Judica causam meam defende	cao3515
08	A 4	Cum angelis et pueris fideles	cao1974
09	A 5	Confundantur qui me	cao1884
10	W	Eripe me de inimicis meis*	cao8053
11	A B	Turba multa quae convenerat	cao5256

V2

12	A M	Coeperunt omnes turbae	cao1840
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E

064v	01	A 1	Occurrunt turbae cum floribus	cao4107
	02	A 2	Pueri Hebraeorum tollentes	cao4415
	03	A 3	Pueri Hebraeorum vestimenta	cao4416

Fer. 2 Maj. Hebd.**M**

	04	R 1	Conclusit vias meas inimicus	cao6306
	05	V 01	Omnes inimici mei adversum	cao6306b
	06	R 2	Dixerunt impii apud se non	cao6464
065r	01	V 01	Viri impii dixerunt	cao6464a
	02	R 3	Opprobrium factus sum nimis	cao7325
	03	V 01	Persequar inimicos meos et	cao7325a

L

	04	A 1	Faciem meam non averti ab	cao2833
	05	A 2	Framea suscitare adversus eos	cao2893
	06	A 3	Appenderunt mercedem meam	cao1463
	07	A 4	Inundaverunt aquae super	cao3394
	08	A 5	Labia insurgentium et	cao3556
065v	01	A B	Non haberes in me potestatem	cao3916

E

	02	A 1	Infirmata est virtus mea in	cao3332
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Fer. 3 Maj. Hebd.**M**

	03	R 1	Viri impii dixerunt	cao7905
	04	V 01	Dixerunt impii apud se non	cao7905a
	05	R 2	Insurrexerunt in me viri	cao6973
	06	V 01	Effuderunt furorem suum in me	cao6973b
	07	R 3	Synagoga populorum	cao7747
066r	01	V 01	Tu autem domine susceptor	cao7747a

L

	02	A 1	Vide domine et considera	cao5379
	03	A 2	Discerne causam meam domine	cao2252
	04	A 3	Cum tribularer clamavi ad	cao2474
	05	A 4	Domine vim patior responde	cao2395
	06	A 5	Dixerunt impii opprimamus	cao2263
	07	A B	Non sis mihi tu formidinis	cao3933

E

	08	A 1	Potestatem habeo ponendi	cao4349
	09	A 2	Nemo tollit a me animam meam	cao3874

Fer. 4 Maj. Hebd.**M**

	10	R 1	Contumelias et terrores	cao6335
066v	01	V 01	Omnes inimici mei adversum	cao6335a
	02	R 2	Salvum me fac deus quoniam	cao7566
	03	V 01	Intende animae meae et libera	cao7566a
	04	R 3	Circumdederunt me*	cao6287

L

	05	A 1	Libera me de sanguinibus deus	cao3616
	06	A 2	Contumelias et terrores	cao1913
	07	A 3	Ipsi vero in vanum	cao3408
	08	A 4	Omnes inimici mei audierunt	cao4126
	09	A 5	Alliga domine in vinculis	cao1355

V

	10	B R	Ingressus Pilatus cum Jesu in	cao6966
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L

067r	01	A B	Simon dormis non potuisti una	cao4959
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V2

	02	A M	Cottidie apud vos eram in	cao4570
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Fer. 5 in Cena Dom.**M**

	03	A 1.1	Zelus domus tuae comedit me	cao5516
	04	A 1.2	Avertantur retrorsum et	cao1547
	05	A 1.3	Deus meus eripe me de manu	cao2174
	06	W 1.	Exsurge domine judica causam*	cao8071
	07	R 1.1	In monte Oliveti oravi ad	cao6916
	08	V 01	Verumtamen non sicut ego volo	cao6916a
	09	R 1.2	Tristis est anima mea usque	cao7780
	10	V 01	Vigilate et orate dicit	cao7780a
	11	R 1.3	Ecce vidimus eum non	cao6618
067v	01	V 01	Vere languores nostros ipse	cao6618a
	02	A 2.1	Liberavit dominus pauperem a	cao3624
	03	A 2.2	Cogitaverunt impii et locuti	cao1844
	04	A 2.3	Exsurge domine et judica	cao2823
	05	W 2.	Deus meus eripe me de manu*	cao8010
	06	R 2.1	Judas mercator pessimus	cao7041
	07	V 01	Melius illi fuerat si natus	cao7041a
	08	R 2.2	Unus ex discipulis meis	cao7809
	09	V 01	Qui intingit mecum manum in	cao7809a
	10	R 2.3	Una hora non potuistis	cao7807
068r	01	V 01	Dormite jam et requiescite	cao7807a
	02	A 3.1	Dixi iniquis nolite loqui	cao2265
	03	A 3.2	Terra tremuit et quievit dum	cao5139
	04	A 3.3	In die tribulationis meae	cao3223
	05	W 3.	Homo pacis meae in quo	cao8090
	06	R 3.1	Seniores populi consilium	cao7636
	07	V 01	Congregaverunt iniquitatem	cao7636a
	08	R 3.2	Revelabunt caeli iniquitatem	cao7543
	09	V 01	Fiat mensa eorum coram ipsis	cao7543a
	10	R 3.3	O Juda qui dereliquisti	cao7272
068v	01	V 01	Os tuum abundavit malitia et	cao7272c

L

	02	A 1	Justificeris domine in	cao3537
	03	A 2	Dominus tamquam ovis ad	cao2422
	04	A 3	Contritum est cor meum in	cao1912
	05	A 4	Exhortatus es in virtute tua	cao2784
	06	A 5	Oblatus est quia ipse voluit	cao4097
	07	A B	Traditor autem dedit eis	cao5169

X

	08		Kyrie eleison*	can9040
	09	1	Qui passurus advenisti	cao8446
	10		Domine miserere	4b5012
	11	2	Christus dominus factus est	cao8443
	12		Kyrie eleison Christe*	can9040
	13	3	Qui expansis in cruce manibus	cao8444
	14		Domine miserere	4b5012
	15	4	Christus dominus*	cao8443
	16		Kyrie eleison Christe eleison	can9040
	17	5	Qui prophetice prompsisti ero	cao8447
	18		Domine*	4b5012
	19	6	Christus dominus*	cao8443
	20	H	Rex Christe factor*	cao8384

V2

069r	01	A 1	Calicem salutaris accipiam et	cao1754
	02	A 2	Cum his qui oderunt pacem	cao2008
	03	A 3	Ab hominibus iniquis libera	cao1199
	04	A 4	Custodi me a laqueo quem	cao2082
	05	A 5	Considerabam ad dexteram et	cao1891
	06	A M	Cenantibus autem accepit	cao1781

Fer. 6 in Parasceve**M**

07	A 1.1	Astiterunt reges terrae et	cao1506	
08	A 1.2	Diviserunt sibi vestimenta	cao2260	
09	A 1.3	Insurrexerunt in me testes	cao3358	
10	W 1.	Diviserunt sibi vestimenta*	cao8020	
11	R 1.1	Omnes amici mei dereliquerunt	cao7313	
12	V 01	Et dederunt in escam meam fel	cao7313a	
069v	01	R 1.2	Velum templi scissum est et	cao7821
02	V 01	Amen dico tibi hodie mecum	cao7821a	
03	R 1.3	Vinea mea electa ego te	cao7887	
04	V 01	Ego quidem plantavi te vinea	cao7887a	
05	A 2.1	Vim faciebant qui quaerebant	cao5423	
06	A 2.2	Confundantur et reveantur	cao1883	
07	A 2.3	Alieni insurrexerunt in me et	cao1321	
08	W 2.	Insurrexerunt in me testes*	cao8102	
09	R 2.1	Tamquam ad latronem existis	cao7748	
10	V 01	Filius quidem hominis vadit	cao7748a	
11	R 2.2	Jesum tradidit impius summis	cao7035	
070r	01	V 01	Ingressus Petrus in atrium	cao7035a
02	R 2.3	Barabbas latro dimittitur et	cao6159	
03	V 01	Ecce turba et qui vocabatur	cao6159a	
04	A 3.1	Ab insurgentibus in me libera	cao1201	
05	A 3.2	Longe fecisti notos meos a me	cao3632	
06	A 3.3	Captabant in animam justi et	cao1767	
07	W 3.	Locuti sunt adversum me*	cao8124	
08	R 3.1	Tradiderunt me in manus	cao7773	
09	V 01	Astiterunt reges terrae et	cao7773a	
10	R 3.2	Caligaverunt oculi mei a	cao6261	
070v	01	V 01	O vos omnes qui transitis per	cao6261a
02	R 3.3	Tenebrae factae sunt dum	cao7760	
03	V 01	Et velum templi scissum est a	cao7760a	
		L		
04	A 1	Proprio filio suo non	cao4395	
05	A 2	Anxiatus est in me spiritus	cao1442	
06	A 3	Ait latro ad latronem nos	cao1316	
07	A 4	Dum conturbata fuerit anima	cao2444	
08	A 5	Memento mei domine deus	cao3736	
09	A B	Posuerunt super caput ejus	cao4343	
10		Kyrie*	can9040	

Sabbato Sancto**M**

071r	01	A 1.1	In pace in idipsum dormiam et	cao3265
02	A 1.2	Habitabit in tabernaculo tuo	cao2987	
03	A 1.3	Caro mea requiescat in spe	cao1775	
04	R 1.1	Sepulto domino signatum est	cao7640	
05	V 01	Ne forte veniant discipuli	cao7640a	
06	R 1.2	Jerusalem luge et exue te	cao7032	
07	V 01	Plorans ploravit in nocte et	cao7032z	
08	R 1.3	Plange quasi virgo plebs mea	cao7387	
09	V 01	Ululate pastores et clamate	cao7387a	
071v	01	A 2.1	Elevari portae aeternales	cao2631
02	A 2.2	Credo videre bona domini in	cao1948	
03	A 2.3	Domine abstraxisti ab inferis	cao2325	
04	R 2.1	Recessit pastor noster fons	cao7509	
05	V 01	Ante cujus conspectum mors	cao7509a	
06	R 2.2	O vos omnes qui transitis per	cao7303	
07	V 01	Attendite universi populi et	cao7303a	
08	R 2.3	Ecce quomodo moritur justus	cao6605	
072r	01	V 01	In pace factus est locus ejus	cao6605a
02	A 3.1	Deus adjuvat me et dominus	cao2165	
03	A 3.2	In pace factus est locus ejus	cao3264	
04	A 3.3	Factus sum sicut homo sine	cao2849	
05	R 3.1	Aestimatus sum cum	cao6057	

06	V 01	Et sicut vulnerati dormientes	cao6057a	
07	R 3.2	Agnus dei Christus immolatus	cao6065	
072v	01	V 01	Christus factus est pro nobis	cao6065a
02	R 3.3	Sicut ovis ad occisionem	cao7661	
03	V 01	In pace factus est*	cao7661a	

L

04	A 1	O mors ero mors tua morsus	cao4045
05	A 2	Plangent eum quasi	cao4295
06	A 3	Attendite universi populi et	cao1512
07	A 4	A porta inferi erue domine	cao1191
08	A 5	O vos omnes qui transitis per	cao4095
09	A B	Mulieres sedentes ad	cao3826

X

10		Vita in ligno moritur	cao8449
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Dom. Resurrectionis**V**

11	A 1	Alleluia iii	cao1328
12	A M	Vespere autem sabbati quae	cao5371

C

073r	01	A N	Alleluia quem quaeris mulier	cao1350
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M

02	I	Alleluia iii	cao1023	
03	A 1.1	Ego sum qui sum et consilium	cao2599	
04	A 1.2	Postulavi patrem meum	cao4342	
05	A 1.3	Ego dormivi et somnum coepi	cao2572	
06	R 1.1	Angelus domini descendit de	cao6093	
07	V 01	Angelus domini locutus est	cao6093a	
073v	01	R 1.2	Angelus domini locutus est	cao6095
02	V 01	Ecce praecedet vos in	cao6095a	
03	R 1.3	Dum transisset sabbatum Maria	cao6565	
04	V 01	Et valde mane una sabbatorum	cao6565a	
05	D D01	Maria Magdalena et altera	4b5013	
06	D D02	Quem quaeritis in sepulcro o	cao8455	
07	D D03	Non est hic surrexit sicut	cao8455b	
08	D D04	Surrexit dominus de sepulcro	4b5014	
09		Te deum laudamus*	can9010	

L

074r	01	A 1	Angelus autem domini	cao1407
02	A 2	Et ecce terraemotus factus	cao2699	
03	A 3	Erat autem aspectus ejus	cao2647	
04	A 4	Prae timore autem ejus	cao4350	
05	A 5	Respondens autem angelus	cao4630	
06	A B	Et valde mane una sabbatorum	cao2728	

V2

07		Kyrie*	can9040
08	A 1	Alleluia iv	cao1329
09	Gr	Haec dies*	cao8414
10	V 01	Confitemini*	cao8414a
11	Al	Alleluia Pascha nostrum*	cao8435
12	A M	Et respicientes viderunt	cao2718

X

14	R	Christus resurgens ex mortuis	4b5015	
15	V 01	Dicant nunc Judaei quomodo	4b5015a	
074v	01 T	A	Alleluia iii*	cao1329

Fer. 2 p. Pascha**M**

02	I	Alleluia surrexit dominus	cao1035	
03	R 1	Maria Magdalena et altera Mar	cao7128	
04	V 01	Cito euntes dicite discipulis	cao7128a	
05	R 2	Surgens Jesus dominus noster	cao7734	
06	V 01	Surrexit dominus de sepulcro	cao7734a	
07	R 3	Congratulamini mihi omnes qui	cao6323	
075r	01	V 01	Tulerunt dominum meum et	cao6323a

		L			
02	A 1	Et dicebant ad invicem quis	cao2697		
03	A B	Jesus junxit se discipulis	cao3491		
		V2			
04		Kyrie*	can9040		
05	Gr	Haec dies*	cao8414		
06	V 01	Dicat nunc*	cao8414c		
07	Al	Alleluia Nonne cor*	4b5016		
08	A M	Qui sunt hi sermones quos	cao4500		
		Fer. 3 p. Pascha			
		M			
09	R 1	Virtute magna reddebant	cao7907		
075v 01	V 01	In omnem terram exivit sonus	cao7907a		
02	R 2	Tulerunt dominum meum et	cao7797		
03	V 01	Cito euntes dicite discipulis	cao7797a		
04	R 3	Expurgate vetus fermentum ut	cao6699		
05	V 01	Non in fermento malitiae et	cao6699a		
		L			
06	A 1	Nolite expavescere Jesum	cao3893		
07	A B	Stetit Jesus in medio	cao5032		
		V2			
08	A M	Conturbati vero et conterriti	cao1914		
		Fer. 4 p. Pascha			
		M			
076r 01	R 1	Ecce vicit leo de tribu Juda	cao6616		
02	V 01	Et unus de senioribus dixit	cao6616a		
03	R 2	Isti sunt agni novelli qui	cao7012		
04	V 01	Hi qui amicti sunt stolis	cao7012z		
05	R 3	De ore prudentis procedit mel	cao6396		
06	V 01	Quam dulcia faucibus meis	cao6396a		
		L			
07	A 1	Venite et videte locum ubi	cao5352		
08	A B	Mittite in dexteram navigii	cao3800		
		V2			
076v 01		Kyrie*	can9040		
02	Gr	Haec dies quam*	cao8414		
03	V 01	Dextera domini*	cao8414d		
04	Al	Alleluia Christus resurgens*	4b5017		
05	A M	Dixit Jesus discipulis suis	cao2296		
		Fer. 5 p. Pascha			
		M			
06	R 1	Maria Magdalena*	cao7128		
07	R 2	Surgens Jesus*	cao7734		
08	R 3	Congratulamini*	cao6323		
		L			
09	A 1	Tu solus peregrinus es et non	cao5222		
10	A B	Maria stabat ad monumentum	cao3705		
		V2			
11		Kyrie*	can9040		
12	Gr	Haec dies quem*	cao8414		
13	V 01	Benedictus*	cao8414z		
14	Al	Alleluia Surrexit*	cao8439		
15	A M	Dixit Jesus mulier quid	cao2300		
		Fer. 6 p. Pascha			
		M			
16	R 1	Virtute*	cao7907		
17	R 2	Tulerunt dominum*	cao7797		
18	R 3	Expurgate*	cao6699		
		L			
19	A 1	Nonne sic oportuit pati	cao3950		
		V2			
20		Kyrie*	can9040		
21	Gr	Haec dies*	cao8414		
22	V 01	Lapidem quem*	cao8414e		
23	Al	Alleluia Dicite in*	cao8421		
24	A M	Data est mihi omnis potestas	cao2099		
		Sabbato in Albis			
		M			
25	R 1	Ecce vicit leo*	cao6616		
26	R 2	Isti sunt agni*	cao7012		
27	R 3	Surrexit pastor bonus qui	cao7742		
		L			
28 B	A 1	Undecim discipuli in Galilaea	cao5271		
		M			
077r 01	V 01	Surrexit dominus de sepulcro	cao7742a		
		L			
02	A 1	Et incipiens a Moyse et	cao2706		
03	A B	Currebant duo simul et ille	cao2081		
		Octava Paschae			
		V			
04	A 1	Alleluia iii	cao1328		
05	A M	Cum esset sero die illa una	cao2002		
		C			
06	A	Alleluia iii	cao1328		
07	A N	Alleluia resurrexit dominus	cao1352		
		P			
08	A	Surgens Jesus mane prima	cao5075		
		T			
09	A	Maria stabat ad monumentum*	cao3705		
10	R	Resurrexit dominus*	cao7540		
11	V 01	Sicut dixit vobis*	cao7540a		
		S			
12	A	Venit Maria nuntians	cao5346		
13	R	Cognoverunt dominum*	4b5018		
14	V 01	In fractione panis	4b5018a		
		N			
15	A	In Galilaea Jesum videbitis	cao3237		
16	R	Gavisi sunt discipuli*	cao6767		
17	V 01	Viso domino*	cao6767a		
		Octava Paschae, 8			
		V2			
077v 01	A 1M	Post dies octo januis clausis	cao4326		
02	A 2M	Thomas qui dicitur Didymus	cao5145		
03	A 3M	Mitte manum tuam et	cao3797		
04	A 4M	Misi digitos meos in fixuras	cao3782		
05	A 5M	Quia vidisti me Thoma	cao4513		
06	A 6M	Multa quidem et alia signa	cao3828		
07	A 7M	Haec autem scripta sunt ut	cao2993		
		Fer. 2 p. Oct. Pasch.			
		M			
08	I	Alleluia iii	cao1023		
		L			
09	A	Docens ergo dominus	4b5019		

Fer. 3 p. Oct.Pasch.**L**

078r	01	A	Et coegerunt illum dicentes	cao2692
	02	A B	Jesum qui crucifixus est	cao3484

Fer. 4 p. Oct.Pasch.**L**

	03	A	Et intravit cum illis et	cao2708
	04	A B	Et recordatae sunt verborum	cao2717

Fer. 5 p. Oct.Pasch.**L**

	05	A	Nonne cor nostrum ardens erat	cao3943
	06	A B	Super lapidem monumenti	4b5020

Fer. 6 p. Oct.Pasch.**L**

	07	A	Pax vobis ego sum alleluia	cao4254
	08	A B	Pascha nostrum Christus est	4b5021

Sabb. p. Oct. Pasch.**L**

078v	01	A	Videte manus meas et pedes	cao5400
	02	A B	Alleluia lapis revolutus est	cao1345

Dom. 2 p. Pascha**V**

	03	A M	Ego sum alpha et o. primus et	cao2588
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Dom. 2 p. Pascha,8**V2**

	04	A 1M	Ego sum pastor bonus alleluia	cao2596
	05	A 2M	Mercennarius est cujus non	cao3747
	06	A 3M	Lupus rapit et dispergit oves	cao3647
	07	A 4M	Ego sum pastor ovium ego	cao2598
	08	A 5M	Sicut novit me pater et ego	cao4943
	09	A 6M	Alias oves habeo quae non	cao1320
079r	01	A 7M	Pastor bonus animam suam	cao4223

Fer. 2 Hebd. 3 Pasc.**M**

	02	R 1	Dignus es domine accipere	cao6448
	03	V 01	Parce domine parce populo tuo	cao6448a
	04	R 2	Ego sicut vitis fructificavi	cao6633
	05	V 01	Ego diligentes me diligo et	cao6633a
	06	R 3	Audivi vocem in caelo tamquam	cao6153
	07	V 01	Vidi angelum dei volantem per	cao6153a

L

	08	A 1	Spiritus carnem et ossa non	cao4996
079v	01	A B	Et recordatae sunt*	cao2717

Fer. 3 Hebd. 3 Pasc.**M**

	02	R 1	Locutus est ad me unus ex	cao7096
	03	V 01	Ego diligentes*	cao7096a
	04	R 2	Audivi vocem in caelo	cao6152
	05	V 01	Vidi angelum*	cao6152a
	06	R 3	Decantabat populus in Israel	cao6400
	07	V 01	Moyses et Aaron in	cao6400a

L

	08	A 1	Obtulerunt discipuli domino	cao4103
	09	A B	Et dicebant*	cao2697

Fer. 4 Hebd. 3 Pasc.**M**

	10	R 1	Vidi portam civitatis ad	cao7877
080r	01	V 01	Vidi sanctam civitatem	cao7877a
	02	R 2	Ostendit mihi angelus fontem	cao7344
	03	V 01	Vidi angelum*	cao7344a
	04	R 3	Vidi Jerusalem descendentem	cao7876
	05	V 01	Ab intus in fimbriis aureis	cao7876a

L

	06	A 1	Tulerunt dominum meum et	cao5232
	07	A B	Et recordatae*	cao2717

Fer. 5 Hebd. 3 Pasc.**M**

	08	R 1	In diademate capitis Aaron	cao6898
	09	V 01	Corona aurea super caput ejus	cao6898a
	10	R 2	Plateae tuae Jerusalem	cao7390
080v	01	V 01	Quoniam confortavit seras	cao7390a
	02	R 3	Veniens a Libano quam	cao7829
	03	V 01	Speciosa facta es et suavis	cao7829a

L

	04	A 1	Venit Maria*	cao5346
	05	A B	Jesum qui crucifixus*	cao3484

Fer. 6 Hebd. 3 Pasc.**M**

	06	R 1	Dignus es domine*	cao6448
	07	R 2	Docete filios vestros	cao6483
	08	V 01	Confiteantur domino	cao6483a
	09	R 3	Candidi facti sunt Nazaraei	cao6263
	10	V 01	In omnem terram exivit*	cao6263a

L

	11	A 1	Tu solus*	cao5222
	12	A B	Pascha nostrum*	4b5021

Sabbato 3 p. Pascha**L**

	13	A 1	Nonne cor*	cao3943
	14	A B	Jesum qui crucifixus*	cao3484

Dom. 3 p. Pascha,8**V2**

	15	A 1M	Modicum et non videbitis me	cao3803
	16	A 2M	Quid est hoc quod dicit	cao4519
	17	A 3M	Amen amen dico vobis quia	cao1375
081r	01	A 4M	Tristitia implevit cor	cao5189
	02	A 5M	Mulier cum parit tristitiam	cao3818
	03	A 6M	Tristitia vestra alleluia	cao5190
	04	A 7M	Iterum autem videbo vos et	cao3465

Dom. 4 p. Pascha,8**V2**

	05	A 1M	Cognovit autem pater quia	cao1850
	06	A 2M	Vado ad eum qui misit me sed	cao5306
	07	A 3M	Ego veritatem dico vobis	cao2607
	08	A 4M	Cum autem venerit ille	cao1990
081v	01	A 5M	Adhuc multa habeo vobis	cao1276
	02	A 6M	Non enim loquetur a semetipso	cao3909
	03	A 7M	Ille me clarificabit quia de	cao3172
	04	A 8M	Vado ad eum qui misit me et	cao5304

Fer. 2 Hebd. 5 Pasc.**M**

05	R 1	Si oblitus fuero tui alleluia	cao7653
06	V 01	Super flumina Babylonis illic	cao7653a
07	R 2	Viderunt te aquae deus	cao7867
08	V 01	Illuxerunt coruscationes tuae	cao7867a
09	R 3	Narrabo nomen tuum fratribus	cao7194
10	V 01	Qui timetis dominum laudate	cao7194a

L

11	B A	Nolite expavescere*	cao3893
12	B A B	Ego sum*	cao2589

Fer. 3 Hebd. 5 Pasc.**M**

13	B R 1	In ecclesiis benedicite*	cao6901
082r 01	R 1	In ecclesiis benedicite deo	cao6901
02	V 01	Cantate domino canticum	cao6901a
03	R 3	In toto corde meo alleluia	cao6943
04	V 01	Vide humilitatem meam et	cao6943a
05	R 4	Deus canticum novum cantabo	cao6419
06	V 01	Qui das salutem regibus qui	cao6419a

L

07	A	Nonne cor*	cao3943
08	A B	Jesum qui crucifixus*	cao3484

Fer. 4 Hebd. 5 Pasc.**M**

09	R 1	Deduc me in semita	cao6403
10	V 01	Averte oculos meos ne	cao6403a
11	R 2	Alleluia audivimus ea in	cao6069
082v 01	V 01	Surge domine in requiem tuam	cao6069a
02	R 3	Alleluia judica iudicium meum	cao6074
03	V 01	Vide humilitatem*	cao6074a

L

04	A	Pax vobis ego*	cao4254
05	A B	Et recordatae*	cao2717

Fer. 5 Hebd. 5 Pasc.**M**

06	R 1	Cantate deo alleluia psalmum	cao6268
07	V 01	Date gloriam laudi ejus	cao6268a
08	R 2	Bonum est confiteri domino	cao6256
09	V 01	Ad annuntiandum mane	cao6256a
10	R 3	Dicant nunc qui redempti sunt	cao6438
11	V 01	Quos redemit de manu inimici	cao6438a

L

12	A	Videte manus*	cao5400
13	A B	Super lapidem*	4b5020

Fer. 6 Hebd. 5 Pasc.**L**

14	A	Optulerunt*	cao5232
15	A B	Pascha nostrum*	4b5021

Sabbato 5 p. Pascha**L**

16	A p	Optulerunt*	cao5232
17	A B	Et recordatae*	cao2717

Dom. 5 p. Pascha,8**V2**

18	A 1M	Usque modo non petistis	cao5284
19	A 2M	Petite et accipietis ut	cao4279
20	A 3M	Exivi a patre meo et veni in	4b5022

Fer. 2 in Letaniis**L**

083r 01	A	Alleluia vii	cao1332
02	A B	Petite et dabitur vobis	cao4280

Fer. 3 in Letaniis**L**

03	A	Alleluia v	cao1330
04	A B	Si ergo vos cum sitis mali	cao4893

Fer. 4 in Letaniis**L**

05	A	Alleluia vi	cao1331
06	A B	Clarifica me pater apud	cao1826

Ascensio Domini**V**

07	A	Si diligeretis me alleluia	4b5023
08	H	Festum nunc*	cao8303
09	W	Ascendens Christus*	cao7951
10	A M	Pater manifestavi nomen tuum	cao4237

C

083v 01	A N	Alleluia nimis exaltatus es	cao1347
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M

02	I	Alleluia regem ascendentem in	cao1029
03	A 1.1	Elevata est magnificentia tua	cao2634
04	A 1.2	Dominus in templo sancto suo	cao2410
05	A 1.3	A summo caelo egressio ejus	cao1195
06	R 1.1	Post passionem suam per dies	cao7403
07	V 01	Et convescens praecepit eis	cao7403a
08	R 1.2	Omnis pulchritudo domini	cao7320
084r 01	V 01	Nisi ego abiero paraclitus	cao7320a
02	R 1.3	Ite in orbem universum et	cao7028
03	V 01	In nomine patris et filii et	cao7028a

L

04	A 1	Viri Galilaei quid aspicitis	cao5458
05	A 2	Cumque intuerentur in caelum	cao2063
06	A 3	Elevatis manibus ferebatur in	cao2635
07	A 4	Exaltate regem regum et	cao2764
08	A 5	Videntibus illis elevatus est	cao5392
09	A B	Ascendo ad patrem meum et	cao1493

V2

10	A M	Hodie secreta caeli caro	cao3120
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Fer. 6 p. Ascensio.**M**

084v 01	I	Alleluia regem*	cao1029
02	A 1.1	Exaltare domine in virtute	cao2759
03	A 1.2	Exaltabo te domine quoniam	cao2755
04	A 1.3	Ascendit deus in jubilatione	cao1490
05	R 1.1	Ascendens in altum alleluia	cao6121
06	V 01	Ascendit deus in jubilatione	cao6121a
07	R 1.2	Exaltare domine alleluia in	cao6681
08	V 01	Cantabimus et psallemus	cao6681a
09	R 1.3	Ponis nubem ascensum tuum	cao7392
10	V 01	Qui facis angelos tuos	cao7392a

L

11	A	Non turbetur cor vestrum al-	cao3937
12	A B	Euntes in mundum universum	cao2739

Sabb. p. Ascensionem**M**

085r 01	A 1.1	Nimis exaltatus es alleluia	cao3879
02	A 1.2	Dominus in Sion alleluia	cao2409
03	A 1.3	Dominus in caelo alleluia	cao2408

Fer. 4 Pent.**M**

088v	01	R 1	Factus est repente de caelo	cao6717
	02	V 01	Et apparuerunt illis	cao6717a
	03	R 2	Advenit ignis divinus non	cao6053
	04	V 01	Invenit eos concordantes carita-	cao6053a
	05	R 3	Jam non dicam vos servos sed	cao7030
	06	V 01	Quorum remisistis peccata*	cao7030a

L

	07	A	Verba quae locutus sum vobis	cao5359
	08	A B	Ego sum panis vivus qui de	cao2595

V2

089r	01	A M	Venit enim princeps mundi	cao5342
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Fer. 5 Pent.**L**

	02	A	Spiritus sanctus docebit vos	cao5005
	03	A B	Pacem relinquo vobis pacem	cao4205

V2

	04	A M	Si quis diligit me sermonem*	cao4906
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Fer. 6 Pent.**L**

	05	A 1	Spiritus paraclitus*	cao5002
	06	A B	Spiritus sanctus procedens a	cao5007

V2

	07	A M	Si diligetis me*	4b5023
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Sabbato Pent.**L**

	08	A	Hi qui linguis*	cao3041
	09	A B	Ultimo festivitatis die*	cao5263

Octava Pentecostes**V**

	10	A M	Apparuerunt apostolis	cao1454
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L

	11	A B	Nisi quis renatus fuerit ex	cao3884
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V2

089v	01	A M	Jam non multa loquar	cao3472
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De Trinitate**V**

	02	A 1	Gloria tibi trinitas aequalis	cao2948
	03	A 2	Laus et perennis gloria deo	cao3601
	04	A 3	Gloria laudis resonet in ore	cao2947
	05	A 4	Laus deo patri parilique	cao3600
	06	A 5	Ex quo omnia per quem omnia	cao2751
	06	W	Benedicamus patrem et*	cao7966
	07	A M	Gratias tibi deus gratias	cao2977

M

	08	I	Deum verum unum in trinitate	cao1061
	09	A 1.1	Adesto deus unus omnipotens	cao1268
090r	01	A 1.2	Te unum in substantia	cao5126
	02	A 1.3	Te semper idem esse vivere et	cao5124
	03	W 1.	Benedicamus patrem et filium*	cao7966
	04	R 1.1	Benedicat nos deus deus	cao6240
	05	V 01	Deus misereatur nostri et	cao6240a
	06	R 1.2	Benedictus dominus deus	cao6249
	07	V 01	Replebitur majestate ejus	cao6249a
	08	R 1.3	Quis deus magnus sicut deus	cao7498
	09	V 01	Notam fecisti in populis	cao7498a
090v	01	A 2.1	Te invocamus te adoramus te	cao5119

	02	A 2.2	Spes nostra salus nostra	cao4991
	03	A 2.3	Libera nos salva nos	cao3619
	04	W 2.	Sit nomen domini benedictum*	cao8199
	05	R 2.1	Magnus dominus et magna	cao7117
	06	V 01	Magnus dominus et laudabilis	cao7117a
	07	R 2.2	Gloria patri genitaeque proli	cao6777
	08	V 01	Da gaudiorum praemia da	cao6777a
	09	R 2.3	Honor virtus et potestas et	cao6870
091r	01	V 01	Trinitati lux perennis	cao6870a
	02	A 3.1	Caritas pater est gratia	cao1773
	03	A 3.2	Verax est pater veritas	cao5358
	04	A 3.3	Una igitur pater logos	cao5267
	05	W 3.	Quis deus magnus sicut deus	4b5028
	06	R 3.1	Summae trinitati simplici deo	cao7718
	07	V 01	Praestet nobis gratiam deitas	cao7718a
	08	R 3.2	Benedicamus patrem et filium	cao6239
	09	V 01	Benedictus es domine in	cao6239a
091v	01	R 3.3	Te deum patrem ingenitum te	cao7755
	02	V 01	Quoniam magnus es tu et	cao7755a

L

	03	A 1	O beata et benedicta et	cao3992
	04	V 01	Tibi laus tibi gloria tibi	cao3992a
	05	A 2	O beata et benedicta gloriosa	cao3990
	06	V 01	Miserere miserere miserere	cao3990a
	07	A 3	O vera summa sempiterna	cao4086
	08	V 01	Tibi laus tibi gloria tibi	cao4086a
	09	A 4	O vera summa sempiterna	cao4087
	10	V 01	Miserere miserere miserere	cao4087a
092r	01	A 5	Te jure laudant te adorant te	cao5120
	02	V 01	Tibi laus tibi gloria tibi	cao5120a
	03	A B	Benedicta sit creatrix et	cao1707

T

	04	R	Benedicamus patrem et filium*	cao6238
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S

	05	R	Magnus dominus noster*	cao7118
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N

	06	R	Quis deus magnus sicut*	4b5029
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De Trinitate, 8**E**

	07	A 1	Gloria et honor deo in	cao2943
	08	A 2	Sanctus sanctus sanctus	cao4796
	09	A 3	Te deum patrem ingenitum te	cao5117

Corporis Christi**V**

	10	A 1	Sacerdos in aeternum Christus	4b5030
	11	A 2	Miserator dominus escam	4b5031
092v	01	A 3	Calicem salutaris accipiam et	4b5032
	02	A 4	Sicut novellae olivarum	4b5033
	03	A 5	Qui pacem ponit fines	4b5034
	04	R	Salve hostia sancta viva et	4b5035
	05	V 01	Quia tu es vera caro quam	4b5035a
	06	H	Pange lingua*	cao8367
093r	01	W	Panem de caelo praestitisti	4b5036
	02	A M	O quam savis est domine	4b5037

M

	03	I	Christum regem adoremus	4b5038
	04	A 1.1	Fructum salutiferum	4b5039
	05	A 1.2	A fructu frumenti et vini	4b5040
	06	A 1.3	Communionem calicis quo deus	4b5041
093v	01	W 1	Panem caeli dedit eis	4b5042
	02	R 1.1	Immolabit haedum multitudo	4b5043
	03	V 01	Pascha nostrum immolatus est	4b5043a
	04	R 1.2	Comeditis carnes et	4b5044

	05	V 01	Non Moyses dedit vobis panem	4b5044a
	06	R 1.3	Respexit Elias ad caput suum	4b5045
094r	01	V 01	Si quis manducaverit ex hoc	4b5045a
	02	V 02	Gloria patri et filio et	can9000
	03	A 2.1	Memor sit dominus sacrificii	4b5046
	04	A 2.2	Paratur nobis mensa domini	4b5047
	05	A 2.3	In voce exsultationis	4b5048
	06	W 2.	Cibavit illos ex adipe	4b5049
	07	R 2.1	Panis quem ego dabo caro mea	4b5050
	08	V 01	Locutus est populus contra	4b5050a
094v	01	R 2.2	Cenantibus illis accepit	4b5051
	02	V 01	Dixerunt viri tabernaculi mei	4b5051a
	03	R 2.3	Melchisedech vero rex Salem	4b5052
	04	V 01	Benedictus Abraham deo	4b5052a

LACUNA**De Regum****H**

095r	01	A 1	Loquere domine quia audit	cao3636
	02	A 2	Cognoverunt omnes a Dan	cao1849
	03	A 3	Nonne iste est david de quo	cao3948
	04	A 4	Praevaluit David in	cao4368
	05	A 5	Iratus rex Saul dixit mihi	cao3411
	06	A 6	Quis enim in omnibus sicut	cao4546
	07	A 7	Doleo super te frater mi	cao2321
	08	A 8	Rex autem David cooperto	cao4650
095v	01	A 9	Unxerunt Salomonem Sadoc	cao5280

M

	02	R 1	Deus omnium exauditor est	cao6430
	03	V 01	Dominus qui eripuit me de ore	cao6430a
	04	R 2	Dominus qui eripuit me de ore	cao6524
	05	V 01	Misit deus misericordiam suam	cao6524a
	06	R 3	Montes Gelboe nec ros nec	cao7176
096r	01	V 01	Omnis montes qui in circuitu	cao7176a
	02	R 4	Ego te tuli de domo patris	cao6636
	03	V 01	Fecique tibi nomen grande	cao6636a
	04	R 5	Exaudisti domine orationem	cao6688
	05	V 01	Domine qui custodis pactum et	cao6688a
	06	R 6	Domine si conversus fuerit	cao6514
096v	01	V 01	Si peccaverit in te populus	cao6514a
	02	R 7	Audi domine hymnum et	cao6139
	03	V 01	Respice domine de sanctuario	cao6139a
	04	R 8	Peccavi super numerum	cao7372
	05	V 01	Quoniam iniquitatem meam	cao7372a
	06	R 9	Recordare domine testamenti	cao7510
097r	01	V 01	Quiescat domine ira tua a	cao7510a
	02	R 10	Praeparate corda vestra	cao7425
	03	V 01	Auferte deos alienos de medio	cao7425a
	04	R 11	Factum est dum tolleret	cao6713
	05	V 01	Oro domine ut fiat spiritus	cao6713a

De Sapientia**H**

	06	A 1	Sapientia aedificavit sibi	cao4810
	07	A 2	Sapientia clamitat in plateis	cao4811
097v	01	A 3	Ego in altissimis habitavi et	cao2576
	02	A 4	Dominus possedit me initio	cao2418
	03	A 5	Omnis sapientia a domino deo	cao4153

M

	04	R 1	In principio deus antequam	cao6924
	05	V 01	Ego in altissimis habito et	cao6924a
	06	R 2	Emitte domine sapientiam de	cao6657
	07	V 01	Da mihi domine sedium tuarum	cao6657a
	08	R 3	Da mihi domine sedium tuarum	cao6387
098r	01	V 01	Domine pater et deus vitae	cao6387a
	02	R 4	Domine pater et deus vitae	cao6503

	03	V 01	Da mihi domine*	cao6503a
	04	R 5	Gyrum caeli circuiui sola et	cao6793
	05	V 01	Ego in altissimis*	cao6793a
	06	R 6	Initium sapientiae timor	cao6967
098v	01	V 01	Dispersit dedit pauperibus	cao6967a
	02	R 7	Verbum iniquum et dolosum	cao7841
	03	V 01	Ne forte satiatus evomam	cao7841a
	04	R 8	Magna enim sunt judicia tua	cao7113
	05	V 01	Deduxisti sicut oves populum	cao7113a
	06	R 9	Ne derelinquas me domine	cao7204
	07	V 01	Apprehende arma et scutum et	cao7204a
	08	R 10	Super salutem et omnem	cao7727

LACUNA**Fabiani, Sebastiani****V**

034r	01	A M	Elegit dominus virum de plebe	cao2628
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M

	02	A 1.1	Ad hoc tantum sub chlamyde	cao1245
	03	A 1.2	Clarissimis cottidie viris	cao1827
	04	A 1.3	Si ego verus Christi servus	cao4891
	05	R 1.1	Sebastianus dei cultor	cao7631
	06	V 01	Erat enim in sermone verax in	cao7631a
	07	R 1.2	Sebastianus vir	cao7633
	08	V 01	Quem perfuderat deus gratia	cao7633a
	09	R 1.3	In illo loco promissio vera	cao6908
	10	V 01	Nolite timere non	cao6908a
034v	01	A 2.1	Ad hanc vocem Christi	cao1244
	02	A 2.2	Sanctus Sebastianus dixit	cao4798
	03	A 2.3	Erat enim in sermone verax in	cao2653
	04	R 2.1	Erat namque in sermone verax	cao6663
	05	V 01	In commisso quoque fidelis in	cao6663a
	06	R 2.2	Christo cottidie sedulum	cao6279
	07	V 01	Ad hoc tantum sub chlamyde	cao6279a
	08	R 2.3	Zoe uxor Nicostrati dixit	cao7922
	09	V 01	Beati qui in omnibus quae	cao7922a
	10	A 3.1	Polycarpus presbyter dixit	cao4300
	11	A 3.2	Nolite timere non	cao3897
	12	A 3.3	Zoe uxor Nicostrati dixit	cao5517
035r	01	R 3.1	Egregie dei martyr Sebastiane	cao6643
	02	V 01	Socius enim factus es	cao6643a
	03	R 3.2	Elegit dominus virum de plebe	cao6647
	04	V 01	Beatus es et bene tibi	cao6647a
	04	R 3.3	Isti sunt sancti*	cao7023

L

	05	A 1	Sebastianus Mediolanensium	cao4843
	06	A 2	Sebastianus dei cultor	cao4839
	07	A 3	Sebastianus dixit Marcelliano	cao4842
	08	A 4	Sebastianus vir	cao4844
	09	A 5	Sebastianus dixit ad	cao4840

V2

035v	01	A M	Egregie Christi martyr	cao2614
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Agnētis**V**

	02	A M	Stans beata Agnes in medio	cao5017
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	03	A 1.1	Discede a me pabulum mortis	cao2251
	04	A 1.2	Dextram meam et collum meum	cao2186
	05	A 1.3	Posuit signum in faciem meam	cao4346
	06	R 1.1	Diem festum sacratissimae	cao6442
	07	V 01	Ingressa Agnes turpitudinis	cao6442a
	08	R 1.2	Amo Christum in cujus	cao6084
036r	01	V 01	Mel et lac ex ejus ore	cao6084a
	02	R 1.3	Dextram meam et collum meum	cao6436
	03	V 01	Induit me dominus cyclade	cao6436a

04	A 2.1	Induit me dominus cyclade	cao3328	04	V 01	Accipiens Simeon*	cao7635a
05	A 2.2	Mel et lac ex ejus ore	cao3734	05	R 1.3	Responsum acceperat Simeon	cao7537
06	A 2.3	Ipsi soli servo fidem ipsi me	cao3406	06	V 01	Lumen ad revelationem	cao7537a
07	R 2.1	Omnipotens adorande colende	cao7318	07	A 2.1	Specie tua et pulchritudine	cao4987
08	V 01	Ingressa Agnes turpitudinis*	cao7318a	08	A 2.2	Adjuvabit eam deus vultu suo	cao1282
09	R 2.2	Veni electa mea et ponam in	cao7826	09	A 2.3	Sicut laetantium omnium	cao4936
10	V 01	Specie tua et pulchritudine	cao7826a	10	R 2.1	Suscipiens Jesum in ulnas	cao7745
11	R 2.3	Ipsi sum desponsata cui	cao6992	11	V 01	Lumen ad*	cao7745b
12	V 01	Propter veritatem et	cao6992a	12	R 2.2	Simeon justus et timoratus	cao7666
13	A 3.1	Cujus pulchritudinem sol et	cao1968	039r 01	V 01	Responsum accipiens Simeon	cao7666a
036v 01	A 3.2	Christus circumdedit me	cao1790	02	R 2.3	Cum inducerent puerum Jesum	cao6367
02	A 3.3	Ipsi sum desponsata cui	cao3407	03	V 01	Lumen ad revelationem*	cao6367z
03	R 3.1	Induit me dominus vestimento	cao6955	04	A 3.1	Haec est quae nescivit torum	cao3001
04	V 01	Induit me*	cao6955a	05	A 3.2	Dignare me laudare te virgo	cao2217
05	R 3.2	Jam corpus ejus corpori meo	cao7029	06	A 3.3	Post partum virgo inviolata	cao4332
06	V 01	Ipsi sum desponsata cui	cao7029a	07	R 3.1	Videte miraculum matris	cao7869
07	R 3.3	Mel et lac ex ejus ore	cao7141	08	V 01	Casta parentis viscera	cao7869a
08	V 01	Cujus pulchritudinem sol et	cao7141a	09	R 3.2	Postquam completi sunt dies	cao7406
		L		039v 02	V 1	Obtulerunt pro eo domino par	cao7406a
09	A 1	Ingressa Agnes turpitudinis	cao3337	03	R 3.3	Gaude Maria virgo cunctas	cao6759
10	A 2	Mecum enim habeo custodem	cao3729	04	V 01	Gabrielem archangelum	cao6759a
11	A 3	Annulo suo subarrhavit me	cao1426	05 T	V 02	Gloria patri et filio et	can9000
12	A 4	Benedico te pater domini mei	cao1703			L	
13	A 5	Congaudete mecum et	cao1886	06	A 1	Responsum accepit Simeon a	cao4639
14	A B	Beata Agnes in medio	cao1559	07	A 2	Accipiens Simeon puerum in	cao1233
		V2		08	A 3	Tolle puerum et matrem ejus	cao5156
037r 01	A M	Misit dominus angelum suum	cao3784	09	A 4	Revertere in terram Juda	cao4647
		Conversio Pauli		10	A 5	Obtulerunt pro eo domino par	cao4104
		C		11	A B	Cum inducerent puerum Jesum	cao2011
02	A N	Cum autem complacuit ei qui	cao1984			V2	
		V		040r 01	W 1	Tecum principium*	cao8217
03	H	Doctor egregie*	cao8268c	02	H	A solis*	cao8248
04	A M	O gloriosum lumen omnium	cao4030	03	A M	Hodie beata virgo Maria	cao3089
		M		04	A R	Ecce completa sunt omnia	cao2498
05	I	Adoremus Christum regem	cao1006			Blasii	
037v 01	A 1.1	Saulus adhuc spirans minarum	cao4824			V	
02	A 1.2	Saule Saule quid me	cao4823	05	A M	Adest nobis celeberrimus dies	cao1267
03	A 1.3	Saulus autem tremens ac	cao4825			L	
04	A 2.1	Ad manus autem illum	cao1247	06	A p	Angelus autem domini	cao1407
05	A 2.2	Vade Anania et quaere Saulum	cao5300	07	A B	Quicumque in pericula vel	cao4517
06	A 2.3	Saule frater dominus misit me	cao4821			V2	
07	A 3.1	Confestim autem ceciderunt	4b5053	040v 01	A M	Domine rex aeternae qui es	cao2374
08	A 3.2	Ingressus Paulus in synagogam	cao3344			Agathae	
09	A 3.3	Propheta Agabus tulit Pauli	4b5054			V	
		L		02	A M	Beata Agatha ingressa	cao1558
038r 01	A 1	Ego enim jam delibor et	cao2574			M	
02	A B	Damasci praepositus gentis	cao2096	03	A 1.1	Ingenua sum et exspectabilis	cao3333
		V2		04	A 1.2	Summa ingenuitas ista est in	cao5053
03	A 1	Juravit dominus*	cao3522	05	A 1.3	Ancilla Christi sum ideo me	cao1393
04	A M	Tu es vas electionis sancte	4b5055	06	R 1.1	Dum ingrederetur beata	cao6546
		Purificatio Mariae		07	V 01	Ego habeo mamillas integras	cao6546a
		V		08	R 1.2	Vidisti domine et exspectasti	cao7883
05	A 1	O admirabile*	cao3985	041r 01	V 01	Propter veritatem et	cao7883a
06	H	A solis ortus*	cao8248	02	R 1.3	Quis es tu qui venisti ad me	cao7499
08	A M	Senex puerum portabat puer	cao4864	03	V 01	Nam et ego apostolus ejus	cao7499a
		M		04	A 2.1	Agatha sancta dixit si feras	cao1306
09	I	Ecce venit ad templum	cao1072	05	A 2.2	Si ignem adhibeas rorem mihi	cao4897
10	A 1.1	Benedicta tu in mulieribus et	cao1709	06	A 2.3	Agatha laetissima et	cao1308
11	A 1.2	Sicut myrrha electa odorem	cao4942	07	R 2.1	Ipsa me coronavit qui per	cao6990
12	A 1.3	Ante torum hujus virginis	cao1438	08	V 01	Vidisti domine agonem meum	cao6990a
038v 01	R 1.1	Adorna thalamum tuum Sion et	cao6051	041v 01	R 2.2	Agatha laetissima et	cao6061
02	V 01	Accipiens Simeon puerum in	cao6051a	02	V 01	Mens mea solidata est et a	cao6061a
03	R 1.2	Senex puerum portabat puer*	cao7635	03	R 2.3	Ego autem adjuvata a domino	cao6625

04	V 01	Gratias tibi ago domine Jesu	cao6625a	06	R 2.1	Propter intolerabiles rerum	cao7439
05	A 3.1	Nisi diligenter perfeceris	cao3881	07	V 01	Nec fecit proximo suo malum	cao7439a
06	A 3.2	Vidisti domine agonem meum	cao5412	08	R 2.2	Orante beatissimo ad dominum	cao7329
07	A 3.3	Propter fidem castitatis	cao4396	09	V 01	Multum enim valet deprecatio	cao7329a
08	R 3.1	Pulchra facie sed pulchrior	cao7452	10	R 2.3	Vere felicem praesulem verae	cao7844
09	V 01	Specie tua et pulchritudine	cao7452a	044v 01	V 01	A domino factum est istud et	cao7844a
042r 01	R 3.1	Gaudeamus omnes in domino	cao6760	02	V 02	Gloria patri et filio et	can9000
02	V 01	Immaculatus dominus	cao6760a	03	A 3.1	Sex struxit in sicilia vir	cao4878
03	R 3.3	Beata Agatha ingressa	cao6160	04	A 3.2	His sane monasteriis praedia	cao3078
04	V 01	Gratias tibi ago domine Jesu	cao6160d	05	A 3.3	Qui solebat in sericis	cao4498
		L		06	R 3.1	Sanctus papa Gregorius vir	cao7618
05	A 1	Quis es tu qui venisti ad me	cao4547	07	V 01	Innocens manibus et mundo	cao7618a
06	A 2	Medicinam carnalem corpori	cao3733	08	R 3.2	Hodie praeclarissimus deo	cao6862
07	A 3	Gratias tibi ago domine Jesu	cao2975	09	V 01	Ecce vere Israelita in quo	cao6862a
08	A 4	Benedico te pater domini mei	cao1702	10	R 3.3	O pastor apostolice Gregori	cao7279
09	A 5	Qui me dignatus est ab omni	cao4480	045r 01	V 01	Memor esto congregationis	cao7279a
042v 01	A B	Paganorum multitudo fugiens	cao4208	02	V 02	Gloria patri et filio et	can9000
		V2				L	
02	A M	Mentem sanctam spontaneum	cao3746	03	A 1	Gregorius vigiliis confectus	cao2984
		Cathedra Petri		04	A 2	Lentis quidem sed jugibus hic	cao3605
		V		05	A 3	Caelesti cinctus verbere vir	cao1833
03	A 1	Solve jubente deo terrarum	cao4981	06	A 4	Bissenos nummos angelo hic	cao1740
04	H	Petre pontifex*	cao8369	07	A 5	Virginum tria milia Romae	cao5444
05	W	Exaltent eum in ecclesia*	cao8064	08	A B	Christi fidelis famulus	cao1785
06	A M	Simon Bar Jona tu vocaberis	cao4958			V2	
		M		09	A M	O Gregori dulcissimum sancti	cao4031
07	I	Regem regum adoremus	cao1142			Annuntiatio Mariae	
08	A 1.	Solve jubente deo terrarum	cao4981			V	
09	R 1.1	Simon Petre*	cao7674	045v 01	A 1	Gaude et laetare*	cao2922
10	R 1.2	Si diligis*	cao7649	02	R	Christi virgo*	cao6278
11	R 1.3	Tu es Petrus*	cao7788	03	H	Ave Maris*	cao8272
12	A 2.	Tu es Petrus et super hanc	cao5208	04	W	Rorate caeli*	cao8188
043r 01	R 2.1	Tu es pastor*	cao7787	05	A M	Ingressus angelus ad Mariam	cao3339
02	R 2.2	Quem dicunt*	cao7467			M	
03	R 2.3	Ego Pro te*	cao6630	06	I	Ave Maria gratia plena	cao1041
04	A 3.	Tu es pastor ovium princeps	cao5207	07	A 1.1	Missus est angelus Gabriel a	cao3793
05	R 3.1	Solve jubente deo terrarum	cao7678	08	A 1.2	Ingressus angelus ad Mariam	cao3339
06	V 01	Quodcumque ligaveris*	cao7678a	09	A 1.3	Maria turbatur in sermone	cao3706
07	R 3.2	Qui regni claves et curam	cao7483	10	R 1.1	Ingressus angelus ad Mariam	cao6963
08	V 01	Significavit dominus Petro	cao7483z	11	V 01	Benedicta tu in mulieribus et	cao6963a
09	R 3.3	Petre amas me tu scis domine	cao7382	12	R 1.2	Benedicta tu in mulieribus et	cao6244
		L		13	V 01	Ave Maria gratia plena	cao6244a
10	A B	Quodcumque ligaveris super	cao4561	14	R 1.3	Maria ut audivit turbata est	cao7130
		V2		15	V 01	Quomodo fiet istud quoniam	cao7130c
11	A M	Quem dicunt*	cao4454	16	A 2.1	Respondens angelus dixit ad	cao4629
		Gregorii		046r 01	A 2.2	Ecce concipies et paries	cao2499
		V		02	A 2.3	Dabit illi deus sedem David	cao2093
12	A M	Gloriosa sanctissimi	cao2956	03	W 2.	Emitte agnum*	cao8051
		M		04	R 2.1	Dixit angelus ad Mariam ne	cao6466
13	I	Ad dominum vigiles cuncti	cao1001	05	V 01	Ecce concipies et paries	cao6466a
043v 01	A 1.1	Gregorius ortus Romae	cao2981	06	R 2.2	Ecce concipies et paries	cao6579
02	A 1.2	Lineam sui generis factis et	cao3629	07	V 01	Hic erit magnus et filius	cao6579a
03	A 1.3	Adhaerebat moralibus seniorum	cao1270	08	R 2.3	Dabit illi dominus deus sedem	cao6390
04	R 1.1	Fulgebat in venerando duplex	cao6752	09	V 01	Et regni ejus non erit finis	cao6390a
05	V 01	Beatus vir qui timet dominum	cao6752a	10	A 3.1	Dixit autem Maria ad angelum	cao2279
06	R 1.2	Videns Romae vir beatus	cao7862	11	A 3.2	Ideoque et quod nascetur ex	cao3164
07	V 01	Quoniam domini est regnum et	cao7862a	046v 01	A 3.3	Dixit autem Maria ad angelum	cao2278
08	R 1.3	Dum oraret in obscuro servus	cao6551	02	W 3.	Egrediatur virga*	cao8044
044r 01	V 01	Quia misericordiam et	cao6551a	03	R 3.1	Dixit autem Maria ad angelum	cao6469
02	V 02	Gloria patri et filio et	can9000	04	V 01	Spiritus sanctus superveniet	cao6469a
03	A 2.1	Gregorius ut creditur	cao2983	05	R 3.2	Quomodo fiet istud respondens	cao7505
04	A 2.2	Studiis liberalibus nulli	cao5036	06	V 01	Ideoque quod nascetur ex te	cao7505a
05	A 2.3	Hic ab adolescentia divina	cao3046	07	R 3.3	Christi virgo dilectissima	cao6278
				08	V 01	Quoniam peccatorum mole	cao6278a
				09	V 02	Gloria patri et filio et	can9000

L

10	A 1	Quando venit ergo sacri	cao4443
11	A 2	Verbum supernum a patre ante	cao5364
047r 01	A 3	Beatus auctor saeculi servile	cao1613
02	A 4	Clausa parentis viscera	cao1776
03	A 5	Domus pudici pectoris	cao2429
04	W	Vox clamantis*	cao8246
05	A B	Mirabile mysterium*	cao3763

V2

06	A 1	Domus pudici*	cao2429
07	R	Veni ad liberandum*	cao7823
08	A M	Haec est dies quam fecit	cao2997

Ludgeri**V**

09	A 1	Gloriosi confessoris Christi	4b5056
10	R	Suscepto igitur*	4b5057
11	A M	Ludgeri celebria corde devoto	4b5058

M

047v 01	I	Aeterno regi jubilum resonate	4b5059
02	A 1.1	Beatus Ludgerus ortus ex	4b5060
03	A 1.2	Ubi postmodum praedicans	4b5061
04	A 1.3	Invocantem se deus exaudivit	4b5062
05	R 1.1	Beatus Ludgerus in scripturis	4b5063
06	V 01	Fidei quippe semen cupiens	4b5063a
07	R 1.2	Vita vir sanctus vir quoque	4b5064
08	V 01	In domini lege meditatus	4b5064a
09	R 1.3	Suscepto igitur fidei ac	4b5057
048r 01	V 01	Quem quia deo et hominibus	4b5057a
02	V 02	Gloria patri et filio et	can9000
03	A 2.1	Vir dei dum super his divina	4b5065
04	A 2.2	O admirabile divinitatis	4b5066
05	A 2.3	Unde in domino confidens et	4b5067
06	R 2.1	Cum lucerna Christi Ludgerus	4b5068
07	V 01	Quoniam prodesse semper quam	4b5068a
08	R 2.2	Abscondit hispidum sub	4b5069
09	V 01	Jucundus apud homines	4b5069a
048v 01	R 2.3	Virtus Ludgeri morbis	4b5070
02	V 01	Scribantur haec Ludgeri opera	4b5070a
03	V 01	Gloria patri et filio et	can9000
04	A 3.1	Domum domino vir beatus in	4b5071
05	A 3.2	Super salutare dei exsultavit	4b5072
06	A 3.3	Hic accipiet benedictionem a	4b5073
07	R 3.1	Dum vir sanctus virtutum	4b5074
08	V 01	In oculis Karoli et totius	4b5074a
09	R 3.2	O pater alme tui Ludgere	4b5075
099r 01	V 01	Quia apud dominum	4b5075a
02	R 3.3	Postquam Ludgerus divino	4b5076
03	V 01	Quoniam illic mandavit	4b5076a
04	V 02	Gloria patri et filio et	can9000

L

05	A 1	Armis indutus fidei lumbosque	4b5077
06	A 2	Sancta patris pietate ferae	4b5078
07	A 3	Horam Ludgerus mortis	4b5079
08	A 4	Consummatoque feliciter	4b5080
09	A 5	Beati viri merita lux	4b5081
10	A B	Ex odoris mira fragrantia dei	4b5082

V2

099v 01	A M	Sancte Ludgere tuos famulos	4b5083
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Comm. Apostolorum TP**V**

02	A M	Ecce ego Joannes*	cao2511
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M

03	I	Alleluia regem apostolorum	cao1028
04	A 1	Exaltabuntur*	cao2757
05	A 2	Lux orta est*	cao3651
06	A 3	Custodiebant*	cao2083
07	R 1	Virtute magna*	cao7907
08	R 2	Ego sum vitis vera et vos	cao6635
09	V 01	Manete in dilectione mea	cao6635a
10	R 3	Candidi facti*	cao6263

L

11	A 1	Qui manet in me et ego in eo	cao4478
12	A B	Filiae Jerusalem venite et	cao2877

Comm. plur. Mart. TP**V**

13	A M	Tristitia vestra alleluia	cao5190
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M

14	R 1	Pretiosa in conspectu domini	cao7429
15	V 01	In conspectu omnis populi	cao7429a
100r 01	R 2	Tristitia vestra alleluia	cao7782
02	V 01	Mundus quidem gaudebit vos	cao7782a
03	R 3	Lux perpetua lucebit sanctis	cao7111
04	V 01	Justi autem in perpetuum	cao7111a

L

05	A 1	Sancti tui domine florebit	cao4736
06	A 2	In caelestibus regnis	cao3211
07	A 3	Sancti et justi in domino	cao4729
08	A 4	Spiritus et animae justorum	cao5000
09	A 5	Justorum animae in manu dei	cao3538
10	A 1B	Sancti tui domine sicut palma	cao4737
11	A 2B	In civitate domini ibi sonant	cao3210
100v 01	A 3B	Lux perpetua lucebit sanctis	cao3653

Comm. unius Mart. TP**V**

02	A M	Iste cognovit justitiam et	cao3418
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M

03	A 1.	Qui manet*	cao4478
04	R 1	Beatus vir qui metuit dominum	cao6231
05	V 01	Potens in terra erit semen	cao6231a
06	R 3	Filiae Jerusalem venite et	cao6735
07	V 01	Quoniam confortavit seras	cao6735a

L

08	A	Justus germinabit sicut	cao3549
09	A B	Justus florebit sicut rosa	cao3548

Comm. pl. Conf. TP**M**

10	A 1.	Qui manet*	cao4478
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L

11	A	Justus ut palma florebit	cao3552
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Philippi, Jacobi**V**

101r 01	A M	Stabant justi in magna	cao5012
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Transl. Walburgae

02	A R	Sancto de semine orta	4b5084
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Philippi, Jacobi**M**

03	I	Alleluia regem apostolorum*	cao1028
04	A 1.	Exaltabuntur*	cao2757
05	R 1	Virtute*	cao7907

06	R 2	Tanto tempore vobiscum sum	cao7754
07	V 01	Domine ostende nobis patrem	cao7754a
08	R 3	Candidi facti*	cao6263

L

09	A 1	Ecce quomodo computati sunt	cao2540
10	A 2	Domine ostende nobis patrem	cao2366
11	A 3	Tanto tempore vobiscum sum	cao5113
12	A 4	Si dilexeritis me et verba	cao4901
101v 01	A 5	Si cognovissetis me et patrem	cao4879
02	A B	Non turbetur cor vestrum	cao3938

Adventus Walburgae**L**

03	A p	Intuens in caelum beata virgo	4b5085
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V2

04	A	Juravit dominus*	cao3522
05	A M	Isti sunt viri sancti quos	cao3449

Inventio Crucis**V**

06	A	Super omnia ligna cedrorum tu	cao5061
07	H	Salve crux sancta*	cao8388
08	W	Dicite in nationibus*	cao8013
09	A M	O crux gloriosa o crux	cao4018

M

102r 01	I	Alleluia regem crucifixum	4b5086
02	A 1	Crux fidelis inter omnes	cao1962
03	W 1	Hoc signum crucis erit in*	cao8088
04	R 1	Dulce lignum dulces clavos	cao6530
05	V 01	Hoc signum crucis erit in	cao6530a
06	R 2	Hoc signum crucis erit in	cao6845
07	V 01	Cum sederit filius hominis in	cao6845a
08	R 3	O crux benedicta quae sola	cao7265
09	V 01	Mihi autem absit gloriari	cao7265a

L

102v 10	A 1	Helena Constantini mater	cao3022
01	A 2	Tunc praecepit eos omnes	cao5249
02	A 3	Mors et vita apposita sunt	cao3809
03	A 4	Helena sancta dixit ad Judam	cao3024
04	A 5	Orabat Judas deus deus meus	cao4172
05	W	Dicite in nationibus*	cao8013
06	A B	Cumque ascendisset Judas de	cao2056

T

07	R	Hoc signum crucis erit in	4b5087
08	V 01	Cum dominus ad judicandum	4b5087a

S

09	R	Dicite in nationibus alleluia	4b5088
10	V 01	Quia dominus regnavit a ligno	4b5088a

N

11	R	Mihi autem absit gloriari	cao7152
12	V 01	Nisi in cruce domini nostri	cao7152a

V2

13	A 1	Cum orasset Judas commotus	cao2020
14	A M	O crux benedicta quae sola	cao4016

Viti**V**

15	A M	Oravit sanctus Vitus dicens	4b5089
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Joannis Baptistae

103r 01	A p	Pro eo quod non credidisti	cao4382
02	H	Ut queant laxis*	cao8406
03	W	Fuit homo missus*	cao8075
04	A M	Ingresso Zacharia templum	cao3338

M

05	I	Regem praecursoris dominum	cao1140
06	A 1.1	Priusquam te formarem in	cao4381
07	A 1.2	Ad omnia quae mittam te dicit	cao1249
08	A 1.3	Ne timeas a facie eorum quia	cao3862
09	R 1.1	Fuit homo missus a deo cui	cao6750
10	V 01	Erat Joannes in deserto	cao6750a
11	R 1.2	Elisabeth Zachariae magnum	cao6652
103v 01	V 01	Fuit homo missus a deo cui	cao6652a
02	R 1.3	Priusquam te formarem in	cao7435
03	V 01	Iste puer magnus coram domino	cao7435z
04	A 2.1	Misit dominus manum suam et	cao3785
05	A 2.2	Ecce dedi verba mea in ore	cao2502
06	A 2.3	Dominus ab utero vocavit me	cao2400
07	R 2.1	Descendit angelus domini ad	cao6409
08	V 01	Iste puer magnus coram*	cao6409a
09	R 2.2	Innuebant patri ejus quem	cao6970
10	V 01	Apertum est os Zachariae et	cao6970a
11	R 2.3	Hic est praecursor dilectus	cao6837
104r 01	V 01	Ipse praeibit ante illum in	cao6837b
02	A 3.1	Posuit os meum dominus quasi	cao4345
03	A 3.2	Formans me ex utero servum	cao2891
04	A 3.3	Reges videbunt et consurgent	cao4595
05	R 3.1	Praecursor domini venit de	cao7420
06	V 01	Ipse praeibit ante*	cao7420a
07	R 3.2	Gabriel archangelus apparuit	cao6757
08	V 01	Erit enim magnus coram domino	cao6757a
09	R 3.3	Inter natos mulierum non	cao6979
104v 01	V 01	Fuit homo missus*	cao6979a

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02	A 1	Elisabeth Zachariae magnum	cao2639
03	A 2	Innuebant patri ejus quem	cao3353
04	A 3	Joannes vocabitur nomen ejus	cao3504
05	A 4	Inter natos mulierum non	cao3370
06	A 5	Tu puer propheta altissimi	cao5218
07	A B	Apertum est os Zachariae et	cao1448

V2

08	A p	Joannes est nomen ejus vinum	cao3498
09	A M	Sancte Joannes dominice	4b5090

Joannis, Pauli**V**

10	A M	Isti sunt sancti qui pro dei	cao3442
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M

105r 01	R 1	Isti sunt duo viri	cao7015
02	V 01	Isti sunt duae olivae et duo	cao7015a
03	R 2	Beati martyres Christi	cao6178
04	V 01	Unus spiritus et una fides	cao6178a
05	R 3	Isti sunt duae olivae et duo	cao7014
06	V 01	Habent potestatem percutere	cao7014z

L

07	A 1	Paulus et Joannes dixerunt ad	cao4251
08	A 2	Paulus et Joannes dixerunt ad	cao4250
09	A 3	Joannes et Paulus	cao3499
105v 01	A 4	Sancti spiritus et animae	cao4735
02	A 5	Joannes et Paulus dixerunt ad	cao3500
03	A B	Haec est vera fraternitas	cao3003

Petri, Pauli**V**

04	A 1	Quem dicunt homines esse	cao4454
05	A 2	Cumque vidisset ventum	cao2076
06	A 3	Domine si tu es jube me	cao2387
07	A 4	Simon Bar Jona*	cao4958

08	A 5	Isti sunt viri*	cao3449		12	R 2.1	Reposita est mihi corona	cao7532
09	H	Aurea luce*	cao8268	109r	01	V 01	Scio cui credidi*	cao7532a
10	A M	Beatus Petrus apostolus vidit	cao1656		02	R 2.2	Audistis enim conversationem	cao6147
		M			03	V 01	Abundantius enim aemulator	cao6147a
106r	01	I Regis cunctorum veneremur	4b5091		04	R 2.3	Saulus autem magis ac magis	cao7623
	02	A 1.1 In plateis ponebantur infirmi	cao3271		05	V 01	Fuit autem cum discipulis qui	cao7623a
	03	A 1.2 Ait Petrus principibus	cao1317		06	A 3.1	Saulus qui et Paulus magnus	cao4826
	04	A 1.3 Petrus apostolus dixit	cao4283		07	V 1	Ostendens quia hic est	cao4826a
	05	R 1.1 Simon Petre antequam de navi	cao7674		08	A 3.2	Ne magnitudo revelationum	cao3860
	06	V 01 Quodcumque ligaveris super	cao7674a		09	V 1	Nam virtus in infirmitate	cao3860a
	07	R 1.2 Si diligis me Simon Petre	cao7649		10	A 3.3	Reposita est mihi corona	cao4616
	08	V 01 Si oportuerit me mori tecum	cao7649a	109v	01	V 1	Cooperante gratia spiritus	cao4616a
106v	01	R 1.3 Domine si tu es jube me	cao6515		02	R 3.1	Gratia dei sum id quod sum et	cao6790
	02	V 01 Cumque vidisset ventum	cao6515a		03	V 01	Bonum certamen certavi cursum	cao6790a
	03	A 2.1 Factum est ut quaedam	cao2844		04	R 3.2	Sancte Paule apostole	cao7582
	04	A 2.2 Adveniente Petro	cao1295		05	V 01	Ut digni efficiamur gratia	cao7582a
	05	A 2.3 Ponens Petrus genua sua	cao4304		06	R 3.3	Magnus sanctus Paulus vas	cao7123
	06	R 2.1 Tu es Petrus et super hanc	cao7788		07	V 01	A Christo de caelo vocatus et	cao7123a
	07	V 01 Quodcumque ligaveris*	cao7788a				L	
	08	R 2.2 Surge Petre et indue te	cao7731		08	A 1	Ego plantavi Apollo rigavit	cao2580
107r	01	V 01 Angelus autem domini astitit	cao7731a		09	V 1	Unusquisque propriam	cao2580a
	02	R 2.3 Tu es pastor ovium princeps	cao7787		10	A 2	Libenter gloriabor in	cao3614
	03	V 01 Tibi enim a domino collata	cao7787b		11	V 1	Quando autem infirmor tunc	cao3614a
	04	A 3.1 Cornelius centurio vir	cao1932	110r	01	A 3	Sancte Paule apostole praedi-	cao4720
	05	A 3.2 Aperiens petrus os suum dixit	cao1445		02	V 1	Ut digni efficiamur gratia	cao4720a
	06	A 3.3 Adhuc loquente Petro cecidit	cao1274		03	A 4	Gratia dei in me vacua non	cao2968
	07	R 3.1 Quem dicunt homines esse	cao7467		04	V 1	Gratia dei sum id quod sum	cao2968a
107v	01	V 01 Beatus es Simon Bar Jona quia	cao7467a		05	A 5	Ter virgis caesus sum semel	cao5138
	02	R 3.2 Ego pro te rogavi Petre ut	cao6630		06	V 1	Nocte ac die in profundo	cao5138a
	03	V 01 Simon ecce Satanas expetivit	cao6630b		07	A B	Vos qui secuti estis me	cao5502
	04	R 3.3 Petre amas me tu scis domine	cao7382		08	V 1	In regeneratione cum sederit	cao5502a
	05	V 01 Simon Joannis diligis me plus	cao7382a				V2	
		L			09	A M1	Evangelium meum quod	4b5092
	06	A 1 Petre amas me pasce oves	cao4281		10	V 1	Deus et pater domini nostri	4b5093
	07	A 2 Simon Joannis diligis me plus	cao4960		11	A M2	Isti sunt duae olivae et duo	cao3438
	08	A 3 Ego pro te rogavi Petre ut	cao2583				Octava Apostolorum	
	09	A 4 Significavit dominus Petro	cao4947				M	
	10	A 5 Tu es Petrus et super hanc	cao5208		12	I	Regem apostolorum*	cao1125
108r	01	A 1B Petrus ad se reversus dixit	cao4282		110v	01	A 1.1 Petrus et Joannes ascendebant	cao4287
	02	A 2B Rogabo patrem meum ut non	cao4663		02	A 1.2	Claudus quidam cum vidisset	cao1829
		V2			03	A 1.3	Argentum et aurum non est	cao1480
	03	A 1 Juravit dominus*	cao3522		04	A 2.1	In nomine Jesu Christi	cao3260
	04	H Doctor egregie*	cao8268c		05	A 2.2	Exsiliens Claudus et	cao2803
	05	A M Gloriosi principes terrae	cao2960		06	A 2.3	Vidit populus claudum	cao5416
		Pauli			07	A 3.1	Petrus autem servabatur in	cao4286
		M			08	A 3.2	Dixit angelus ad Petrum	cao2268
	06	I Adoremus Christum regem*	cao1006		09	A 3.3	Misit dominus angelum suum	cao3784
	07	A 1.1 Qui operatus est Petro in	cao4489		10	R 1.1	Simon Petre*	cao7674
	08	V 1 Qui me segregavit ex utero	cao4489a		11	R 1.2	Scio cui credidi*	cao7628
	09	A 1.2 Scio cui credidi et certus	cao4831		12	R 1.3	Isti sunt duae olivae*	cao7014
	10	V 1 De reliquo reposita est mihi	cao4831a				L	
	11	A 1.3 Mihi vivere Christus est et	cao3759		13	A 1	Petre amas me*	cao4281
	12	V 1 Per quem mihi mundus	cao3759a				V2	
	13	R 1.1 Qui operatus est Petro in	cao7480		14	A M	Gloriosi principes*	cao2960
108v	01	V 01 Gratia dei in me vacua non	cao7480a				X	
	02	R 1.2 Scio cui credidi et certus	cao7628		15	A 1	Petrus apostolus et Paulus	cao4284
	03	V 01 Reposita est mihi corona	cao7628a		16	A 2	Petrus et Paulus duo sunt	4b5094
	04	R 1.3 Bonum certamen certavi cursum	cao6255				Mariae Magdalенаe	
	05	V 01 Scio cui credidi et certus	cao6255a				V	
	06	A 2.1 Tu es vas electionis sancte	cao5211		111r	01	A p Sancta Maria Magdalena quae	4b5095
	07	V 1 Per quem omnes gentes	cao5211a		02	A M	Fidelis sermo et omni	cao2867
	08	A 2.2 Magnus sanctus Paulus vas	cao3683					
	09	V 1 In regeneratione cum sederit	cao3683a					
	10	A 2.3 Bonum certamen certavi cursum	cao1743					
	11	V 1 De reliquo reposita est mihi	cao1743a					

M

03	I	Ploremus coram domino cum	4b5096
04	B I	Venite praeveniamus dominum*	4b5097
05	A 1.1	Cum discubisset in domo	cao2445
06	A 1.2	Secus pedes domini stans	cao4848
111v 01	A 1.3	Irrigabat igitur dominicos	cao3412
02	R 1.1	Cum venisset Maria ubi erat	cao6375
03	V 01	Sicut peccatorum veniam sic	cao6375a
04	R 1.2	O felix hujus peccatricis	4b5098
05	V 01	Illud complens propheticum	4b5098a
06	R 1.3	Laudemus opus dei in Maria	4b5099
07	V 01	Ut confiteamur nomini sancto	4b5099a
08	V 02	Gloria patri et filio et	can9000
09	A 2.1	Simon autem intra se inquit	cao4957
10	A 2.2	Et conversus dominus	cao2719
112r 01	A 2.3	Quoniam multum dilexeras	cao4569
02	R 2.1	Ubicumque praedicatum fuerit	4b5100
03	V 01	Mittens haec unguentum hoc in	4b5100a
04	R 2.2	Consideravit Maria quid fecit	4b5101
05	V 01	Quo dolore ardet quae flere	4b5101a
06	R 2.3	Armilla perforata est	4b5102
07	V 01	Divina misericordia te	4b5102a
08	V 02	Gloria patri et filio et	can9000
09	A 3.1	Satagebat igitur Martha soror	cao4816
112v 01	A 3.2	Non est Martha inquit tibi	cao3915
02	A 3.3	Et respondens dixit illi	cao2720
03	R 3.1	Accessit ad pedes Jesu	cao6016
04	V 01	Dimissa sunt ei peccata multa	cao6016a
05	R 3.2	Venite videamus opera	4b5103
06	V 01	Domine apud te est fons vitae	4b5103a
07	R 3.3	Flavit auster et fugavit	4b5104
113r 01	V 01	Fluminis impetus civitatem	4b5104a

L

02	A 1	Conversus est dominus ad	cao1917
03	A 2	Tanto namque amplius peccati	cao5108
04	A 3	Quid peccatoribus laetius vel	cao4528
05	A 4	Maria pio conjuncta Jesu	cao3704
06	A 5	Maria ergo unxit pedes Jesu	cao3699
07	A B	O mundi lampas et margarita	cao4049

V2

08	A p	Quid peccatoribus*	cao4528
09	R	Armilla perforata*	4b5105
10	A M	Sancta Maria*	4b5095

Vincula Petri**V**

11	A 1	Solve jubente deo*	cao4981
12	H	Petre pontifex*	cao8369
13	A M	Angelus domini astitit et	cao1411

M

113v 01	I	Regem regum*	cao1142
02	A 1.	Solve jubente*	cao4981
03	A 2.	Tu es pastor*	cao5207
04	A 3.	Quodcumque ligaveris*	cao4561
04	R 1	Simon Petre*	cao7674

L

05	A 1	Petre amas me*	cao4281
06	A B	Angelus domini*	cao1411

Inventio Stephani**V**

07	A M	Ostendit sanctus Gamaliel per	cao4202
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Laurentii

08	A	O sacrosanctum sancti	4b5106
09	A M	Confitebor tibi domine rex et	cao1877

M

10	I	Venite adoremus regem regum	cao1178
114r 01	A 1.1	Quo progredieris sine filio	cao4556
02	V 1	Beatus Laurentius dixit	cao4556a
03	A 1.2	Noli me derelinquere pater	cao3892
04	V 1	Quid in me ergo displicuit	cao3892a
05	A 1.3	Non ego te desero fili neque	cao3908
06	V 1	Beatus Sixtus dixit	cao3908a
07	R 1.1	Levita Laurentius bonum opus	cao7089
08	V 01	Dispersit dedit pauperibus	cao7089a
09	R 1.2	Puer meus noli timere quia	cao7449
10	V 01	Liberabo te de manu	cao7449b
11	R 1.3	Quo progredieris sine filio	cao7502
12	V 01	Quid in me ergo displicuit	cao7502a
114v 01	A 2.1	Beatus Laurentius dixit domi-	cao1640
02	V 1	Quia accusatus non negavi	cao1640a
03	A 2.2	Dixit Romanus ad beatum	cao2308
04	V 1	Afferens autem urceum cum	cao2308a
05	A 2.3	Beatus Laurentius dixit mea	cao1641
06	V 1	Quia ipse dominus novit quia	cao1641a
07	R 2.1	Strinxerunt corporis membra	cao7711
08	V 01	Carnifices vero urgentes	cao7711a
09	R 2.2	Noli me derelinquere pater	cao7229
115r 01	V 01	Nos quasi senes levioris	cao7229a
02	R 2.3	Beatus Laurentius clamavit et	cao6213
03	V 01	Mea nox obscurum non habet	cao6213a
04	A 3.1	Strinxerunt corporis membra	cao5035
05	V 1	Carnifices vero urgentes	cao5035a
06	A 3.2	Igne me examinasti et non est	cao3167
07	V 1	Probasti domine cor meum et	cao3167a
08	A 3.3	Interrogatus te dominum	cao3381
09	V 1	Gratias tibi ago domine Jesu	cao3381a
10	R 3.1	In craticula te deum non	cao6896
11	V 01	Probasti domine cor meum et	cao6896a
12	R 3.2	Beatus Laurentius dixit ego	cao6215
13	V 01	Gaudeo plane quia hostia	cao6215b
115v 01	R 3.3	Beatus vir Laurentius qui	cao6229
02	V 01	Qui potuit transgredi et non	cao6229a

L

03	A 1	Laurentius ingressus est	cao3598
04	A 2	Laurentius bonum opus	cao3597
05	A 3	Adhaesit anima mea post te	cao1271
06	A 4	Misit dominus angelum suum	cao3784
07	A 5	Beatus Laurentius orabat	cao1643
08	A B	In craticula te deum non	cao3216

V2

09	A M	Beatus Laurentius dum in	cao1642
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Tiburtii, Susannae

116r 01	A R	Inclutus martyr Tiburtius cum	cao3324
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Hippolyti**V**

02	A M	Videns Hippolytus a beato	cao5385
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M

03	A 1	O Hippolyte si credis in	cao4032
04	A 2	Hippolytus dixit ad beatum	cao3074
05	A 3	Decius Caesar vocavit	cao2129
06	A 4	Decius dixit ad beatum	cao2130
07	A 5	Exemplum merear fieri	cao2782
08	A 6	Caesar dixit ad Hippolytum	cao4364

09	A 7	Dixit Hippolytus ad decium	cao2292
10	A 8	Audita est vox infantium et	cao1521
116v 01	A 9	Dixit Caesar ad Hippolytum	cao2283
02	R 1	O Hippolyte si credis in	cao7271
03	V 01	Si dictis inquit facta	cao7271a
04	R 2	Hic est vir qui non est	cao6831
05	V 01	Potens in terra erit semen	cao6831z
06	R 3	Isti sunt sancti*	cao7023

L

07	A p	Oravit sanctus Hippolytus	cao4186
09	A B	Jussit Valerianus in	cao3527

Assumptio Mariae**V**

117r 01	A p	Alma redemptoris mater quae	cao1356
02	R	O decus*	4b5107
03	H	Ave maris*	cao8272
04	A M	Virgo prudentissima quo	cao5454

M

05	I	In honore beatissimae Mariae	cao1086
06	A 1.1	Exaltata es sancta dei	cao2762
07	A 1.2	Paradisi januae per te nobis	cao4215
08	A 1.3	Benedicta tu in mulieribus et	cao1709
09	R 1.1	Vidi speciosam sicut	cao7878
10	V 01	Quae est ista quae ascendit	cao7878a
117v 01	R 1.2	Sicut cedrus exaltata sum in	cao7657
02	V 01	Et sicut cinnamomum et	cao7657a
03	R 1.3	Quae est ista quae processit	cao7455
04	V 01	Quae est ista quae ascendit	cao7455a
05	A 2.1	Specie tua et pulchritudine	cao4987
06	A 2.2	Adjuvabit eam deus vultu suo	cao1282
07	A 2.3	Sicut laetantium omnium	cao4936
08	R 2.1	Super salutem et omnem	cao7726
09	V 01	Specie tua et pulchritudine	cao7726z
10	R 2.2	Beatam me dicent omnes	cao6172
118r 01	V 01	Et misericordia ejus a	cao6172a
02	R 2.3	Ornatam in monilibus filiam	cao7340
03	V 01	Astitit regina a dextris tuis	cao7340a
04	A 3.1	Gaude Maria virgo cunctas	cao2924
05	A 3.2	Dignare me laudare te virgo	cao2217
06	A 3.3	Post partum virgo inviolata	cao4332
07	R 3.1	Ista est speciosa inter	cao6994
08	V 01	Specie tua et pulchritudine*	cao6994a
09	R 3.2	Beata es virgo Maria dei	cao6165
10	V 01	Ave Maria gratia plena	cao6165a
11	R 3.3	O decus virginitatis virgo	4b5107
118v 01	V 01	Benedicta tu in mulieribus et	4b5107a

L

02	A 1	Assumpta est Maria in caelum	cao1503
03	A 2	Maria virgo assumpta est ad	cao3707
04	A 3	In odore unguentorum tuorum	cao3261
05	A 4	Benedicta filia tu a domino	cao1705
06	A 5	Pulchra es et decora filia	cao4418
07	A B	Quae est ista quae ascendit	cao4425

V2

08	A M	Hodie Maria virgo caelos	cao3105
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Assumptio Mariae,8**X**

09	A 1	Anima mea liquefacta est ut	cao1418
119r 01	A 2	Ista est speciosa inter	4b5108

Decoll. Jo. Bapt.**V**

02	A 1	Verba viri sapientis stimuli	4b5109
03	A M	Rex Herodus metuebat Joannem	4b5110

M

04	I	Regem regum veneremur ipsi	4b5111
05	A 1.1	Misit Herodes rex manus ac	4b5112
06	A 1.2	Joannes etenim dixit huic	4b5113
07	A 1.3	Herodias exhinc odit sanctum	4b5114
119v 01	R 1.1	Ob vanam mundi gloriam	4b5115
02	V 01	Principes convenerunt in	4b5115a
03	R 1.2	Cum intrasset convivia	4b5116
04	V 01	Quoniam cor eorum vanum	4b5116a
05	R 1.3	Herodes volens placere	4b5117
06	V 01	Dilexit verba	4b5117a
07	V 02	Gloria patri et filio et	can9000
08	A 2.1	Illa matrem sciscitatur	4b5118
120r 01	A 2.2	Sed caput Joannis petat sic	4b5119
02	A 2.3	Nec sensit hujus ratio quod	4b5120
03	R 2.1	Puella mox egreditur caput	4b5121
04	V 01	Concepit dolorem et peperit	4b5121a
05	R 2.2	Tunc misso spiculate	4b5122
06	V 01	Aestimatus est cum	4b5122a
07	R 2.3	Cum accepisset puella caput	4b5123
08	V 01	Nam hominem injustum mala	4b5123a
09	V 02	Gloria patri et filio et	can9000
120v 01	A 3.1	Audierunt discipuli	4b5124
02	A 3.2	Et corpus ejus tulerunt cum	4b5125
03	A 3.3	In curriculo temporis Juliani	4b5126
04	R 3.1	Cremanur lecta iterum et	4b5127
05	V 01	Percussit dominus omnes	4b5127a
06	R 3.2	Sed deus factor omnium ad	4b5128
07	V 01	Memor congregationis suae	4b5128a
08	R 3.3	Dum ossa sacra tollerent ut	4b5129
121r 01	V 01	A domino factum est istud ut	4b5129a
02	V 02	Gloria patri et filio et	can9000

L

03	A 1	Truncato in Arabia	4b5130
04	A 2	Illuc orandi gratia duo	4b5131
05	A 3	Isdemque baptista Christi	4b5132
06	A 4	Nam dum incauti nimium circa	4b5133
07	A 5	Post haec vero fit perlatum	4b5134
08	A B	Illuc denuo monstratur qui in	4b5135

V2

09	A M	Praeco superni judicis	4b5136
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Nativitas Mariae**V**

121v 01	A 1	Tota pulchra es amica mea et	cao5162
02	R	Felix namque*	cao6725
03	H	Ave maris*	cao8272
04	A M	Nativitas tua dei genetrix	cao3852

M

05	I	In honore beatissimae*	cao1086
06	A 1.1	Ecce tu pulchra es amica mea	cao2547
07	A 1.2	Sicut lilium inter spinas sic	cao4937
08	A 1.3	Favus distillans labia tua	cao2855
122r 01	R 1.1	Hodie concepta est beata	cao6854
02	V 01	Beatissimae virginis Mariae	cao6854a
03	R 1.2	Gloriosae virginis Mariae	cao6781
04	V 01	Beatissimae virginis Mariae	cao6781a
05	R 1.3	Beatissimae virginis Mariae	cao6184
06	V 01	Hodie concepta est virgo	cao6184a
07	A 2.1	Emissiones tuae paradus	cao2641

08	A 2.2	Fons hortorum puteus	cao2887
09	A 2.3	Venit dilectus meus in hortum	cao5329
10	R 2.1	Diem festum praecelsae	cao6441
122v 01	V 01	Conceptionem hodiernam	cao6441a
02	R 2.2	Corde et animo Christo	cao6339
03	V 01	Cum jucunditate conceptionem	cao6339a
04	R 2.3	Regali ex progenie Maria	cao7519
05	V 01	Corde et animo Christo	cao7519a
06	A 3.1	Veni in hortum meum soror	cao5325
07	A 3.2	Comedi favum cum melle meo	cao1856
08	A 3.3	Talis est dilectus meus et	cao5098
09	R 3.1	Nativitas tua dei genitrix	cao7199
123r 01	V 01	Ave Maria gratia plena	cao7199a
02	R 3.2	Nativitas gloriosae virginis	cao7198
03	V 01	Gloriosae virginis Mariae	cao7198a
04	R 3.3	Felix namque es sacra virgo	cao6725
05	V 01	Ora pro populo interveni pro	cao6725a

L

06	A 1	Nativitas gloriosae virginis	cao3850
07	A 2	Nativitas est hodie sanctae	cao3849
08	A 3	Regali ex progenie Maria	cao4591
09	A 4	Corde et animo Christo	cao1931
123v 01	A 5	Cum jucunditate conceptionem	cao2016
02	A B	Nativitatem hodiernam	cao3853

V2

03	A 1	Descendi in hortum nucum ut	cao2155
04	A 2	Quando nata est virgo	cao4440
05	A M	Adest namque nativitatis	cao1266

Exaltatio Crucis**V**

06	A	Super omnia*	cao5061
07	H	Salve crux sancta*	cao8388
08	W	Omnis terra adoret et te*	cao8161
09	A M	O crux gloriosa*	cao4018

L

10	A 1	O magnum pietatis opus mors	cao4035
124r 01	A 2	Salva nos Christe salvator	cao4686
02	A 3	Crucem tuam adoramus	cao1954
03	A 4	Adoramus te Christe et	cao1287
04	A 5	Nos autem gloriari oportet in	cao3954
05	A B	Propter lignum servi facti	cao4398

Lamberti**V**

06	A M	Magna vox laude sonora te	cao3666
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Matthaei**V**

07	A M	Ecce ego Joannes vidi ostium	cao2512
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L

124v 01	A B	Vidit Jesus levi Matthaeum	4b5137
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Mauritii**V**

02	A M	Triumphant sancti martyres	cao5192
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V2

03	A M	In sanctorum devotionibus	cao3286
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Cosmae, Damiani**L**

04	A 1	Cosmas et Damianus quasi ex	cao1939
05	A 2	Audiens haec praeses	cao1516
06	A 3	Sancti martyres dum	cao4730
07	A 4	Orantes autem sancti	cao4182
125r 01	A 5	Sancti vero Cosmas et	cao4738

02	A B	Accedentes carnifices gladio	cao1213
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Michaelis**V**

03	A p	Michael archangele defende	4b5138
04	R	Te sanctum dominum in	cao7757
05	V 01	Cherubim quoque et seraphim	cao7757a
06	V 02	Gloria patri et filio et	cao9000
07	W	Stetit angelus*	cao8208
08	A M	Dum sacrum mysterium	cao2469

M

09	I	Angelorum regi deo jubilemus	cao1037
125v 01	A 1.1	Omnes fideles Christi devoti	cao4123
02	A 1.2	Data est potestas archangelo	cao2100
03	A 1.3	Data sunt ei incensa multa ut	cao2102
04	W 1.	Stetit angelus*	cao8208
05	R 1.1	Factum est silentium in caelo	cao6715
06	V 01	Milia milium ministrabant ei	cao6715a
07	R 1.2	Stetit angelus juxta aram	cao7707
08	V 01	In conspectu angelorum	cao7707a
09	R 1.3	In conspectu gentium nolite	cao6895
126r 01	V 01	Stetit angelus juxta aram	cao6895a
02	A 2.1	Angelus archangelus Michael	cao1406
03	A 2.2	Michael praepositus paradisi	cao3757
04	A 2.3	Archangele Michael constitui	cao1474
05	R 2.1	In conspectu angelorum	cao6894
06	V 01	Angelus qui fuit cum Jacob	cao6894z
07	R 2.2	Hic est Michael archangelus	cao6826
08	V 01	Angeli archangeli throni et	cao6826a
126v 01	R 2.3	Venit Michael archangelus	cao7834
02	V 01	Emitte domine spiritum tuum	cao7834a
03	A 3.1	Te sanctum dominum in	cao5123
04	A 3.2	Concussum est mare et	cao1864
05	A 3.3	Gloriosus apparuisti in	cao2963
06	R 3.1	Docebo te quae ventura sunt	cao6482
07	V 01	Ego sum angelus ille qui	cao6482b
08	R 3.2	In tempore illo consurget	cao6942
127r 01	V 01	In tempore illo salvabitur	cao6942a
02	R 3.3	Fidelis sermo et omni	cao6733
03	V 01	Gaudent angeli et exsultant	cao6733a

L

04	A 1	Stetit angelus juxta aram	cao5029
05	A 2	Ascendit fumus aromatum in	cao1491
06	A 3	Michael archangelus venit in	cao3754
07	A 4	Angeli domini dominum	cao1399
08	A 5	Angeli archangeli throni et	cao1398
09	A B	Dum committeret bellum draco	cao2440

T

127v 01	R	Stetit angelus juxta aram	cao7706
02	V 01	Habens thuribulum aureum in	cao7706a

S

03	R	Adorate deum alleluia	cao6047
04	V 01	In aula sancta ejus	cao6047a

N

05	R	Adorate deum alleluia	cao6048
06	V 01	Omnes angeli ejus	cao6048a

V

07	A R	Factum est silentium in caelo	cao2843
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Dionysii

08	A M	Et facta est comes multitudo	cao2701
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		M				
09	A 1.1	Sanctus Dionysius qui	cao4775	03	I Adoremus Christum regem	cao1006
10	A 1.2	Quo amplius gentilitatis	cao4553	04	A 1.1 Martinus adhuc catechumenus	cao3712
11	A 1.3	Non veritus incredulae gentis	cao3939	05	A 1.2 Sanctae trinitatis fidem	cao4706
12	A 2.1	Tunc memorata civitas et	cao5247	06	A 1.3 Ego signo crucis non clipeo	cao2587
		LACUNA		07	R 1.1 Hic est Martinus electus dei	cao6825
		Dionysii		130v 01	V 01 Sanctae trinitatis fidem	cao6825a
		L		02	R 1.2 Domine si adhuc populo tuo	cao6513
128r 01	A B	In hoc ergo loco experiuntur	cao3241	03	V 01 Bonum certamen certavi cursum	cao6513c
		Gereonis et Soc.		04	R 1.3 O beatum virum Martinum	cao7258
		V		05	V 01 Domine si adhuc populo tuo	cao7258a
02	A M	In sanctorum devotionibus	cao3286	06	A 2.1 Confido in domino quod filia	cao1872
		Omnium Sanctorum		07	A 2.2 Tetradius cognita dei virtute	cao5141
		V		08	A 2.3 O ineffabilem virum per quem	cao4033
03	A 1	O quam gloriosum est regnum	cao4063	09	R 2.1 Dum sacramenta offerret	cao6558
04	A 2	In circuitu tuo domine lumen	cao3208	10	V 01 Oculis ac manibus in caelum	cao6558b
05	A 3	Beati eritis cum vos oderint	cao1580	11	R 2.2 Oculis ac manibus in caelum	cao7310
06	A 4	Sanctum est verum lumen*	cao4768	131r 01	V 01 Dum sacramenta offerret	cao7310a
07	A 5	Isti sunt viri*	cao3438	02	R 2.3 Beatus Martinus obitum suum	cao6217
08	H	Jesu salvator saeculi*	cao8333	03	V 01 Viribus corporis coepit	cao6217a
09	A M	Beati estis sancti dei omnes	cao1581	04	A 3.1 Dominus Jesus christus non	cao2411
		M		05	A 3.2 Sacerdos dei Martine aperti	cao4670
128v 01	I	Regem regum dominum venite	cao1146	06	A 3.3 Sacerdos dei Martine pastor	cao4671
02	A 1.1	Novit dominus viam justorum	cao3965	07	R 3.1 Dixerunt discipuli ad beatum	cao6463
03	A 1.2	Mirificavit dominus sanctos	cao3766	08	V 01 Scimus quidem desiderare te	cao6463a
04	A 1.3	Admirabile est nomen tuum	cao1283	09	R 3.2 O beatum virum in cuius	cao7257
05	R 1.1	Summae trinitati*	cao7718	131v 01	V 01 Ecclesia domini virtute	cao7257a
06	R 1.2	Felix namque*	cao6725	02	R 3.3 Martinus Abrahae sinu laetus	cao7132
07	R 1.3	Te sanctum dominum*	cao7757	03	V 01 Martinus episcopus migravit a	cao7132a
08	A 2.1	Domine qui operati sunt	cao2369		L	
09	A 2.2	Timete dominum omnes sancti	cao5151	04	A 1 Dixerunt discipuli ad beatum	cao2262
10	A 2.3	Domine spes sanctorum et	cao2390	05	A 2 O virum ineffabilem nec	cao4094
129r 01	R 2.1	Inter natos*	cao6979	06	A 3 Martinus Abrahae sinu laetus	cao3711
02	R 2.2	Cives apostolorum*	cao6289	07	A 4 Sacerdotes dei benedicite	cao4675
03	R 2.3	Sint lumbi*	cao7675	08	A 5 Martinus episcopus migravit a	cao3713
04	A 3.1	Domine deus virtutum beati	cao2340	09	A B O quantus luctus omnium	cao4074
05	A 3.2	Qui diligitis dominum	cao4466		V2	
06	A 3.3	Benedicite domino omnes	cao1699	132r 01	A M O beatum pontificem qui totis	cao4002
07	R 3.1	Beati estis sancti dei omnes	cao6175		Briccii	
08	V 01	Gaudete et exsultate quoniam	cao6175b		L	
09	R 3.2	Beati qui persecutionem	cao6183	02	A 1 Post decessum beatissimi	cao4327
10	V 01	Beati mundo corde quoniam	cao6183a	03	A 2 Trigesimo ordinationis suae	cao5186
11	R 3.3	Beati pauperes spiritu	cao6181	04	A 3 Illo quoque negante iussit	cao3180
129v 01	V 01	Beati misericordes quoniam	cao6181a	05	A 4 Respondens autem infans coram	cao4631
		L		06	A 5 Sanctus Briccius satisfaciens	cao4773
02	A 1	Scimus quoniam diligentibus	cao4830	132v 01	A B Populus autem non credentibus	cao4313
03	A 2	Reddet deus mercedem	cao4583		Caeciliae	
04	A 3	Sapientiam sanctorum narrant	cao4815		V	
05	A 4	Spiritus et animae justorum	cao5000	02	A M Virgo gloriosa semper	cao5451
06	A 5	Vox laetitiae in tabernaculis	cao5509		M	
07	A B	In civitate domini*	cao3210	03	A 1.1 Caecilia virgo Almachium	cao1749
		V2		04	A 1.2 Expansis manibus orabat ad	cao2797
08	A	Virgam virtutis*	cao5442	05	A 1.3 Cilicio Caecilia membra	cao1804
09	A M	Laudem dicite deo nostro	cao3590	06	R 1.1 Cantantibus organis Caecilia	cao6267
		Martini		07	V 01 Biduanis ac triduanis	cao6267a
		V		133r 01	R 1.2 O beata Caecilia quae duos	cao7253
130r 01	A p	Domine deus noster cuius	cao2335	02	V 01 Caecilia me misit ad vos ut	cao7253a
02	A M	O beatum virum cuius anima	cao4005	03	R 1.3 Virgo gloriosa semper	cao7902
				04	V 01 Est secretum Valeriane quod	cao7902a
				05	A 2.1 Domine Jesu Christe seminator	cao2354
				06	A 2.2 Beata Caecilia dixit ad	cao1562
				07	A 2.3 Fiat domine cor meum et	cao2863
				08	R 2.1 Cilicio Caecilia membra	cao6284

09	V 01	Non diebus neque noctibus	cao6284a	04	V 01	Caritate vulnerata tendit ad	4b5152a
133v 01	R 2.2	Caeciliam intra cubiculum	cao6259	05	R 2.2	Christus sanctam tenebroso	4b5153
02	V 01	Angelus domini descendit de	cao6259a	06	V 01	Salve virgo benedicta quam	4b5153a
03	R 2.3	Domine Jesu Christe pastor	cao6498	07	R 2.3	O mater nostra ter sancta	4b5154
04	V 01	Nam sponsum quem quasi	cao6498a	08	V 01	Jam Christo juncta sponsoque	4b5154a
05	A 3.1	Credimus Christum filium dei	cao1946	09	V 02	Gloria patri et filio et	can9000
06	A 3.2	Nos scientes sanctum nomen	cao3961	10		Aeternae virgo memoriae quam	4b5155
07	A 3.3	Tunc Valerianus perrexit ad	cao5253	136v 01	A 3.1	Machina poenalis nutu	4b5156
08	R 3.1	Beata Caecilia dixit Tiburtio	cao6161	02	A 3.2	Martyr ut oravit gladium	4b5157
09	V 01	Angelum dei habeo amatorem	cao6161z	03	A 3.3	Virginis ex oleo quod manat	4b5158
10	R 3.2	Caecilia me misit ad vos ut	cao6258	04	R 3.1	Surge virgo*	4b5140
134r 01	V 01	Tunc Valerianus perrexit ad	cao6258a	05	R 3.2	Corpus virgineum Christi	4b5159
02	R 3.3	Dum aurora finem daret	cao6531	06	V 01	Purus in aetherea cum sancti	4b5159a
03	V 01	Caecilia valedicens fratribus	cao6531a	07	R 3.3	O Christi pietas o virtus	4b5160
		L		08	V 01	Virginis ob meritum manet hoc	4b5160a
04	A 1	Cantantibus organis Caecilia	cao1761	09	V 02	Gloria patri et filio et	can9000
05	A 2	Est secretum Valeriane quod	cao2680			L	
06	A 3	Valerianus in cubiculo	cao5311	10	A 1	Passionem gloriosae virginis	4b5161
07	A 4	Benedico te pater domini mei	cao1703	137r 01	A 2	Post plurima supplicia martyr	4b5162
08	A 5	Caecilia famula tua domine	cao1747	02	A 3	Exspecto pro te gladium Jesu	4b5163
09	A B	Dum aurora finem daret beata	cao2437	03	A 4	Vox de caelis insonuit veni	4b5164
		Clementis		04	A 5	Benedictus dominus rex	4b5165
		V		05	A B	Prudens et vigilans virgo	4b5166
134v 01	A R	Oremus omnes ad dominum	cao4191			V2	
		M		06	A M	Voce cordis et oris in laudem	4b5167
02	R 3.1	Orante sancto Clemente	cao7330			In Dedicatione Eccl.	
03	V 01	Vidi supra montem agnum	cao7330a			V	
04	R 3.2	Dedisti domine habitaculum	cao6402	137v 01	A 1	Gloria tibi trinitas*	cao2948
05	V 01	Hoc domine ad laudem et	cao6402a	02	R	Benedic domine domum istam	4b5168
06	R 3.3	Ora pro nobis beate Clemens	cao7326	03	V 01	Conserva domine in ea	4b5168a
07	V 01	Tu autem confessor Christi	cao7326a	04	V 02	Gloria patri et filio et	can9000
		L		05	A M	O quam metuendus est locus	cao4065
08	A 1	Orante sancto Clemente	cao4180			M	
09	A 2	Vidi supra montem agnum	cao5408	06	I	Templum hoc sanctum	4b5169
10	A 3	De sub cujus pede fons vivus	cao2122	07	A 1.1	Tollite portas principes	cao5159
11	A 4	Non meis meritis ad vos me	cao3924	08	A 1.2	Erit mihi dominus in deum et*	cao2672
135r 01	A 5	Omnes gentes per gyrum	cao4124			LACUNA	
02	A B	Dedisti domine habitaculum	cao2132				
		V2					
03	A M	Oremus omnes ad dominum	cao4191				
		Catharinae					
		V					
04	A p	Ave virgo gloriosa clarior	4b5139				
05	R	Surge virgo et nostras sponso	4b5140				
06	V 01	Pulchrae Sion filia pro	4b5140a				
07	V 02	Gloria patri et filio et	can9000				
08	A M	Ave gemma claritatis ad	4b5141				
		M					
135v 01	I	Adoremus virginum regem in	4b5142				
02	A 1.1	Virgo regalis fidei merito	4b5143				
03	A 1.2	Haec dominum caeli	4b5144				
04	A 1.3	Membra redemptoris fidei	4b5145				
05	R 1.1	Sancta virgo Catharina Costi	4b5146				
06	V 01	Tam divinis quam humanis	4b5146a				
07	R 1.2	Cogit Caesar Christi servos	4b5147				
08	V 01	Saevit hostis innocentes	4b5147a				
09	R 1.3	Virgo prudens et electa dei	4b5148				
10	V 01	Ab angelo confortata plena	4b5148a				
11	V 02	Gloria patri et filio et	can9000				
12	A 2.1	Caesaris intrepide studiis	4b5149				
136r 01	A 2.2	Non cedens monitis mactatur	4b5150				
02	A 2.3	Caesar ut invictam penitus	4b5151				
03	R 2.1	Sponsa Christi gloriosa	4b5152				

CONCLUSION

The hypothesis is that **G** was used in the city of Münster in the late 13th to early 14th century, before the destruction of liturgical texts during the Anabaptist takeover between 1533 and 1535. **G** being incomplete means that crucial information that could point directly to its provenance is missing. The absence of books containing the Divine Office from the city before 1535 means that the selection of sources was limited and alternatives had to be found in order to support the initial hypothesis.

After rearranging the quires in a virtual order, it could be determined some material was missing from **G**. Some of this may have been the result of partial damage during the Anabaptist takeover or pilfering for gold leaves, especially in the breviary section. The manuscript in its current order shows that it may have been assembled some time in the 16th century by someone who did not know the liturgy well.

Studying the palaeographical features of the manuscript revealed that several hands were responsible for the text and the notation. The breviary section contained the latest hands for the text (which represents fully developed Textualis Gothica) as well as the notation; this puts the breviary firmly in the early 14th century. The antiphoner section contained many hands that varied in style from scribe to scribe, but none showed features of fully developed Textualis Gothica as displayed in the breviary. This supports the hypothesis that the antiphoner is dated earlier than the breviary, most probably the late 13th century. In addition, there seemed to be one notational scribe who was highly knowledgeable about the musical items as he completed most of the musical content of the antiphoner and also completed melodies left out by other notational hands. The overlap of notational hands with each other, and also with that of the textual hands, indicates that at least the antiphoner was written in a single location.

Analysing the contents of the manuscript determined that **G** is indeed from the city of Münster. The content of **G** is similar to material found in other sources from Münster, especially that of **A**, the printed antiphoner provided for use in Münster after the Anabaptist takeover had come to an end. The analysis of the musical items for the Office of Corpus Christi proved that the standardised version found in **G** could be considered an early source, because of its similarities to other early sources for the feast and its conservative style. The inclusion of the feast of Saint Liudger immediately places the antiphoner in the diocese of Münster and closer analysis showed that the version in **G** was also similar to the other early extant sources from the city of Münster, which further confirms **G**'s provenance as being from the city itself.

In the breviary section, marginal notes supplied the user with an alternative service for Lauds for the feast of Saint Stephen, which is in use only in the city of Münster; this also places the breviary section in the city itself. This is in addition to a 16th-century hand that supplied marginal notes throughout the entirety of **G**, most of which were chants that were in use in Münster at the time and referred the reader to the *Brevarium monasteriense* for missing material. The antiphoner section provided items that were unique

to **G** and could not be found in any extant books in the diocese of Münster. A brief comparison with **A** of the items in the feast of the Conversion of Paul found that **G** contained an earlier version, which lends credence to the hypothesis of the dating of the antiphoner.

The unique items of **A** and **G** were examined only briefly in this investigation. The next point of departure for future research would be to start examining sources outside of the diocese of Münster and in the Archdiocese of Cologne, starting with the city of Cologne itself. It would be insightful to compare early sources from the archdiocese with each other and so witness the development of the liturgy from the 13th century on a broader spectrum. The Anabaptist takeover ensured that few liturgical books survived in the city of Münster from before the 16th century. Despite this, **G** has survived and has provided some insight into the liturgical practices of the city of Münster. Further exploration of other book collections and archives around the world may also contain books from before the Anabaptist takeover that could provide further information on this subject.

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- AV 97 Münster, Nordrhein-Westfälisches Staatsarchiv, Verein für Geschichte und Altertumskunde Westfalens, Abt. Münster, Msc. 97.
- BNF Paris, Bibliothèque Nationale de France, lat. 1143 (Hughes LMLO XCO)/ BNF 1143
- BYU Brigham Young University, Harold B. Lee Library, Special Collections, Vault 091 R263 1343
- DA 1 Münster, Bistumsarchiv, Domarchiv, Hs. 1.
- DA 5 Münster, Bistumsarchiv, Domarchiv, Hs. 5.
- F Franciscan antiphoner, John J. Burns Library, Boston College MS.1996.097
- G Cape Town, National Library of South Africa (formerly: The South African Library), Grey Collection, ms. 4.b.5.
- Graz Graz, Universitätsbibliothek, MS 134.
- GV 229 Münster, Bistumsarchiv, Generalvikariatsarchiv, Hs. 229.
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A fructu frumenti et vini	2	4b5040	093r
A porta inferi erue domine	1	cao1191	072v
A saeculo non est auditum	1	cao1194	059v
A summo caelo egressio ejus	4T	cao1195	083v
Ab hominibus iniquis libera	8	cao1199	069r
Ab insurgentibus in me libera	1	cao1201	070r
Ab oriente venerunt magi in	8	cao1205	016r
Abraham pater vester	2	cao1210	061v
Accedentes carnifices gladio	1	cao1213	125r
Accipit autem omnes timor et	1	cao1216	059v
Accipiens Simeon puerum in	3	cao1233	039v
Accipite spiritum sanctum	7	cao1234	087r
Ad hanc vocem Christi	1	cao1244	034v
Ad hoc tantum sub chlamyde	1	cao1245	034r
Ad manus autem illum	1	cao1247	037v
Ad omnia quae mittam te dicit	8	cao1249	103r
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Incipit	Mo	ID	Fol.
Adest namque nativitatis	4	cao1266	123v
Adest nobis celeberrimus dies	4	cao1267	040r
Adesto deus unus omnipotens	1	cao1268	089v
Adhaerebat moralibus seniorum	3	cao1270	043v
Adhaesit anima mea post te	*	cao1272	008r
Adhaesit anima mea post te	8	cao1271	115v
Adhuc loquente Petro cecidit	1	cao1274	107r
Adhuc multa habeo vobis	5	cao1276	081v
Adjuvabit eam deus vultu suo	7	cao1282	038v
Adjuvabit eam deus vultu suo	7	cao1282	117v
Admirabile est nomen tuum	1	cao1283	128v
Adoramus te Christe et	1	cao1287	124r
Adorate deum alleluia omnes	6	cao1289	020r
Adorate dominum alleluia in	6	cao1288	020r
Advenrunt nobis dies	8	cao1294	051r
Adveniente Petro	5	cao1295	106v
Afferte domino filii dei	7	cao1303	016v
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Incipit	Mo	ID	Fol.
Afferte*	*	cao1303	022v
Agatha laetissima et	7	cao1308	041r
Agatha sancta dixit si feras	7	cao1306	041r
Ait latro ad latronem nos	1	cao1316	070v
Ait Petrus principibus	2	cao1317	106r
Alias oves habeo quae non	6T	cao1320	078v
Alieni insurrexerunt in me et	4T	cao1321	069v
Alleluia alleluia hodie omnes	7	4b5026	087r
Alleluia iii	6	cao1328	072v
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Alleluia iii	8	cao1328	077r
Alleluia iii*	*	cao1329	074v
Alleluia iv	7	cao1329	074r
Alleluia lapis revolutus est	7	cao1345	078v
Alleluia nimis exaltatus es	5	cao1347	083v
Alleluia quem quaeris mulier	5	cao1350	073r
Alleluia resurrexit dominus	5	cao1352	077r
Alleluia spiritus domini	5	4b5024	086r
Alleluia v	1	cao1330	083r
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Alleluia vii	1	cao1332	083r
Alliga domine in vinculis	1	cao1355	066v
Alma redemptoris mater quae	5	cao1356	117r
Ambulabunt mecum in albis	1	cao1364	010v
Amen amen dico vobis quia	8	cao1375	080v
Amen dico vobis quia nemo	1	cao1380	057r
Amplius*	7	cao1390	027r
Ancilla Christi sum ideo me	2T	cao1393	040v
Angeli archangeli throni et	7	cao1398	127r
Angeli domini dominum	8T	cao1399	127r
Angeli eorum semper vident	8	cao1400	011v
Angelus ad pastores ait	7	cao1404	002v
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Angelus autem domini	1	cao1407	040r
Angelus domini astitit et	4	cao1411	113r
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Anima mea liquefacta est ut	7	cao1418	118v
Animae impiorum fremebant	8	cao1419	060r
Animae impiorum*	*	cao1419	062v
Animae impiorum*	*	cao1419	063r
Annulo suo subarrhavit me	7	cao1426	036v
Ante luciferum genitus et	2	cao1435	014v
Ante torum hujus virginis	4T	cao1438	038r
Anxiatus est in me spiritus	4	cao1442	070v
Aperiens petrus os suum dixit	8	cao1445	107r
Apertum est os Zachariae et	8	cao1448	104v
Apparuerunt apostolis	7	cao1454	089r
Apparuit caro suo Joanni	7	cao1458	009r
Appenderunt mercedem meam	4	cao1463	065r
Appropinquabat autem dies	1	cao1465	062v
Apud dominum misericordia et	4T	cao1466	004v
Aqua comburit peccatum hodie	*	cao1467	022v
Aqua comburit peccatum hodie	7	cao1467	023r
Aquam quam ego dederam qui	8	cao1469	057r
Archangele Michael constitui	8	cao1474	126r
Argentum et aurum non est	7	cao1480	110v
Armis indutus fidei lumbosque	1	4b5077	099r
Ascendente Jesu in naviculam	8	cao1489	028r
Ascendit deus in jubilatione	4T	cao1490	084v
Ascendit fumes aromatum in	4T	cao1491	127r
Ascendo ad patrem meum et	7	cao1493	084r

Incipit	Mo	ID	Fol.
Assumpsit Jesus discipulos	2	cao1501	052r
Assumpta est Maria in caelum	7	cao1503	118v
Astiterunt reges terrae et	8	cao1506	069r
Attendite universi populi et	7	cao1512	072v
Audiens haec praeses	1	cao1516	124v
Audierunt discipuli	7	4b5124	120v
Audistis quia dixi vobis vado	7	cao1520	088r
Audita est vox infantum et	1	cao1521	116r
Audite et intellegite	8	cao1522	057r
Auferte ista hinc dicit	3	cao1530	059r
Ave gemma claritatis ad	1	4b5141	135r
Ave virgo gloriosa clarior	3	4b5139	135r
Avertantur retrorsum et	8	cao1547	067r
Avertit dominus*	8	cao1549	026v
Baptista contremuit et non	7	cao1552	024r
Baptizat miles regem servus	*	cao1553	022v
Baptizat miles regem servus	8	cao1553	023r
Baptizatur Christus et	*	cao1554	022v
Baptizatur Christus et	7	cao1554	023r
Beata Agatha ingressa	7	cao1558	040v
Beata Agnes in medio	8	cao1559	036v
Beata Caecilia dixit ad	7	cao1562	133r
Beati eritis cum vos oderint	1	cao1580	128r
Beati estis sancti dei omnes	1	cao1581	128r
Beati qui in lege tua jugiter	1	cao1591	028v
Beati qui*	*	cao1591	049r
Beati viri merita lux	7	4b5081	099r
Beatus auctor saeculi servile	4	cao1613	047r
Beatus Laurentius dixit domi-	8	cao1640	114v
℣ Quia accusatus non negavi	8	cao1640a	114v
Beatus Laurentius dixit mea	8	cao1641	114v
℣ Quia ipse dominus novit quia	8	cao1641a	114v
Beatus Laurentius dum in	8	cao1642	115v
Beatus Laurentius orabat	8	cao1643	115v
Beatus Ludgerus ortus ex	1	4b5060	047v
Beatus Petrus apostolus vidit	8	cao1656	105v
Beatus Stephanus jugi legis	*	cao1665	005r
Beatus venter qui te portavit	8	cao1668	014r
Benedicat nos deus deus	2	cao1690	058v
Benedicite domino omnes	8	cao1699	129r
Benedico te pater domini mei	8	cao1703	036v
Benedico te pater domini mei	8	cao1702	042r
Benedico te pater domini mei	8	cao1703	134r
Benedicta filia tu a domino	7	cao1705	118v
Benedicta sit creatrix et	6	cao1707	092r
Benedicta tu in mulieribus et	4T	cao1709	038r
Benedicta tu in mulieribus et	4T	cao1709	117r
Benedictionis tuae domine	*	cao1713	006r
Benedictus deus Israel	6	cao1717	026r
Benedictus dominus rex	6	4b5165	137r
Benedictus es in firmamento	1	cao1729	030v
Benedictus*	6	cao1720	024r
Benigne fac*	4	cao1736	028r
Bissenos nummos angelo hic	5	cao1740	045r
Bonorum meorum non indiges in	3	cao1742	024v
Bonum certamen certavi cursum	1	cao1743	108v
℣ De reliquo reposita est mihi	1	cao1743a	108v
Bonum est sperare in domino	8	cao1745	058v
Caecilia famula tua domine	3	cao1747	134r
Caecilia virgo Almachium	8	cao1749	132v
Caecus magis ac magis	1T	cao1751	033r
Caecus sedebat secus viam et	7	cao1752	033r
Caelesti cinctus verbere vir	4	cao1833	045r

Incipit	Mo	ID	Fol.
Caesar dixit ad Hippolytum	1	cao4364	116r
Caesar ut invictam penitus	6T	4b5151	136r
Caesaris intrepide studiis	4	4b5149	135v
Calicem salutaris accipiam et	2	cao1754	069r
Calicem salutaris accipiam et	3	4b5032	092v
Cantabant sancti canticum	7	cao1759	011v
Cantantibus organis Caecilia	1	cao1761	134r
Captabant in animam justi et	8	cao1767	070r
Caput draconis salvator	7	cao1768	024r
Caritas pater est gratia	7	cao1773	091r
Caro mea requiescet in spe	7	cao1775	071r
Cenantibus autem accepit	1	cao1781	069r
Christi fidelis famulus	7	cao1785	045r
Christo datus est principatus	8	cao1788	016v
Christo datus est principatus	*	cao1788	022r
Christo datus est*	8	cao1788	023r
Christus circumdedit me	7	cao1790	036v
Cilicio Caecilia membra	8	cao1804	132v
Circa undecimam vero exiit	1	cao1806	030v
Circumdantes circumdederunt	2	cao1809	064r
Clarifica me pater apud	1	cao1826	063r
Clarifica me pater apud	1	cao1826	083r
Clarissimis cottidie viris	8	cao1827	034r
Claudus quidam cum vidisset	8	cao1829	110v
Clausula parentis viscera	5	cao1776	047r
Cooperunt omnes turbae	1	cao1840	064r
Cogitaverunt impij et locuti	8	cao1844	067v
Cogoverunt omnes a Dan usque	1	cao1849	095r
Cognovit autem pater quia	4	cao1850	081r
Comedi favum cum melle meo	8	cao1856	122v
Commendemus nosmetipsos in	4T	cao1857	051r
Commoventur itaque plebem et	*	4b5004	008r
Communionem calicis quo deus	3	4b5041	093r
Completi sunt dies Mariae ut	8	cao1862	003r
Concussus est mare et	8	cao1864	126v
Confestim autem ceciderunt	8	4b5053	037v
Confido in domino quod filia	8	cao1872	130v
Confirma hoc deus quod	8	cao1873	086r
Confitebor tibi domine	8	cao1876	030v
Confitebor tibi domine rex et	1	cao1877	113v
Confundantur et reverentur	4T	cao1883	069v
Confundantur qui me	4T	cao1884	064r
Congaudete mecum et	8	cao1886	036v
Considerabam ad dexteram et	7	cao1891	069r
Constitutus a deo praedicator	*	cao1903	005r
Consummatoque feliciter	6	4b5080	099r
Contritum est cor meum in	8	cao1912	068v
Contumelias et terrores	8	cao1913	066v
Conturbati vero et conterriti	4	cao1914	075v
Conversus est dominus ad	1	cao1917	113r
Cor mundum crea in me deus et	1	cao1929	050r
Corde et animo Christo	8	cao1931	123r
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Cottidie apud vos eram in	2	cao4570	067r
Credimus Christum filium dei	2	cao1946	133v
Credo videre bona domini in	4T	cao1948	071v
Crucem tuam adoramus domine	8	cao1954	124r
Crux fidelis inter omnes	8	cao1962	102r
Cujus pulchritudinem sol et	2	cao1968	036r
Cum angelis et pueris fideles	7	cao1974	064r
Cum autem complacuit ei qui	7	cao1984	037r
Cum autem descendisset Jesus	8	cao1985	028r

Incipit	Mo	ID	Fol.
Cum autem esset Stephanus	*	cao1987	008r
Cum autem esset Stephanus	*	4b5005	008r
Cum autem esset Stephanus	*	cao1987	015v
Cum autem venerit ille	7	cao1990	081r
Cum discubisset in domo	1	cao2445	111r
Cum eiecisset daemonium	1	cao1996	056r
Cum esset sero die illa una	1	cao2002	077r
Cum facis eleemosynam nesciat	1	cao2005	033v
Cum his qui oderunt pacem	8	cao2008	069r
Cum immundus spiritus exierit	1	cao2009	056r
Cum inducerent puerum Jesum	1T	cao2011	039v
Cum jejunatis nolite fieri	7	cao2014	033v
Cum jucunditate conceptionem	7	cao2016	123v
Cum orasset Judas commotus	7	cao2020	102v
Cum sol autem occidisset	1	cao2034	057r
Cum sublevasset oculos Jesus	1	cao2036	058v
Cum tribularer clamavi ad	7	cao2474	066r
Cum turba plurima conveniret	8	cao2040	031r
Cum venerit paraclitus quem	8	cao2043	085v
Cum videris nudum operi eum	4	cao2047	052r
Cum videris*	*	cao2047	057r
Cumque ascendisset Judas de	1	cao2056	102v
Cumque intuerentur in caelum	8	cao2063	084r
Cumque vidisset ventum	1	cao2076	105v
Currebant duo simul et ille	1	cao2081	077r
Custodi me a laqueo quem	7	cao2082	069r
Custodiebant*	*	cao2083	099v
Dabit illi deus sedem David	6T	cao2093	046r
Damasci praepositus gentis	8	cao2096	038r
Data est mihi omnis potestas	8	cao2099	076v
Data est potestas archangelo	7	cao2100	125v
Data sunt ei incensa multa ut	8	cao2102	125v
De fructu ventris tui ponam	8	cao2106	004v
De quinque panibus et duobus	1	cao2117	058v
De sub cuius pede fons vivus	7	cao2122	134v
Decius Caesar vocavit	1	cao2129	116r
Decius dixit ad beatum	6	cao2130	116r
Dedisti domine habitaculum	1	cao2132	135r
Deficiente vino jussit Jesus	1	cao2138	025v
Descendi in hortum nucum ut	7	cao2155	123v
Desiderio desideravi hoc	4	cao2161	062v
Deus adjuvat me et dominus	8	cao2165	072r
Deus deus meus ad te de luce	1	cao2170	030v
Deus meus eripe me de manu	8	cao2174	067r
Deus meus es tu et confitebor	8	cao2175	032v
Deus misereatur et benedicat	8	cao2177	055v
Dextera domini fecit virtutem	8	cao2185	053r
Dextram meam et collum meum	7	cao2186	035v
Dignare me laudare te virgo	4T	cao2217	039r
Dignare me laudare te virgo	4T	cao2217	118r
Discede a me pabulum mortis	8	cao2251	035v
Discerne causam meam domine	7	cao2252	066r
Diviserunt sibi vestimenta	8	cao2260	069r
Dixerunt discipuli ad beatum	7	cao2262	131v
Dixerunt impij opprimamus	8	cao2263	066r
Dixi iniquis nolite loqui	7	cao2265	068r
Dixit angelus ad Petrum	8	cao2268	110v
Dixit autem Maria ad angelum	7	cao2279	046r
Dixit autem Maria ad angelum	1	cao2278	046v
Dixit autem pater ad servos	8	cao2280	054r
Dixit autem paterfamilias	8	cao2281	031r
Dixit Caesar ad Hippolytum	8	cao2283	116v
Dixit dominus mulieri	8	cao2287	051v

Incipit	Mo	ID	Fol.
Dixit Hippolytus ad decium	1	cao2292	116r
Dixit Jesus discipulis suis	8	cao2296	076v
Dixit Jesus mulier quid	1	cao2300	076v
Dixit Jesus turbis quis ex	1	cao2303	061r
Dixit paterfamilias operariis	7	cao2305	031r
Dixit Romanus ad beatum	7	cao2308	114v
℣. Afferens autem urceum cum	7	cao2308a	114v
Docens ergo dominus	1	4b5019	077v
Doleo super te frater mi	1	cao2321	095r
Domine abstraxisti ab inferis	8	cao2325	071v
Domine bonum est nos hic esse	1	cao2327	052r
Domine deus meus in te	1	cao2333	024v
Domine deus noster cujus	6T	cao2335	130r
Domine deus virtutum beati	6T	cao2340	129r
Domine deus*	*	cao2330	027r
Domine dimitte eam quia	1	cao2342	053v
Domine in virtute tua	8	cao2349	025r
Domine Jesu Christe seminator	8	cao2354	133r
Domine labia mea aperies et	7T	cao2355	053r
Domine libera animam meam a	*	cao2357	008r
Domine non sum dignus ut	1	cao2363	028r
Domine non sum*	1	cao2363	033v
Domine ostende nobis patrem	6T	cao2366	101r
Domine puer meus jacet	1	cao2368	028r
Domine puer meus*	1	cao2368	033v
Domine qui operati sunt	6T	cao2369	128v
Domine rex aeternae qui es	4	cao2374	040v
Domine salva nos perimus	8	cao2381	028r
Domine si hic fuisses Lazarus	1	cao2383	059v
Domine si tu es jube me	8	cao2387	105v
Domine si tu vis potes me	1	cao2388	028r
Domine spes sanctorum et	3	cao2390	128v
Domine suscipe me ut cum	*	cao2391	008v
Domine suscipe*	4	cao2391	009v
Domine ut video propheta es	*	cao2394	057r
Domine vim patior responde	3	cao2395	066r
Domine virtus et laetitia	*	cao2396	007r
Dominum deum tuum adorabis et	8	cao2397	050v
Dominus ab utero vocavit me	8	cao2400	103v
Dominus defensor vitae meae	1	cao2404	026r
Dominus deus auxiliator meus	2	cao2405	064r
Dominus in caelo alleluia	6	cao2408	085r
Dominus in Sion alleluia	6	cao2409	085r
Dominus in templo sancto suo	8	cao2410	083v
Dominus Jesus christus non se	8	cao2411	131r
Dominus mihi adiutor est non	8	cao2417	055v
Dominus possedit me initio	8	cao2418	097v
Dominus quidem Jesus*	*	cao2419	086r
Dominus quidem*	*	cao2419	086r
Dominus tamquam ovis ad	2	cao2422	068v
Dominus*	8	cao2406	014r
Domum domino vir beatus in	7	4b5071	048v
Domus mea domus orationis	1	cao2428	051v
Domus pudici pectoris templum	6T	cao2429	047r
Domus pudici*	*	cao2429	047r
Ductus est Jesus in desertum	1	cao2431	050v
Dum appropinquaret Jericho	7	cao2436	033r
Dum aurora finem daret beata	1	cao2437	134r
Dum committeret bellum draco	1	cao2440	127r
Dum complerentur dies	3	cao2442	087r
Dum conturbata fuerit anima	1	cao2444	070v
Dum fortis armatus custodit	3	cao2456	056r
Dum sacrum mysterium cerneret	8	cao2469	125r

Incipit	Mo	ID	Fol.
Dum venerit paraclitus quem	1	cao2477	085v
Ecce agnus dei ecce qui	2	cao2490	013v
Ecce ascendimus Jerusalem et	7	cao2496	053v
Ecce completa sunt omnia quae	8	cao2498	040r
Ecce concipies et paries	5	cao2499	046r
Ecce dedi verba mea in ore	7	cao2502	103v
Ecce ego Joannes vidi ostium	1	cao2512	124r
Ecce ego Joannes*	1	cao2511	099v
Ecce jam veniet plenitudo	5	cao2519	013v
Ecce Maria genuit nobis	2T	cao2523	014v
Ecce nomen domini Emmanuel	7	cao2526	013r
Ecce nunc tempus acceptabile	8	cao2532	049r
Ecce puer meus electus quem	1	cao2536	010r
Ecce quomodo computati sunt	3	cao2540	101r
Ecce tu pulchra es amica mea	1	cao2547	121v
Ecce video caelos apertos et	4T	cao2554	015v
Ego daemonium non habeo sed	8	cao2570	061v
Ego dormivi et somnum coepi	8	cao2572	073r
Ego enim jam delibor et	1	cao2574	038r
Ego gloriam meam non quaero	8	cao2575	061v
Ego in altissimis habitavi et	8	cao2576	097v
Ego plantavi Apollo rigavit	8	cao2580	109v
℣. Unusquisque propriam mercedem	8	cao2580a	109v
Ego principium qui et loquor	8	cao2582	053v
Ego pro te rogavi Petre ut	8	cao2583	107v
Ego signo crucis non clipeo	7	cao2587	130r
Ego sum alpha et o. primus et	8	cao2588	078v
Ego sum lux mundi qui	1	cao2592	059v
Ego sum ostium dicit dominus	8	cao2593	088r
Ego sum panis vivus qui de	1	cao2595	088v
Ego sum pastor bonus alleluia	8	cao2596	078v
Ego sum pastor ovium ego sum	8	cao2598	078v
Ego sum qui sum et consilium	1	cao2599	073r
Ego sum qui testimonium	4	cao2600	060r
Ego sum*	*	cao2589	081v
Ego veritatem dico vobis	7	cao2607	081r
Egregie Christi martyr	7	cao2614	035v
Egressus Jesus secessit in	1	cao2620	053v
Ejicientes eum extra	8	cao2623	015v
Elegerunt apostoli Stephanum	*	4b5002	008r
Elegit dominus virum de plebe	8	cao2628	034r
Elevamini portae aeternales	8	cao2631	014r
Elevamini portae aeternales	8	cao2631	071v
Elevata est magnificentia tua	4T	cao2634	083v
Elevatis manibus ferebatur in	4T	cao2635	084r
Elisabeth Zachariae magnum	3	cao2639	104v
Emissiones tuae paradisi	4	cao2641	122r
Emitte spiritum tuum et	8	cao2643	086v
Erat autem aspectus ejus	8	cao2647	074r
Erat enim in sermone verax in	8	cao2653	034v
Erexit nobis dominus cornu	7	cao2664	027r
Erit mihi dominus in deum et*	4T	cao2672	137v
Est secretum Valeriane quod	4	cao2680	134r
Et coegerunt illum dicentes	1	cao2692	078r
Et conversus dominus postquam	5	cao2719	111v
Et corpus ejus tulerunt cum	8	4b5125	120v
Et dicebant ad invicem quis	8	cao2697	075r
Et dicebant*	*	cao2697	079v
Et ecce terraemotus factus	7	cao2699	074r
Et facta est comes multitudo	4	cao2701	127v
Et incipiens a Moyse et	1	cao2706	077r
Et intravit cum illis et	3	cao2708	078r
Et qui praeibant increpabant	7	cao2716	033r

Incipit	Mo	ID	Fol.
Et recordatae sunt verborum	8	cao2717	078r
Et recordatae sunt*	*	cao2717	079v
Et recordatae*	*	cao2717	080r
Et recordatae*	*	cao2717	082v
Et recordatae*	*	cao2717	082v
Et respicientes viderunt	8	cao2718	074r
Et respondens dixit illi	1	cao2720	112v
Et valde mane una sabbatorum	8	cao2728	074r
Euntes in mundum universum	1	cao2739	084v
Euntes in mundum*	*	cao2739	086r
Euntes in*	1	cao2739	085v
Evangelium meum quod	1	4b5092	110r
℣ Deum et pater domini nostri	1	4b5093	110r
Ex odoris mira fragrantia dei	7	4b5082	099r
Ex ore infantium et	8	cao2748	010v
Ex quo omnia per quem omnia	5	cao2751	089v
Exaltabo te domine quoniam	8	cao2755	084v
Exaltabuntur*	*	cao2757	099v
Exaltabuntur*	*	cao2757	101r
Exaltare domine in virtute	4T	cao2759	084v
Exaltata es sancta dei	4T	cao2762	117r
Exaltate regem regum et	8	cao2764	084r
Exaudi nos in die qua	8	cao2771	029v
Exaudiat te dominus in die	8	cao2773	025r
Exclamantes autem voce magna	*	4b5006	008r
Exemplum merear fieri	4	cao2782	116r
Exhortatus es in virtute tua	4T	cao2784	068v
Exivi a patre meo et veni in	1	4b5022	082v
Exortum est in tenebris lumen	7	cao2794	004v
Expandens manus suas ad deum	8	cao2795	009v
Expansis manibus orabat ad	8	cao2797	132v
Exsiliens Claudus et	8	cao2803	110v
Exspecto pro te gladium Jesu	3	4b5163	137r
Exsultabunt omnia ligna	3	cao2811	014v
Exsurge domine et iudica	1	cao2823	067v
Extollens quaedam mulier	8	cao2827	056r
Fac benigne in bona voluntate	3	cao2829	055v
Faciem meam non averti ab	4T	cao2833	065r
Facta est cum angelo	7	cao2836	002v
Factum est silentium in caelo	8	cao2843	127v
Factum est ut quaedam	4	cao2844	106v
Factus est adiutor meus deus	1	cao2846	053r
Factus est repente de caelo	8	cao2847	086r
Factus sum sicut homo sine	4T	cao2849	072r
Favus distillans labia tua	3	cao2855	121v
Fiat domine cor meum et	7	cao2863	133r
Fidelis sermo et omni	1	cao2867	111r
Fili quid fecisti nobis sic	8	cao2872	023v
Filiae Jerusalem venite et	1	cao2877	099v
Fluminis impetus laetificat	6	cao2886	020r
Fons hortorum puteus aquarum	5	cao2887	122r
Fontes aquarum sanctificati	8	cao2888	023v
Fontes et omnia quae moventur	1	cao2889	087r
Formans me ex utero servum	8	cao2891	104r
Framea suscitare adversus eos	2	cao2893	065r
Frangere esurienti panem tuum	4	cao2894	049r
Frangere esurienti*	*	cao2894	054r
Fratres existimo enim quod	8	cao2898	024r
Fructum salutiferum gustandum	1	4b5039	093r
Gaude et laetare*	*	cao2922	045v
Gaude Maria virgo cunctas	4T	cao2924	118r
Gaudeamus omnes fideles	6	cao2926	013v
Generatio haec prava et	8	cao2935	051v

Incipit	Mo	ID	Fol.
Generatio rectorum	8	cao2937	012r
Genuit puerpera regem cui	2	cao2938	002r
Germinavit radix Jesse orta	4	cao2941	014v
Gloria et honor deo in	*	cao2943	092r
Gloria in excelsis deo et in	8	cao2946	003r
Gloria laudis resonet in ore	3	cao2947	089v
Gloria tibi trinitas aequalis	1	cao2948	089v
Gloria tibi trinitas*	1	cao2948	137v
Glorificamus te dei genetrix	4	cao2952	014r
Glorificamus*	*	cao2952	005r
Gloriosa sanctissimi	1	cao2956	043r
Gloriosi confessoris Christi	3	4b5056	047r
Gloriosi principes terrae	6	cao2960	108r
Gloriosi principes*	*	cao2960	110v
Gloriosus apparuisti in	4T	cao2963	126v
Gratia dei in me vacua non	4T	cao2968	110r
℣ Gratia dei sum id quod sum	4T	cao2968a	110r
Gratias tibi ago domine Jesu	7	cao2975	042r
Gratias tibi deus gratias	1	cao2977	089v
Gregorius ortus Romae	1	cao2981	043v
Gregorius ut creditur	4	cao2983	044r
Gregorius vigiliis confectus	2	cao2984	045r
Habitabit in tabernaculo tuo	4	cao2987	071r
Haec autem scripta sunt ut	8	cao2993	077v
Haec dominum caeli	2	4b5144	135v
Haec est dies quam fecit	4	cao2997	047r
Haec est generatio	3	cao2999	011r
Haec est quae nescivit torum	3	cao3001	039r
Haec est vera fraternitas	1	cao3003	105v
Helena Constantini mater	7	cao3022	102r
Helena sancta dixit ad Judam	7	cao3024	102v
Herodes iratus occidit multos	1	cao3032	011v
Herodias exhinc odit sanctum	3	4b5114	119r
Hesterna die dominus natus	1	cao3036	015r
Hi qui linguis loquuntur	1	cao3041	088r
Hi qui linguis*	1	cao3041	089r
Hi sunt qui cum mulieribus	1	cao3044	011v
Hi sunt qui venerunt ex magna	1	cao3045	012r
Hic ab adolescentia divina	6	cao3046	044r
Hic accipiet benedictionem a	8	4b5073	048v
Hic est discipulus ille qui	3	cao3051	010r
Hic est discipulus ille qui*	3	cao3051	015v
Hic est discipulus meus sic	3	cao3052	010r
Hippolytus dixit ad beatum	8	cao3074	116r
His sane monasteriis praedia	8	cao3078	044v
Hodie beata virgo Maria	8	cao3089	040r
Hodie Christus natus est	1	cao3093	003r
Hodie completi sunt dies	1	cao3096	087v
Hodie e caelis missus venit	6	cao3098	087r
Hodie intacta virgo deum	6	cao3104	003v
Hodie Maria virgo caelos	8	cao3105	118v
Hodie natus est nobis rex	2	cao3112	003v
Hodie secreta caeli caro	6	cao3120	084r
Homo natus est in ea ipse	7	cao3130	014r
Homo natus*	*	cao3130	012v
Homo quidam erat dives et	1	cao3133	053v
Horam Ludgerus mortis	5	4b5079	099r
Hymnum cantate nobis alleluia	4	cao3152	028v
Hymnum dicite et	6	cao3154	032v
Ideoque et quod nascetur ex	8	cao3164	046r
Igne me examinasti et non est	8	cao3167	115r
℣ Probasti domine cor meum et	8	cao3167a	115r
Illa matrem sciscitatur	4	4b5118	119v

Incipit	Mo	ID	Fol.
Ille me clarificabit quia de	1	cao3172	081v
Illi autem profecti	1	cao3176	085v
Illi autem profecti*	*	cao3176	086r
Illo quoque negante jussit	1	cao3180	132r
Illuc denuo monstratur qui in	6T	4b5135	121r
Illuc orandi gratia duo	2	4b5131	121r
Illumina oculos meos domine	4	cao3183	024v
In aeternum tu nos serva	3	cao3205	028v
In caelestibus regnis	7	cao3211	100r
In circuitu tuo domine lumen	8	cao3208	128r
In civitate domini ibi sonant	7	cao3210	100r
In civitate domini*	7	cao3210	129v
In consilio justorum et	8	cao3214	012r
In craticula te deum non	1	cao3216	115v
In curriculo temporis Juliani	8	4b5126	120v
In die tribulationis meae	7	cao3223	068r
In domino deo suo confisus	*	cao3226	007r
In ferventis*	*	cao3234	008v
In Galilaea Jesum videbitis	7	cao3237	077r
In hoc ergo loco experiuntur	1	cao3241	128r
In nomine Jesu Christi	1	cao3260	110v
In novissimo autem die magnae	8	cao3221	062r
In odore unguentorum tuorum	4T	cao3261	118v
In pace factus est locus ejus	7	cao3264	072r
In pace in idipsum dormiam et	8	cao3265	071r
In plateis ponebantur infirmi	1	cao3271	106r
In principio et ante saecula	8	cao3273	014v
In sanctitate serviamus	7	cao3285	027r
In sanctorum devotionibus	1	cao3286	124v
In sanctorum devotionibus	1	cao3286	128r
In sole posuit tabernaculum	8	cao3287	014r
In spiritu humilitatis et in	1	cao3288	050r
In tribulatione invocavi	7	cao3297	061r
In tribulatione lapidum se	*	cao3298	005r
In viam pacis dirige nos	1	cao3310	028r
In voce exsultationis	6	4b5048	094r
Inclina aurem tuam domine et	5	cao3314	029r
Inclina domine aurem tuam	7	cao3317	024v
Inclinavit se Jesus scribebat	1	cao3320	057r
Inclytus martyr Tiburtius cum	1	cao3324	116r
Induit me dominus cyclade	7	cao3328	036r
Indutus est dominus	2	cao3327	025v
Infirmata est virtus mea in	4T	cao3332	065v
Ingenua sum et exspectabilis	7	cao3333	040v
Ingressa Agnes turpitudinis	7	cao3337	036v
Ingresso Zacharia templum	8	cao3338	103r
Ingressus angelus ad Mariam	2	cao3339	045v
Ingressus angelus ad Mariam	2	cao3339	045v
Ingressus Paulus in synagogam	8	cao3344	037v
Innuebant patri ejus quem	4	cao3353	104v
Insurrexerunt in me testes	8	cao3358	069r
Inter natos mulierum non sur-	3	cao3370	104v
Interrogatus te dominum	7	cao3381	115r
ꝰ Gratias tibi ago domine Jesu	7	cao3381a	115r
Intuens in caelum beata virgo	4	4b5085	101v
Inundaverunt aquae super	8	cao3394	065r
Invocantem se deus exaudivit	3	4b5062	047v
Ipsi soli servo fidem ipsi me	1	cao3406	036r
Ipsi sum desponsata cui	7	cao3407	036v
Ipsi vero in vanum	1	cao3408	066v
Iratus rex Saul dixit mihi	8	cao3411	095r
Irrigabat igitur dominicos	3	cao3412	111v
Isdemque baptista Christi	3	4b5132	121r

Incipit	Mo	ID	Fol.
Ista est speciosa inter	3	4b5108	119r
Iste cognovit justitiam et	4	cao3418	100v
Iste est Joannes qui supra	1	cao3425	010r
Isti sunt duae olivae et duo	1	cao3438	110r
Isti sunt sancti qui pro dei	1	cao3442	104v
Isti sunt viri sancti quos	4	cao3449	101v
Isti sunt viri*	4	cao3449	105v
Isti sunt viri*	1	cao3438	128r
Ite et vos in vineam meam et	8	cao3461	030v
Iter faciente Jesu dum	1	cao3463	033r
Iterum autem videbo vos et	5	cao3465	081r
Jam non multa loquar vobiscum	1	cao3472	089v
Jesum qui crucifixus est	8	cao3484	078r
Jesum qui crucifixus*	*	cao3484	080v
Jesum qui crucifixus*	*	cao3484	080v
Jesum qui crucifixus*	*	cao3484	082r
Jesus autem cum jejunasset	1	cao3485	051r
Jesus autem transiens per	1	cao3486	057r
Jesus haec dicens clamabat	1	cao3490	031v
Jesus junxit se discipulis	8	cao3491	075r
Joannes apostolus et	*	cao3494	008v
Joannes est nomen ejus vinum	8	cao3498	104v
Joannes et Paulus	1	cao3499	105r
Joannes et Paulus dixerunt ad	1	cao3500	105v
Joannes etenim dixit huic	2	4b5113	119r
Joannes vocabitur nomen ejus	1	cao3504	104v
Jucundus homo qui miseretur	*	cao3510	008r
Judica causam meam defende	8	cao3515	064r
Judicasti domine causam	4T	cao3518	061r
Juravit dominus*	*	cao3522	038r
Juravit dominus*	*	cao3522	101v
Juravit dominus*	*	cao3522	108r
Jussit Valerianus in	8	cao3527	116v
Justi confitebuntur nomini	8	cao3535	012r
Justificeris domine in	8	cao3537	068v
Justorum animae in manu dei	8	cao3538	100r
Justus florebit sicut rosa	1	cao3548	100v
Justus germinabit sicut	4	cao3549	100v
Justus ut palma florebit	1	cao3552	100v
Labia insurgentium et	8	cao3556	065r
Laetentur*	*	cao3567	012v
Lapidabant Judaei Stephanum	*	cao3575	008r
Lapidaverunt Stephanum et	8	cao3576	015v
Lapides torrentes illi dulces	7	cao3580	015v
Laudate deum caeli caelorum	8	cao3584	050v
Laudate dominum de caelis	1	cao3585	030v
Laudem dicite deo nostro	5	cao3590	129v
Laurentius bonum opus	8	cao3597	115v
Laurentius ingressus est	1	cao3598	115v
Laus deo patri parilique	4	cao3600	089v
Laus et perennis gloria deo	2	cao3601	089v
Laverunt stolas suas et	1	cao3602	010r
Lazarus amicus noster dormit	1	cao3603	059v
Legis tuae domine testimonium	7	cao3604	029v
Legis tuae domine*	*	cao3604	049v
Lentis quidem sed jugibus hic	3	cao3605	045r
Libenter gloriabor in	8	cao3614	109v
ꝰ Quando autem infirmor tunc	8	cao3614a	109v
Libera me de sanguinibus deus	8	cao3616	066v
Libera nos salva nos	6	cao3619	090v
Liberavit dominus pauperem a	7	cao3624	067v
Lineam sui generis factis et	2	cao3629	043v
Longe fecisti notos meos a me	8	cao3632	070r

Incipit	Mo	ID	Fol.
Loquebantur variis linguis	8	cao3634	087r
Loquere domine quia audit	1	cao3636	095r
Ludgeri celebra corde devoto	3	4b5058	047r
Lumine vultus tui domine	*	cao3646	006r
Lupus rapit et dispergit oves	6	cao3647	078v
Lux de luce apparuisti	*	cao3649	022r
Lux de luce apparuisti	8	cao3649	023r
Lux orta est super nos quia	1	cao3652	004v
Lux orta est*	*	cao3651	099v
Lux perpetua lucebit sanctis	1	cao3653	100v
Machina poenalis nutu	7	4b5156	136v
Magi videntes stellam dixere	*	cao3654	022r
Magister dicit tempus meum	4	cao3657	062v
Magna vox laude sonora te	1	cao3666	124r
Magnum hereditatis mysterium	2T	cao3677	015r
Magnum mysterium declaratur	7	cao3678	024r
Magnus sanctus Paulus vas	8	cao3683	108v
✠ In regeneratione cum sederit	8	cao3683a	108v
Malos male perdet et vineam	8	cao3686	054r
Maria ergo unxit pedes Jesu	6	cao3699	113r
Maria pio conjuncta Jesu	6T	cao3704	113r
Maria stabat ad monumentum	7	cao3705	076v
Maria stabat ad monumentum*	7	cao3705	077r
Maria turbatur in sermone	3	cao3706	045v
Maria virgo assumpta est ad	8	cao3707	118v
Martinus Abrahae sinu laetus	8	cao3711	131v
Martinus adhuc catechumenus	7	cao3712	130r
Martinus episcopus migravit a	8	cao3713	131v
Martyr ut oravit gladium	8	4b5157	136v
Me etenim de die in diem	2	cao3723	033v
Mecum enim habeo custodem	7	cao3729	036v
Medicinam carnalem corpori	1	cao3733	042r
Mel et lac ex ejus ore	7	cao3734	036r
Membra redemptoris fidei	3	4b5145	135v
Memento mei domine deus dum	8	cao3736	070v
Memor sit dominus sacrificii	4	4b5046	094r
Mentem sanctam spontaneum	4T	cao3746	042v
Mercennarius est cujus non	3	cao3747	078v
Michael archangele defende	4	4b5138	125r
Michael archangelus venit in	2	cao3754	127r
Michael praepositus paradisi	7	cao3757	126r
Mihi vivere Christus est et	1	cao3759	108r
✠ Per quem mihi mundus	1	cao3759a	108r
Mirabile mysterium declaratur	8	cao3763	015r
Mirabile mysterium*	*	cao3763	047r
Mirificavit dominus sanctos	7	cao3766	128v
Miserator dominus escam dedit	2	4b5031	092r
Miserere mei deus	6	cao3773	026r
Miserere mei deus et a	7	cao3774	030v
Miserere mei fili David quid	8	cao3776	033r
Miserere mihi domine miserere	*	cao3775	008r
Misi digitos meos in fixuras	8	cao3782	077v
Misit dominus angelum suum et	7	cao3784	037r
Misit dominus angelum suum et	7	cao3784	110v
Misit dominus angelum suum et	7	cao3784	115v
Misit dominus manum suam et	7	cao3786	010r
Misit dominus manum suam et	7	cao3785	103v
Misus Herodes rex manus ac	1	4b5112	119r
Missus est angelus Gabriel a	1	cao3793	045v
Mitte manum tuam et cognosce	8	cao3797	077v
Mittens haec mulier in corpus	1	cao3799	060v
Mittens haec mulier*	*	cao3799	062v
Mittite in dexteram navigii	7	cao3800	076r

Incipit	Mo	ID	Fol.
Modicum et non videbitis me	6	cao3803	080v
Mors et vita appositae sunt	1	cao3809	102v
Mulier cum parit tristitiam	7	cao3818	081r
Mulieres sedentes ad	1	cao3826	072v
Multa bona opera operatus sum	4T	cao3827	062v
Multa quidem et alia signa	6T	cao3828	077v
Nam dum incauti nimium circa	4	4b5133	121r
Nativitas est hodie sanctae	7	cao3849	123r
Nativitas gloriosae virginis	8	cao3850	123r
Nativitatem hodiernam	8	cao3853	123v
Nativitas tua dei genetrix	1	cao3852	121v
Nato domino angelorum chori	8	cao3854	004r
Nato domino angelorum*	8	cao3854	013v
Nato domino*	*	cao3854	005r
Nato domino*	8	cao3854	014v
Nato*	*	cao3854	005r
Natus est nobis deus de deo	8	cao3856	013v
Ne magnitudo revelationum	1	cao3860	109r
✠ Nam virtus in infirmitate	1	cao3860a	109r
Ne timeas a facie eorum quia	8	cao3862	103r
Nec sensit hujus ratio quod	6	4b5120	120r
Nemini dixeritis visionem	1	cao3869	052r
Nemo in eum misit manum quia	1	cao3871	059v
Nemo te condemnavit mulier	8	cao3873	057v
Nemo tollit a me animam meam	3	cao3874	066r
Nesciens mater virgo virum	6	cao3877	013v
Nimis exaltatus es alleluia	6	cao3879	085r
Nisi diligenter perfeceris	4	cao3881	041v
Nisi ego abiero paraclitus	1	cao3882	085v
Nisi ego abiero*	*	cao3882	086r
Nisi quis renatus fuerit ex	3	cao3884	089r
Noli me derelinquere pater	8	cao3892	114r
✠ Quid in me ergo displicuit	8	cao3892a	114r
Nolite expavescere Jesum	8	cao3893	075v
Nolite expavescere*	*	cao3893	081v
Nolite timere non	8	cao3897	034v
Non cedens monitis mactatur	5	4b5150	136r
Non dico tibi Petre	8	cao3907	057r
Non ego te desero fili neque	8	cao3908	114r
✠ Beatus Sixtus dixit	8	cao3908a	114r
Non enim loquetur a semetipso	8	cao3909	081v
Non est Martha inquit tibi	8	cao3915	112v
Non haberes in me potestatem	4T	cao3916	065v
Non in solo pane vivit homo	1	cao3919	050v
Non licet mihi facere quod	8	cao3921	031r
Non lotis manibus manducare	7	cao3922	057r
Non meis meritis ad vos me	7	cao3924	134v
Non sis mihi tu formidinis	*	cao3933	066r
Non sunt loquelae neque	7	cao3934	025r
Non turbetur cor vestrum	6	cao3938	101v
Non turbetur cor vestrum al-	6	cao3937	084v
Non turbetur cor vestrum*	*	cao3937	086r
Non veritus incredulae gentis	8	cao3939	127v
Non vos relinquam orphanos	1	cao3941	086r
Nonne cor nostrum ardens erat	1	cao3943	078r
Nonne cor*	*	cao3943	080v
Nonne cor*	*	cao3943	082r
Nonne iste est david de quo	8	cao3948	095r
Nonne sic oportuit pati	3	cao3950	076v
Nos autem gloriari oportet in	7	cao3954	124r
Nos scientes sanctum nomen	4T	cao3961	133v
Notum fecit*	*	cao3964	012v
Novit dominus viam justorum	8	cao3965	128v

Incipit	Mo	ID	Fol.
Numquid redditur pro bono	4T	cao3972	061r
Nuptiae facte sunt in Cana	8	cao3980	025v
O admirabile commercium	6T	cao3985	014v
O admirabile divinitatis	5	4b5066	048r
O admirabile*	6T	cao3985	038r
O beata et benedicta et	1	cao3992	091v
℣ Tibi laus tibi gloria tibi	1	cao3992a	091v
O beata et benedicta gloriosa	2	cao3990	091v
℣ Miserere miserere miserere	2	cao3990a	091v
O beatum pontificem qui totis	1	cao4002	132r
O beatum virum cujus anima	1	cao4005	130r
O crux benedicta quae sola	1	cao4016	102v
O crux gloriosa o crux	3	cao4018	101v
O crux gloriosa*	*	cao4018	123v
O domine salvum me fac o	2	cao4024	050r
O gloriosum lumen omnium	3	cao4030	037r
O Gregori dulcissimum sancti	4	cao4031	045r
O Hippolyte si credis in	8	cao4032	116r
O ineffabilem virum per quem	8	cao4033	130v
O magnum pietatis opus mors	7	cao4035	123v
O mors ero mors tua morsus	4T	cao4045	072v
O mundi lampas et margarita	4	cao4049	113r
O qualem gloriam meruerunt	*	4b5008	022v
O qualem gloriam meruerunt	2	4b5008	023r
O quam admirabile est nomen	*	cao4058	006r
O quam gloriosum est regnum	6T	cao4063	128r
O quam metuendus est locus	6	cao4065	137v
O quam suavis est domine	6	4b5037	093r
O quantus luctus omnium	1	cao4074	131v
O regem caeli cui talia	4	cao4077	014r
O rex gloriae domine virtutum	2	cao4079	086r
O sacrosanctum sancti	8	4b5106	113v
O vera summa sempiterna	3	cao4086	091v
℣ Tibi laus tibi gloria tibi	3	cao4086a	091v
O vera summa sempiterna	4	cao4087	091v
℣ Miserere miserere miserere	4	cao4087a	091v
O virum ineffabilem nec	8	cao4094	131v
O vos omnes qui transitis per	5	cao4095	072v
Oblatus est quia ipse voluit	2	cao4097	068v
Obtulerunt discipuli domino	1	cao4103	079v
Obtulerunt pro eo domino par	8	cao4104	039v
Occurrit beato Joanni ab	6T	cao4105	009r
Occurrunt turbae cum floribus	8	cao4107	064v
Omnes angeli ejus laudate	5	cao4116	032v
Omnes fideles Christi devoti	7	cao4123	125v
Omnes gentes per gyrum	8	cao4124	135r
Omnes gentes quascumque	4	cao4125	018v
Omnes inimici mei audierunt	7	cao4126	066v
Omnes intendentes in eum	4	cao4127	015v
Omnes qui habebant infirmos	1	cao4129	057r
Omnis plebs ut vidit dedit	8	cao4149	033r
Omnis sapientia a domino deo	8	cao4153	097v
Omnis terra adoret te et	4	cao4155	017r
Omnis terra*	*	cao4155	022v
Optulerunt*	*	cao5232	082v
Optulerunt*	*	cao5232	082v
Orabat Judas deus deus meus	8	cao4172	102v
Orante sancto Clemente	7	cao4180	134v
Orantes autem sancti manebant	1	cao4182	124v
Oravit sanctus Hippolytus	8	cao4186	116v
Oravit sanctus Vitus dicens	1	4b5089	102v
Ordines angelorum videntes	8	cao4189	024r
Oremus omnes ad dominum Jesum	8	cao4191	134v

Incipit	Mo	ID	Fol.
Oremus omnes ad dominum Jesum	8	cao4191	135r
Oriens ex alto redemit nos	1	cao4193	027v
Ostendit sanctus Gamaliel per	4	cao4202	113v
Oves meae vocem meam audiunt	4T	cao4203	062v
Pacem meam do vobis alleluia	6	cao4204	085v
Pacem meam*	*	cao4204	086r
Pacem meam*	*	cao4204	086r
Pacem relinquo vobis pacem	1	cao4205	089r
Paganorum multitudo fugiens	5	cao4208	042v
Paradisi januae per te nobis	4T	cao4215	117r
Paratur nobis mensa domini	5	4b5047	094r
Parvulus filius hodie natus	8	cao4221	002v
Pascha nostrum Christus est	8	4b5021	078r
Pascha nostrum*	*	4b5021	080v
Pascha nostrum*	*	4b5021	082v
Passionem gloriosae virginis	1	4b5161	136v
Pastor bonus animam suam	6	cao4223	079r
Pastores dicite quidnam	8	cao4224	013v
Patefactae sunt januae caeli	4	cao4228	004v
Patefactae sunt januae caeli	8	cao4229	015r
Pater Abraham miserere mei et	8	cao4231	054r
Pater de caelis filium	*	cao4232	022v
Pater de caelis filium	7	cao4232	023r
Pater juste mundus te non	4	cao4234	063r
Pater manifestavi nomen tuum	6	cao4237	083r
Pater peccavi in caelum et	4T	cao4239	054v
Paulus et Joannes dixerunt ad	8	cao4251	105r
Paulus et Joannes dixerunt ad	8	cao4250	105r
Pax vobis ego sum alleluia	6	cao4254	078r
Pax vobis ego*	*	cao4254	082v
Per arma justitiae virtutis	1	cao4261	051r
Petite et accipietis ut	8	cao4279	082v
Petite et dabitur vobis	8	cao4280	083r
Petre amas me pasce oves meas	4T	cao4281	107v
Petre amas me*	*	cao4281	110v
Petre amas me*	*	cao4281	113v
Petrus ad se reversus dixit	8	cao4282	108r
Petrus apostolus dixit	3	cao4283	106r
Petrus apostolus et Paulus	8	cao4284	110v
Petrus autem servabatur in	1	cao4286	110v
Petrus et Joannes ascendebant	8	cao4287	110v
Petrus et Paulus duo sunt	8	4b5094	110v
Plangent eum quasi unigenitum	4T	cao4295	072v
Polycarpus presbyter dixit	8	cao4300	034v
Ponens Petrus genua sua	6T	cao4304	106v
Popule meus quid feci tibi	4T	cao4312	061r
Populis autem non credentibus	6T	cao4313	132v
Post decessum beatissimi	1	cao4327	132r
Post dies octo januis clausis	8	cao4326	077v
Post haec vero fit perlatum	5	4b5134	121r
Post partum virgo inviolata	4T	cao4332	039r
Post partum virgo inviolata	4T	cao4332	118r
Post plurima supplicia martyr	2	4b5162	137r
Postis autem genibus clamabat	*	cao4317	008r
Postulavi patrem meum	1	cao4342	073r
Posuerunt super caput ejus	1	cao4343	070v
Posuit os meum dominus quasi	7	cao4345	104r
Posuit signum in faciem meam	7	cao4346	035v
Potens es domine eripere nos	8	cao4347	058v
Potestatem habeo ponendi	4T	cao4349	066r
Prae timore autem ejus	7	cao4350	074r
Praeco superni judicis	7	4b5136	121r
Praecursor Joannes exsultat	7	cao4358	024r

Incipit	Mo	ID	Fol.
Praeepis angustia Christum	8	cao4363	015r
Praevaluit David in	8	cao4368	095r
Praeveni nos domine caelesti	4	cao4369	029v
Principes sacerdotum	1	cao4380	062v
Priusquam te formarem in	8	cao4381	103r
Pro eo quod non credidisti	6T	cao4382	103r
Propheta Agabus tulit Pauli	1	4b5054	037v
Propheta magnus surrexit in	4T	cao4391	059v
Proprio filio suo non	7	cao4395	070v
Propter fidem castitatis	7	cao4396	041v
Propter insuperabilem*	*	cao4397	008v
Propter lignum servi facti	8	cao4398	124r
Prudens et vigilans virgo	1	4b5166	137r
Psallite deo nostro psallite	2	cao4406	017r
Psallite*	*	cao4406	022v
Puer Jesus proficiebat aetate	6	cao4410	023v
Pueri Hebraeorum tollentes	1	cao4415	064v
Pueri Hebraeorum vestimenta	1	cao4416	064v
Pulchra es et decora filia	1	cao4418	118v
Quae est ista quae ascendit	1	cao4425	118v
Quaerentes Jesum tenere	3	cao4428	054r
Quando nata est virgo	3	cao4440	123v
Quando natus es ineffabiliter	3	cao4441	014v
Quando venit ergo sacri	2	cao4443	046v
Quare jejunavimus et non	8	cao4449	033v
Quasi unus ex paradisi	*	cao4451	008v
Quem dicunt homines esse	8	cao4454	105v
Quem dicunt*	*	cao4454	043r
Quem vidistis pastores dicite	2	cao4455	002r
Quem vidistis*	*	cao4455	013r
Qui de terra est de terra	3	cao4464	014r
Qui diligitis dominum	1	cao4466	129r
Qui enim corpori suo virginis	1	cao4468	015r
Qui major est vestrum erit	8	cao4477	053v
Qui manet in me et ego in eo	7	cao4478	099v
Qui manet*	*	cao4478	100v
Qui manet*	*	cao4478	100v
Qui me dignatus est ab omni	7	cao4480	042r
Qui me misit mecum est et non	1	cao4482	053v
Qui me sanum fecit ille mihi	1	cao4483	051v
Qui non colligit mecum	1	cao4486	056r
Qui operatus est Petro in	1	cao4489	108r
℣ Qui me segregavit ex utero	1	cao4489a	108r
Qui pacem ponit fines	5	4b5034	092v
Qui salvos facis rectos corde	2	cao4494	028v
Qui solebat in sericis	1	cao4498	044v
Qui sunt hi sermones quos	8	cao4500	075r
Qui verbum dei retinet corde	1	cao4503	031r
Qui vicerit faciam illum	1	cao4505	015v
Quia vidisti me Thoma	8	cao4513	077v
Quicumque in pericula vel	2	cao4517	040r
Quid est hoc quod dicit	3	cao4519	080v
Quid hic statis tota die	1	cao4524	030v
Quid me quaeritis interficere	7	cao4525	059v
Quid mihi et tibi est mulier	8	cao4526	025v
Quid molesti estis huic	1	cao4527	060r
Quid molesti*	*	cao4527	062v
Quid peccatoribus laetius vel	6T	cao4528	113r
Quid peccatoribus*	*	cao4528	113r
Quid retribuam domino pro	*	cao4530	008r
Quinquaginta annos nondum	1	cao4541	061v
Quis enim in omnibus sicut	1	cao4546	095r
Quis es tu qui venisti ad me	7	cao4547	042r

Incipit	Mo	ID	Fol.
Quis scit si convertatur et	4	cao4550	033v
Quo amplius gentilitatis	8	cao4553	127v
Quo progredieris sine filio	7	cao4556	114r
℣ Beatus Laurentius dixit	7	cao4556a	114r
Quod uni ex minimis meis	1	cao4560	051r
Quodcumque ligaveris super	8	cao4561	043r
Quodcumque ligaveris*	*	cao4561	113v
Quoniam multum dilexeras	6T	cao4569	112r
Rabbi quis peccavit hic aut	8	cao4571	059v
Reddet deus mercedem laborum	3	cao4583	129v
Redemptionem misit dominus	7	cao4587	004r
Regali ex progenie Maria	6	cao4591	123r
Reges terrae et omnes populi	2	cao4593	058v
Reges Tharsis et insulae	1	cao4594	018v
Reges videbunt et consurgent	8	cao4595	104r
Reliquit eum tentator et	3	cao4609	050v
Repleti sunt omnes spiritu	8	cao4613	087r
Reposita est mihi corona	8	cao4616	109r
℣ Cooperante gratia spiritus	8	cao4616a	109v
Respondens angelus dixit ad	4	cao4629	045v
Respondens autem angelus	8	cao4630	074r
Respondens autem infans coram	8	cao4631	132r
Responsum accepit Simeon a	7	cao4639	039v
Revertere in terram Juda	7	cao4647	039v
Rex autem David cooperto	8	cao4650	095r
Rex Herodus metuebat Joannem	1	4b5110	119r
Rogabo patrem meum et alium	1	cao4662	085v
Rogabo patrem meum ut non	1	cao4663	108r
Rogabo patrem meum*	*	cao4662	086r
Rubum quem viderat Moyses	4	cao4669	014v
Sacerdos dei Martine aperti	7	cao4670	131r
Sacerdos dei Martine pastor	8	cao4671	131r
Sacerdos in aeternum Christus	1	4b5030	092r
Sacerdotes dei benedicite	7	cao4675	131v
Salva nos Christe salvator	3	cao4686	124r
Sancta Maria Magdalena quae	4	4b5095	111r
Sancta Maria*	*	4b5095	113r
Sancta patris pietate ferae	3	4b5078	099r
Sanctae trinitatis fidem	7	cao4706	130r
Sancte Joannes dominice	4	4b5090	104v
Sancte Ludgere tuos famulos	5	4b5083	099v
Sancte Paule apostole praedi-	8	cao4720	110r
℣ Ut digni efficiamur gratia	8	cao4720a	110r
Sancte Stephane protomartyr	*	4b5007	008r
Sancti et justi in domino	8	cao4729	100r
Sancti martyres dum	1	cao4730	124v
Sancti spiritus et animae	1	cao4735	105v
Sancti tui domine florebunt	8	cao4736	100r
Sancti tui domine sicut palma	1	cao4737	100r
Sancti vero Cosmas et	8	cao4738	125r
Sanctis qui in terra sunt	4	cao4751	011r
Sancto de semine orta	1	4b5084	101r
Sanctum est verum lumen et	4	cao4768	010r
Sanctum est verum lumen*	4	cao4768	128r
Sanctus Briccius satisfaciens	8	cao4773	132r
Sanctus Dionysius qui	1	cao4775	127v
Sanctus sanctus sanctus	5	cao4796	022r
Sanctus Sebastianus dixit	1	cao4798	034v
Sanguis sanctorum martyrum	5	cao4809	010v
Sapientia aedificavit sibi	7	cao4810	097r
Sapientia clamitat in plateis	8	cao4811	097r
Sapientiam sanctorum narrant	4	cao4815	129v
Satagebat igitur Martha soror	7	cao4816	112r

Incipit	Mo	ID	Fol.
Satiavit dominus quinque	4T	cao4818	059r
Saule frater dominus misit me	4	cao4821	037v
Saule Saule quid me	1	cao4823	037v
Saulus adhuc spirans minarum	1	cao4824	037v
Saulus autem tremens ac	4	cao4825	037v
Saulus qui et Paulus magnus	8	cao4826	109r
℣ Ostendens quia hic est	8	cao4826a	109r
Scimus quoniam diligentibus	7	cao4830	129v
Scio cui credidi et certus	1	cao4831	108r
℣ De reliquo reposita est mihi	1	cao4831a	108r
Scriptum est enim quia domus	8	cao4836	051v
Sebastianus dei cultor	1	cao4839	035r
Sebastianus dixit ad	7	cao4840	035r
Sebastianus dixit Marcelliano	8	cao4842	035r
Sebastianus Mediolanensium	7	cao4843	035r
Sebastianus vir	7	cao4844	035r
Secundum magnam*	6	cao4845	026v
Secundum multitudinem	1	cao4846	032v
Secus pedes domini stans	2	cao4848	111r
Sed caput Joannis petat sic	5	4b5119	120r
Semen cecidit in terram bonam	8	cao4859	031r
Semen cecidit in terram bonam	8	cao4861	031v
Semen cecidit in terram bonam	8	cao4860	031v
Semen est verbum dei sator	3	cao4862	031v
Senex puerum portabat puer	1	cao4864	038r
Sepelierunt Stephanum viri	8	cao4866	015v
Servite domino in timore	4	cao4875	024r
Sex struxit in sicilia vir	7	cao4878	044v
Si cognovissetis me et patrem	7	cao4879	101v
Si dilexeritis me et verba	7	cao4901	101r
Si diligeretis me alleluia	1	4b5023	083r
Si diligeretis me*	1	4b5023	088r
Si diligeretis me*	1	4b5023	089r
Si diligitis me mandata mea	8	cao4886	086r
Si ego verus Christi servus	6	cao4891	034r
Si ergo vos cum sitis mali	8	cao4893	083r
Si ignem adhibeas rorem mihi	8	cao4897	041r
Si in digito dei ejicio	3	cao4898	056r
Si quis diligit me sermonem*	3	cao4906	089r
Si quis sitit veniat et bibat	4T	cao4497	062r
Si vere fratres divites esse	7	cao4915	031v
Sic benedicam te in vita mea	7	cao4919	050r
Sic deus dilexit mundum ut	8	cao4920	088r
Sic veniet quemadmodum	4	cao4925	085v
Sic veniet*	*	cao4925	086r
Sicut exaltatus est serpens	1	cao4932	060v
Sicut exaltatus*	*	cao4932	062v
Sicut fuit Jonas in ventre	4T	cao4934	051v
Sicut laetantium omnium	7	cao4936	038v
Sicut laetantium omnium	7	cao4936	117v
Sicut lilium inter spinas sic	2	cao4937	121v
Sicut myrrha electa odorem	4T	cao4942	038r
Sicut novellae olivarum	4	4b5033	092v
Sicut novit me pater et ego	5	cao4943	078v
Significavit dominus Petro	1	cao4947	107v
Simile est regnum caelorum	1	cao4955	030v
Simon autem intra se inquit	4	cao4957	111v
Simon Bar Jona tu vocaberis	4	cao4958	042v
Simon Bar Jona*	4	cao4958	105v
Simon dormis non potuisti una	8	cao4959	067r
Simon Joannis diligis me plus	8	cao4960	107v
Sine macula beatus Stephanus	*	cao4962	007r
Sinite parvulos venire ad me	1	cao4966	010r

Incipit	Mo	ID	Fol.
Sol et luna laudate deum quia	1	cao4977	056r
Solve jubente deo terrarum	4	cao4981	042v
Solve jubente deo terrarum	7	cao4981	042v
Solve jubente deo*	*	cao4981	113r
Solve jubente*	7	cao4981	113v
Solvite templum hoc dicit	5	cao4982	059v
Specie tua et pulchritudine	7	cao4987	038v
Specie tua et pulchritudine	7	cao4987	117v
Speciosus forma prae filiis	1	cao4989	014r
Spes nostra salus nostra	5	cao4991	090v
Spiritu principali*	?	cao4994	027v
Spiritus carnem et ossa non	8	cao4996	079r
Spiritus domini replevit	8	cao4998	087r
Spiritus et animae justorum	8	cao5000	100r
Spiritus et animae justorum	8	cao5000	129v
Spiritus paraclitus alleluia	6	cao5002	088r
Spiritus paraclitus*	6	cao5002	089r
Spiritus sanctus docebit vos	6	cao5005	089r
Spiritus sanctus procedens a	1	cao5007	089r
Stabunt justi in magna	8	cao5012	101r
Stans beata Agnes in medio	1	cao5017	035v
Statuit ea in aeternum et in	7	cao5020	053r
Stephanus autem plenus gratia	8	cao5025	015v
Stephanus plenus gratia et	*	4b5003	008r
Stephanus vidit caelos	*	cao5028	008r
Stetit angelus juxta aram	4T	cao5029	127r
Stetit Jesus in medio	8	cao5032	075v
Strinxerunt corporis membra	7	cao5035	115r
℣ Carnifices vero urgentes	7	cao5035a	115r
Studiis liberalibus nulli	5	cao5036	044r
Sub throno dei omnes sancti	8	cao5039	011v
Subiit ergo in montem Jesus	*	cao5043	058v
Summa ingenuitas ista est in	8	cao5053	040v
Sunt de hic stantibus qui non	1	cao5056	010r
Super lapidem monumenti	1	4b5020	078r
Super lapidem*	*	4b5020	082v
Super omnia ligna cedrorum tu	1	cao5061	101v
Super omnia*	1	cao5061	123v
Super ripam Jordanis stabat	*	cao5062	022v
Super ripam Jordanis stabat	8	cao5062	023v
Super salutare dei exsultavit	8	4b5072	048v
Supra pectus domini Jesu	*	cao5068	008v
Surgens Jesus imperavit	8	cao5074	028v
Surgens Jesus mane prima	8	cao5075	077r
Suscepimus deus*	*	cao5084	012v
Sustinuit anima mea in verbo	*	cao5094	008r
Talis est dilectus meus et	6	cao5098	122v
Tanto namque amplius peccati	4	cao5108	113r
Tanto tempore vobiscum sum et	3	cao5113	101r
Te deum patrem ingenitum te	4	cao5117	092r
Te invocamus te adoramus te	4	cao5119	090v
Te jure laudant te adorant te	5	cao5120	092r
℣ Tibi laus tibi gloria tibi	5	cao5120a	092r
Te qui in spiritu et igne	7	cao5122	023v
Te sanctum dominum in	1	cao5123	126v
Te semper idem esse vivere et	3	cao5124	090r
Te unum in substantia	2	cao5126	090r
Tecum principium in die	1	cao5127	004r
Tecum principium*	1	cao5127	014r
Tecum principium*	*	cao5127	016r
Tecum principium*	*	cao5127	022r
Tecum principium*	1	cao5127	023v
Tecum principium*	*	cao5127	024r

Incipit	Mo	ID	Fol.
Tempus meum nondum advenit	4	cao5131	062v
Ter virgis caesus sum semel	8	cao5138	110r
ꝺ Nocte ac die in profundo	8	cao5138a	110r
Terra tremuit et quievit dum	8	cao5139	068r
Tetradius cognita dei virtute	7	cao5141	130v
Thesaurizate vobis thesauros	4T	cao5142	033v
Thomas qui dicitur Didymus	1	cao5145	077v
Tibi soli*	8	cao5150	027r
Timete dominum omnes sancti	1	cao5151	128v
Tolle puerum et matrem ejus	3	cao5156	039v
Tollite portas principes	3	cao5159	137v
Tota pulchra es amica mea et	4	cao5162	121v
Tradetur enim gentibus ad	1	cao5165	053v
Traditor autem dedit eis	2	cao5169	068v
Transeunte domino clamabat	1	cao5172	033r
Tria sunt munera quae	*	cao5181	022r
Tria sunt munera quae	4	cao5181	023r
Tribue nobis domine	4	cao5182	029r
Tribue nobis*	*	cao5182	049v
Tribus miraculis ornatum diem	1	cao5184	022r
Trigesimo ordinationis suae	8	cao5186	132r
Tristitia implevit cor	8	cao5189	081r
Tristitia vestra alleluia	6	cao5190	081r
Tristitia vestra alleluia	6	cao5190	099v
Trium puerorum cantemus	8	cao5191	053r
Triumphant sancti martyres	1	cao5192	124v
Truncato in Arabia	1	4b5130	121r
Tu es pastor ovium princeps	1	cao5207	043r
Tu es pastor*	1	cao5207	113v
Tu es Petrus et super hanc	7	cao5208	042v
Tu es Petrus et super hanc	7	cao5208	107v
Tu es vas electionis sancte	4	4b5055	038r
Tu es vas electionis sancte	8	cao5211	108v
ꝺ Per quem omnes gentes	8	cao5211a	108v
Tu puer propheta altissimi	3	cao5218	104v
Tu solus peregrinus es et non	1	cao5222	076v
Tu solus*	*	cao5222	080v
Tulerunt dominum meum et	7	cao5232	080r
Tulerunt lapides Judaei ut	1	cao5233	062r
Tunc acceptabis sacrificium	7T	cao5236	058v
Tunc invocabis et dominus	7	cao5243	033v
Tunc memorata civitas et	7	cao5247	127v
Tunc praecepit eos omnes igne	1	cao5249	102v
Tunc Valerianus perrexit ad	8	cao5253	133v
Turba multa quae convenerat	4	cao5256	064r
Ubi duo vel tres congregati	4T	cao5258	057r
Ubi est thesaurus tuus ibi	1T	cao5260	033v
Ubi postmodum praedicans	2	4b5061	047v
Ultimo festivitatis die*	6	cao5263	089r
Una igitur pater logos	8	cao5267	091r
Unde in domino confidens et	6	4b5067	048r
Undecim discipuli in Galilaea	*	cao5271	076v
Unus est enim magister vester	1	cao5278	053v
Unxerunt Salomonem Sadoc	8	cao5280	095v
Usque modo non petistis	2	cao5284	082v
Ut non delinquam in lingua	1	cao5294	026r
Vadam ad patrem meum et dicam	1	cao5299	054r
Vade Anania et quaere Saulum	7	cao5300	037v
Vade mulier semel tibi dixi	4T	cao5302	051v
Vade Satanas non tentabis	1	cao5303	050v
Vado ad eum qui misit me et	1	cao5304	081v
Vado ad eum qui misit me sed	1	cao5306	081r
Valde honorandus est beatus	8	cao5309	015v

Incipit	Mo	ID	Fol.
Valerianus in cubiculo	7	cao5311	134r
Veni in hortum meum soror mea	7	cao5325	122v
Veni sancte spiritus reple	8	cao5327	086r
Veni sancte*	*	cao5327	087r
Veni sancte*	*	cao5327	087v
Venient ad te qui detrahebant	*	cao5331	022r
Venient ad te qui detrahebant	8	cao5331	023r
Venient ad*	*	cao5331	016v
Venientes venient cum	8	cao5334	012r
Venit dilectus meus in hortum	6T	cao5329	122r
Venit enim princeps mundi	8	cao5342	089r
Venit Maria nuntians	7	cao5346	077r
Venit Maria*	*	cao5346	080v
Venite adoremus eum quia ipse	8	cao5348	018v
Venite benedicti patris mei	*	cao5350	051r
Venite et videte locum ubi	8	cao5352	076r
Verax est pater veritas	8	cao5358	091r
Verba quae locutus sum vobis	6	cao5359	088v
Verba viri sapientis stimuli	6	4b5109	119r
Verbum caro factum est et	5	cao5362	004v
Verbum caro*	*	cao5361	008r
Verbum supernum a patre ante	3	cao5364	046v
Vespere autem sabbati quae	8	cao5371	072v
Veterem hominem renovans	7	cao5373	023v
Vide domine afflictionem meam	8	cao5378	061r
Vide domine et considera	7	cao5379	066r
Videbant omnes Stephanum qui	*	cao5381	008r
Videns Hippolytus a beato	7T	cao5385	116r
Videntibus illis elevatus est	8	cao5392	084r
Videte manus meas et pedes	8	cao5400	078v
Videte manus*	*	cao5400	082v
Vidi supra montem agnum	7	cao5408	134v
Vidimus stellam ejus in	*	cao5411	022r
Vidisti domine agonem meum	7	cao5412	041v
Vidit Jesus levi Matthaum	4	4b5137	124v
Vidit populus claudum	1	cao5416	110v
Vim faciebant qui quaerebant	8	cao5423	069v
Vim virtutis suae oblitus est	1	cao5424	055v
Vindica domine sanguinem	2	cao5427	011r
Vir dei dum super his divina	4	4b5065	048r
Virgam virtutis tuae emittet	8	cao5442	011v
Virgam virtutis*	*	cao5442	129v
Virginis ex oleo quod manat	1	4b5158	136v
Virginum tria milia Romae	6T	cao5444	045r
Virgo dei genitrix quem totus	1	cao5448	013v
Virgo gloriosa semper	1	cao5451	132v
Virgo prudentissima quo	1	cao5454	117r
Virgo regalis fidei merito	1	4b5143	135v
Virgo verbo concepit virgo	1	cao5456	013v
Viri Galilaei quid aspicitis	7	cao5458	084r
Virtus nostra domine deus	6T	cao5464	029v
Visitavit et fecit	5	cao5473	026v
Vivit dominus et benedictus	7	cao5480	024v
Vivo ego dicit dominus nolo	3	cao5481	051r
Vobis datum est nosse	6T	cao5483	031v
Voca operarios et redde illis	8	cao5484	031r
Voce cordis et oris in laudem	6T	4b5167	137r
Vos ascendite ad diem festum	1	cao5493	062v
Vos qui secuti estis me	8	cao5502	110r
ꝺ In regeneratione cum sederit	8	cao5502a	110r
Vox de caelis insonuit veni	4	4b5164	137r
Vox de caelis sonuit et vox	*	cao5507	022r
Vox de caelis sonuit et vox	4	cao5507	023r

Incipit	Mo	ID	Fol.
Vox in Rama audita est	2	cao5508	011v
Vox laetitiae in tabernaculis	8	cao5509	129v

Incipit	Mo	ID	Fol.
Zelus domus tuae comedit me	8	cao5516	067r
Zoe uxor Nicostrati dixit	8	cao5517	034v

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Adoremus Christum regem	2	cao1006	130r
Adoremus Christum regem*	*	cao1006	108r
Adoremus dominum qui fecit	4	cao1009	054v
Adoremus dominum quoniam ipse	6	cao1011	027r
Adoremus regem apostolorum	*	cao1013	008v
Adoremus virginum regem in	4	4b5142	135v
Aeterno regi jubilum resonate	7	4b5059	047v
Alleluia iii	7	cao1023	073r
Alleluia iii	8	cao1023	077v
Alleluia regem apostolorum	5	cao1028	099v
Alleluia regem apostolorum*	*	cao1028	101r
Alleluia regem ascendentem in	5	cao1029	083v
Alleluia regem crucifixum	5	4b5086	102r
Alleluia regem*	*	cao1029	084v
Alleluia spiritus domini	5	cao1034	086r
Alleluia surrexit dominus	5	cao1035	074v
Alleluia*	*	cao1034	087v
Angelorum regi deo jubilemus	7	cao1037	125r
Ave Maria gratia plena	7	cao1041	045v
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Christus apparuit*	*	cao1054	022v
Christus apparuit*	4	cao1054	023v
Christus apparuit*	*	cao1054	023v
Christus natus*	4	cao1055	014r
Deum verum unum in trinitate	4	cao1061	089v
Deus magnus dominus et rex	7	cao1062	052r
Dominum deum nostrum venite	6	cao1064	027v

Incipit	Mo	ID	Fol.
Dominum qui fecit nos venite	6	cao1066	027r
Ecce venit ad templum sanctum	4	cao1072	038r
Hodie si vocem domini	4	cao1085	060r
In honore beatissimae Mariae	4T	cao1086	117r
In honore beatissimae*	4	cao1086	121v
In manu tua domine omnes	5	cao1087	024r
In manu tua domine omnes	6	cao1087	026v
Ipsi vero non cognoverunt	4	cao1092	063r
Jubilemus deo salutari nostro	6	cao1095	026r
Non sit vobis vanum mane	7	cao1110	049r
Non sit vobis vanum surgere	6	4b5010	051r
Ploremus coram domino cum	2	4b5096	111r
Populus domini et oves	7	cao1113	057v
Praeoccupemus faciem domini	7	cao1115	028v
Promisit enim dominus coronam	6	cao1119	062r
Quoniam deus magnus dominus	7	cao1124	031v
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Regem apostolorum*	*	cao1125	110r
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Regem protomartyris Stephani	4	cao1141	015r
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Regem regum dominum venite	2	cao1146	128v
Regem regum veneremur ipsi	3	4b5111	119r
Regem regum*	4	cao1142	113v
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Venite exultemus domino	4	cao1179	026r
Venite praeveniamus dominum*	?	4b5097	111r

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✠ Conserva me domine quoniam in	8	cao6002a	025r
Abscondit hispidum sub	5	4b5069	048r
✠ Jucundus apud homines devotus	5S	4b5069a	048r
Abscondite eleemosynam in	8	cao6012	049v
✠ Honora dominum de tua	8	cao6012a	049v
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✠ Dimissa sunt ei peccata multa	5S	cao6016a	112v
Ad te domine levavi animam	2T	cao6026	025r
✠ Neque irrideant me inimici	2T	cao6026a	025r
Adduxi vos per desertum	7	cao6030	059r
✠ Popule meus quid feci aut	7	cao6030a	059r
Adjutor et susceptor meus tu	4	cao6036	060v
✠ Eripe me de inimicis meis	4	cao6036a	060v
Adoraverunt viventem in	7	cao6050	010v

Incipit	Mo	ID	Fol.
✠ Venientes autem venient cum	7	cao6050a	010v
Adorna thalamum tuum Sion et	8	cao6051	038v
✠ Accipiens Simeon puerum in	8	cao6051a	038v
Advenit ignis divinus non	8	cao6053	088v
✠ Invenit eos concordēs carita-	8	cao6053a	088v
Aedificavit Noe altare domino	3	cao6055	032r
✠ Ecce ego statuum pactum meum	3	cao6055a	032r
Aestimatus sum cum	4	cao6057	072r
✠ Et sicut vulnerati dormientes	4	cao6057a	072r
Agatha laetissima et	7	cao6061	041v
✠ Mens mea solidata est et a	7	cao6061a	041v
Agnus dei Christus immolatus	2	cao6065	072r
✠ Christus factus est pro nobis	2	cao6065a	072v
Alleluia audivimus ea in	1	cao6069	082r
✠ Surge domine in requiem tuam	1	cao6069a	082v

Incipit	Mo	ID	Fol.
Alleluia judica iudicium meum	3	cao6074	082v
V. Vide humilitatem*	3	cao6074a	082v
Ambulabunt mecum in albis	4	cao6082	011r
V. Isti sunt qui venerunt ex	4	cao6082z	011r
Amo Christum in cujus	7	cao6084	035v
V. Mel et lac ex ejus ore	7	cao6084a	036r
Angelis suis mandavit de te	1	cao6087	050r
V. Super aspidem et basiliscum	1	cao6087a	050r
Angelus domini descendit de	3	cao6093	073r
V. Angelus domini locutus est	3	cao6093a	073r
Angelus domini locutus est	5	cao6095	073v
V. Ecce praecedet vos in	5	cao6095a	073v
Angelus domini vocavit	2T	cao6098	032v
V. Et benedicentur in te omnes	2T	cao6098a	032v
Annuntiaverunt Jacob dicentes	7	cao7251	056v
V. Cumque audisset Jacob quod	7	cao7251a	056v
Apparuerunt apostolis	7	cao6110	087v
V. Et coeperunt loqui variis	7	cao6110b	087v
Armilla perforata est	4	4b5102	112r
V. Divina misericordia te	4S	4b5102a	112r
Armilla perforata*	*	4b5105	113r
Ascendens in altum alleluia	4	cao6121	084v
V. Ascendit deus in jubilatione	4	cao6121a	084v
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V. Homo pacis meae in quo	7	cao6137a	063v
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V. Respice domine de sanctuario	1	cao6139a	096v
Audi Israel praecepta Domini	2	cao6143	058v
V. Israel si me audieris*	2	cao6143a	058v
Audiam domine vocem laudis	7	cao6144	025v
V. Domine dilexi decorem domus	7	cao6144a	025v
Audistis enim conversationem	3	cao6147	109r
V. Abundantius enim aemulator	3	cao6147a	109r
Audivi vocem in caelo	1	cao6152	079v
V. Vidi angelum*	1	cao6152a	079v
Audivi vocem in caelo tamquam	7	cao6153	079r
V. Vidi angelum dei volantem per	7	cao6153a	079r
Barabbas latro dimittitur et	2	cao6159	070r
V. Ecce turba et qui vocabatur	2	cao6159a	070r
Beata Agatha ingressa	1T	cao6160	042r
V. Gratias tibi ago domine Jesu	1	cao6160d	042r
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V. Angelum dei habeo amatorem	5	cao6161z	133v
Beata dei*	*	cao6162	014v
Beata es virgo Maria dei	6T	cao6165	118r
V. Ave Maria gratia plena	6T	cao6165a	118r
Beata et venerabilis virgo	2T	cao6167	012r
V. Domine audivi auditum tuum et	2T	cao6167a	012v
Beata viscera Mariae virginis	7	cao6171	001r
V. Dies sanctificatus illuxit	7	cao6171b	001r
Beata viscera*	*	cao6171	014v
Beatam me dicent omnes	8	cao6172	117v
V. Et misericordia ejus a	8	cao6172a	118r
Beati estis sancti dei omnes	7	cao6175	129r
V. Gaudete et exsultate quoniam	7	cao6175b	129r
Beati martyres Christi	4	cao6178	105r
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V. Beati misericordes quoniam	7	cao6181a	129v
Beati qui persecutionem	7	cao6183	129r
V. Beati mundo corde quoniam	7	cao6183a	129r
Beatissimae virginis Mariae	4	cao6184	122r
V. Hodie concepta est virgo	4	cao6184a	122r

Incipit	Mo	ID	Fol.
Beatus Laurentius clamavit et	2	cao6213	115r
V. Mea nox obscurum non habet	2	cao6213a	115r
Beatus Laurentius dixit ego	2	cao6215	115r
V. Gaudeo plane quia hostia	2	cao6215b	115r
Beatus Ludgerus in scripturis	1	4b5063	047v
V. Fidei quippe semen cupiens	1S	4b5063a	047v
Beatus Martinus obitum suum	3	cao6217	131r
V. Viribus corporis coepit	3	cao6217a	131r
Beatus vir Laurentius qui	1	cao6229	115v
V. Qui potuit transgredi et non	1	cao6229a	115v
Beatus vir qui metuit dominum	8	cao6231	100v
V. Potens in terra erit semen	8	cao6231a	100v
Benedic domine domum istam et	6T	4b5168	137v
V. Conserva domine in ea	6S	4b5168a	137v
Benedicam dominum in omni	5	cao6237	026r
V. In domino laudabitur anima	5	cao6237a	026r
Benedicamus patrem et filium	8	cao6239	091r
V. Benedictus es domine in	8S	cao6239a	091r
Benedicat nos deus deus	1	cao6240	090r
V. Deus misereatur nostri et	1S	cao6240a	090r
Benedicta et venerabilis	1	cao6243	013r
V. Benedicta tu in mulieribus et	1	cao6243a	013r
Benedicta tu in mulieribus et	4	cao6244	045v
V. Ave Maria gratia plena	4	cao6244a	045v
Benedictus dominus deus	2	cao6249	090r
V. Replebitur majestate ejus	2	cao6249a	090r
Benedictus qui venit in	5	cao6251	012v
V. Lapidem quem reprobaverunt	5	cao6251a	012v
Bonum certamen certavi cursum	2	cao6255	108v
V. Scio cui credidi et certus	2	cao6255a	108v
Bonum est confiteri domino	7	cao6256	082v
V. Ad annuntiandum mane	7	cao6256a	082v
Caecilia me misit ad vos ut	3	cao6258	133v
V. Tunc Valerianus perrexit ad	3	cao6258a	134r
Caeciliam intra cubiculum	3	cao6259	133v
V. Angelus domini descendit de	3	cao6259a	133v
Caecus sedebat secus viam	8	cao6260	032v
V. Et qui praeibant increpabant	8	cao6260a	032v
Caligaverunt oculi mei a	5	cao6261	070r
V. O vos omnes qui transitis per	5	cao6261a	070v
Candidi facti sunt Nazaraei	2T	cao6263	080v
V. In omnem terram exivit*	2T	cao6263a	080v
Candidi facti*	*	cao6263	099v
Candidi facti*	*	cao6263	101r
Cantabant sancti canticum	1	cao6266	011r
V. Sub throno dei omnes sancti	1	cao6266a	011r
Cantantibus organis Caecilia	8	cao6267	132v
V. Biduanis ac triduanis	8	cao6267a	132v
Cantate deo alleluia psalmum	1	cao6268	082v
V. Date gloriam laudi ejus	1	cao6268a	082v
Cantemus domino gloriose enim	8	cao6270	057v
V. Currus Pharaonis et exercitum	8	cao6270a	057v
Cenantibus illis accepit	5	4b5051	094v
V. Dixerunt viri tabernaculi mei	5S	4b5051a	094v
Centum quadraginta quattuor	1	cao6273	011v
V. Isti sunt qui venerunt ex*	1	cao6273a	011v
Christi virgo dilectissima	2T	cao6278	046v
V. Quoniam peccatorum mole	2S	cao6278a	046v
Christi virgo*	*	cao6278	045v
Christo cottidie sedulum	4	cao6279	034v
V. Ad hoc tantum sub chlamyde	4	cao6279a	034v
Christus resurgens ex mortuis	2	4b5015	074r
V. Dicant nunc Judaei quomodo	2	4b5015a	074r

Incipit	Mo	ID	Fol.
Christus sanctam tenebroso	6T	4b5153	136r
V. Salve virgo benedicta quam	6S	4b5153a	136r
Cilicio Caecilia membra	8	cao6284	133r
V. Non diebus neque noctibus	8	cao6284a	133r
Circumdede runt me viri	2	cao6287	063r
V. Quoniam tribulatio proxima	2S	cao6287a	063r
Circumdede runt me*	*	cao6287	064r
Circumdede runt me*	*	cao6287	066v
Cives apostolorum*	*	cao6289	129r
Cogit Caesar Christi servos	2	4b5147	135v
V. Saevit hostis innocentes	2S	4b5147a	135v
Comedete s carnes et	2	4b5044	093v
V. Non Moyses dedit vobis panem	2S	4b5044a	093v
Concluse rit vias meas inimicus	8	cao6306	064v
V. Omnes inimici mei adversum me	8	cao6306b	064v
Confirmatum est cor virginis	1	cao6314	012v
V. Domus pudici pectoris templum	1	cao6314a	013r
Confirmatum est*	*	cao6314	016r
Confitebor tibi domine deus	4	cao6317	027r
V. Et eripuisti animam meam ex	4	cao6317a	027v
Congratulamini mihi omnes qui	7	cao6322	012r
V. Casta parentis viscera	7	cao6322a	012r
Congratulamini mihi omnes qui	3	cao6323	074v
V. Tulerunt dominum meum et	3	cao6323a	075r
Congratulamini*	*	cao6323	076v
Consideravit Maria quid fecit	4	4b5101	112r
V. Quo dolore ardet quae flere	4S	4b5101a	112r
Continet in gremio caelum	8	cao6333	013r
V. Virgo dei genetrix quem totus	8	cao6333a	013r
Continet in gremio*	*	cao6333	016r
Contumelias et terrores	8	cao6335	066r
V. Omnes inimici mei adversum me	8	cao6335a	066v
Corde et animo Christo	8	cao6339	122v
V. Cum jucunditate conceptionem	8	cao6339a	122v
Corpus virgineum Christi	8	4b5159	136v
V. Purus in aetherea cum sancti	8S	4b5159a	136v
Cremantur lecta iterum et	7	4b5127	120v
V. Percussit dominus omnes	7S	4b5127a	120v
Cum accepisset puella caput	6T	4b5123	120r
V. Nam hominem injustum mala	6S	4b5123a	120r
Cum ceciderit justus non	7	cao6359	026r
V. Junior fui etenim senui et	7	cao6359a	026r
Cum inducerent puerum Jesum	1	cao6367	039r
V. Lumen ad revelationem*	1	cao6367z	039r
Cum intrasset convivia	2	4b5116	119v
V. Quoniam cor eorum vanum erat	2S	4b5116a	119v
Cum lucerna Christi Ludgerus	4	4b5068	048r
V. Quoniam prodesse semper quam	4S	4b5068a	048r
Cum venisset Maria ubi erat	8	cao6375	111v
V. Sicut peccatorum veniam sic	8S	cao6375a	111v
Da mihi domine sedium tuarum	1	cao6387	097v
V. Domine pater et deus vitae	1	cao6387a	098r
Dabit illi dominus deus sedem	4	cao6390	046r
V. Et regni ejus non erit finis	4	cao6390a	046r
De ore prudentis procedit mel	7	cao6396	076r
V. Quam dulcia faucibus meis	7	cao6396a	076r
Decantabat populus in Israel	6T	cao6400	079v
V. Moyses et Aaron in	6T	cao6400a	079v
Dedisti domine habitaculum	6	cao6402	134v
V. Hoc domine ad laudem et	6	cao6402a	134v
Deduc me in semita mandatorum	1	cao6403	082r
V. Averte oculos meos ne videant	1	cao6403a	082r
Delectare in domino et dabit	5	cao6404	026r

Incipit	Mo	ID	Fol.
V. Revela domino viam tuam et	5	cao6404b	026r
Descendit angelus domini ad	7	cao6409	103v
V. Iste puer magnus coram*	7	cao6409a	103v
Descendit*	*	cao6411	014r
Det tibi deus de rore caeli	7	cao6415	052v
V. Et incurventur ante te filii	7	cao6415a	052v
Deus canticum novum cantabo	8	cao6419	082r
V. Qui das salutem regibus qui	8	cao6419a	082r
Deus domini mei Abraham	8	cao6420	033v
V. Deus in cujus conspectu	8	cao6420a	033v
Deus in te speravi domine non	3	cao6423	027r
V. Esto mihi in deum protectorem	3	cao6423a	027r
Deus Israel propter te	8	cao6425	063v
V. Deus deus meus respice in me	8	cao6425a	063v
Deus meus eripe me de manu	8	cao6427	060v
V. Eripe me de inimicis meis*	8	cao6427a	060v
Deus meus es tu ne discedas a	8	cao6428	060v
V. Deus deus meus respice in me*	8	cao6428a	060v
Deus omnium exauditor est	1	cao6430	095v
V. Dominus qui eripuit me de ore	1	cao6430a	095v
Deus qui sedes super thronum	4	cao6433	024v
V. Tibi enim derelictus est	4	cao6433a	024v
Dextram meam et collum meum	5	cao6436	036r
V. Induit me dominus cyclade	5	cao6436a	036r
Dicant nunc qui redempti sunt	7	cao6438	082v
V. Quos redemit de manu inimici	7	cao6438a	082v
Diem festum praecelsae	4	cao6441	122r
V. Conceptionem hodiernam	4	cao6441a	122v
Diem festum sacratissimae	8	cao6442	035v
V. Ingressa Agnes turpitudinis	8	cao6442a	035v
Dies sanctificatus illuxit	8	cao6444	021r
V. Venite adoremus deum quia	8	cao6444a	021r
Dignus es domine accipere	7	cao6448	079r
V. Parce domine parce populo tuo	7	cao6448a	079r
Dignus es domine*	*	cao6448	080v
Diligam te domine virtus mea	4	cao6453	025r
V. Laudans invocabo dominum et	4	cao6453a	025r
Dilige bat autem eum Jesus	3	cao6454	009v
V. In cruce denique moriturus	3	cao6454a	009v
Disciplinam et sapientiam	8	cao6460	087v
V. Spiritus domini replevit	8	cao6460a	088r
Dixerunt discipuli ad beatum	2	cao6463	131r
V. Scimus quidem desiderare te	2	cao6463a	131r
Dixerunt impii apud se non	1	cao6464	064v
V. Viri impii dixerunt	1	cao6464a	065r
Dixit angelus ad Jacob	8	cao6465	053r
V. Benedicens benedicam tibi et	8	cao6465a	053r
Dixit angelus ad Mariam ne	1	cao6466	046r
V. Ecce concipies et paries	1	cao6466a	046r
Dixit autem Maria ad angelum	1	cao6469	046v
V. Spiritus sanctus superveniet	1	cao6469a	046v
Dixit dominus ad Noe finis	6	cao6472	031v
V. Fac tibi arcam de lignis	6	cao6472a	031v
Dixit dominus deus non est	5	cao6473	029v
V. Adae vero non inveniebatur	5	cao6473a	029v
Dixit Joseph undecim	7	cao6476	056v
V. Biennium est quod coepit esse	7	cao6476a	056v
Dixit Judas fratribus suis	7	cao6477	054v
V. Cumque abisset Ruben ad	7	cao6477a	054v
Dixit ruben fratribus suis	8	cao6479	055v
V. Merito haec patimur quia	8	cao6479a	055v
Doceam iniquos vias tuas et	8	cao6480	062v
V. Domine labia mea aperies et	8	cao6480a	062v

Incipit	Mo	ID	Fol.
Docebo te quae ventura sunt	7	cao6482	126v
✠ Ego sum angelus ille qui	7	cao6482b	126v
Docete filios vestros	3	cao6483	080v
✠ Confiteantur domino	3	cao6483a	080v
Domine exaudi orationem meam	8	cao6495	027v
✠ De profundis clamavi ad te	8	cao6495a	028r
Domine Jesu Christe pastor	8	cao6498	133v
✠ Nam sponsum quem quasi leonem	8	cao6498a	133v
Domine ne in ira tua arguas	1	cao6501	024v
✠ Timor et tremor venerunt	1	cao6501a	024v
Domine pater et deus vitae	5	cao6503	098r
✠ Da mihi domine*	5	cao6503a	098r
Domine si adhuc populo tuo	2	cao6513	130v
✠ Bonum certamen certavi cursum	2	cao6513c	130v
Domine si conversus fuerit	8	cao6514	096r
✠ Si peccaverit in te populus	8	cao6514a	096v
Domine si tu es jube me	8	cao6515	106v
✠ Cumque vidisset ventum	8	cao6515a	106v
Domini est terra et plenitudo	8	cao6517	025r
✠ Ipse super maria fundavit eum	8	cao6517a	025r
Dominus mecum est tamquam	7	cao6521	063v
✠ Et vim faciebant qui	7	cao6521a	063v
Dominus qui eripuit me de ore	8	cao6524	095v
✠ Misit deus misericordiam suam	8	cao6524a	095v
Ductus est Jesus in desertum	7	cao6529	050r
✠ Et cum jejunasset quadraginta	7	cao6529a	050r
Dulce lignum dulces clavos	8	cao6530	102r
✠ Hoc signum crucis erit in	8	cao6530a	102r
Dum aurora finem daret	7	cao6531	134r
✠ Caecilia valedicens fratribus	7	cao6531a	134r
Dum complerentur dies	3	cao6536	086v
✠ Repleti sunt omnes spiritu	3	cao6536a	086v
Dum deambulet dominus in	4	cao6537	030r
✠ Vocem tuam audivi in paradiso	4	cao6537a	030r
Dum exiret Jacob de terra sua	1	cao6540	052v
✠ Vere dominus est in loco isto	1	cao6540a	052v
Dum ingrederetur beata Agatha	7	cao6546	040v
✠ Ego habeo mamillas integras	7	cao6546a	040v
Dum oraret in obscuro servus	3	cao6551	043v
✠ Quia misericordiam et	3S	cao6551a	044r
Dum ossa sacra tollerent ut	6T	4b5129	120v
✠ A domino factum est istud ut	6S	4b5129a	121r
Dum sacramenta offerret	4	cao6558	130v
✠ Oculis ac manibus in caelum	4	cao6558b	130v
Dum staret Abraham ad radicem	1	cao6563	033r
✠ Domine si inveni gratiam in	1	cao6563e	033r
Dum transisset sabbatum Maria	4	cao6565	073v
✠ Et valde mane una sabbatorum	4	cao6565a	073v
Dum vir sanctus virtutum	8	4b5074	048v
✠ In oculis Karoli et totius	8S	4b5074a	048v
Ecce agnus dei qui tollit	7	cao6575	012r
✠ Hoc est testimonium quod	7	cao6575a	012r
Ecce concipies et paries	8	cao6579	046r
✠ Hic erit magnus et filius	8	cao6579a	046r
Ecce mitto angelum meum qui	4	cao6598	058r
✠ Israel si me audieris non	4	cao6598a	058r
Ecce nunc tempus acceptabile	3	cao6600	049r
✠ In omnibus exhibeamus	3	cao6600a	049r
Ecce nunc*	*	cao6600	051r
Ecce odor filii mei sicut	7	cao6601	052r
✠ Qui maledixerit tibi sit ille	7	cao6601a	052r
Ecce puer meus quem elegi	7	cao6603	009r

Incipit	Mo	ID	Fol.
✠ Iste est Joannes qui supra	7	cao6603a	009r
Ecce quomodo moritur justus	4	cao6605	071v
✠ In pace factus est locus ejus	4	cao6605a	072r
Ecce vicit leo de tribu Juda	7	cao6616	076r
✠ Et unus de senioribus dixit	7	cao6616a	076r
Ecce vicit leo*	*	cao6616	076v
Ecce vidimus eum non habentem	5	cao6618	067r
✠ Vere languores nostros ipse	5	cao6618a	067v
Effuderunt sanguinem	3	cao6624	010v
✠ Vindica domine sanguinem	3	cao6624a	010v
Ego autem adjuvata a domino	4	cao6625	041v
✠ Gratias tibi ago domine Jesu	4	cao6625a	041v
Ego dixi domine miserere mei	4	cao6627	026v
✠ Domine ne in ira tua arguas	4	cao6627a	026v
Ego pro te rogavi Petre ut	4	cao6630	107v
✠ Simon ecce Satanas expetivit	4	cao6630b	107v
Ego Pro te*	*	cao6630	043r
Ego sicut vitis fructificavi	3	cao6633	079r
✠ Ego diligentes me diligo et	3	cao6633a	079r
Ego sum vitis vera et vos	5	cao6635	099v
✠ Manete in dilectione mea	5	cao6635a	099v
Ego te tuli de domo patris	1T	cao6636	096r
✠ Fecique tibi nomen grande	1T	cao6636a	096r
Egregie dei martyr Sebastiane	7	cao6643	035r
✠ Socius enim factus es	7	cao6643a	035r
Elegit dominus virum de plebe	7	cao6647	035r
✠ Beatus es et bene tibi	7	cao6647a	035r
Elisabeth Zachariae magnum	7	cao6652	103r
✠ Fuit homo missus a deo cui	7	cao6652a	103v
Emendemus in melius quod	2T	cao6653	049r
✠ Peccavimus cum patribus	2T	cao6653a	049v
Emitte domine sapientiam de	1	cao6657	097v
✠ Da mihi domine sedium tuarum	1	cao6657a	097v
Erat namque in sermone verax	8	cao6663	034v
✠ In commissio quoque fidelis in	8	cao6663a	034v
Erit mihi dominus in deum et	1	cao6668	052v
✠ Si dominus deus meus fuerit	1	cao6668a	052v
Exaltare domine alleluia in	7	cao6681	084v
✠ Cantabimus et psallemus	7	cao6681a	084v
Exaudi deus deprecationem	7	cao6685	026v
✠ Dum anxietur cor meum in	7	cao6685a	026v
Exaudisti domine orationem	4	cao6688	096r
✠ Domine qui custodis pactum et	4	cao6688a	096r
Expurgate vetus fermentum ut	1	cao6699	075v
✠ Non in fermento malitiae et	1	cao6699a	075v
Expurgate*	*	cao6699	076v
Exsurge domine deus meus et	4	cao6706	024v
✠ Tibi enim derelictus*	4	cao6706z	024v
Factum est dum tolleret	1	cao6713	097r
✠ Oro domine ut fiat spiritus	1	cao6713a	097r
Factum est silentium in caelo	1	cao6715	125v
✠ Milia milium ministrabant ei	1	cao6715a	125v
Factus est mihi dominus in	7	cao6716	027v
✠ Deus ultionum dominus deus	7	cao6716a	027v
Factus est repente de caelo	7	cao6717	088v
✠ Et apparuerunt illis	7	cao6717a	088v
Felix namque es sacra virgo	1	cao6725	123r
✠ Ora pro populo interveni pro	1	cao6725a	123r
Felix namque*	*	cao6725	121v
Felix namque*	*	cao6725	128v
Fidelis sermo et omni	1	cao6733	127r
✠ Gaudent angeli et exsultant	1	cao6733a	127r
Filiae Jerusalem venite et	1	cao6735	100v

Incipit	Mo	ID	Fol.
ꝺ Quoniam confortavit seras	1	cao6735a	100v
Flavit auster et fugavit	6T	4b5104	112v
ꝺ Fluminis impetus civitatem	6S	4b5104a	113r
Formavit igitur dominus	7	cao6739	029r
ꝺ Et creavit deus hominem ad	7	cao6739c	029r
Fratres mei elongaverunt a me	8	cao6747	063r
ꝺ Amici mei adversum me	8	cao6747a	063r
Fuit homo missus a deo cui	7	cao6750	103r
ꝺ Erat Joannes in deserto	7	cao6750a	103r
Fulgebat in venerando duplex	1	cao6752	043v
ꝺ Beatus vir qui timet dominum	1S	cao6752a	043v
Gabriel archangelus apparuit	5	cao6757	104r
ꝺ Erit enim magnus coram domino	5	cao6757a	104r
Gaude Maria virgo cunctas	6T	cao6759	039v
ꝺ Gabrielem archangelum	6T	cao6759a	039v
Gaudeamus omnes in domino	1	cao6760	042r
ꝺ Immaculatus dominus	1	cao6760a	042r
Gaudebunt labia mea dum	5	cao6762	027r
ꝺ Sed et lingua mea meditabitur	5	cao6762a	027r
Gloria patri genitaeque proli	5	cao6777	090v
ꝺ Da gaudiorum praemia da	5S	cao6777a	090v
Gloriosae virginis Mariae	7	cao6781	122r
ꝺ Beatissimae virginis Mariae	7	cao6781a	122r
Gratia dei sum id quod sum et	8	cao6790	109v
ꝺ Bonum certamen certavi cursum	8	cao6790a	109v
Gyrum caeli circuivi sola et	6T	cao6793	098r
ꝺ Ego in altissimis*	6T	cao6793a	098r
Herodes volens placere	3	4b5117	119v
ꝺ Dilexit verba	3S	4b5117a	119v
Hesterna die dominus natus	*	cao6810	005v
ꝺ Stephanus vidit caelos	*	cao6810a	005v
Hic est discipulus qui	7	cao6822	009r
ꝺ Quanta audivimus et	7	cao6822a	009r
Hic est Martinus electus dei	7	cao6825	130r
ꝺ Sanctae trinitatis fidem	7	cao6825a	130v
Hic est Michael archangelus	8	cao6826	126r
ꝺ Angeli archangelus throni et	8	cao6826a	126r
Hic est praecursor dilectus	7	cao6837	103v
ꝺ Ipse praeibit ante illum in	7	cao6837b	104r
Hic est vir qui non est	8	cao6831	116v
ꝺ Potens in terra erit semen	8	cao6831z	116v
Hic qui advenit nemo scit	3	cao6838	012v
ꝺ Ecce advenit dominator	3	cao6838a	012v
Hoc signum crucis erit in	4	cao6845	102r
ꝺ Cum sederit filius hominis in	4	cao6845a	102r
Hodie concepta est beata	3	cao6854	122r
ꝺ Beatissimae virginis Mariae	3	cao6854a	122r
Hodie in Jordane baptizato	3	cao6849	017r
ꝺ Caeli aperti sunt super eum	3	cao6849a	017v
Hodie nobis*	*	cao6858	014r
Hodie nobis*	*	cao6859	014r
Hodie praeclarissimus deo	1	cao6862	044v
ꝺ Ecce vere Israelita in quo	1	cao6862a	044v
Honor virtus et potestas et	6T	cao6870	090v
ꝺ Trinitati lux perennis	6T	cao6870a	091r
Hosanna rex Israel benedictus	1	4b5011	064r
ꝺ Pueri Hebraeorum tollentes	1S	4b5011a	064r
Immisit dominus soporem in	5	cao6883	030r
ꝺ Hoc nunc os ex ossibus meis	5	cao6883a	030r
Immolabit haedum multitudo	1	4b5043	093v
ꝺ Pascha nostrum immolatus est	1S	4b5043a	093v
Impetum fecerunt unanimes in	*	cao6885	007v
ꝺ Positis autem genibus	*	cao6885a	007v

Incipit	Mo	ID	Fol.
Impii super justum jacturam	*	cao6887	006v
ꝺ Captabant in animam justi et	*	cao6887a	006v
In columbae specie spiritus	2T	cao6892	021v
ꝺ Caeli aperti sunt super eum	2T	cao6892a	021v
In conspectu angelorum	8	cao6894	126r
ꝺ Angelus qui fuit cum Jacob	8	cao6894z	126r
In conspectu gentium nolite	1	cao6895	125v
ꝺ Stetit angelus juxta aram	1	cao6895a	126r
In craticula te deum non	4	cao6896	115r
ꝺ Probasti domine cor meum et	4	cao6896a	115r
In diademate capitis Aaron	3	cao6898	080r
ꝺ Corona aurea super caput ejus	3	cao6898a	080r
In die qua invocavi te domine	1	cao6899	063r
ꝺ Deus meus eripe me de manu	1	cao6899a	063r
In ecclesiis benedicite deo	4	cao6901	082r
ꝺ Cantate domino canticum novum	4	cao6901a	082r
In ecclesiis benedicite*	*	cao6901	081v
In illo die*	*	cao6906	008v
In illo loco promissio vera	8	cao6908	034r
ꝺ Nolite timere non	8	cao6908a	034r
In jejunio et fletu orabant	5	cao6910	049v
ꝺ Inter vestibulum et altare	5	cao6910a	049v
In mari via tua et semitae	2	cao6911	057v
ꝺ Illuxerunt coruscationes tuae	2	cao6911a	058r
In medio ecclesiae aperuit os	1	cao6913	009v
ꝺ Misit dominus manum suam et	1	cao6913a	009v
In monte Oliveti oravi ad	8	cao6916	067r
ꝺ Verumtamen non sicut ego volo	8	cao6916a	067r
In omnibus exhibeamus nos	1	cao6920	049v
ꝺ Ecce nunc tempus*	?	cao6920a	049v
In principio deus antequam	1	cao6924	097v
ꝺ Ego in altissimis habito et	1	cao6924a	097v
In principio deus creavit	1	cao6925	029r
ꝺ Igitur perfecti sunt caeli et	1	cao6925a	029r
In principio fecit deus	1	cao6928	029r
ꝺ Formavit igitur dominus	1	cao6928a	029r
In proximo est tribulatio mea	7	cao6931	061r
ꝺ Deus deus meus respice in me*	7	cao6931a	061r
In te jactatus sum ex utero	2	cao6941	062r
ꝺ Erue a framea deus*	2	cao6941a	062r
In tempore illo consurget	8	cao6942	126v
ꝺ In tempore illo salvabitur	8	cao6942a	127r
In toto corde meo alleluia	3	cao6943	082r
ꝺ Vide humilitatem meam et	3	cao6943a	082r
Induit me dominus vestimento	6	cao6955	036v
ꝺ Induit me*	6	cao6955a	036v
Ingrediens domo in sanctam	2	cao6961	063v
ꝺ Cumque audissent quia Jesus	2	cao6961a	064r
Ingressus angelus ad Mariam	1	cao6963	045v
ꝺ Benedicta tu in mulieribus et	1	cao6963a	045v
Ingressus Pilatus cum Jesu in	*	cao6966	066v
Initium sapientiae timor	2	cao6967	098r
ꝺ Dispersit dedit pauperibus	2	cao6967a	098v
Innuebant patri ejus quem	2	cao6970	103v
ꝺ Apertum est os Zachariae et	2	cao6970a	103v
Insurrexerunt in me viri	3	cao6973	065v
ꝺ Effuderunt furorem suum in me	3	cao6973b	065v
Inter natos mulierum non	1	cao6979	104r
ꝺ Fuit homo missus*	1	cao6979a	104v
Inter natos*	*	cao6979	129r
Interrogabat magos Herodes	4	cao6981	018v
ꝺ Vidimus enim stellam ejus in	4	cao6981z	019r
Intuens in caelum beatus	*	cao6984	007v

Incipit	Mo	ID	Fol.
✠ Cumque aspiceret beatus	*	cao6984a	007v
Ipse me coronavit qui per	8	cao6990	041r
✠ Vidisti domine agonem meum	8	cao6990a	041r
Ipsi sum desponsata cui	8	cao6992	036r
✠ Propter veritatem et	8	cao6992a	036r
Ista est speciosa inter	2	cao6994	118r
✠ Specie tua et pulchritudine*	2	cao6994a	118r
Iste est beatissimus	7	cao6819	009r
✠ Hic est discipulus ille quem	7	cao6819a	009r
Iste est frater vester	7	cao6999	055r
✠ Attollens autem Joseph oculos	7	cao6999a	055v
Iste est Joannes qui supra	1	cao7001	009v
✠ Valde honorandus est beatus	1	cao7001a	009v
Isti sunt agni novelli qui	7	cao7012	076r
✠ Hi qui amicti sunt stolis	7	cao7012z	076r
Isti sunt agni*	*	cao7012	076v
Isti sunt dies quos observare	7	cao7013	060r
✠ Locutus est dominus ad Moysen	7	cao7013a	060r
Isti sunt duae olivae et duo	7	cao7014	105r
✠ Habent potestatem percutere	7	cao7014z	105r
Isti sunt duae olivae*	*	cao7014	110v
Isti sunt duo viri	7	cao7015	105r
✠ Isti sunt duae olivae et duo	7	cao7015a	105r
Isti sunt sancti qui non	8	cao7021	011r
✠ Hi sunt qui cum mulieribus	8	cao7021a	011r
Isti sunt sancti qui passi	3	cao7022	011r
✠ Vindica domine sanguinem*	3	cao7022a	011r
Isti sunt sancti*	?	cao7023	035r
Isti sunt sancti*	*	cao7023	116v
Ite in orbem universum et	6T	cao7028	084r
✠ In nomine patris et filii et	6T	cao7028a	084r
Jam corpus ejus corpori meo	8	cao7029	036v
✠ Ipsi sum desponsata cui	8	cao7029a	036v
Jam non dicam vos servos sed	8	cao7030	088v
✠ Quorum remisistis peccata*	8	cao7030a	088v
Jerusalem luge et exue te	5	cao7032	071r
✠ Plorans ploravit in nocte et	5	cao7032z	071r
Jesum tradidit impius summis	8	cao7035	069v
✠ Ingressus Petrus in atrium	8	cao7035a	070r
Joseph dum intraret in terram	5	cao7037	055r
✠ Divertit ab oneribus dorsum	5	cao7037a	055r
Judas mercator pessimus	2	cao7041	067v
✠ Melius illi fuerat si natus	2	cao7041a	067v
Lapidabant Stephanum	*	cao7072	006v
✠ Positis autem genibus beatus	*	cao7072a	006v
Laudemus opus dei in Maria	5	4b5099	111v
✠ Ut confiteamur nomini sancto	5S	4b5099a	111v
Levita Laurentius bonum opus	2	cao7089	114r
✠ Dispersit dedit pauperibus	2	cao7089a	114r
Locutus est ad me unus ex	2	cao7096	079v
✠ Ego diligentes*	2	cao7096a	079v
Locutus est dominus ad Abra-	2T	cao7097	032r
✠ Benedicens benedicam tibi et	2T	cao7097a	032r
Locutus est dominus ad Moysen	4	cao7098	057v
✠ Videns vidi afflictionem	4	cao7098a	057v
Loquebantur variis linguis	2	cao7101	088r
✠ Repleti sunt*	2	cao7101a	088r
Lux perpetua lucebit sanctis	3	cao7111	100r
✠ Justi autem in perpetuum	3	cao7111a	100r
Magi veniunt ab Oriente	7	cao7112	019r
✠ Cum natus esset Jesus in	7	cao7112c	019v
Magna enim sunt judicia tua	3	cao7113	098v
✠ Deduxisti sicut oves populum	3	cao7113a	098v

Incipit	Mo	ID	Fol.
Magnus dominus et magna	4	cao7117	090v
✠ Magnus dominus et laudabilis	4S	cao7117a	090v
Magnus sanctus Paulus vas	1	cao7123	109v
✠ A Christo de caelo vocatus et	1	cao7123a	109v
Maria Magdalena et altera Mar	8	cao7128	074v
✠ Cito euntes dicite discipulis	8	cao7128a	074v
Maria Magdalena*	*	cao7128	076v
Maria ut audivit turbata est	7	cao7130	045v
✠ Quomodo fiet istud quoniam	7	cao7130c	045v
Martinus Abrahae sinu laetus	1	cao7132	131v
✠ Martinus episcopus migravit a	1	cao7132a	131v
Mel et lac ex ejus ore	1	cao7141	036v
✠ Cujus pulchritudinem sol et	1	cao7141a	036v
Melchisedech vero rex Salem	6	4b5052	094v
✠ Benedictus Abraham deo	6S	4b5052a	094v
Memento mei dum bene tibi	7	cao7144	055r
✠ Tres enim adhuc dies sunt	7	cao7144a	055r
Merito haec patimur quia	8	cao7146	056v
✠ Dixit Ruben fratribus suis	8	cao7146a	056v
Misericordia tua domine magna	1	cao7161	027v
✠ Deus iniqui insurrexerunt in	1	cao7161a	027v
Misericordiam et judicium	3	cao7162	027v
✠ Perambulabam in innocentia	3	cao7162a	027v
Montes Gelboe nec ros nec	8	cao7176	095v
✠ Omnes montes qui in circuitu	8	cao7176a	096r
Moyses famulus domini	8	cao7183	058r
✠ Ascendit Moyses in montem	8	cao7183a	058r
Multiplicati sunt qui	8	cao7187	060r
✠ Nequando dicat inimicus meus	8	cao7187a	060r
Narrabo nomen tuum fratribus	2	cao7194	081v
✠ Qui timetis dominum laudate	2	cao7194a	081v
Nativitas gloriosae virginis	1	cao7198	123r
✠ Gloriosae virginis Mariae	1	cao7198a	123r
Nativitas tua dei genetrix	1	cao7199	122v
✠ Ave Maria gratia plena	1	cao7199a	123r
Ne avertas faciem tuam a	2	cao7203	061r
✠ Eripe me domine*	2	cao7203a	061r
Ne derelinquas me domine	4	cao7204	098v
✠ Apprehende arma et scutum et	4	cao7204a	098v
Ne perdas cum impiis deus	2	cao7207	061r
✠ Eripe me de inimicis meis*	2	cao7207a	061r
Ne perdidit me domine cum	6T	cao7208	026v
✠ Miserere mei deus miserere	6T	cao7208a	026v
Nesciens mater virgo virum	7	cao7212	013r
✠ Ave Maria gratia plena	7	cao7212a	013r
Nesciens mater*	*	cao7212	016r
Noli esse mihi domine alienus	8	cao7219	063v
✠ Confundantur omnes inimici	8	cao7219a	063v
Noli me derelinquere pater	8	cao7229	114v
✠ Nos quasi senes levioris	8	cao7229a	115r
Non conturbetur cor vestrum	3	cao7225	085r
✠ Nisi ego abiero paraclitus	3	cao7225a	085r
Non conturbetur cor vestrum	3	cao7226	085r
✠ Nisi ego*	3	cao7226a	085r
Non conturbetur*	3	cao7225	085v
Non vos relinquam orphanos	5	cao7234	085v
✠ Pacem*	5	cao7234a	085v
Non vos relinquam*	?	cao7234	088r
Notas mihi fecisti domine	8	cao7240	025r
✠ Conserva me domine*	8	cao7240a	025r
O beata Caecilia quae duos	3	cao7253	133r
✠ Caecilia me misit ad vos ut	3	cao7253a	133r
O beatum virum in cujus	8	cao7257	131r

Incipit	Mo	ID	Fol.
℣ Ecclesia domini virtute	8	cao7257a	131v
O beatum virum Martinum	8	cao7258	130v
℣ Domine si adhuc populo tuo	8	cao7258a	130v
O Christi pietas o virtus	1	4b5160	136v
℣ Virginis ob meritum manet hoc	1S	4b5160a	136v
O crux benedicta quae sola	2	cao7265	102r
℣ Mihi autem absit gloriari	2	cao7265a	102r
O decus virginitatis virgo	1	4b5107	118r
℣ Benedicta tu in mulieribus et	1	4b5107a	118v
O decus*	*	4b5107	117r
O felix hujus peccatricis	8T	4b5098	111v
℣ Illud complens propheticum	8S	4b5098a	111v
O Hippolyte si credis in	8	cao7271	116v
℣ Si dictis inquit facta	8	cao7271a	116v
O Juda qui dereliquisti	7	cao7272	068r
℣ Os tuum abundavit malitia et	7	cao7272c	068v
O magnum*	*	cao7274	014v
O mater nostra ter sancta	1	4b5154	136r
℣ Jam Christo juncta sponsoque	1S	4b5154a	136r
O pastor apostolice Gregori	3	cao7279	044v
℣ Memor esto congregationis	3S	cao7279a	045r
O pater alme tui Ludgere	6	4b5075	048v
℣ Quia apud dominum	6S	4b5075a	099r
O regem caeli cui talia	1	cao7297	012v
℣ Domine audivi auditum tuum et	1	cao7297a	012v
O vos omnes qui transitis per	8	cao7303	071v
℣ Attendite universi populi et	8	cao7303a	071v
Ob vanam mundi gloriam	1	4b5115	119v
℣ Principes convenerunt in unum	1S	4b5115a	119v
Oculis ac manibus in caelum	4	cao7310	130v
℣ Dum sacramenta offerret	4	cao7310a	131r
Omnis amici mei dereliquerunt	3	cao7313	069r
℣ Et dederunt in escam meam fel	3	cao7313a	069r
Omnis de Saba venient aurum	7	cao7314	017v
℣ Reges Tharsis et insulae	7	cao7314a	017v
Omnis de Saba*	*	cao7314	022v
Omnipotens adorande colende	2	cao7318	036r
℣ Ingressa Agnes turpitudinis*	2	cao7318a	036r
Omnis pulchritudo domini	2	cao7320	083v
℣ Nisi ego abiero paraclitus	2	cao7320a	084r
Opprobrium factus sum nimis	2	cao7325	065r
℣ Persequar inimicos meos et	2	cao7325a	065r
Ora pro nobis beate Clemens	4T	cao7326	134v
℣ Tu autem confessor Christi	4T	cao7326a	134v
Orante beatissimo ad dominum	5	cao7329	044r
℣ Multum enim valet deprecatio	5S	cao7329a	044r
Orante sancto Clemente	8	cao7330	134v
℣ Vidi supra montem agnum	8	cao7330a	134v
Oravit Jacob et dixit domine	8	cao7334	053r
℣ Deus in cujus conspectu	8	cao7334a	053r
Ornatam in monilibus filiam	8	cao7340	118r
℣ Astitit regina a dextris tuis	8	cao7340a	118r
Ostendit mihi angelus fontem	7	cao7344	080r
℣ Vidi angelum*	7	cao7344a	080r
Pacem meam do vobis alleluia	5	cao7345	088r
℣ Non vos relinquam orphanos	5	cao7345a	088r
Pacificae loquebantur mihi	8	cao7346	062r
℣ Omnes inimici mei adversum me	8	cao7346a	062r
Panis quem ego dabo caro mea	4	4b5050	094r
℣ Locutus est populus contra	4S	4b5050a	094r
Paradisi portas aperuit nobis	8	cao7348	049r
℣ Ecce nunc tempus acceptabile	8	cao7348a	049r
Paradisi*	*	cao7348	051r

Incipit	Mo	ID	Fol.
Paratum cor meum deus paratum	5	cao7350	026v
℣ Exsurge gloria mea exsurge	5	cao7350a	026v
Patefactae sunt januae caeli	*	cao7358	007v
℣ Vidit beatus Stephanus caelos	*	cao7358b	008r
Pater peccavi in caelum et	7	cao7362	054r
℣ Quanti mercennarii in domo	7	cao7362a	054r
Peccata mea domine sicut	1	cao7370	025v
℣ Quoniam iniquitatem meam ego	1	cao7370a	025v
Peccavi super numerum harenae	3	cao7372	096v
℣ Quoniam iniquitatem meam ego	3	cao7372a	096v
Per memetipsum juravi dicit	6	cao7375	032r
℣ Ponam arcum meum in nubibus	6	cao7375a	032r
Petre amas me tu scis domine	*	cao7382	043r
Petre amas me tu scis domine	4	cao7382	107v
℣ Simon Joannis diligis me plus	4	cao7382a	107v
Plange quasi virgo plebs mea	5	cao7387	071r
℣ Ululate pastores et clamate	5	cao7387a	071r
Plantaverat autem dominus	4	cao7388	029v
℣ Et fluvius egrediebatur de	4	cao7388z	029v
Plateae tuae Jerusalem	1	cao7390	080r
℣ Quoniam confortavit seras	1	cao7390a	080v
Ponam arcum meum in nubibus	1	cao7391	032r
℣ Cumque obduxero nubibus	1	cao7391a	032r
Ponis nubem ascensum tuum	2	cao7392	084v
℣ Qui facis angelos tuos	2	cao7392a	084v
Post passionem suam per dies	3	cao7403	083v
℣ Et convescens praecepit eis	3	cao7403a	083v
Postquam completi sunt dies	3	cao7406	039r
℣ Obtulerunt pro eo domino par	3	cao7406a	039v
Postquam Ludgerus divino	6	4b5076	099r
℣ Quoniam illic mandavit	6S	4b5076a	099r
Praecursor domini venit de	8	cao7420	104r
℣ Ipse praeibit ante*	8	cao7420a	104r
Praeparate corda vestra	3	cao7425	097r
℣ Auferte deos alienos de medio	3	cao7425a	097r
Pretiosa in conspectu domini	7	cao7429	099v
℣ In conspectu omnis populi	7	cao7429a	099v
Priusquam te formarem in	7	cao7435	103v
℣ Iste puer magnus coram domino	7	cao7435z	103v
Propter intolerabiles rerum	4	cao7439	044r
℣ Nec fecit proximo suo malum	4S	cao7439a	044r
Puella mox egreditur caput	4	4b5121	120r
℣ Concepit dolorem et peperit	4S	4b5121a	120r
Puer meus noli timere quia	7	cao7449	114r
℣ Liberabo te de manu	7	cao7449b	114r
Pulchra facie sed pulchrior	5	cao7452	041v
℣ Specie tua et pulchritudine	5	cao7452a	041v
Quadraginta dies et noctes	5	cao7454	031v
℣ Noe vero et filii ejus uxor	5	cao7454a	031v
Quae est ista quae processit	4	cao7455	117v
℣ Quae est ista quae ascendit	4	cao7455a	117v
Quem dicunt homines esse	1	cao7467	107r
℣ Beatus es Simon Bar Jona quia	1	cao7467a	107v
Quem dicunt*	*	cao7467	043r
Quem vidistis*	*	cao7470	014v
Qui custodiebant animam meam	1	cao7475	060r
℣ Omnes inimici mei adversum me	1	cao7475a	060v
Qui operatus est Petro in	5	cao7480	108r
℣ Gratia dei in me vacua non	5	cao7480a	108v
Qui persequabantur populum	7	cao7481	058r
℣ Exclamaverunt filii Israel in	7	cao7481a	058r
Qui regni claves et curam	7	cao7483	043r
℣ Significavit dominus Petro	7	cao7483z	043r

Incipit	Mo	ID	Fol.
Qui vicerit*	*	cao7486	008v
Quis deus magnus sicut deus	3	cao7498	090r
V̄ Notam fecisti in populis	3S	cao7498a	090r
Quis es tu qui venisti ad me	8	cao7499	041r
V̄ Nam et ego apostolus ejus sum	8	cao7499a	041r
Quo progredieris sine filio	8	cao7502	114r
V̄ Quid in me ergo displicuit	8	cao7502a	114r
Quomodo fiet istud respondens	2	cao7505	046v
V̄ Ideoque quod nascetur ex te	2S	cao7505a	046v
Recessit pastor noster fons	8T	cao7509	071v
V̄ Ante cujus conspectum mors	8T	cao7509a	071v
Recordare domine testamenti	4	cao7510	096v
V̄ Quiescat domine ira tua a	4	cao7510a	097r
Regali ex progenie Maria	1	cao7519	122v
V̄ Corde et animo Christo	1	cao7519a	122v
Reges Tharsis et insulae	2	cao7523	019v
V̄ Et adorabunt eum omnes reges	2	cao7523b	020r
Repleatur os meum laude ut	8	cao7529	027r
V̄ Gaudebunt labia mea dum	8	cao7529a	027r
Repleti sunt omnes spiritu	2	cao7531	086v
V̄ Loquebantur variis linguis	2	cao7531a	086v
Reposita est mihi corona	2	cao7532	108v
V̄ Scio cui credidi*	2	cao7532a	109r
Respexit Elias ad caput suum	3	4b5045	093v
V̄ Si quis manducaverit ex hoc	3S	4b5045a	094r
Responsum acceperat Simeon a	5	cao7537	038v
V̄ Lumen ad revelationem gentium	5	cao7537a	038v
Revelabunt caeli iniquitatem	1	cao7543	068r
V̄ Fiat mensa eorum coram ipsis	1	cao7543a	068r
Salus nostra in manu tua est	2	cao7559	055v
V̄ Vivit anima tua domine ut non	2	cao7559a	055v
Salve hostia sancta viva et	6T	4b5035	092v
V̄ Quia tu es vera caro quam	6S	4b5035a	092v
Salvum me fac deus quoniam	8	cao7566	066v
V̄ Intende animae meae et libera	8	cao7566a	066v
Sancta et immaculata*	*	cao7569	014v
Sancta virgo Catharina Costi	1	4b5146	135v
V̄ Tam divinis quam humanis	1S	4b5146a	135v
Sancte Paule apostole	1	cao7582	109v
V̄ Ut digni efficiamur gratia	1	cao7582a	109v
Sanctus papa Gregorius vir	7	cao7618	044v
V̄ Innocens manibus et mundo	7S	cao7618a	044v
Saulus autem magis ac magis	4	cao7623	109r
V̄ Fuit autem cum discipulis qui	4	cao7623a	109r
Scindite corda vestra et non	*	cao7626	051r
V̄ Avertatur unusquisque a via	*	cao7626a	051r
Scio cui credidi et certus	1	cao7628	108v
V̄ Reposita est mihi corona	1	cao7628a	108v
Scio cui credidi*	*	cao7628	110v
Sebastianus dei cultor	8	cao7631	034r
V̄ Erat enim in sermone verax in	8	cao7631a	034r
Sebastianus vir	4	cao7633	034r
V̄ Quem perfuderat deus gratia	4	cao7633a	034r
Sed deus factor omnium ad	8	4b5128	120v
V̄ Memor congregationis suae	8S	4b5128a	120v
Sedes tua deus in saeculum	1	cao7634	026v
V̄ Dilexisti justitiam et odisti	1	cao7634a	026v
Senex puerum portabat puer*	8	cao7635	038v
V̄ Accipiens Simeon*	8	cao7635a	038v
Seniores populi consilium	1	cao7636	068r
V̄ Congregaverunt iniquitatem	1	cao7636a	068r
Sepulto domino signatum est	2	cao7640	071r
V̄ Ne forte veniant discipuli	2	cao7640a	071r

Incipit	Mo	ID	Fol.
Si diligis me Simon Petre	6T	cao7649	106r
V̄ Si oportuerit me mori tecum	6T	cao7649a	106r
Si diligis*	*	cao7649	042v
Si dominus deus meus fuerit	1	cao7650	052v
V̄ Vere dominus*	1	cao7650a	052v
Si oblitus fuero tui alleluia	8	cao7653	081v
V̄ Super flumina Babylonis illic	8	cao7653a	081v
Sicut cedrus exaltata sum in	4	cao7657	117v
V̄ Et sicut cinnamomum et	4	cao7657a	117v
Sicut fui cum Moyse ita ero	2	cao7658	059r
V̄ Josue animadvertite in omnibus	2	cao7658z	059r
Sicut ovis ad occisionem	4	cao7661	072v
V̄ In pace factus est*	4	cao7661a	072v
Simeon justus et timoratus	7	cao7666	038v
V̄ Responsum accipiens Simeon a	7	cao7666a	039r
Simon Petre antequam de navi	7	cao7674	106r
V̄ Quodcumque ligaveris super	7	cao7674a	106r
Simon Petre*	*	cao7674	042v
Simon Petre*	*	cao7674	110v
Simon Petre*	*	cao7674	113v
Sint lumbi*	*	cao7675	129r
Solve jubente deo terrarum	7	cao7678	043r
V̄ Quodcumque ligaveris*	7	cao7678a	043r
Spiritus sanctus procedens a	3	cao7693	086v
V̄ Repleti sunt omnes spiritu	3	cao7693z	086v
Splendida facta est facies	8	cao7695	058r
V̄ Descendit Moyses de monte	8	cao7695a	058v
Sponsa Christi gloriosa	5	4b5152	136r
V̄ Caritate vulnerata tendit ad	5S	4b5152a	136r
Statuit dominus supra petram	1	cao7698	026r
V̄ Exspectans expectavi dominum	1	cao7698a	026r
Stella quam viderant magi in	8	cao7701	018r
V̄ Et intrantes domum invenerunt	8	cao7701a	018r
Stephanus autem plenus gratia	*	cao7702	005v
V̄ Stephanus vidit caelos	*	cao7702a	005v
Stephanus servus dei quem	*	cao7704	007r
V̄ Stephanus autem plenus gratia	*	cao7704a	007r
Stetit angelus juxta aram	7	cao7707	125v
V̄ In conspectu angelorum	7	cao7707a	125v
Stetit Moyses coram Pharaone	8	cao7708	057v
V̄ Dominus deus Hebraeorum misit	8	cao7708a	057v
Strinxerunt corporis membra	2	cao7711	114v
V̄ Carnifices vero urgentes	2	cao7711a	114v
Sub altare dei audivi voces	7	cao7713	010v
V̄ Vidi sub ara dei animas	7	cao7713a	010v
Sub throno dei omnes sancti	7	cao7715	011v
V̄ Sub ara dei audivi	7	cao7715a	011v
Summae trinitati simplici deo	7	cao7718	091r
V̄ Praestet nobis gratiam deitas	7S	cao7718a	091r
Summae trinitati*	*	cao7718	128v
Super salutem et omnem	?	cao7727	098v
Super salutem et omnem	3	cao7726	117v
V̄ Specie tua et pulchritudine	3	cao7726z	117v
Surge Petre et indue te	7	cao7731	106v
V̄ Angelus autem domini astitit	7	cao7731a	107r
Surge virgo et nostras sponso	3	4b5140	135r
V̄ Pulchrae Sion filia pro	3S	4b5140a	135r
Surge virgo*	*	4b5140	136v
Surgens Jesus dominus noster	7	cao7734	074v
V̄ Surrexit dominus de sepulcro	7	cao7734a	074v
Surgens Jesus*	*	cao7734	076v
Surrexit pastor bonus qui	1	cao7742	076v
V̄ Surrexit dominus de sepulcro	1	cao7742a	077r

Incipit	Mo	ID	Fol.
Suscepto igitur fidei ac	3	4b5057	047v
℣ Quem quia deo et hominibus	3S	4b5057a	048r
Suscepto igitur*	*	4b5057	047r
Suscipiens Jesum in ulnas	5	cao7745	038v
℣ Lumen ad*	5	cao7745b	038v
Synagoga populorum	2	cao7747	065v
℣ Tu autem domine susceptor	2	cao7747a	066r
Tamquam ad latronem existis	8	cao7748	069v
℣ Filius quidem hominis vadit	8	cao7748a	069v
Tanto tempore vobiscum sum et	4	cao7754	101r
℣ Domine ostende nobis patrem	4	cao7754a	101r
Te deum patrem ingenitum te	4	cao7755	091v
℣ Quoniam magnus es tu et	4S	cao7755a	091v
Te sanctum dominum in	1	cao7757	125r
℣ Cherubim quoque et seraphim	1S	cao7757a	125r
Te sanctum dominum*	*	cao7757	128v
Tempus est ut revertar ad eum	4	cao7758	085r
℣ Pacem meam do vobis pacem	4	cao7758b	085r
Tempus est ut revertar*	*	cao7758	085v
Tenebrae factae sunt dum	7	cao7760	070v
℣ Et velum templi scissum est a	7	cao7760a	070v
Tentavit deus Abraham et	2	cao7762	032r
℣ Immola deo sacrificium laudis	2	cao7762a	032v
Tolle arma tua pharetram et	7	cao7767	052r
℣ Cumque venatu aliquid	7	cao7767a	052r
Tollite hinc vobiscum munera	7	cao7769	055r
℣ Tollite de fructibus terrae	7	cao7769a	055r
Tota die contristatus	4	cao7771	062r
℣ Et qui inquirebant mala mihi	4	cao7771a	062r
Tradiderunt me in manus	6T	cao7773	070r
℣ Astiterunt reges terrae et	6T	cao7773a	070r
Tria sunt munera pretiosa	1	cao7777	020v
℣ Reges Tharsis et insulae	1	cao7777a	020v
Tribularer si nescirem	8	cao7778	049v
℣ Et Petrum lacrimantem	8	cao7778a	050r
Tristis est anima mea usque	8	cao7780	067r
℣ Vigilate et orate dicit	8	cao7780a	067r
Tristitia vestra alleluia	8	cao7782	100r
℣ Mundus quidem gaudebit vos	8	cao7782a	100r
Tu es pastor ovium princeps	8	cao7787	107r
℣ Tibi enim a domino collata	8	cao7787b	107r
Tu es pastor*	*	cao7787	043r
Tu es Petrus et super hanc	7T	cao7788	106v
℣ Quodcumque ligaveris*	7T	cao7788a	106v
Tu es Petrus*	*	cao7788	042v
Tulerunt dominum meum et	8	cao7797	075v
℣ Cito euntes dicite discipulis	8	cao7797a	075v
Tulerunt dominum*	*	cao7797	076v
Tulit ergo dominus hominem et	8	cao7798	029v
℣ Plantaverat autem dominus	8	cao7798a	029v
Tunc misso spiculatore	5	4b5122	120r
℣ Aestimatus est cum	5S	4b5122a	120r
Ubi est Abel frater tuus	7	cao7804	030r
℣ Maledicta terra in opere tuo	7	cao7804a	030r
Ubicumque praedicatum fuerit	7	4b5100	112r
℣ Mittens haec unguentum hoc in	7S	4b5100a	112r
Ultimo festivitatis die	5	cao7805	087v
℣ Qui sitit veniat et bibat et	5	cao7805a	087v
Una hora non potuistis	7	cao7807	067v
℣ Dormite jam et requiescite	7	cao7807a	068r
Unus ex discipulis meis	8	cao7809	067v
℣ Qui intingit mecum manum in	8	cao7809a	067v
Valde honorandus*	*	cao7817	008v

Incipit	Mo	ID	Fol.
Velociter exaudi me domine	8	cao7820	028r
℣ Dies mei sicut umbra	8	cao7820a	028r
Velum templi scissum est et	2	cao7821	069v
℣ Amen dico tibi hodie mecum	2	cao7821a	069v
Veni ad liberandum*	*	cao7823	047r
Veni electa mea et ponam in	2	cao7826	036r
℣ Specie tua et pulchritudine	2	cao7826a	036r
Veniens a Libano quam pulchra	1	cao7829	080v
℣ Speciosa facta es et suavis	1	cao7829a	080v
Venit Michael archangelus cum	8	cao7834	126v
℣ Emitte domine spiritum tuum	8	cao7834a	126v
Venite videamus opera	3	4b5103	112v
℣ Domine apud te est fons vitae	3S	4b5103a	112v
Verbum caro factum est et	8	cao7840	001v
℣ In principio erat verbum et	8S	cao7840a	002r
Verbum caro*	*	cao7840	014v
Verbum iniquum et dolosum	1T	cao7841	098v
℣ Ne forte satiatus evomam	1T	cao7841a	098v
Vere felicem praesulem verae	6	cao7844	044r
℣ A domino factum est istud et	6S	cao7844a	044v
Videbant omnes Stephanum qui	*	cao7852	006r
℣ Stephanus autem plenus gratia	*	cao7852a	006r
Videns Jacob vestimenta	6	cao7858	054v
℣ Vide si tunica filii tui	6	cao7858a	054v
Videns Romae vir beatus	2	cao7862	043v
℣ Quoniam domini est regnum et	2S	cao7862a	043v
Videntes Joseph a longe	8	cao7863	054v
℣ Cumque vidissent Joseph	8	cao7863a	054v
Videntes stellam magi gavis	*	cao7864	021v
Viderunt te aquae deus	2	cao7867	081v
℣ Illuxerunt coruscationes tuae	2	cao7867a	081v
Videte miraculum matris	3	cao7869	039r
℣ Casta parentis viscera	3	cao7869a	039r
Vidi dominum facie ad faciem	6	cao7874	053r
℣ Et dixit nequaquam ultra	6	cao7874a	053r
Vidi Jerusalem descendentem	1	cao7876	080r
℣ Ab intus in fimbriis aureis	1	cao7876a	080r
Vidi portam civitatis ad	7	cao7877	079v
℣ Vidi sanctam civitatem	7	cao7877a	080r
Vidi speciosam sicut columbam	3	cao7878	117r
℣ Quae est ista quae ascendit	3	cao7878a	117r
Vidisti domine et exspectasti	5	cao7883	040v
℣ Propter veritatem et	5	cao7883a	041r
Vinea mea electa ego te	8	cao7887	069v
℣ Ego quidem plantavi te vinea	8	cao7887a	069v
Virgo gloriosa semper	8	cao7902	133r
℣ Est secretum Valeriane quod	8	cao7902a	133r
Virgo prudens et electa dei	3	4b5148	135v
℣ Ab angelo confortata plena	3S	4b5148a	135v
Viri impii dixerunt	1	cao7905	065v
℣ Dixerunt impii apud se non	1	cao7905a	065v
Virtus Ludgeri morbis	6	4b5070	048v
℣ Scribantur haec Ludgeri opera	6S	4b5070a	048v
Virtute magna reddebant	3	cao7907	075r
℣ In omnem terram exivit sonus	3	cao7907a	075v
Virtute magna*	*	cao7907	099v
Virtute*	*	cao7907	076v
Virtute*	*	cao7907	101r
Vita vir sanctus vir quoque	3	4b5064	047v
℣ In domini lege meditatus	3S	4b5064a	047v
Vocavit angelus domini	8	cao7911	033r
℣ Et benedicentur in te omnes	8	cao7911z	033v
Vos qui transitori estis	7T	cao7916	059r

Incipit	Mo	ID	Fol.
℣ Cumque intraveritis terram	7T	cao7916a	059r
Vox tonitru tui deus in rota	*	cao7921	008r
℣ Victo senatu cum Caesare	*	cao7921a	008v
Zoe uxor Nicostrati dixit	7	cao7922	034v

Incipit	Mo	ID	Fol.
℣ Beati qui in omnibus quae	7	cao7922a	034v