

# Filling in the Gap

## The Post Pentecost Series of Gospel Antiphons *Study & Catalogue*

David Eben — Štefánia Demská — Jan Bilwachs



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# Part I

## Study

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# 1 Introduction

From a liturgical standpoint, the period of the church year between Pentecost and the beginning of Advent is quite atypical. It seems that the arrangement of Gospel antiphons for this period created certain problems from the very beginning. The first person to mention this in the sources is the ninth-century Frankish liturgist Amalar, who in his treatise *Liber de ordine antiphonarii* expresses his perplexity about the transmission of this repertoire:

‘After the Office for the dedication of a church, I have written the antiphons *de evangelis*. Concerning these, I asked the masters of the Roman church whether they sang them, and they said, not at all. Our chant masters, however, claim that they learned them from the Romans through the first chant teachers whom the Romans instructed in the melodies of Roman chant within Frankish territory. God knows if the Romans are in error, or if the Franks themselves, who glory in having learned those antiphons from the masters of the Roman church, have erred; or if the Romans have forgotten them out of carelessness and neglect, or, alternatively, never sang them in the first place.’<sup>1</sup>

The goal of this study is to get a closer picture of the repertoire Amalar is reflecting on here, which is doubtless one of the less-investigated ‘corners’ of the Gregorian office repertory. A catalogue forming part of this volume provides basic orientation to the melodic tradition of these antiphons, and we will refer to individual items from it in the course of our study. Later, in a number of case studies, we will turn our attention to especially complicated examples from this antiphon repertoire.

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<sup>1</sup>‘Post officium quo dedicatur ecclesia, scripsi antiphonas de evangelis. De quibus interrogavi magistros Romanae ecclesiae si illas canerent; responderunt: Nequaquam. Nostri tamen magistri dicunt se eas ab eis percepisse per primos magistros quos melodiam cantus Romani docuerunt infra terminos Francorum. Deus scit si isti fallant, aut si ipsi fefellissent qui gloriati sunt se eas percepisse a magistris Romanae ecclesiae, aut Romani propter incuriam et neglegentiam eas amisissent, aut si numquam cantassent eas.’ Jean-Michel Hanssens (ed.), *Liber de ordine antiphonarii Amalarii Episcopi* (Opera liturgica omnia, III; Rome, 1948), 99; English translation: Edward Nowacki, ‘The Gregorian Office Antiphons and the Comparative Method’, *Journal of Musicology*, 4/3 (Summer 1985 – Summer 1986), 243–75 at 264.

As is apparent at first sight from the catalogue, this repertoire is richly diverse, particularly from a musical perspective. The diversity of this series of antiphons may be a convenient starting point for elucidating the relationships among the sources and the living traditions that they represent, and we will attempt to explain precisely these connections. In concluding, we will reflect on the possible circumstances of the development of this repertoire and return to the passage from Amalar's treatise quoted above.

First, however, we must take a closer look at the liturgical context through which our study will be moving, and specifically delineate the repertoire that will be the subject of our reflections.

## 2 Seasons of the church year and selected repertoire

The time following Pentecost – *tempus post Pentecosten* – now forms part of the liturgical season called Ordinary Time, which fills the intervals between the church year’s Christmas and Easter cycles and joins them into one block; in other words, it comprises the time after Epiphany (6 January) until the beginning of Lent and the period between Pentecost Sunday and the first Sunday in Advent.<sup>2</sup>

In the medieval tradition, both time periods were independent, and the Sundays after Epiphany and those after Pentecost were treated separately. The length of the time after Pentecost changed from year to year according to the date of the Easter holiday and that of Pentecost seven weeks later. It lasted longest when Pentecost Sunday fell on 10 May, after which the time until the first Sunday in Advent included twenty-eight Sundays (beginning with the octave of Pentecost),<sup>3</sup> and shortest when Pentecost was on 13 June, reducing the season to twenty-three Sundays.<sup>4</sup>

Early medieval books for the Roman liturgy did not, however, count these Sundays in one unbroken series (e.g. simply 1–23). The considerable length of the period after Pentecost, taking up nearly half of the whole church year, probably encouraged its division into a few component sections. Besides Pentecost Sunday itself, the beginning of the whole period, three significant feast days from the Proper of Saints served as ‘footholds’ within its duration:

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<sup>2</sup>Cf. Karl Heinrich Bieritz, *Das Kirchenjahr: Feste, Gedenk- und Feiertage in Geschichte und Gegenwart* (Munich, 2005), 79–80.

<sup>3</sup>This system applies if we count four Sundays in Advent, but in the case of five – as recorded in some lectionaries and sacramentaries from the ninth century – there is, logically, one less Sunday after Pentecost. Similarly, some sources count the series beginning with the Sunday after the octave of Pentecost. For problems of numbering, see further below.

<sup>4</sup>Adolf Adam, *Das Kirchenjahr mitfeiern* (Freiburg, 1979), 131–3.

- the feast of SS Peter and Paul (*post natale apostolorum*), 29 June;
- the feast of St Lawrence (*post sancti Laurentii*, 10 August);
- and either the feast of SS Cornelius and Cyprian (*post Cypriani*, 14 September), or (perhaps somewhat later) the feast of St Michael the Archangel (*post sancti angeli*, 29 September).<sup>5</sup>

In this way it was possible to limit the influence of the variable date of Easter (and Pentecost) on the structure of the whole season, so that change was limited mainly to the first section (between Pentecost Sunday and the feast of SS Peter and Paul). The others already had fixed beginning and ending points according to the calendar dates of the feasts mentioned above. This arrangement would have been especially useful for lectionaries and evangeliaries, where it was thus possible more easily to create a plan of readings from individual books of Scripture. Nevertheless, it brought its own set of complications, particularly for the opening and closing parts of the season.<sup>6</sup>

The Roman liturgical books (sacramentaries, lectionaries, etc.) that became instruments of the ‘Romanization’ of Gallican liturgy in the eighth century use precisely this system for the season after Pentecost, combining the counting of Sundays with fixed calendar dates for specific feasts. At the end of the eighth century, however, the Frankish system of counting Sundays in one unbroken numerical series took over. In spite of this, the original Roman ‘format’ of dividing the period shows up in the arrangement of certain items of the liturgy, such as readings or some cycles of chants, including those for Communion.<sup>7</sup>

It is clear that the shape of the liturgy first crystallized around such ‘neuralgic points’ of the church year as Christmas, Easter, and the preliminary periods associated with them. ‘Ordinary’ Sundays throughout the year did not have a clearly defined liturgical program, so their associated repertoire came to be fixed only somewhat later. With regard to the Mass, the oldest sources contain elements of free choice that are not to be found during other parts of the church year. The best-known example of this phenomenon are the Alleluia chants of this period; in the oldest sources, Alleluia chants are not assigned to individual Sundays,

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<sup>5</sup>Cyrille Vogel, *Medieval Liturgy: An Introduction to the Sources*, trans. William G. Storey and Niels Krogh Rasmussen (Washington D.C., 1986), 311–4; Adam, *Das Kirchenjahr mitfeiern*, (above n. 4), 131–2.

<sup>6</sup>Hermann Schmidt, ‘Die Sonntage nach Pfingsten in den römischen Sakramentaren’, in *Miscellanea liturgica*, i (Ephemerides liturgicae, 22; Rome, 1948), 451–93.

<sup>7</sup>James McKinnon, ‘The Roman Post-Pentecostal Communion Series’, in *Cantus Planus: Papers Read at the 4th Meeting, Pécs 1990* (Budapest, 1992), 175–86.

but collected at the end of the manuscript in an independent section from which the cantor could choose at his own discretion.<sup>8</sup> It is no surprise that when, in the course of time, the selection of Alleluia chants in individual church institutions became permanent, the resulting solutions were often very different.<sup>9</sup>

The arrangement of other parts of the Mass propers for the time after Pentecost bears signs of systematic revision. The chants, most of whose texts are drawn from the Book of Psalms, are ordered by their number according to the psalms' order in the Bible.<sup>10</sup> In its purest form, we can find this system applied to introits, graduals and offertories, which with few exceptions use psalm texts. Communion chants are more complicated, as their texts come not only from the psalms but also from other books of the Old Testament and from the Gospels. But, as James McKinnon has shown, even here there is evidence of a pre-planned grouping of repertoire into certain thematic bundles that often reflect the old Roman division of the season according to calendar feast days.<sup>11</sup> The numerical ordering of chants for the Mass is nonetheless more likely the result of later systematization of preexisting repertoire that was not consistently realized at all times or in all places.<sup>12</sup>

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Besides the basic chants from the psalter, the **Divine Office** during this season features two different layers of repertoire:

1. The first consists of cycles of chants connected with selected books from the **Old Testament**, excerpts from which were read during the office of Matins throughout the

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<sup>8</sup>Cf. the rubric '*quale volueris*' in some of the oldest sources, René-Jean Hesbert, *Antiphonale missarum sextuplex* (Brussels, 1935), XI; Michel Huglo, 'Division de la tradition monodique en deux groupes "est" et "ouest"', *Revue de Musicologie*, 85/1 (1999), 5–28 at 11.

<sup>9</sup>For this reason, series of Alleluia chants for the time after Pentecost can nowadays serve as an important guide in ascertaining the provenance of sources and their relationships to certain local traditions, see: Hesbert, *Antiphonale missarum sextuplex*, (above n. 8), LXXIX; Michel Huglo, 'Les listes alléluatiques dans les témoins du Graduel Grégorien', in *Les sources du plain-chant et de la musique médiévale* (Aldershot, 2004), 219–27; David Hiley, 'Post-Pentecost Alleluias in Medieval British Liturgies', in Susan Rankin and David Hiley (eds.), *Music in the Medieval English Liturgy, Plainsong & Mediaeval Music Society Centennial Essays* (Oxford, 1993), 145–74.

<sup>10</sup>Hesbert, *Antiphonale missarum sextuplex*, (above n. 8), LXXIV–LXXIX.

<sup>11</sup>McKinnon, 'The Roman Post-Pentecostal Communion Series', (above n. 7), 183–186 ff.

<sup>12</sup>See for example two different series of graduale chants: Hesbert, *Antiphonale missarum sextuplex*, (above n. 8), LXXV–LXXIX.

season. Series of chants (responsories and antiphons) provide an accompaniment to these readings, with texts drawn from the appropriate books of Hebrew scripture.<sup>13</sup>

2. The second comprises a series of antiphons for the Sundays following Pentecost, primarily intended to be sung with the New Testament canticles of Zechariah and Mary, the Benedictus and the Magnificat. The texts of these antiphons relate to the Gospel readings for the given Sunday, or occasionally to the Epistle – thus, exclusively to portions of the New Testament. It is this series of antiphons *in Evangelio* that forms the object of this study and the content of the appended catalogue.

The antiphons for the Sundays after Pentecost are tightly connected to the system of liturgical readings, and thus the readings themselves require attention in some detail. One scholar who undertook in-depth exploration of the development of early lectionaries and evangeliaries was Antoine Chavasse. On the basis of extensive comparative studies and prior work,<sup>14</sup> he delineated the basic types of books for liturgical readings and placed them in their historical context.<sup>15</sup>

We may leave aside certain problematic aspects of Chavasse's work, particularly his method of dating individual stages in the development of liturgy.<sup>16</sup> For our purposes, his inventory of readings for the Sundays after Pentecost will be very useful.<sup>17</sup> The inventory lists liturgical readings from lectionaries and evangeliaries of the so-called 'third type', which group of sources Chavasse divides still further into two 'families': 'famille A' corresponds to a specific group of Roman and Italian sources, and 'famille B' comprises all other representatives of this

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<sup>13</sup>Cf. Hanssens, *Liber der ordine antiphonarii Amalarii Episcopi*, (above n. 1), cap. 71–76; Graeme Ward, 'The Order of History: Liturgical Time and the Rhythms of the Past in Amalarius of Metz's *De ordine antiphonarii*', in *Writing the Early Medieval West* (Cambridge, 2018), 98–112 at 106–7; *Corpus Antiphonalium Officii: Ecclesiarum Centralis Europae III/A Praha: (Temporale)*, ed. Zsuzsa Czagány (Budapest, 1996), 30–1; Concerning the responsory series, see Ruth Steiner, 'Gregorian Responsories Based on Texts from the Book of Judith', in Terence Bailey and Alma Santosuosso (eds.), *Music in Medieval Europe: Studies in Honour of Bryan Gillingham* (Aldershot, 2007), 23–34; Ruth Steiner, 'Musical Interpolations into the Liturgical Reading of the Book of Job', in David Hiley (ed.), *Antiphonaria: Studien zu Quellen und Gesängen des mittelalterlichen Offiziums* (Regensburger Studien zur Musikgeschichte, 7; Tutzing, 2009), 207–18.

<sup>14</sup>Theodor Klauser, *Das römische Capitulare Evangeliorum: Texte und Untersuchungen zu seiner ältesten Geschichte* (Liturgiewissenschaftliche Quellen und Forschungen, 28; Münster, 1935); Vogel, *Medieval Liturgy*, (above n. 5), 342–4.

<sup>15</sup>Antoine Chavasse, 'Les plus anciens types du lectionnaire et de l'antiphonaire romains de la Messe', *Revue bénédictine*, 62 (1952), 3–94,

<sup>16</sup>James McKinnon, 'Antoine Chavasse and the Dating of Early Chant', *Plainsong and Medieval Music*, 1/2 (1992), 123–47.

<sup>17</sup>Chavasse, 'Les plus anciens types du lectionnaire et de l'antiphonaire romains de la Messe', (above n. 15), 12–3.

type. Of greatest importance, from our standpoint, is a series of Gospel readings transmitted by one of the preeminent exemplars from family **B**, the comes of Murbach (end of the eighth century).<sup>18</sup> This is a mixed Romano-Frankish source which already makes use of the Frankish custom of counting Sundays after Pentecost in one unbroken numerical series. This order of readings – especially of the Gospels – established itself throughout most of Latin Europe, and we can proceed outward from it in our comparative treatment of antiphon texts. In some cases, however, the order of readings in Chavasse’s ‘famille A’ will be useful, for it will provide us with a key to understanding the diverse arrangement of the series under discussion.

Table 1 presents a list of the Gospel readings for this season along with short titles for each of them. Apart from one exception, these readings are taken from the synoptic gospels of Matthew and Luke. The season does not have a clearly defined theme as do the other parts of the church year, but significant focal points include Jesus’ numerous parables and colorful storytelling, for example about the good Samaritan or the dishonest steward. Still more predominant is an ‘epic’ component with a considerable share of dialogue and direct quotation, whether of Jesus himself or of other figures. The character of these gospel texts also influenced, to a certain extent, their representation in the melodies of antiphons.

As is likewise apparent from the table, the excerpts from the gospels (unlike the chants for the Mass) are not ordered chronologically by chapter, so there can be no question of *lectio continua*. Similarly, the antiphons do not form an interdependent series of chants, but rather separate groups, each held together by the Gospel text for the respective Sunday.

There are some problems relating to the counting of Sundays that affect not only the readings but also the antiphons associated with them. The first that we must mention is the question of the beginning and end of the series. As is well known, Pentecost Sunday is followed by an octave (or eight-day period) that also comprises the summer Ember Days. For this reason, the first Sunday after Pentecost might either retain the character and repertoire of the feast itself,<sup>19</sup> or – at a later period – be replaced by the feast of the Holy Trinity. The majority of sources therefore begin to count the series from the second Sunday after Pentecost (*Dominica II. post Pentecosten* or *Dominica I. post octavam Pentecosten*) but do not always convey this explicitly in the rubrics.<sup>20</sup> The liturgical repertoire for this first week is tightly connected

<sup>18</sup>Besançon, Bibliothèque municipale, ms. 184; See Vogel, *Medieval Liturgy*, (above n. 5), 347.

<sup>19</sup>In the earliest sources this Sunday is still marked ‘vacat’, just like other Sundays following an Ember Saturday vigil, cf. Hesbert, *Antiphonale missarum sextuplex*, (above n. 8), LXXII–LXXIII.

<sup>20</sup>Still, there are exceptions, which begin right on the first Sunday after Pentecost, e.g. Bv (*Dominica octava Pentecosten usque in adventu Domini*, f. 178r).

Table 1: Gospels for the Sundays after Pentecost

SUNDAY	GOSPEL	DESCRIPTION
1.	Lk 16:19–31	Parable of Lazarus and the rich man
2.	Lk 14:16–24	Parable of the great banquet
3.	Lk 15:1–10	Parable of the lost sheep and the missing coin
4.	Lk 6:36–42	Love for enemies / The beam in your eye
5.	Lk 5:1–11	The calling of the fishermen
6.	Mt 5:20–24	The fulfillment of the Law, reconciliation with others
7.	Mc 8:1–9	The miracle of the loaves
8.	Mt 7:15–21	Warning against false prophets
9.	Lk 16:1–9	Parable of the dishonest steward
10.	Lk 19:41–48	Jesus weeps over Jerusalem / Cleansing of the Temple
11.	Lk 18:10–14	The Pharisee and the tax collector
12.	Mc 7:31–37	Healing of the deaf and mute man
13.	Lk 10:23–37	Parable of the good Samaritan
14.	Lk 17:11–19	Healing of the ten lepers
15.	Mt 6:24–33	Trust in God's providence
16.	Lk 7:11–16	Raising the widow of Naim's son
17.	Lk 14:1–11	Healing of the man with dropsy on the Sabbath
18.	Mt 22:34–46	Debate about the resurrection / The greatest commandment
19.	Mt 9:1–8	Healing of the paralytic
20.	Mt 22:2–14	Parable of the wedding feast for the king's son
21.	Jn 4:46–54	Jesus heals the son of a royal official
22.	Mt 18:23–35	Parable of the uncompassionate servant
23.	Mt 22:15–21	Debate about taxes to Caesar
24.	Mt 9:18–22	Healing of the woman with a hemorrhage
25.	Mt 13:27–29	Parable of the weeds among the wheat / Eschatological discourse
26.	Jn 6:5–14	The miracle of the loaves

with Pentecost Sunday, and the sources evidently do not regard it as part of the series of Sunday antiphons. The Gospel text for the Octave of Pentecost (Jn 3:1–15) also shows up in the antiphons of our series only exceptionally, so we will not consider this Sunday or the summer Ember Days any further.

Neither, it seems, do the autumn Ember Days play a major role in our antiphon series. They are mentioned only twice in the rubrics of our sources, namely in the Hartker Antiphoner of St Gall (SG)<sup>21</sup> and the Lucca Antiphoner (Lc).<sup>22</sup> Even without rubrics, it is possible to recognize the antiphons connected with this Ember Saturday from their textual basis, the parable of the barren fig tree (Lk 13:6–10), which is not included in any Sunday readings. Antiphons with text from this passage do occasionally appear in the Sunday repertoire at different places in the series, but there are only two of them – *Dixit autem Dominus ad cultorem* (59–60) and *Erat Ihesus docens* (82) – and neither is particularly widespread in the sources, the second probably being specific to Beneventan tradition.

At the end of the series, too, we encounter differences in the sources. As mentioned above, there could be up to twenty-eight Sundays following Pentecost, but the manuscripts contain repertoire for divergent numbers – at least twenty-three, often twenty-five or twenty-six. As far as the texts of readings, the span between the first and twenty-third Sundays is relatively stable. From the twenty-fourth Sunday onward, a number of deviations appear, and moreover any of these Sundays could figure as the last before Advent.<sup>23</sup> This phenomenon points to the fact that the conclusion of the series, in particular, was not regulated in much detail, and individual church institutions made decisions about the selection of these texts with a degree of independence.<sup>24</sup>

The sources occasionally show certain divergence even within the course of the whole series; specifically, there are some antiphons whose text is not drawn from the readings of the given Sunday and rather belong to one of the neighboring Sundays. In these cases it is difficult to discern whether the antiphon is an actual variant or simply misplaced. For the sorting of our

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<sup>21</sup>*Sabbato mensis VII in XII lect.* (p. 238).

<sup>22</sup>*Sabbato in XII lect.* (p. 317).

<sup>23</sup>For example, the Comes of Murbach counts twenty-five Sundays, and Antiphoner C twenty-six. Cf. Antoine Chavasse, *Les lectionnaires romains de la messe au VIIe et au VIIIe siècle: sources et dérivés* (Fribourg, 1993), vol. II, 30–37.

<sup>24</sup>In the early period, the number of Sundays at the end of the series are influenced by the number of Sundays in Advent (whether four or five). Consequently, the Sunday with John's account of the miraculous multiplication of loaves is either counted as part of the time after Pentecost (see *Dom. VII post Cypriani*) or as *Dominica V ante Natale Domini*. Cf. *ibid.*, vol. II, 53, tab. 1y.

repertoire, we had to overlook these occasional variations and place antiphons with specific Sundays in the catalogue based on their accordance with the Sunday readings. This proved to be the most logical method for grasping the structure of the entire series.

Regarding the series of Gospel readings, we must mention one more thing: some readings for Sundays after Pentecost can also be found at other places in the church year, and as a result, the associated antiphons are sung at these other times too. This mainly concerns the parable of Lazarus and the rich man (D1: Lk 16:19–31) and the raising of the widow of Naim's son (D16: Lk 16:19–31). Both are prescribed for Thursdays in Lent (during the second and fourth weeks respectively). These are the precisely the Thursdays which 'borrowed' their Gospel readings from the post *Pentecosten* period.<sup>25</sup> A different case, yet similar in its results, is the gospel for the tenth Sunday after Pentecost (Lk 16:19–31). Among other things, this reading contains Luke's passage about the cleansing of the temple. The parallel portion in Matthew (Mt 16:19–31) is assigned to Tuesday in the first week of Lent, and the antiphons relating to the incident are sung on both of these days.

Lastly, we must address the final reading of the series, John's account of the multiplication of loaves (Jn 6:5–14). This reading did not originally belong to the series of Sundays *post Pentecosten*: as long as the lectionaries provided for five Sundays in Advent instead of four, it was read on the first. Later, when Advent was definitively shortened to four weeks (and the antiphoners were updated), this reading logically became the Gospel for the last Sunday of the preceding period, i.e. *post Pentecosten*. With its symbolism of a great feast at the end of the ages, this reading fits in with the eschatologically themed texts from the beginning of Advent.<sup>26</sup> It is also assigned to the fourth Sunday in Lent, and so both days frequently share the same office antiphons. For our catalogue, we decided to limit ourselves to repertoire that is really sung only during the time after Pentecost, but we were naturally aware of the multiseasonal use of some antiphons while compiling data.

The repertoire for the series *post Pentecosten* also contains antiphons whose text comes not from the gospels but from the epistles. Their connection to Epistle readings for specific Sundays seems relatively loose, and we find them even outside the season after Pentecost, for example on some Sundays after Epiphany. The Epistle antiphons represent a specific repertoire, however, and we will discuss them in a separate chapter.

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<sup>25</sup>David Eben, 'Die Evangeliumsantiphonen der Donnerstage in der Fastenzeit', in *Cantus Planus: Papers Read at the 16th Meeting* (Vienna, 2012), 127–34.

<sup>26</sup>For example, the 'little apocalypse' (Lk 21:25–33) read on the first or second Sunday of Advent, cf. Chavasse, *Les lectionnaires romains de la messe au VIIe et au VIIIe siècle*, (above n. 23), 38.

After this complex but necessary introduction, we may now turn to the series of antiphons *in Evangelio*.



### 3 Catalogue and sources

At this point, it would be appropriate to consider the methodological issues of this study and mention some of the starting points in the existing scholarly literature. The significance of the *post Pentecosten* antiphon series for distinguishing between specific traditions has already been recognized in liturgical chant research. The antiphons for this season are sufficiently varied so as to enable the identification of individual regional traditions. For this purpose, David Hiley and Robert Klugseder have set up a database on the Cantus Planus Regensburg webpage.<sup>27</sup> The *post Pentecosten* antiphon series thus complements the inventories of responsories for Sundays in Advent and the office for the dead that have been previously compiled for the database. Here, however, the repertoire is sorted only by text incipits and the corresponding number in CAO III. But the musical transmission of these antiphons is so heterogeneous as to be nearly impossible to ignore. Thus, in many cases, a single CAO number (or the Cantus ID) covers a whole complex of texts and melodies. In this respect, the information from the catalogue is highly instructive and may even alter the picture of the tradition of the whole series. We will address this issue on the following pages. Some specific cases of the melodic tradition will be discussed in chapter 4.3.

With their complex and differentiated structure, sources for the Divine Office present specific challenges to researchers. Problems can arise from considering the liturgical aspect of manuscripts, whose contents must often be compared with other types of liturgical books (e.g. lectionaries, as in our case, or books of the *liber ordinarius* type) in order to understand them.<sup>28</sup>

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<sup>27</sup>David Hiley and Robert Klugseder, 'Post-Pentecost Cantica Antiphons', <https://www.cantusplanus.de/databases/Antiphons/index.html>, accessed May 20, 2025; Cf. David Hiley, 'Post-Pentecost Antiphons', in id. (ed.), *Antiphonaria: Studien zu Quellen und Gesängen des mittelalterlichen Offiziums* (Regensburger Studien zur Musikgeschichte, 7; Tutzing, 2009), 91–8.

<sup>28</sup>László Dobszay, 'Reading an Office Book', in Margot Fassler and Rebecca Baltzer (eds.), *The Divine Office in the Latin Middle Ages: Methodology and Source Studies, Regional Developments, Hagiography* (Oxford, 2000), 48–60.

A key objective of research even now – one which we, too, will address – is to reveal the links between surviving sources and if possible determine the degree of their relationship. Generally employed is a method of *sondage*, where certain repertoires are selected and compared from across a range of sources. The evaluation of results, once they are collected, relies heavily on statistical methods, often with the use of information technologies that help significantly in sorting large volumes of data. In this connection, the indisputable foundational work is Hesbert's *Corpus Antiphonarium Officii* (CAO).<sup>29</sup> Some groups of responsories for Sundays in Advent (*liste-types*) published in volumes 5 and 6 of the CAO are in use as criteria for assigning sources to specific (regional) traditions even today.<sup>30</sup>

### 3.1 Catalogue

The main methodological tool employed in our study is the melodic catalogue of antiphons, which is meant to provide a highly representative (if not comprehensive) overview of the repertoire of antiphons *in Evangelio* for the season *post Pentecosten*.

It is worth mentioning that this is truly a catalogue and not a critical edition. Each transcription listed in it serves primarily as a means toward the identification of individual melodies and for their differentiation, where necessary, in problematic cases. This latter aspect is especially important with regard to our chosen repertoire. Technical aspects of the creation of the catalogue are explained in the preface preceding it.

The present study is based above all on the **presence or absence** of specific antiphons in the given manuscript or group of manuscripts. More precisely, two factors come into consideration: first, whether a certain **antiphon text** is present within a source; then, whether it is transmitted with the **same melody**. The order of antiphons in the series is not taken into account; since the repertoire is so varied and differentiated, even these 'rough' categories provide a sufficient basis for the classification of sources or identification of traditions, and the question of series order, taken against this metric, becomes less significant.

The catalogue testifies to the wide spectrum of transformation within the melodic shape of the repertoire under discussion. In this respect, the antiphons in our series surpass the usual degree of variation that can be observed in most other seasons of the church year.

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<sup>29</sup>René-Jean Hesbert, *Corpus Antiphonarium Officii*, 6 vols. (Rome, 1963–1979).

<sup>30</sup>For a useful summary of the development of these methods and their relevance from a present-day standpoint, see Jesse D. Billet, *The Divine Office in Anglo-Saxon England 597–ca 1000* (London, 2014), 199–219.

Differences range from diverse settings of (nearly) identical melodies to varying modal or intervallic contexts, from numerous types of ‘reworking’, be they textual or melodic, to entirely distinct and mutually independent melodies.

While setting up the catalogue, we considered the possibility of distinguishing between different *melodies* and different *redactions*, which come from the same melodic basis in spite of significant differences. In order to avoid overly complicated and potentially confusing classification, however, we abandoned this approach. All collected versions that are distinct enough from each other to be stated separately are therefore listed neutrally one after the other and can serve as a foundation for further discussion on questions of melodic transmission. In later pages, however, we will have occasion to comment on a number of specific cases more closely, especially the antiphons subjected to more detailed analysis in Chapter 4.3.

Antiphons are listed alphabetically by text incipit. Each antiphon has its own catalogue number expressed in Arabic numerals; if an antiphon has more than one distinct melody or sufficiently distinct redactions, each is stated with an added letter (e.g. 5a – 5b).

Cataloguing living material always entails certain problems. Cataloguing antiphons is a bit like cataloguing living species. Sometimes in the antiphon tradition one encounters ‘borderline cases’, just as in taxonomy some organisms straddle the line between different species or genera. This sort of problem can occur in connection with the evolution of some melodies, for example when the choice of musical material as it appears in the notation of a particular source vacillates between two distinct versions.<sup>31</sup> Obviously, making decisions about such cases is not always easy and may lead to different results.

At some points, our study will make use of certain statistical methods. The results will always be measured against empirically verified data, in order to avoid the risk of transforming the study of the antiphon repertoire into ‘a rather arid statistical playground’, as David Chadd has said.<sup>32</sup> Where there are definite differences in the source material, we will attempt to search out reasons in the historical context, specifically by relating the material to the development of liturgy. As indicated above, the relationship of given antiphons to the biblical portions from which their texts are derived plays a fundamental role in our study.

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<sup>31</sup>See, for example, 83a–c *Erat quidam regulus*, where melody 83c matches melody 83a in its opening phrase but melody 83b in the second (*hic...*).

<sup>32</sup>Billet, *The Divine Office in Anglo-Saxon England 597–ca 1000*, (above n. 30), 216.

## 3.2 Sources

Our choice of sources for setting up the catalogue was guided above all by an attempt to cover the main European traditions. In total, we selected twenty-four (plus two supplementary) sources stemming more or less from the entire area of Latin Europe. Manuscripts of both monastic and secular provenance are represented, although this does not affect the form of the *post Pentecosten* antiphon series in any way. Because we wished to work primarily with the melodic material of the antiphons, it was necessary to begin with sources using diastematic notation; only at a later stage did we add some sources with adiastrumatic (neumatic) notation, followed by the oldest sources, which contain only text and have been included for the historical value of their contents. Our selection was naturally influenced by the availability of the sources, and by an attempt to limit the source material to a range that would enable the creation of a catalogue with a reasonable timeframe. There is, however, nothing to prevent the future entry into the catalogue of further records and concordances. A list of sources and their abbreviations is available in the Table 2.

Table 2: Catalogue sources

MS	Library, shelf mark	Dating	Provenance
A	Paris, Bibliothèque nationale de France, lat. 9425	12th century	Abbey Saint-Marien d'Auxerre
Al	Albi, Bibliothèque municipale, 44	Ca. 890	Albi, Cathedral of Sainte-Cécile
Ar	Arras, Bibliothèque municipale, 893 (olim 465)	14th century	Arras, Abbey St. Vaast
Bv <sup>33</sup>	Benevento, Biblioteca Capitolare, 21	12/13th century	Benevento
C	Paris, Bibliothèque nationale de France, lat. 17436	Ca. 877	Compiègne
E	Einsiedeln, Musikbibliothek, 611	14th century (before 1314)	Einsiedeln
F	Fribourg, Couvent des Cordeliers, 2	Late 13th century	Franciscan
G	Graz, Universitätsbibliothek	14th century	St. Lambrecht
K	Karlsruhe, Badische Landesbibliothek, Aug. LX	13/14th century	Zwiefalten
Kn	Klosterneuburg, Augustiner-Chorherrenstift-Bibliothek, 1012	12th century	Klosterneuburg
Lc <sup>34</sup>	Lucca, Biblioteca Capitolare, 601	12th century	Pozzeveri
Li	Paris, Bibliothèque nationale de France, lat. 781	12th century	Limoges
M	Paris, Bibliothèque nationale de France, lat. 1090	Late 12th century	Marseille
Md	Mdina, Cathedral Archives, Ms. B	12th century	?
Me <sup>35</sup>	Metz, Bibliothèque municipale, MS 351	9th century	Metz

<sup>33</sup> *Le codex 21 de la Bibliothèque Capitulare de Bénévent* (Paléographie Musicale, 22; Solesmes, 2001).

<sup>34</sup> *Antiphonaire monastique, XIIe siècle: Codex 601 de la Bibliothèque Capitulare de Lucques* (Paléographie Musicale, 9; Solesmes, 1906).

<sup>35</sup> Walther Lipphardt, *Der Karolingische Tonar von Metz* (Münster, 1965).

MS	Library, shelf mark	Dating	Provenance
P	Prague, Národní knihovna, XIII C 4	c. 1300	Prague, St. George
Pa	Paris, Bibliothèque nationale de France, lat. 15182	c. 1300	Paris, Notre Dame Cathedral
Q	Berlin, Staatsbibliothek Preußischer Kulturbesitz, Mus. Ms. 40047	11th century	Quedlinburg
Ri	Paris, Bibliothèque nationale de France, lat. 742	12th century	Ripoll
Se	Paris, Bibliothèque nationale de France, nouv. acq. lat. 1535	Early 13th century	Sens, Cathedral of Saint Stephen
SG	St. Gallen, Stiftsbibliothek, 391	ca. 1000	St. Gallen
SMF	Paris, Bibliothèque nationale de France, lat. 12044	12th century	Saint-Maur-des-Fossés
To	Toledo, Biblioteca Capitular, 44.2	Late 11th century	Toledo
Tr	Paris, Bibliothèque nationale de France, lat. 796	12th century	Montiéramey Abbey (Troyes)
U	Utrecht, Universiteitsbibliotheek, 406	12th century	Utrecht, Saint Mary's Church
W	Worcester, Cathedral Library, F 160	13th century	Worcester

The sources are divided into four groups according to their region of origin.

### 3.2.1 Northern French group (f)

This region is relatively well covered in our study. It includes two sources which represent the secular tradition around Paris: a breviary from Notre Dame (Pa) and an antiphoner from the cathedral of Sens (Se). The northern French group has also served as an appropriate fit for the well-known antiphoner of Worcester (W), which is close to the tradition of Corbie–St Denis.<sup>36</sup> The Cluniac monastic reforms are also represented here through a manuscript from the abbey of Saint-Maur-des-Fossés (SMF). Two lesser-known sources stand in for the north-east of France (i.e. Champagne and Burgundy): a notated breviary from the Benedictine

<sup>36</sup>René-Jean Hesbert, *CAO*, [vol. V of *Corpus Antiphonalium Officii*] (Rome, 1975), 431–40, MS 894 (groupe français).

abbey of Montiéramey in the diocese of Troyes (Tr) and a Premonstratensian antiphoner from Saint-Marien d'Auxerre (A). Naturally, we could not omit from our selection the antiphoner of Charles the Bald (C), from the second half of the ninth century. It is of great value for our work, because a number of antiphons from the *post Pentecosten* series can be found only in this manuscript.

### 3.2.2 Aquitanian group (a)

The south of France presents a rich spread of various traditions with strong regional coloring. Sources from Provence are represented here by a manuscript from the abbey of Saint-Victor in Marseille (M). A monastic center with undoubted significance for the whole region was the abbey of Saint-Martial in Limoges; the manuscript Li transmits the liturgical praxis of this monastery in the twelfth century, i.e. after it joined in the Cluniac reforms.<sup>37</sup>

Of the Iberian manuscripts with Aquitanian notation, we have included two in our catalogue. The first is a breviary from the Benedictine monastery of Ripoll in Catalonia (Ri). From the tenth to the thirteenth century, Catalonia was – if only in name – part of the Kingdom of France and the ecclesiastical province of Narbonne. Thus, we may expect to find rather clear links here to the traditions of southeastern France.<sup>38</sup> The classification of another Iberian source, Toledo 44.2 (To), is somewhat more complicated. It was likely written in Toledo during the last quarter of the eleventh century and displays not only local (Iberian) characteristics, but also influences of the Cluniac tradition, probably mediated through the monastery of Moissac.<sup>39</sup>

Our Aquitanian group also includes a source with origins from before the year 900: MS Albi 44 (Al). Its series of antiphons for the Sundays after Pentecost is without notation, but the texts provide an interesting witness to the early development of this repertoire.

<sup>37</sup>A good source for the office at Saint-Martial de Limoges would certainly be MS Paris, B.N. lat. 1085, which represents the liturgical tradition of that monastery in the time before it joined the Cluniac reforms in 1062–3. Unfortunately, it does not contain the antiphon repertory for the Sundays after Pentecost. Cf. James Grier, 'The Divine Office at Saint-Martial in the Early Eleventh Century, Paris BNF lat. 1085', in Margot Fassler and Rebecca Baltzer (eds.), *The Divine Office in the Latin Middle Ages: Methodology and Source Studies, Regional Developments, Hagiography* (Oxford, 2000), 179–204.

<sup>38</sup>Lila Diane Collamore, 'Aquitanian Collections of Office Chants: A Comparative Survey', Ph.D. thesis (Washington, D.C: The Catholic University of America, 2000), 224–7.

<sup>39</sup>*Ibid.*, 57–63.

### 3.2.3 Italian group (i)

Of this source category it must be stated that the traditions of the Apennine Peninsula are not sufficiently well represented here. Only two manuscripts from the region have been included in our study: Lc, from the Camaldolese monastery of Pozzeveri in Tuscany (not far from Lucca) and the similarly well-known MS Benevento 21 (Bv). The inclusion of further relevant sources was complicated by the difficulty of accessing them at the time of the catalogue's creation. Nevertheless, both of our sources offer an interesting sample of repertoire. Particularly in connection with the antiphon series in MS Bv, we were able to discover intriguing details that will receive later treatment. The Franciscan manuscript F, from Fribourg in Switzerland, has also been included in the Italian source group.

### 3.2.4 German and Central European group (g)

The sources chosen for our study to represent the region east of the Rhine cover it relatively well. Indispensable for the catalogue was one of the 'star witnesses' of the Hirsau reform, the antiphoner Karlsruhe 60 (K). MSS G (St Lambrecht) and Kn (Klosterneuburg) provide source material for important monastic houses in Austria. For the area of the northern Rhineland, we can rely on the antiphoner of the church of St Mary in Utrecht (U), whose series of *post Pentecosten* antiphons is among the largest in our whole selection.

This source group also contains two of the oldest notated sources for the Divine Office: the celebrated Hartker Antiphoner of St Gall (SG) and an only slightly younger manuscript from Quedlinburg (Q). Alongside other 'Germanic' sources in this group we have included what is possibly the very oldest witness to the Gregorian antiphon repertoire: the Carolingian tonary from Metz representing the tradition as it existed around the 830s (Me). There is an edition of this source by Walther Lipphardt, and we made use of it in cataloguing the antiphons contained in it.<sup>40</sup> The source itself lacks notation, but given its nature as a tonary, it informs us as to the modes of individual chants. This proved essential, especially in the cases of some antiphons with several melodies, and frequently made it possible to determine the tradition followed by the tonary.

Last but not least, this geographical grouping contains a representative from the Czech Lands: a manuscript from the Benedictine convent of St George in Prague (P). This monastery was founded by Duke Boleslaus II and his sister Mlada in 976, and it maintained a privileged position within Bohemia until the end of the Middle Ages.

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<sup>40</sup>Lipphardt, *Der Karolingische Tonar von Metz*, (above n. 35), 189–92.

The *post Pentecosten* series of antiphons have been compiled in full from the sources listed here in subchapter 3.2. To supply melodies not contained in them, we have used the source Ar in two cases and MS Md2 in one case in our catalogue.



## 4 Antiphons *in Evangelio* for the time after Pentecost

The antiphons that form the subject of our study were primarily intended to be sung with the New Testament canticles of the Benedictus (at Lauds) and the Magnificat (at Vespers). Each Sunday thus required a minimum of two antiphons. The selection is often richer, however, and one Sunday might have four or five associated antiphons. The desirability of having a kind of ‘anthology’ for free selection, or extra antiphons for use during the ‘little hours’ or with Old Testament canticles during the third nocturn of Matins in the monastic rite, could account for a larger number of chants. Antiphon series in individual manuscripts therefore comprise roughly between fifty and one hundred chants. As mentioned above, the selection and the form of chants is not dependent on whether a source is of monastic or secular provenance.

Characterizing the antiphons for the Sundays after Pentecost from a musical standpoint is fairly difficult, because they constitute a repertoire that is, in fact, very heterogeneous. Even so, we can attempt to delineate at least a few basic traits that may help us comprehend this group of chants as a whole. From the first glance at the pages of the catalogue it is already clear that this repertoire stands at a considerable distance from the succinct melodic formulas of psalmic antiphons. The ‘classic’ melodic specimens familiar to us from the psalter or older layers of the proper appear here only sporadically. For one example, the melodic type IVA<sup>41</sup> is present only in two antiphons: *Satiavit Dominus* (170b), apparently an older antiphon ‘borrowed’ from the fourth Sunday in Lent; and *Propheta magnus surrexit* (151), where the choice of melody was probably influenced by the textual similarity to the Advent antiphon *Ecce veniet propheta magnus*.<sup>42</sup>

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<sup>41</sup>This modal indication is used in the Solesmes Office books for this particular type of melody, which belongs to the IV<sup>th</sup> mode but is transposed up a fourth with the final A (= IVA). Cf. David Hiley, *Western Plainchant* (Oxford, 1993), 92–3.

<sup>42</sup>Cf. Cantus ID 002552; *Antiphonale monasticum pro diurnis horis* (Solesmes, 1934), 188.

We can place the vast majority of antiphons into a category that László Dobszay calls ‘free compositions’.<sup>43</sup> Indeed, the appreciable length of the texts probably left composers with little other choice. Regardless, melodic formulas from the ‘classical’ layer of Gregorian antiphons are much in use here, especially in opening and closing phrases, although they are also frequently repeated, subjected to variation, and ‘stuffed’ with further nonstandard melodic material in accordance with the structure of the text.

Let us allow some statistical data on the repertoire to speak for themselves. A summary of the frequency of individual modes within the whole series may be of some interest:<sup>44</sup>

Table 3: Modal identification of the antiphons *post Pentecosten*

mode	I.	II.	III.	IV.	V.	VI.	VII.	VIII.
no. of antiph.	111	6	15	21	3	8	17	59
%	46 %	3 %	6 %	9 %	1 %	3 %	7 %	25 %

Although there are certain limits to the information we can glean from data presented in this way,<sup>45</sup> the main tendencies are clear enough. The most conspicuous is the overwhelming predominance of mode I, which accounts for 46% of the melodies, or nearly twice as many as the next most frequent, mode VIII. Similarly interesting is the relatively high proportion of antiphons in the E-modes (III and IV), standing at 15%. The striking predominance of mode I (even against mode VIII, which is otherwise more common in the office) can probably be explained by the fact that ‘free compositions’ in this mode have a very flexible structure that enables complex combinations and can be successfully adapted to the character of different texts. This could be put to good use in settings of longer gospel passages with a high share of dialogue and direct speech. It is precisely in connection with their texts that the *post Pentecosten* antiphons often display intriguing levels of inventiveness, reflecting the dramatic arc of the narrative and perhaps even witnessing to a certain artistic freedom in the creation of this repertoire. We shall be able to examine these aspects more specifically in the course of our analysis.

<sup>43</sup>László Dobszay and Janka Szendrei, *Antiphonen*, 3 vols. (Monumenta Monodica Medii Aevi, V; Kassel, 1999), vol. I, 29\*.

<sup>44</sup>Where a specific antiphon had several varying melodic versions, each has been counted separately. The total number of melodies is two hundred and forty.

<sup>45</sup>For example, some antiphons have different modal variants and can be grouped into different modal categories, depending on the source chosen. This is not, however, an overly frequent phenomenon in our repertoire.

So far in this chapter we have focused on antiphons that are recorded in the catalogue with their melodies (sometimes more than one). It is also interesting, however, to look at antiphons for which we have no melody, or rather whose melody could not be found in any of the selected sources. In our catalogue, there are twenty-three such pieces. In one case (*Amen dico vobis descendit*, 13), we have only a melody recorded in adialematic neumes in the antiphoner Q. The other cases are exclusively chants recorded in the oldest non-notated sources from our selection, i.e. in MSS C and Al. These two sources overlap only in one (*Mundemus nos*, 126) of the remaining twenty-two chants, while the rest exist in unique versions – fifteen in C, and six in Al. Some of those in C appear in other office traditions only in expanded text versions.<sup>46</sup> In later practice, the shorter text versions of the antiphoner C completely disappeared.

Unique cases in the Aquitanian manuscript Albi 44 (Al) are found exclusively among chants with texts from the epistles, and C also has some similarly ‘isolated’ pieces in its epistle series. The repertoire of epistle antiphons thus had an apparently more limited reception than that of the gospel antiphons. This topic will be addressed later, and all findings stated thus far will be relevant to our reflections on the origins of this repertoire.

#### 4.1 Layers of the repertoire: the oldest core of the series?

Now that we have outlined the basic characteristics of this body of antiphons as a whole, we may ask whether it is possible to divide it into meaningful layers. Clearly, this group of chants is very diverse and contains a large share of local repertoire. Despite this fact, might there be any common basis in these antiphons which is to be found in all of the corresponding traditions?

Chants transmitted universally throughout the repertoire generally derive from the oldest layers of the office, belonging to the basic Carolingian core. Thus, if a chant is transmitted more or less uniformly (with the same melody) throughout the whole area of Latin Europe, there is a great probability that it belongs precisely to this layer of composition.<sup>47</sup>

Within the frame of our repertoire, which criteria should we establish in order to determine which chants can be placed into this group? Above all, they should be present in the oldest

<sup>46</sup>Cf. e.g. *Beati oculi* (20 and 21), *Cum intrasset / Cum intraret* (33 and 34), *Dixit autem Dominus ad cultorem* (59 and 60), and others. Cf. Chapter 4.4.

<sup>47</sup>Huglo, ‘Division de la tradition monodique en deux groupes “est” et “ouest”’, (above n. 8), 6.

available sources – in the Carolingian tonary (Me) and at least one of the oldest text sources for the office (C and Al). Neither should the oldest neumed manuscripts present in our source selection, H and Q, be left out.<sup>48</sup>

Yet the occurrence of chants in the oldest sources is not sufficient for determining common antiphon layers because, as already stated, the early sources themselves have a relatively high number of isolated pieces. Thus, a further important factor is a wide reception across Latin Europe. A second criterion should therefore be the presence of a given antiphon in at least twenty of the twenty-four sources assessed, which corresponds to about 85% of the source material. Manuscripts from each regional grouping (French, Aquitanian, Italian, and Germanic) should be represented. Sorting out these ‘universal’ layers of antiphons is thus dependent on the repertoire of the oldest codices on the one hand and presence in 85% of sources from different areas of Europe on the other.

We may now attempt to apply these criteria to our repertoire. To begin with, we will consider only the texts, after which we can evaluate the results from the standpoint of melodic traditions and general context as well. Our starting point will be a table giving an overview of all the antiphons for the Sundays after Pentecost and their concordances across the sources (see table in Appendix B). An inventory of this type yields a total of thirty-one antiphons that correspond to the established criteria. A list of these, sorted by individual Sundays, can be found in Table 4.

The question may naturally arise as to whether such a mechanical approach can really help us reach the aim of this inquiry, i.e. to establish the oldest core of the *post Pentecost* antiphon repertory. For this reason, we must examine the results from still further vantage points. The first relates to how the selected antiphons are spread throughout the whole *post Pentecosten* season. A look at the table reveals that they are associated with individual Sundays in a relatively balanced way and cover each of the Sunday readings with one or two antiphons. This means that for (almost) every Sunday there are one or two pieces whose tradition is markedly more robust and universal than those of the other chants for that day, which in turn increases the probability that our selection is relevant here. There are, of course, exceptions which require commentary.

The first ‘blank spot’ is the very first Sunday of the whole series. Although some antiphons associated with it have a rich inventory of concordances (e.g. *Homo quidam erat dives*), none of them completely fulfills the established criteria. An explanation might be sought

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<sup>48</sup>It must be borne in mind that Q has a lacuna starting from the fifteenth Sunday after Pentecost.

Table 4: The core repertory of *post Pentecost* antiphons following the first selection

SUNDAY	ANTIPHON	CAT. NR.
2.	QUIDAM HOMO FECIT CENAM	159
2.	EXI CITO IN PLATEAS	87
3.	QUIS EX VOBIS HOMO	160
4.	ESTOTE ERGO MISERICORDES	84
4.	NOLITE JUDICARE	129
5.	ASCENDENS IHESUS IN NAVEM	17
5.	PRAECEPTOR PER TOTAM	149
6.	SI OFFERS MUNUS	175
7.	MISEREOR SUPER TURBAM	123
8.	ATTENDITE A FALSIS	18
8.	NON OMNIS QUI DICIT	131
9.	DIXIT DOMINUS VILICO	65
10.	(CUM APPROPINQUARET DOMINUS)	31
11.	STANS A LONGE	182
13.	HOMO QUIDAM DESCENDEBAT	103
14.	DUM INTRARET... CASTELLUM	74
14.	NONNE DECEM MUNDATI	135
15.	NOLITE SOLLICITI ESSE	130
15.	QUAERITE PRIMUM	154
16.	ACCEPIT AUTEM OMNIS	2
17.	CUM VOCATUS FUERIS	42
18.	MAGISTER QUOD EST MANDATUM	119
18.	QUID VOBIS VIDETUR	158
19.	DIXIT DOMINUS PARALYTICO	64
20.	DICITE INVITATIS ECCE	52/53
20.	NUPTIAE QUIDEM PARATAE	138/139
21.	ERAT QUIDAM REGULUS	83
21.	COGNOVIT AUTEM PATER	24
22.	DIXIT AUTEM DOMINUS SERVO	61
22.	SERVE NEQUAM	173
23.	MAGISTER SCIMUS QUIA VERAX	120

in the system of Sunday gospel readings and specifically how it developed. This is a rather interesting case that is also typical, to a certain extent, for similar situations, and so we will attend to it in somewhat closer detail.

In the oldest evangeliaries (*pi*, *lambda*, *sigma*<sup>49</sup>), the cycle of readings was gradually supplemented so that their number would approximate the expected number of Sundays after Pentecost. One such addition was made to the beginning of the cycle, i.e. the time between Pentecost Sunday and the feast of SS Peter and Paul (29 June). The transalpine version of the lectionary (the *comes Murbach* from Chavasse's 'famille B') opens the cycle with Luke's version of the **parable of Lazarus and the rich man** (Lk 16:19–31).<sup>50</sup> But the Italian sources ('famille A'), which maintain a more archaic version of the system, use not this reading but another instead (about the beam in one's eye: Lk 16:19–31). There are thus no antiphons with texts about Lazarus and the rich man to be found here. Sources from the Beneventan group (represented in our catalogue by MS Bv) also correspond to this solution. The Franciscan antiphoners and sources connected with the Melk reforms<sup>51</sup> likewise have the reading about the beam in one's eye on the first Sunday after Pentecost, and thus the gospel about Lazarus and the rich man is missing here too.<sup>52</sup> It is logical, then, that the tradition of antiphons textually related to this reading is rather weak in southern Europe especially.<sup>53</sup> Where a given reading is not present, the corresponding antiphons are also missing.

Even to the north of the Alps, the placement of the reading about Lazarus and the rich man is not totally uniform. The oldest of our Aquitanian sources, Albi 44, has no repertoire for this gospel reading at all.<sup>54</sup>

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<sup>49</sup>Chavasse, 'Les plus anciens types du lectionnaire et de l'antiphonaire romains de la Messe', (above n. 15), 11–6.

<sup>50</sup>Ibid., 15.

<sup>51</sup>Cf. e.g. manuscript: Munich, Bayerische Staatsbibliothek, Clm. 4306, ff. 108v, 119v etc.

<sup>52</sup>In these sources the cycle continues with the parable of the great feast (Lk 16:19–31) on the second Sunday after Pentecost. In these cases in the Cantus Database the antiphons *Estote ergo misericordes* or *Nolite iudicare* are frequently associated with the Old Testament history *De Regum*. These are not, however, texts from the Old Testament, but rather from the Gospel. It would thus be more fitting to place these antiphons with *Dom. I post Pentecosten, de Trinitate, etc.*

<sup>53</sup>Among the Italian sources in our catalogue, the antiphoner Lc is an exception, for it corresponds with the transalpine system of Gospel readings, probably due to its connection with the wider monastic network.

<sup>54</sup>This absence does not necessarily mean that the scribe of the manuscript did not expect this gospel reading to be used. As stated earlier, the reading was also assigned to Thursday of the second week in Lent. Theoretically, the scribe may have assumed that an experienced cantor would be able to locate and select the appropriate Lenten repertoire (cf. Al f. 80r). This is not very likely, however, as in most similar cases there is at least a short incipit to indicate the appropriate day from which the repertoire is to be taken. In this case, then, the reading is probably truly missing.

A certain instability at the beginning of the series can be deduced right from the antiphon repertoire associated with this parable. One of the antiphons most frequently used is *Homo quidam erat dives*, which exists in two different versions. The first is in the ninth-century antiphoner of Charles the Bald (C) and also in the antiphoner from Worcester, where it is notated with a melody in mode IV (104). Its text is a kind of summary of the whole parable, leaving out part of the gospel passage and skipping from verse 20 straight to verse 22. This antiphon remained quite local, however, appearing only very rarely in the north of France.<sup>55</sup>

The other version, also entitled *Homo quidam erat dives* (105), cites the Vulgate text (Lk 16:19–21) without alteration and has a wider distribution. It is more extensive, with a different melody in mode I, and can be found systematically throughout the German sources. On the other hand, in western Europe (especially in northern France), it is less common.

Thus it seems that the first version, from antiphoner C, was not accepted across the wider spectrum and – perhaps in line with a growing trend of word-for-word quotations of Scripture – was replaced by the longer *Homo quidam* antiphon in mode I. But even this (newer) composition did not attain universal acceptance: its transmission was stable east of the Rhine and to some extent in southern France, but we find it only rarely in the north of France (the original antiphon from C partly survives here), and in Italy, where the corresponding Gospel reading is missing from the evangeliaries, it was generally not in use. These are all reasons for the lack of a truly and generally widespread antiphon for the first Sunday of the series; this situation can also serve as an interesting testament to the fact that certain differences in the office tradition are not the result of chaotic proceedings or the random decisions of some cantor, but correspond to changes in other layers of the liturgy – in this case, readings.

So much for the first Sunday's repertoire; the second problematic case in our selection of 'universal' antiphons concerns the series' end. Although manuscripts often list repertoire for twenty-six Sundays *post Pentecosten*, from the twenty-third Sunday onward it is impossible to name an antiphon that could be said to have a universal distribution. Here, too, there is a parallel with the system of Gospel readings; as Chavasse shows, the choice of the Gospel for the last Sundays is not uniform, and thus, logically, the antiphon traditions are likewise divergent.<sup>56</sup>

We must still make brief mention of the twelfth Sunday *post Pentecosten*, which is also missing from our selection of 'core' repertoire for the series. This Sunday has a relatively large

<sup>55</sup>Outside of our sources C and W, it also appears in, Arras, Bibliothèque municipale, 893 (olim 465), f. 230r.

<sup>56</sup>Chavasse, *Les lectionnaires romains de la messe au VIIe et au VIIIe siècle*, (above n. 23), vol. I, 29; Chavasse, *Les lectionnaires romains de la messe au VIIe et au VIIIe siècle*, (above n. 23), vol. II, 53, tab. 1y.

number of competing antiphons that prevent us from pointing out just one or two with a significantly wider distribution than the rest. If the criteria for our selection were a little more lenient, we might at least add the antiphon *Bene omnia fecit* (22); while this antiphon is absent from a higher number of sources (5), it is to be found in the oldest manuscripts, C and A1, and its melodic transmission across all regions of Europe is generally uniform.

This brings us to another question which we must address in defining the oldest core of the repertoire: the problem of melodies. As Michel Huglo has argued, chants found in all regions with the same melody can be considered part of the repertoire's original layer. How is this reflected in the case of the antiphons in our selection?

To answer this question, we will have to revise our results rather significantly: eleven of our chosen antiphons are transmitted with more than one melody or show considerable differences in their musical form (antiphons with more melodies are highlighted in Table 4). In order to draw some conclusions from this situation, we must provide at least some brief commentary on individual cases. In so doing, we will make reference to the transcriptions and the concordances connected with them in the catalogue.

First of all, we have several cases where one manuscript diverges from the bulk of the other, unified sources and offers a distinct melodic version:

- **160a–b** *Quis ex vobis homo*. In this case, the antiphoner To varies from the relatively cohesive lot of the other European sources; the 'Toledan' melody begins with the same opening phrase, but then diverges and ends with a cadence on G (i.e. in mode VIII as opposed to mode I in melody 160a).
- **131a–b** *Non omnis qui dicit*. This is a similar case, where MS Bv deviates from the mainstream with a distinct but obviously related melody.
- **65a–b** *Dixit Dominus villico*. Only MS Pa departs from the widespread agreement among the other sources on the transmission of this melody in mode I. The difference, however, rests primarily in modal interpretation, and the basic melodic contours remain the same.
- **83a–c** *Erat quidam regulus*. This antiphon exists in three melodic versions. Besides melody a, widely represented across all regions of Europe, there are two distinct

melodies found isolated in two northern French sources: melody b in MS Tr, and melody c, with a longer text, in the notated breviary of Notre Dame de Paris (Pa).

- **52–53 *Dicite invitatis***. In this case the situation is somewhat different. The transmission of melody 52 is very uniform throughout Europe. Within our repertoire it is among the briefest, and it belongs to the standard mode VIII antiphon type to be found quite frequently elsewhere in the office.

Two sources depart from this otherwise universal tradition – SMF and Bv, which add an entire new phrase into the middle of the antiphon (*tauri mei et altilia...*). Comparison of the antiphon text with the original Gospel reading explains the deviation: the version in SMF and Bv contains a passage from the gospel that is generally omitted in the antiphon's wider tradition. Once again we can sense in the background the requirement, already mentioned before, for word-for-word citations of scripture. Thus, we are not dealing here with two different melodies in the truest sense of the word; version 53 is likely a secondary manipulation (perhaps from the scriptorium of Cluny?) that simply fills out the original melody with the appropriate textual insertion.

The existence of distinct melodic elaborations provides important information, but these cases mainly involve exceptions that do not compromise the basic agreement of sources from all regions on a single melody, and so I do not believe it is necessary to eliminate them from the list given above.

The situation is more problematic in other cases, where not just individual manuscripts but rather entire regions are at variance with the wider tradition:

- **103a–b *Homo quidam descendebat***. The south of France has its own mode I melody for this antiphon and thus deviates from the rest of Europe, which uniformly uses a melody in mode VIII.
- **138a–b *Nuptiae quidem paratae***. Similarly to the case of the last antiphon, here we have widespread agreement among 'eastern' and 'western' sources attesting melody 138a, but a distinct Aquitanian version in melody 138b. The musical form of the southern French version does display certain features in common with melody a, however – melody b's first phrase, for example, is more or less an upward transposition by a fifth of melody a's – and thus is not entirely independent.

MS C may cause some confusion in connection with this antiphon and requires our attention. C also has an antiphon entitled *Nuptiae quidem paratae* (139), but its text ends halfway through with the words *fuerunt digni*. Compiègne thus understands the

second half as a separate, new antiphon. Whether the scribe of MS C mistakenly made two antiphons out of one or, contrariwise, the later tradition joined two separate pieces into one, is difficult to decide. Since MS C lacks notation, we cannot turn to it for information about the melody. It should be mentioned that the Aquitanian version of the melody (138b) starts the second half of the antiphon (with the text *ite ad exitus*) with the standard mode I intonational formula, which could easily serve as the beginning of a separate chant.

- **173a–b** *Serve nequam*. Melody 173b is problematic in and of itself: in the manuscript sources, it shows several modal variants and transpositions. Melody 173a, in mode I, departs considerably from melody b, and yet shows a certain level of agreement in the basic contours. The melodic tradition of this chant is altogether quite unstable.
- **123a–c** *Misereor super turbam*. Sources show three different melodies for this antiphon: 123a, in mode I, appears in the majority of German sources, and melody 123b, in mode VII, in the western part of Europe. The south German monasteries SG and E also inclined toward the ‘western’ version. A third melody (123c) in mode IV seems to be unique to the Cluniac tradition (SMF).
- **31a–b** *Cum appropinquaret*. In our list this antiphon is given in brackets because, of the three sources in which it is missing, two are the oldest text manuscripts: C and Al. The melodic tradition seems to confirm suspicions that this antiphon might be of a later date: western sources, including those from Italy, attest melody 31a, while manuscripts from the area of the Holy Roman Empire contain melody 31b.
- **18a–f** *Attendite a falsis*. This is one of the most spectacular cases in the whole repertoire, with six different melodic versions recorded. Even the normally homogeneous German group does not agree on one melody: the greater part of sources has a melody in mode VI – as does the Carolingian tonary (Me, 18c); the Alpine monasteries SG and E, along with the convent of St George in Prague, have the version 18e in mode VIII. In the Utrecht antiphoner, no less, we find both melodies of the ‘eastern’ group placed immediately beside each other; the western sources, for their part, are divided among four further melodies. At the same time, the antiphon’s text is very widespread and has a uniform transmission – only the melody in MS Tr (18b) features a shortened version of the text.

What sort of conclusions can we draw from these findings? The genesis of the *post Pentecosten* antiphon repertoire is apparently rather complicated, and some chants that seem to have

universal distribution from the textual standpoint have various melodic traditions. Even if we leave out the last six antiphons on grounds of their melodic diversity,<sup>57</sup> there remain twenty-five (plus one, perhaps, for the twelfth Sunday after Pentecost) that appear to be part of the common Carolingian inheritance. This would explain their general distribution across ‘east’ and ‘west’ in the sense of Froger’s division. These pieces also have some compositional features in common. In general, they are rather short and use a high measure of standard melodic types, with some melodies noticeably recurring. For example, a mode I melody, found in its most concise form in *Ascendens Ihesus in navem*, undergoes slight transformations to appear in four other antiphons (*Estote ergo misericordes*, *Dum intraret Ihesus*, *Stans a longe*, *Dixit Dominus paralytico*).<sup>58</sup>

In a few cases, there is a different approach to the musical presentation of textually stable antiphons between group ‘est’ and group ‘ouest’, typical for repertoire after 850;<sup>59</sup> this difference is even more pronounced among antiphons that have (also from the textual standpoint) a more limited distribution. We will acquaint ourselves more closely with cases like this in Chapter 4.3.

All of this gives a picture of the whole series as in flux and not yet stable, and probably points to a date after 850 for its general arrangement. Was this the problem facing Amalar in the ninth century? We will return to this question at the conclusion of our study.

## 4.2 The oldest notated record of the *post Pentecosten* series: Chartres, Bibliothèque municipale 47

In discussing the oldest layer of the *post Pentecosten* antiphon repertoire, we ought to take into account a source where we might not expect to find the series. In better circumstances, this manuscript would represent the oldest notated record of these antiphons. Unfortunately, only a small fragment of them is preserved, for which reason we have not included it among the sources for our catalogue. It is the famous gradual *Chartres 47*<sup>60</sup> with Breton neumatic

<sup>57</sup>...on peut conclure qu’une pièce qui comporte une mélodie d’un mode donné à l’Est et qui, à l’Ouest, est revêtue d’une ou de plusieurs mélodies différentes n’appartient sûrement pas au “fonds primitif” Huglo, ‘Division de la tradition monodique en deux groupes “est” et “ouest”’, (above n. 8), 24.

<sup>58</sup>Cf. Dobszay and Szendrei, *Antiphonen*, (above n. 43), 51\*–55\*, class D3–D5.

<sup>59</sup>We will consider this in detail in Chapter 6.

<sup>60</sup>*Olim Chartres, Bibliothèque municipale, 47* (Paléographie Musicale, 11; Facsimile, Tournai, 1912).

notation, dated to the beginning of the tenth century.<sup>61</sup> The antiphon series was recorded in the manuscript's now fragmented concluding section, following a group of Alleluia verses for the time after Pentecost. We can identify at least the first eight antiphons on *folio* 69v:

D1

*Factum est ut moreretur mendicis*  
*Pater Abraham miserere nobis*  
*Fili recordare quia recepisti*  
*Dives ille guttam aquae*  
*Rogo ergo te pater*

D2

*Quidam homo fecit cenam*  
*Exi cito in plateas*

D3

*Quis ex vobis homo*

As can be seen, most of these are part of the widespread repertoire that we have identified (for the second and third Sundays) in our overview of the universal layer. It may be noticed that the antiphon *Homo quidam erat dives* is absent from the first Sunday. Among these eight antiphons in the Chartres manuscript, there is also one with more than one melody in circulation: *Rogo ergo te pater*. Interestingly, its melody in MS Chartres is shared with the majority of the Germanic group (168b) rather than matching the version that is more common in the western sources.

Unfortunately, it is not possible to determine more about the shape of the series from this fragment. We might consider, however, why this series of office antiphons is recorded in a book containing repertoire for the mass (and some processional chants) rather than chants for the office. As Susan Rankin has shown, manuscripts from this early period cannot always be classified along neat lines of source typology.<sup>62</sup> In this case, however, we have a rather conspicuous exception.

Theoretically, the Communion antiphons for the time after Pentecost could serve as a kind of bridge between repertoire for the mass and our antiphon series. After all, a number

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<sup>61</sup>Susan Rankin, *Writing Sounds in Carolingian Europe* (Cambridge, 2018), 169.

<sup>62</sup>Susan Rankin, 'Processional Chants in the Early Medieval Period: The Lesson of Fragments', in Giovanni Varelli (ed.), *Disiecta Membra Musicae: Studies in Musical Fragmentology* (Studies in Manuscript Cultures, 21; Berlin, 2020), 39–76.

of Communion chants take their text from the gospels and, as we know from the Lenten repertoire, some of the Gospel Communions also occur as office antiphons.<sup>63</sup>

In the case of the *post Pentecosten* repertoire, however, this connection cannot be established. Communion antiphon texts overlap with those of our series only in one case: *Primum quaerite regnum Dei*.<sup>64</sup> We find this text in two antiphons for the time after Pentecost: *Primum quaerite regnum* (150) and the rather more common *Quaerite primum* (154), which differ only in their placement of the first two words of the incipit. Neither, however, can be correlated with the Communion antiphon of the same name. Differences are apparent already in the text, for the Communion antiphon includes part of the biblical text (*et iustitiam eius*, Mt 6:33) which those for the office leave out. All three chants show substantial differences in their musical settings as well.<sup>65</sup> Furthermore, the texts of Communion chants for the time after Pentecost are not linked to the Gospel readings for their respective Sundays, as is the case with antiphons for the office.<sup>66</sup> Clearly, all we have here is a ‘red herring’.

We may, however, attempt another explanation. If a certain segment of the repertoire is recorded outside its regular place in the liturgy, we may take it as a sign that we are dealing with either a new or supplementary item that had not yet been fully integrated into the established liturgical order. Such a phenomenon might be familiar from cases where new offices are inserted into the Sanctorale; they are often to be found in appendices at the end of manuscripts, outside their regular place in the calendar.

Was the *post Pentecosten* antiphon series, perhaps, just such a ‘novelty’ for the compiler of Chartres 47? Might he have transcribed it from some separate libellus that arrived in the scriptorium during the course of his work on the gradual? Such an explanation is only speculative, of course, but certainly not out of the question – especially when we take into consideration that the post Pentecosten series is sometimes missing from later antiphoners.<sup>67</sup> We

<sup>63</sup>Kees Pouderoijen, ‘Die melodische Gestalt der Communio “Videns Dominus”’, *Beiträge zur Gregorianik*, 13/14 (1992), ed. Stefan Klöckner, 129–56; Ruth Steiner, ‘Epulari autem et gaudere oportebat’, in Sean Gallagher (ed.), *Western Plainchant in the First Millennium* (Aldershot, 2003), 331–50.

<sup>64</sup>*Graduale Triplex* (Solesmes, 1979), 325. The Communion antiphon *Amen dico vobis quidquid* has only the first three words in common with some other antiphons, beyond that, the text is different.

<sup>65</sup>The Communion antiphon *Primum quaerite* has a mode VIII melody, whereas the office antiphons both have differing melodies in mode I.

<sup>66</sup>McKinnon, ‘The Roman Post-Pentecostal Communion Series’, (above n. 7), 180.

<sup>67</sup>E.g. the antiphoner of Mont-Renaud: *Le manuscrit du Mont-Renaud, Xe siècle: Graduel et antiphonaire de Noyon* (Paléographie Musicale, 16; Solesmes, 1955); or the oldest antiphoner of St Martial: Paris, Bibliothèque nationale de France, lat. 1085.

will return to these fragments from MS Chartres 47 in our final summary of the chronology of this antiphon series.

### 4.3 Antiphons with more than one melody

In this chapter we will more closely investigate some questions related to the melodic transmission of the *post Pentecosten* antiphons. As we have seen, even among antiphons that seem to be universally distributed, we encounter fundamental differences in the transmission of their melodies. This trend only becomes stronger when we consider chants whose transmission covers a more limited territory.

In his article on antiphon variants, László Dobszay speaks of ‘antiphons with double tune’.<sup>68</sup> Altogether, he lists seventy cases noted from his research. From today’s perspective, this number seems somewhat understated. Just in the series we are examining, we have been able to identify at least thirty-seven such cases (Dobszay lists three), and it is certainly possible to find many others in the Lenten<sup>69</sup> or pre-Lenten (Septuagesima) repertoire. It also seems that it would likely be more fitting to speak of ‘antiphons with multiple tunes’, for just in our catalogue there are thirteen examples with more than two melodies. Still, it should be noted that the repertoire under discussion in the present study is marked by significant melodic diversity that may exceed the degree to be found in other seasons of the church year.

The problem of office antiphons with multiple melodies is, of course, not a new topic in the literature.<sup>70</sup> It is also apparent that, besides the phenomenon itself, we must additionally consider the relationships between individual melodic versions. In order to assess transmission in the sources, it is important to distinguish varying degrees of relationship and difference among the melodies.

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<sup>68</sup>László Dobszay, ‘Antiphon Variants and Chant Transmission’, *Studia Musicologica Academiae Scientiarum Hungaricae*, 45 (2004), 67–93 at 69–71.

<sup>69</sup>Ruth Steiner, ‘Lenten Antiphons in Evangelio’, in Terence Bailey and László Dobszay (eds.), *Studies in Medieval Chant and Liturgy in Honour of David Hiley* (Ottawa, 2007), 385–412.

<sup>70</sup>Dobszay, ‘Antiphon Variants and Chant Transmission’, (above n. 68); David Eben, ‘Zur Frage von mehreren Melodien bei Offiziumsantiphonen’, in *Cantus Planus: Papers Read at the 6th Meeting, Eger 1993* (Budapest, 1995), 529–37, vol. II; David Hiley, ‘Antiphons Transmitted with Varying or Different Melodies’, in id. (ed.), *Antiphonaria: Studien zu Quellen und Gesängen des mittelalterlichen Offiziums* (Regensburger Studien zur Musikgeschichte, 7; Tutzing, 2009), 99–135.

Very often, however, the situation in the sources is extremely obscure; different, often overlapping melodic versions, together with textual variants, frequently intertwine and prove hard to disentangle.<sup>71</sup> In our series, too, there is no shortage of such cases, and each one would be deserving of independent study. It is not possible to analyze all of these antiphons in detail here, for that would exceed the space available to us in this publication. But the appended catalogue may be a good tool for seeking answers, and in a number of cases further comment is not necessary. Still, it is both intriguing and useful for the further stratification of sources to familiarize oneself with the most striking of these ‘Antiphonenknoten’<sup>72</sup> and attempt to ‘untie’ them. Readers may make use of the melodic transcriptions in the catalogue for musical and analytical considerations, and we will refer to it throughout.

### 7a-d (Et) Accipiens Dominus/Jesus septem panes

This antiphon presents us with a whole range of textual and melodic versions; an overview of individual textual variants is given in Example 1, a musical comparison in Example 2.

The sources from the Germanic area are unanimous: all share a melody in mode III (7a), which incidentally appears rather often at other points in the series (see for example *Quidam homo fecit cenam*, 159). We may also add the Carolingian tonary, which gives mode III for this antiphon. Its text comes from the corresponding Sunday gospel reading (Mc 8:1–9), specifically vv. 6 and 8 from the eighth chapter of Mark.

Moving to France, we encounter three more or less related versions with a mode I melody. Each begins with the traditional intonational formula *D-a-b-flat-a* (‘direct initium’<sup>73</sup>), which might create the impression that the chant we have in each case is one and the same. A closer look will disabuse us of this notion.

The northern French group of sources (in this case MSS Pa, Se and W) attests the first melody in mode I (7b); on the basis of textual concordance, we may also include MS C. In contrast to the version in the German sources, this one has a shorter text: the antiphon’s conclusion (*Et manducaverunt... Mc 8:8*) is missing.

In the Aquitanian group, however, we encounter a version that differs both in text and in melody. Considering first the text, we find that melody 7c from St. Martial (Li) overlaps

<sup>71</sup>It is no wonder that even in the Cantus database these problematic cases are not always worked out correctly.

Certain corrections are referred to in the catalogue.

<sup>72</sup>David Eben, ‘O mulier / Vade mulier: Lösen eines “Antiphonenknotens”’, in *Cantus Planus: Papers Read at the 9th Meeting, Visegrád 1998* (Budapest, 2001), 119–26.

<sup>73</sup>Dobszay and Szendrei, *Antiphonen*, (above n. 43), vol. I, 43\*, 49\* (I. mode, class C).

Example 1: Antiphon (*Et*) *Accipiens* – text comparison

7a (III.)	Accipiens <i>Dominus</i> septem panes,	gratias agens fregit, et dabat discipulis suis	ut apponerent, <sup>2</sup>
7b (I.)	Et <sup>1</sup> accipiens <i>Ihesus</i> septem panes,	gratias agens fregit, et dabat discipulis suis	ut apponerent,
7c (I.)	Et accipiens <i>Ihesus</i> septem panes,	gratias agens <i>benedixit ac fregit</i> ,	dedit discipulis suis.
7d (I.)	Et accipiens <i>Ihesus</i> septem panes,	gratias agens <i>benedixit ac fregit</i> ,	dedit discipulis suis
<hr/>			
7a (III.)	et apposuerunt turbae.	<i>Et manducaverunt, et saturati sunt. Alleluia.</i>	
7b (I.)	et apposuerunt turbae.		
7c (I.)			
7d (I.)	ut apposuerunt turbae.		

<sup>1</sup> *Et* is missing in Se.<sup>2</sup> *ut apponerent* is missing in K, SG, Q, U.

with the northern French version until about the halfway point of the antiphon, i.e. until the word *agens*. After that, it continues with the words *benedixit ac fregit*, which are not part of the original passage in Mark. This could be a narrative description ‘leaked over’ from Matthew (Mt 14:19); or perhaps more likely, the word choice may be influenced by the formula of consecration in the Eucharistic prayer of the Mass. Concerning the melody, this version accords with 7b practically only in its opening intonation. The melodies diverge already on the word *panes* – the northern French (7b) has a cadence on the tenor note *a*, while the Aquitanian descends again to the finalis, *D*. Further on – partly due to their textual variance – both melodies develop differently. It thus seems more appropriate to regard this version as an independent melody.

The same antiphon as recorded in MS To (7d) shares all of the characteristics found in Li (7c), including the textual variant *benedixit ac fregit*. But instead of the final cadence on the words *discipulis suis*, it turns the course of the melody upwards to F and adds the final phrase *ut apposuerunt turbae*. The reasons for this addition are not entirely clear. The northern French version of the antiphon, which ends with the words *ut apposuerunt turbae*, may have had an influence, or there may have been an attempt to remain more faithful to the wording of Mark.

This situation around the antiphon *Et accipiens* is overall characteristic for the *post Pentecosten* series: against a uniform ‘block’ of German sources, we find a distinct and more internally varied tradition in Western Europe.

The Aquitanian sources in particular often differ not only from representatives of other traditions but also among themselves, yet the differences are not always apparent at first sight. Lila Collamore, in her work on the Aquitanian sources of the office, has noted this phenomenon:

‘Often the incipit is the same, or very similar, and the text only diverges significantly at a later point, thus, in many cases, these texts may easily be mistaken for variants of the same chant unless reference is made to the complete text or, in some cases, to the melody.’<sup>74</sup>

In the case of this antiphon it is also interesting that individual versions can be distinguished rather well on the basis of minor textual variants. The incipit *Accipiens Dominus* is typical for the ‘German’ melody in mode III, as opposed to *Et accipiens Ihesus* in the western

<sup>74</sup>Collamore, ‘Aquitanian Collections of Office Chants’, (above n. 38), vol. I, 246–248.

Example 2: Antiphon (*Et*) *Accipiens* – musical comparison

<p>7a                    Accipi-ens Dominus</p>	<p>                   septem panes</p>	<p>                   gra-ti-as agens</p>	<p>                   fregit et dabat</p>	<p>                   discipu-lis su-is</p>
<p>7b                    Et acci-pi-ens Ihesus</p>	<p>                   septem pa-nes</p>	<p>                   gra-ti-as a-gens</p>	<p>                   fregit et da-bat</p>	<p>                   disci-pu-lis su-is</p>
<p>7c                    Et acci-pi-ens Ihesus</p>	<p>                   septem pa-nes</p>	<p>                   gra-ti-as agens</p>	<p>                   benedixit ac fregit de-dit</p>	<p>                   discipu-lis su-is</p>
<p>7d                    Et acci-pi-ens Ihesus</p>	<p>                   septem panes</p>	<p>                   gra-ti-as agens</p>	<p>                   benedixit ac fregit de-dit</p>	<p>                   discipu-lis su-is</p>

Example 2: Antiphon (*Et*) *Accipiens* – musical comparison

7a  
 ut apponerent  
 ut appone-rent

7b  
 et apposu-e-runt turbac  
 et apposu-erunt turbac

7c  
 et mandu-cave-runt et sa-tura-ti sunt

7d  
 alle-luia  
 alleluia

7e  
 alle-luia  
 alleluia

tradition.<sup>75</sup> Another clear sign of the mode III melody is the concluding phrase *Et manducaverunt, et saturati sunt*, which does not appear anywhere in connection with melodies in mode I. The words *benedixit et fregit* in the second half of the antiphon also appear to be a variant characteristic of Aquitanian sources. These specific features can be a guide for the identification of melodies in sources lacking musical notation.

### 5a–b Accessit Ihesus et tetigit

Although this antiphon is present only in sources from the western group, its tradition is not uniform. We can distinguish three textual versions of differing length (see Example 3).

The two longer text versions (second and third line) share a melody in mode I (5a) and need not be further distinguished from a musical standpoint. The text in the middle line, ending with the words *et coepit loqui* is to be found in MSS C, A, SMF, W, and Bv. Manuscripts representing the secular tradition of the region of Paris, i.e. Se and Pa, contain an expanded version, which ends with the additional clause *et dedit illum matri suae*. Evidently, this adjustment aims to complete the story of the raising of the young man in accordance with the Gospel reading.

The first version, with the shortest text, is connected to an entirely different melody in mode III, represented in the catalogue by the Spanish sources To and Ri, and (to judge from the text) Albi 44 (5b). Its origins are therefore most likely to be sought within the Aquitanian tradition. That this melody had an established presence in southern France can be confirmed by the oldest source for the office from the abbey of St Martial,<sup>76</sup> which provides no notation for the antiphon but indicates that it is to be sung in mode III.<sup>77</sup> It is no surprise, then, that we find this melody in other sources from the Iberian peninsula.<sup>78</sup> Interestingly, this melody gained currency among the Cistercians and is present, for example, in antiphoners from Morimondo<sup>79</sup> and from Rein Abbey in Styria.<sup>80</sup>

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<sup>75</sup>The opening '*Et accipiens*' seems usual for mode I melodies in the western tradition, but this is not always the case – e.g. in MS Se, where it is missing. However, according to available sources, the mode III melody always begins with *Accipiens*.

<sup>76</sup>Paris, Bibliothèque nationale de France, lat. 1085, f. 50v.

<sup>77</sup>Cf. Grier, 'The Divine Office at Saint-Martial in the Early Eleventh Century, Paris BNF lat. 1085', (above n. 37), This manuscript places this antiphon among the Lenten repertoire, the *post Pentecosten* series is missing from it.

<sup>78</sup>Braga, Arquivo da Sé, Ms. 032, f. 304r.

<sup>79</sup>Paris, Bibliothèque nationale de France, n. a. lat. 1411, f. 139v.

<sup>80</sup>Vienna, Österreichische Nationalbibliothek, 1799\*\*, f. 108v.

Example 3: Antiphon *Accessit Ihesus et tetigit* – text comparison

Al, Ri, To	Accessit Ihesus, [ ... ]	Et resedit [ ... ]
C, A, SMF, W, Bv	Accessit Ihesus, [ ... ]	Et resedit [ ... ]
Pa, Se	Accessit Ihesus, [ ... ]	Et resedit [ ... ]
<hr/>		
Al, Ri, To	[ ... ]	<i>alleluia.</i>
C, A, SMF, W, Bv	[ ... ]	<i>et coepit loqui.</i>
Pa, Se	[ ... ]	<i>et coepit loqui. Et dedit illum matri suae</i>

## 30a–d Considerate lilia agri

In this antiphon we have a very interesting case that certainly merits closer attention. An assessment of its four melodic variants cannot be wholly unambiguous. The degree of difference or relationship among them is roughly the same, so we can either consider them as variants of the same basic melody or, conversely, as four separate melodies. I believe it is more appropriate to speak of four melodies with certain traits in common. Their similarities can be accounted for mainly by the overarching framework of their modal type, while differences predominate in the specific choice and arrangement of their melodic material.

Melody 30a represents the version transmitted in the ‘eastern’ group of sources. All of the sources studied from this region share some basic features of melodic structure: an opening phrase leading the melody to the tenor note *a*,<sup>81</sup> a cadence on *D* on the syllable *nent*, a leap of a fifth to the melody’s climax on *dico autem vobis*, then a descent towards a cadence on *C* on the words *coopertus est*, and the standard concluding formula. The melody clearly belongs among compositions of a newer style; especially typical is the phrase *dico autem vobis*, located in the upper ambitus of mode I (above the tenor).

The high degree of concordance among the German sources contrasts sharply with the diversity to be found in the western European reception of this antiphon.

<sup>81</sup>The opening phrase represents a sort of variation of ‘indirect initium’, see Dobszay and Szendrei, *Antiphonen*, (above n. 43), vol. I, 43\* ff. (I. mode, class B).

While melody 30b shares certain parts of the musical ‘floor plan’ of melody 30a, the musical means employed in it are almost everywhere different.<sup>82</sup> The melody is generally set in the lower part of the ambitus (the pentachord *D-a* and occasional use of the lower neighbor tone *C*). Even in the medial phrase *dico autem vobis* the tenor note *a* is not established as a secondary tonal center, and the melody touches its highest note, *c*, only briefly. In the next part of the antiphon, differing understandings of syntax have an effect on the musical setting: at the cadence, the German version (30a) divides the text in *omni gloria sua coopertus est* (cadence on *C*) / *sicut unum ex istis*, while 30b breaks off at *gloria sua* (descending fourth *F-C*) and connects the text *coopertus est sicut unum ex istis* in a single, fluid phrase.

In MS To, melody 30c has an identical opening phrase to that of 30b but then goes largely its own way. In general it stays more within the pentachord *D-a* and does not really depart from it even in the medial phrase *dico autem vobis*. The division of the text at the conclusion is similar to that in the preceding melody (30b): *gloria sua* cadences on the finalis, *D*, and the words *coopertus est* are integrated into the concluding phrase.

At first sight, the melody in MS Bv (30d) differs from the rest through its more sweeping gesture, but on the whole it is more similar to the German version (30a). It stands out through a distinct version of the opening formula, the so-called ‘direct initium’,<sup>83</sup> which also results in a different continuation of the opening phrase, but it shares the leap of a fifth on *dico autem vobis* with melody 30a. Both rhetorical breaks in the text are highlighted at the conclusion: *sua*, through a larger grouping of notes, and *coopertus est* with an obvious cadential formula ending on *C*. The final formula is once again standard, as in the German version.

All of the melodies have in common a certain concept of text setting: the opening formula is taken from the traditional vocabulary of the first mode, and the cadence on *neñt* falls on the finalis or beneath it. In the next phrase there is normally an expressive ascent on *dico autem vobis*, highlighting the teaching that follows. The further elaboration of each melody reflects differing conceptions of the text’s syntax, but in each case there is finally a descent to *C* (below the finalis) before a last cadence on the finalis, *D*.

From this comparison, one could get the impression that the note-for-note structure of the melody was ever changing and subject to ad hoc performance practice, as outlined by some

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<sup>82</sup>E.g. the opening phrase uses a different intonation formula of the type *Levate capita vestra*, cf. Dobszay and Szendrei, *Antiphonen*, (above n. 43), vol. I, 51\* (I. mode, class D).

<sup>83</sup>Ibid., vol. I, 49\* (I. mode, class C).

researchers.<sup>84</sup> Comparison with further sources, however, somewhat corrects this notion. As already indicated, German sources are often uniform, and in this case too they stick to their own melodic version. We could explain both Aquitanian melodies as two chance variations of an otherwise identical melodic concept. But even the Aquitanian sources are not alone in their respective readings: the melody in MS M is nearly identical to that in Ri, and the version in To has a near twin in an early sixteenth-century source from Braga.<sup>85</sup> The fact that the melodic redaction found in MS Toledo 44.2 survives for four centuries practically without change testifies to a relatively stable transmission that cannot be explained by mere mechanical copying, but probably reflects established practice within certain areas of influence.

It seems that while the idea of this gospel reading's suitability as an antiphon text was considerably widespread, awareness of the melody in some regions must have been quite vague. It is hard to decide whether any of the versions may be considered the 'original'. Differing formulations of the specific contour of the melodies could have developed more or less in parallel at an early stage of development. Nevertheless, the predominance and uniform presentation of sources from the 'eastern' group, as opposed to the scant and less unified records of this antiphon in the west, are conspicuous. Northern France is represented in our catalogue only by the oldest manuscript, C; according to the Cantus database as well, this antiphon is used only sporadically in the country north of the Loire.<sup>86</sup> Unfortunately it cannot be determined what form the melody took in Compiègne, as the text variants provide no background to answer this question. Whatever the historical circumstances, the varying – although related – forms of the melody were fixed at a certain period and then transmitted further.

### 116a-e Loquente Ihesu ad turbas

This antiphon relates Jesus' miracle of raising the daughter of a local notable (not named in Matthew, but called Jairus in the other synoptics – cf. Lk 8:41). The melodies associated with it present an interesting combination of conformity on one hand and differences on the other that attest to different elaborations within the antiphon's evolution. In essence, we can distinguish four versions of a melody in mode I that we might better refer to as different redactions. Besides these, there is a completely different melody in mode IV. For ease of comparison, Example 4 displays the individual versions of the antiphon side by side.

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<sup>84</sup>László Dobszay, 'Two Paradigms of Orality: The Office and the Mass', in Terence Bailey and Alma Santosuosso (eds.), *Music in Medieval Europe: Studies in Honour of Bryan Gillingham* (Aldershot, 2007), 1–10.

<sup>85</sup>Braga, Arquivo da Sé, Ms. 032, f. 304r.

<sup>86</sup>Interestingly, the only northern French manuscript referenced by the Cantus database in connection with this antiphon has yet another distinct melody, in mode VII.: Arras, Bibliothèque municipale, 893 (olim 465), f. 238r.

First let us attend to the melodies in mode I. The opening phrase of the antiphon's text gives a sort of introduction to the whole story, and remarkably, in this part of the melody, all four versions more or less overlap. Conversely, from the beginning of the direct quotation of the notable addressing Jesus with his plea (*Domine filia mea ...*), each melody is composed very distinctly – and perhaps, it might be said, with differing degrees of expressivity.

The versions from Pa (116a) and SMF (116b) are closest to one another; only their medial phrases, with the direct quotation, diverge. Both melodies converge again at the end of the chant, on the basic 'pillars' of the melodic structure.

There is considerably less conformity in the case of MS Se (116c). The medial phrase *Domine* with direct quotation begins with a leap of an ascending major sixth and moves in a markedly higher ambitus than the previously mentioned versions. The further development of the melody is also different, with the exception of the last two words, which head toward the standard cadential formula.

Still fewer points of contact are to be found in the altogether more ornamental melody of the Aquitanian source M (116d). Even the opening phrase is conceived differently here; its center of gravity remains in a lower register, and a greater share of the recitation takes place around the finalis, *D*. The middle part, *Domine*, ascends to *a* by a leap of a fifth and moves up further to the climactic *e* on the word *defuncta*. The final phrase, too, is set very differently.

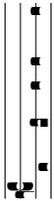
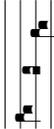
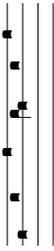
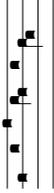
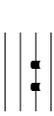
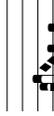
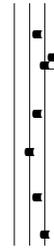
Beside these melodies, which in spite of all their differences stem from some common mold, we find in MS Auxerre an obviously totally different melody in mode IV, written in the idiom of later compositions (116e).<sup>87</sup> Here we also encounter an attempt to elevate the direct speech in the antiphon text: after the preceding cadence on the finalis *E*, the notable's petition begins with an upward leap of a fourth.

It is probably not a coincidence that an antiphon at the end of the *post Pentecosten* series, where no generally established practice is to be found, presents so varied a picture of its tradition. The creation of these 'supplements' to the series, in particular, evidently gave free rein to creativity in individual regions. All the same, it is interesting that the opening phrase of the text, with its purely declarative import, was conceived unanimously (aside from differing degrees of ornamentation) in all mode I versions and was not subject to significant variation. On the other hand, the appearance of the 'dramatic element', where the notable presents his appeal to Jesus, provided an impulse for distinctive treatment of the melody and

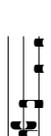
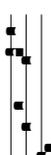
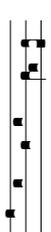
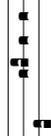
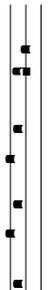
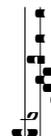
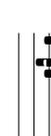
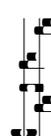
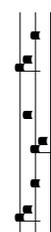
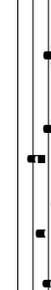
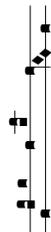
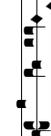
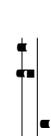
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<sup>87</sup>The Sarum tradition has another melody in mode III, Cf., Cambridge, University Library, Mm.ii.9, 341.

Example 4: Antiphon *Loquente Ihesu ad turbas* – musical comparison

116a	 Loquente Ihesu	 ad turbas	 ecce princeps unus	 adorabat e-um	 dicens
116b	 Loquente Ihesu	 ad turbas	 ecce princeps unus	 adorabat e-um	 di- cens
116c	 Loquente Ihesu	 ad turbas	 ecce princeps unus	 adora-bat e-um	 dicens
116d	 Loquente Ihesu	 ad turbas	 ecce princeps unus	 adora- bat e-um	 dicens
116e	 Loquente Ihesu	 ad turbas	 ecce princeps u-nus	 a-dorabat e- um	 dicens

Example 4: Antiphon *Loquente Ihesu ad turbas* – musical comparison

116a	 Domine	 fi-li-a me-a	 modo defuncta est	 sed ve-ni et	 impone manum tu-am
116b	 Do- mine	 fi-li-a me-a	 modo de-functa est	 sed ve-ni	 impone manum tu- am
116c	 Do-mi-ne	 fi-li-a me-a	 modo de-functa est	 sed ve- ni	 impone manum tu- am
116d	 Domine	 fi-li-a me- a	 modo defuncta est	 sed ve-ni	 impone ma-num tu-am
116e	 Domine	 fi-li- a me- a	 modo defuncta est	 sed vade	 impone manum tu- am

Example 4: Antiphon *Loquente Ihesu ad turbas* – musical comparison

116a  
super e-am et vivet

116b  
super e-um et vivet

116c  
super e-am et vi-vet

116d  
super e- am et vivet

116e  
super e- am et vivet

alle-luia

Euouae

Euouae

Euouae

Euouae

Euouae

Euouae

even a search for a certain musical expressiveness. This attempt at a rhetorically adequate expression of the text is also apparent in the mode IV melody.

It must also be noted that all the versions presented here come only from sources from the north and south of France; the other regions contribute to the tradition of this antiphon only sporadically.<sup>88</sup> In a certain sense, then, this is an opposite case to the antiphon *Considerate lilia* analyzed above, which can be found most abundantly in German sources and has a significantly weaker tradition in the regions of Western Europe.

## 4.4 Conclusion

At the beginning of this chapter we sought unity in our repertoire across Europe (not always successfully), but throughout the previous section we have introduced and analyzed cases that display great diversity with regard to melodic tradition. We may now attempt to summarize the results of what we have learned so far and add a few more remarks relating to the repertoire in our catalogue.

Throughout these antiphons, there is a significant polarity between the ‘eastern’ and ‘western’ groups, both in the text and in the stability of melodic tradition. While sources from German-speaking and Central European lands generally form a cohesive block, the western group often divides into several regional subgroups. This situation applies to a substantial part of our repertoire. Manuscripts with Aquitanian notation from southern France and Spain show the greatest diversity in this regard and often have differing versions, both textual and melodic, even within their own subgroups.

Interventions in the textual content of the chants undoubtedly had great influence on the shape of the repertoire. In a number of cases it seems that an antiphon’s text has undergone certain revision: either it was confronted with the standard text of the Gospel reading, or supplemented in such a way as to better represent the action of the narrative. Thus, we often find longer and shorter versions of antiphons that we might describe as ‘twins’. This phenomenon is most conspicuous in MS C, the ninth-century antiphoner of Charles the Bald. Here we find eight cases whose shorter texts have no followers in other sources, where

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<sup>88</sup>Cf., Linz, Österreichische Landesbibliothek, 290, f. 284v.

Example 5: Antiphon *Magister bone* / *Magister quid* – text comparison

Vulgata (Lk 10:25–27)	Magister,	quid faciendo	vitam aeternam possidebo?	At ille dixit ad eum :
117 C	Magister bone	quid boni faciam	ut habebam vitam aeternam,	
118a SMF, Li, To, F, Lc	Magister,	quid faciendo	vitam aeternam possidebo?	At ille dixit ad eum :
118b E, G, K, (Me), P, Q, U	Magister,	quid faciendo	vitam aeternam possidebo?	Ait illi Ihesus :
Vulgata	In lege quid scriptum est?	quomodo legis?	Ille respondens dixit :	
117				
118a	In lege quid scriptum est?	quomodo legis?		
118b	In lege quid scriptum est?			
Vulgata	Diliges Dominum Deum tuum ex toto corde tuo,	[...]		
117			alleluia.	
118a	Diliges Dominum Deum tuum ex toto corde tuo,	alleluia.		
118b	Diliges Dominum Deum tuum ex toto corde tuo,	alleluia.		

only versions with longer texts appear.<sup>89</sup> Let us at least take a look at one example that appears to be especially typical: the antiphon *Magister bone* (see Example 5).

The problem of Compiegne's version – although not obvious at first sight – does not lie just in the brevity of its text (which would not necessarily be a reason for cantors to reject it), but mainly in its citation of a different reading than was actually read on the associated Sunday (Lk 10:23–37). The antiphon in C instead quotes a parallel sentence from the Gospel of Matthew (Mt 19:16) that, while similar as its beginning to the reading from Luke, continues in a different way. Interestingly, the version of the antiphon found in MS C appears nowhere in the later available sources.

As shown by the later sources, the problem with the text was solved with a longer antiphon. Although the antiphon's 'libretto'<sup>90</sup> was crafted slightly differently in the 'eastern' and 'western' groups (as can be seen from the manuscript concordance in Example 5) and the melodic setting in both versions is distinct, they are nevertheless connected by the framework of mode VIII. Is this shared modal framework the legacy of the lost antiphon from antiphoner C? Because there are several other antiphons with the incipit *Magister* that use the same intonation formula from mode VIII, it is possible that the short version in C also called for this melody. Here, of course, we are moving within the realm of speculation, and the antiphons from our sources may have chosen the melody in mode VIII simply on the basis of the usual connection of the *Magister* incipit with this traditional intonation formula.

Comparison of the 'long' and 'short' versions of antiphons yields a whole range of interesting results. Sometimes, overlapping portions of text are likewise set to matching music, and only additional textual passages are 'filled in' or supplemented. In other cases, the longer textual version is conceived entirely differently. In any case, the question of textual fidelity to the Gospel readings certainly played a role here and influenced the general development of the repertoire.

In the context of the ninth century, the fact that contemporary liturgists carefully considered and sometimes adjusted the textual element of liturgical chants is neither surprising nor

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<sup>89</sup>20–21 *Beati oculi*, 33–34 *Cum intrasset / intraret Ihesus in domum*, 37–38 *Cum turbae irruerent* (different text version in C), 59–60 *Dixit autem dominus ad cultorem*, 104–105 *Homo quidam erat* (C+W), 138–139 *Nuptiae quidem factae*, 117–118 *Magister bone*, 166–167 *Respicite volatilia*.

<sup>90</sup>James McKinnon, *The Advent Project: The Later-Seventh-Century Creation of the Roman Mass Proper* (Berkeley, 2000), 104.

unique. Helisachar's adjustments to the responsory verses are well known,<sup>91</sup> and Amalar too, in his reorganization of the antiphoner, admits to occasional interventions in the text '*non solum in ordine, verum etiam in verbis*'.<sup>92</sup> We may assume a similar process, probably gradual and perhaps over a rather long period, in the case of the *post Pentecosten* antiphons. This is all the more understandable given that this repertoire does not represent some ancient and long-established entity within the framework of the Divine Office, but rather a 'work in progress'.<sup>93</sup>

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<sup>91</sup>Michel Huglo, 'Les remaniements de l'antiphonaire grégorien au IXe siècle: Hélisachar, Agobard, Amalaire', in *Culto cristiano politica imperiale carolingia: 9-12 ottobre 1977* (Convegno del Centro di studi sulla spiritualità medievale, 18; Todi, 1979), 87-120.

<sup>92</sup>Hanssens, *Liber der ordine antiphonarii Amalarii Episcopi*, (above n. 1), vol. I, 361.

<sup>93</sup>'...music believed to be venerable would be given respect, while a melody known to have been composed last week might not have been.' David G. Hughes, 'Evidence for the Traditional View of the Transmission of Gregorian Chant', *Journal of the American Musicological Society*, 40/3 (1987), 377-404 at 378.



## 5 Epistle antiphons

Up to this point we have considered antiphons with texts from the gospels, which make up the greater part of the *post Pentecosten* antiphon series. Sometimes in the sources, however, antiphons with text taken from elsewhere than the four gospels appear among this repertoire. These pieces take their texts from the epistles read during this season of the church year, and collectively they share certain specific features that render them worthy of at least our brief consideration.

First of all, it should be mentioned that in the oldest textual sources, C and A1, these antiphons are recorded in a separate series immediately following the repertoire of gospel antiphons. In MS Albi 44, this series is set apart with the rubric *De epistolorum (Apostolorum?)* (see Table 6), and in Compiègne it follows directly upon the last gospel antiphon for the twenty-sixth Sunday (see Table 5).<sup>94</sup> As can be seen from our overview, this is a relatively large repertoire, but a great part of it was never brought into established practice. Only a few antiphons of this series attained wider use, such as *Deus caritas est* (48) or *Fratres existimo enim* (95). In the other sources, however, the epistle antiphons no longer form a separate series but are inserted among the gospel antiphons for the Sundays on which the corresponding epistle was read.

The oldest sources' strategy can be rather easily understood: just as the liturgical readings from the gospels and epistles were originally collected in separate volumes, the creators of this repertoire did likewise and recorded the antiphons in two independent series according to their textual basis, placing antiphons with texts from the epistles after those with texts from the gospels. Later sources gave precedence to arrangement of the antiphons by Sunday and joined both series, as it were, into one. It is nevertheless remarkable that, aside from exceptions, epistle antiphons were only sporadically included in the established repertoire and indeed are missing from many sources. None of them can be said to belong to the wider

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<sup>94</sup>A similar series can also be seen in: Leipzig, Universitätsbibliothek, Rep. I 93, f. 132v–133r, from the first half of the tenth century.

Table 5: Epistle antiphons in C

CAT. NR.	C, f. 105r	TEXT REF.
97	Fratres perfecti estote	2Cor 13:11
93	Fratres confortamini in gratia	2Tim 2:1
95	Fratres existimo enim	Rom 8:18
96	Fratres glorificate et portate	1Cor 6:20
100	Fratres vigilate et orate	1Cor 16:13–14
99	Fratres sit vobis cor	Cf. Act 4:32 / Eph 4:4–5
98	Fratres scitis quoniam	1Cor 2:2–3
121	Maneant in nobis	1Cor 13:13
147	Pax Domini quae praecellit	Phil 4:7
29	Consepulti enim sumus	Rom 6:4
48	Deus caritas est	1Jn 4:16
126	Mundemus nos ab omni	2Cor 7:1
183	Stipendia enim peccati	Rom 6:23

tradition of the office, and for many of them we do not even have a single diastematic record of the melody.

A second remark should be made on the musical form of these antiphons. Among the melodies that it is possible to collect for these pieces, an identical melodic model in mode VIII is conspicuously recurrent.<sup>95</sup> This is the case for antiphons beginning with the word *Fratres* – the vocative ‘brothers’, which was added to the beginning of epistle readings during liturgy. We could even speak, perhaps, of a certain ‘*Fratres* melody type’: a very simple melodic pattern that would fit into type A of Dobszay’s classification scheme.<sup>96</sup> The basic model has two parts.<sup>97</sup> The opening phrase is everywhere identical: after the intonation *F-G-G* on the word *Fratres*, there is an ascent to the tenor *c* and a descent back to the finalis, *G*. In the second part, a descent to *D* follows, forming a sort of counterweight to the upper fourth *G-c* in the preceding phrase, and a closing phrase with a cadence on *G*. Where the text is longer (three or four phrases), the middle part of the melody is variously expanded

<sup>95</sup>The only exception is the antiphon *Fratres confortamini* (93) in mode I, but the contour of its melody shows similarities to the mode VIII melodic type mentioned in connection with the other epistle antiphons.

<sup>96</sup>The closest musical material corresponds to classes A5–A6, see Dobszay and Szendrei, *Antiphonen*, (above n. 43), vol. I, 101\*–102\*.

<sup>97</sup>Cf. *Fratres debitores*, *Fratres glorificate*, *Fratres sit vobis*.

Table 6: Epistle antiphons in A1

CAT. NR.	A1, f. 100r-v	TEXT REF.
134	Non sunt condignae passiones	Rom 8:18
48	Deus caritas est	1Jn 4:16
136	Nos ergo diligamus Deum	1Jn 4:19
29	Consepulti enim sumus	Rom 6:4
137	Nunc vero liberati	Rom 6:22
156	Quicumque (enim) Spiritu	Rom 8:14
126	Mundemus nos ab omni	2Cor 7:1
181	Spiritu ambulate, et desideria	Gal 5:16–17
187	Unus Dominus, una fides	Eph 4:5–6
165	Renovamini (autem) spiritu mentis	Eph 4:23–24
27	Confortamini in Domino	Eph 6:10
111	Induite vos armatura	Eph 6:11
102	Gratias tibi agimus Deo	Col 1:12–13
138	(Nuptiae quidem paratae)	Mt 22:8–9
140	(Omnes enim vos fratres)	Mt 23:8–10
93	Fratres confortamini gratia	2Tim 2:1
96	Fratres glorificate	1Cor 6:20
95	Fratres exestimo (sic) enim	Rom 8:18

and diversified through less standard material (e.g. the formula *G-d-e-d* on the word *quod* in the antiphon *Fratres existimo*, 95). We also find the same eighth-mode melodic model in other antiphons of the series that do not begin with the word *Fratres*.

Might it be possible to assume that the epistle antiphons owe their origin to some isolated initiative belonging (most probably) to the earlier period? The great degree of conformity in their melodic aspect would support the hypothesis that a non-negligible portion of this repertoire has some shared origin.

In any case, the epistle antiphons – with two or three exceptions – did not attain a more general distribution. Still, they represent a wider phenomenon that would be necessary to study in the context of the other seasons of the church year.<sup>98</sup> This topic extends outside the

<sup>98</sup>Péter Ullmann, 'Die Offiziumstrukturen in der Fastenzeit und die Bestimmung von Diözesanriten', in *Cantus Planus: Papers Read at the 3rd Meeting, Tihany 1988* (Budapest, 1990), 21–31.

frame of our discussion, however, and requires separate research beyond the basic findings on this series summarized here.

## 6 Source groupings for *post Pentecosten* antiphons

### 6.1 Source groupings by antiphon text

In the preceding chapters we have approached the antiphons for the Sundays after Pentecost from various standpoints and analyzed selected cases across the manuscript tradition. Now let us consider whether it is possible to divide our chosen sources into groups on the basis of this repertoire and to learn more about their mutual relationships. For this stage of classification, we have opted for elementary criteria: we have considered only the texts of the antiphons, focusing on whether or not they were present in the manuscripts. Their melodies will be addressed later.

First of all it was necessary to find a suitable way to present the data; interdisciplinary cooperation with the mathematician Zdeněk Hlávka yielded a solution. The input data for his work was the table given in Appendix B.<sup>99</sup> Through cluster analysis of the data, we obtained a graph that contains all of the sources used and displays their degree of relationship according to the presence of individual antiphons (fig. 1). The results as displayed by the graph are of definite interest and merit more detailed commentary. We will also take the opportunity to investigate certain traditions and add some observations that have amassed during our work on these antiphons.

The most striking feature of the diagram, apparent at first glance, is its grouping into two ‘branches’ of which the upper branch comprises all sources of German and Central European provenance, while the lower represents the western area of Latin Europe. In the course of this study we have already indicated certain facts that suggest definite links among the sources, including divergent ‘western’ and ‘eastern’ approaches.<sup>100</sup> Still, I find it surprising that the

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<sup>99</sup>The procedure performed can be found in more detail in Appendix A. I am very grateful to Zdeněk Hlávka for his participation in this study.

<sup>100</sup>*Le Graduel Romain: Edition critique par les Moines de Solesmes* (Solesmes, 1957–1962), vol. IV,1, 159–161, 222–294 ff.

graph presents the polarization of these two large groups so unambiguously. Over half a century ago, research on the Roman Gradual as published by the monks of Solesmes led to a similar conclusion, even though it was conducted on different principles and worked with a considerably larger number of sources. The border between these two great ‘blocs’, as outlined by the Solesmes monks’ research into the mass repertoire, runs roughly through the middle of Lotharingia after the Treaty of Verdun in 843, or, more precisely, corresponding to the Treaty of Meerssen in 870.<sup>101</sup> For our series of antiphons for the office as well, this border seems to be valid.

It may seem that the graph simply confirms what could have been supposed all along; after all, the Solesmes research into the Mass propers essentially relates to the same institutions that are represented in our choice of sources. And since the mass and office form two sides of the same liturgical practice in a given place, it is logical that the result should be in some sense analogous. None of this, however, is quite so self-evident. For one thing, it is not certain that chants for the mass and the office followed the same routes of transmission at every time and place. Moreover, the more complex structure of the office allows for a greater degree of variation than the more uniformly transmitted Mass propers, and its transmission might thus more easily undergo a greater degree of intermingling in separate regions.

To show that research on the office can arrive at differing conclusions, we may state a specific example: R.-J. Hesbert, in the sixth volume of the *CAO*, lists two distinct series of responsory verses, for the western and eastern traditions respectively.<sup>102</sup> Admittedly, as Ike de Loos has shown, Hesbert’s lists are to a certain extent oversimplified, and they present the borders of the regional ‘groups’ of sources somewhat differently to how Froger delineated them in the ‘Graduel Romain’.<sup>103</sup> At the same time, some ‘western verses’ show up in manuscripts from Central Europe. In this case, then, the map of traditions seems rather complicated, and at a certain moment there must have been a migration of repertoire across the border dividing Lotharingia.

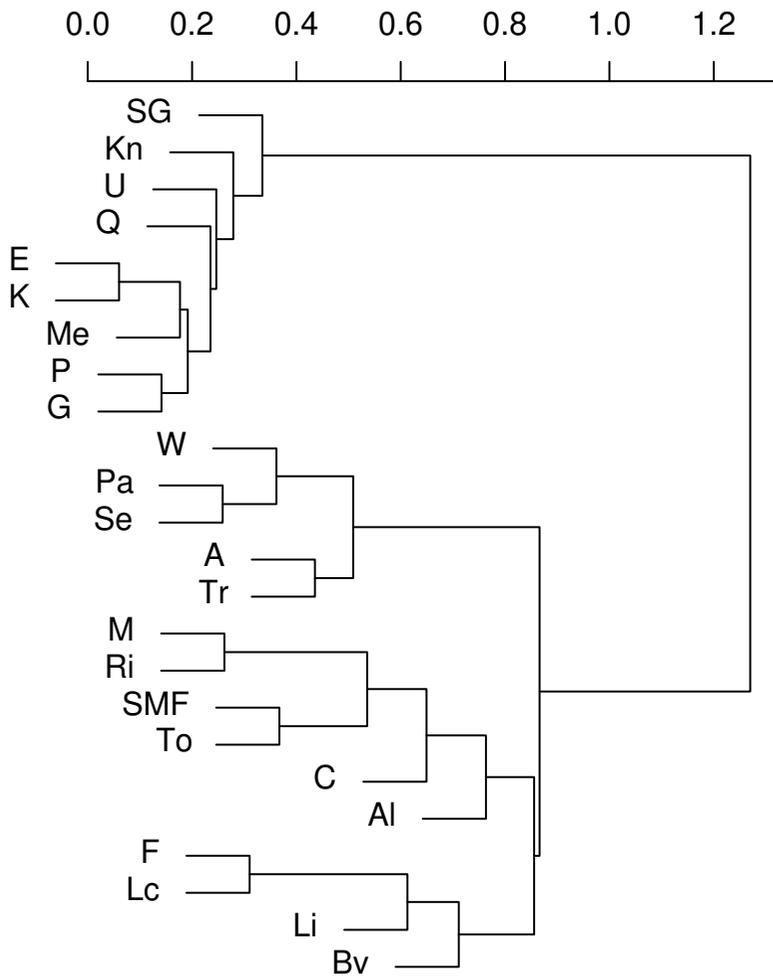
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<sup>101</sup> *Le Graduel Romain*, (above n. 100), vol. IV,1, 272–275.

<sup>102</sup> ‘...il n’y a que deux traditions, deux types indépendents, irréductibles.’ René-Jean Hesbert, *CAO*, [vol. VI of *Corpus Antiphonalium Officii*] (Rome, 1979), 235.

<sup>103</sup> Ike de Loos, ‘Responsory Verses: What Do They Tell Us About Chant Traditions?’, in *The Past in the Present: Papers Read at the IMS Intercongressional Symposium and the 10th Meeting of the Cantus Planus, Budapest and Visegrád 2000* (Budapest, 2003), 123–49, According to I. de Loos, the responsory verses ought to be distinguished along the lines of three different traditions (not two, as proposed by Hesbert).

Figure 1: Diagram of source relationships according to the *post Pentecosten* antiphon repertoire



Although graphic representations always have their limits, it is certainly interesting that both groups, ‘Est’ and ‘Ouest’, have such defined contours in our antiphon repertoire.<sup>104</sup> The graph’s results certainly reflect the facts about the ‘core’ of the series described in chapter 4.1. The number of antiphons transmitted across all regions of Europe is relatively low. Furthermore, when we look at the dating of the sources we have used, we can judge this ‘bipolar’ division to have remained essentially consistent throughout the medieval period. Of course, it would be fitting to conduct a future study using a greater number of sources to confirm these results.

Besides the two basic ‘branches’ of our graph, we may also look more closely at the groupings of sources within them. First of all, we can see that the German side of the graph is substantially more uniform and shows less divergence within the group than the more diverse body of western sources. Let us examine this upper part of the graph, representing manuscripts from German lands and Central Europe, more closely.

At the lowest level, i.e. where fewest differences are to be found, there are certain pairs of sources that are generally closest to each other. MSS K and E form the first of these pairs. The reason for their similarity may be sought in historical circumstances. The antiphoner K from the abbey of Zwiefalten is a representative of the Hirsau reform,<sup>105</sup> and Hirsau itself, after its renewal in 1065, was settled by monks from Einsiedeln. It is therefore possible that the Hirsau tradition, at least for this segment of the repertoire, drew above all on the sources from its mother house at Einsiedeln. Other parts of the repertoire, however, do not confirm any more significant affinity between the two traditions.<sup>106</sup> These questions in general relate to the problem of the Hirsau repertoire, whose origin or sources it is difficult to determine.<sup>107</sup>

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<sup>104</sup>Michel Huglo has summarized arguments for dividing the repertoire of the Graduale and Antiphonale and other liturgical books into ‘Est’ and ‘Ouest’ groups in his study ‘Division de la tradition monodique en deux groupes “est” et “ouest”’. Further work revealing the connections between regional traditions on the basis of a large number of sources can be found in Knud Ottosen, *The Responsories and Versicles of the Latin Office of the Dead* (Aarhus, 1993), Ottosen, too, ultimately arrives at a binary division (the French-Roman concept/the German concept) that moreover derives from various theological ideas, see 378–381.

<sup>105</sup>Joseph Metzinger, *The Zwiefalten Antiphoner: Karlsrube, Badische Landesbibliothek, Aug. LX*, with an introduction by Hartmut Möller (Ottawa, 1996).

<sup>106</sup>Felix Heinzer, ‘Der Hirsauer “Liber Ordinarius”’, in id. (ed.), *Klosterreform und mittelalterliche Buchkultur im deutschen Sudwesten* (Mittellateinische Studien und Texte, 39; Leiden, 2008), 185–223, at 222–223, n. 138–139.

<sup>107</sup>Heinzer, ‘Der Hirsauer “Liber Ordinarius”’, (above n. 106), 217–23; see also Robert Klugseder, *Quellen des gregorianischen Chorals für das Offizium aus dem Kloster St. Ulrich und Afra Augsburg* (Regensburger Studien zur Musikgeschichte, 5; Tutzing, 2008), 90–1.

Another pair appears rather close, even if not as much as the former pair: the Quedlinburg antiphoner (Q) and a manuscript from the church of St Mary in Utrecht (U). Their relationship certainly deserves more detailed consideration. Of the sources in our selection, the codex from Utrecht is among the most abundant in repertoire; it is therefore logical that we should find a large number of concordances, and not only from the spectrum of the German group. Michel Huglo counts Utrecht as part of a ‘groupe de transition’ that stands as it were in the middle of the two great regional blocs.<sup>108</sup> Ike de Loos also came to similar conclusions after investigation of the responsories in this codex.<sup>109</sup> In our repertoire we also find antiphons where U is the only representative of the eastern ‘wing’ to align with the western sources.<sup>110</sup> This is not, however, a very frequent phenomenon, as in most cases of the *post Pentecosten* antiphon series MS U aligns with the rest of the German sources.

The situation of the Quedlinburg antiphoner is a bit more complicated. Walter Lipphardt considers it the ‘star witness’ of the Messine tradition mediated through the abbey of Reichenau<sup>111</sup> and relies on it in his reconstruction of the ancient office liturgy of Metz. The question remains, however, whether Lipphardt’s position on MS Q is not predetermined to a considerable degree by his assumption about a tight connection between Q and Me. The close relationship between these two manuscripts is not greatly substantiated in his introduction, and Lipphardt only speaks generally of ‘numerous similarities’. Hartmut Möller pointed out the problems of Lipphardt’s method in his extensive commentary on the facsimile edition of Q.<sup>112</sup> His conclusions depart significantly from those of Lipphardt. According to Möller, Q’s roots extend into the lower Rhineland, most likely to the area between the Rhine and the Meuse.<sup>113</sup> This result would also correspond to some extent to Q’s position in our graph, which brings this manuscript closer to the antiphoner of Utrecht. However, both are embedded in the German ‘wing’ of the graph.

<sup>108</sup>Huglo, ‘Division de la tradition monodique en deux groupes “est” et “ouest”’, (above n. 8), 16.

<sup>109</sup>‘...several responsories now appear to contain a contamination of western and eastern elements, thus confirming the conclusions of Steiner and Huglo to the effect that U406 is a transitional manuscript.’ Ike de Loos, ‘The Transmission of the “Responsoria Prolixa” According to the Manuscripts of St Mary Church Utrecht’, *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgechiedenis*, 49/1 (1999), 5–31 at 23.

<sup>110</sup>Cf. *Cum multa turba* (35c) or epistle antiphons (*Fratres...*).

<sup>111</sup>According to Lipphardt, Q is a ‘von der Reichenau und damit von Metz abhängige Quelle’ Lipphardt, *Der Karolingische Tonar von Metz*, (above n. 35), 200.

<sup>112</sup>Hartmut Möller, *Das Quedlinburger Antiphonar* (Berlin, Staatsbibliothek Preussischer Kulturbesitz Mus. ms. 40047), 3 vols. (Mainzer Studien zur Musikwissenschaft, 25/1–3; Tutzing, 1990).

<sup>113</sup>‘...eine Verwurzelung im karolingischen Stammland zwischen Rhein und Maas (Bezüge zu Metz, Essen, Aachen, Lüttich, Maastricht, Tongern)’ *ibid.*, vol. I, 188–189.

Concerning the tonary Me and its position in the diagram, we may assert that it holds unequivocally to the German grouping in its selection of repertoire. It does so even in cases where many other European regions vary in their choice of melody. Indeed, information about the mode of an antiphon in this tonary in many cases enables us to identify the melodic tradition of the ‘eastern’ source group.<sup>114</sup>

A rather high degree of relationship – if also a rather high number of divergences – is to be found between two monastic manuscripts from Central Europe: the antiphoner from the convent of St George in Prague (P) and the abbey of St Lambrecht in Styria (G). First let us focus on MS G, which contains several antiphons in its series that are not ordinary parts of the repertoire. Two of its rare antiphons have been mentioned in the literature: Robert Klugseder connects *Abeuntes pharisaei* and *Duc in altum* with the specific tradition of Niederaltaich.<sup>115</sup> There are a few further cases where G differs from the other sources in its melodic tradition: the antiphon *Amen dico vobis* (14a) with a melody in mode VIII is a generally widespread chant in Germany and the western source group, but G associates it with a melody in mode I (14b). This version of the antiphon is to be found elsewhere in a neumed antiphoner from the diocese of Regensburg<sup>116</sup> and in another antiphoner from the Benedictine monastery of Rajhrad in Moravia.<sup>117</sup>

The peculiar repertoire of MS G is associated not only with melodic deviations but with textual ones as well. The antiphon *Domine factum est* (69a) is typical of the ‘eastern’ source group as can be seen in the concordance in the catalogue, but G records for this brief mode I antiphon a second version with a significantly longer text and a distinct melody in mode VIII (69c).

In the case of the antiphon *Cum vidisset Ihesus* (41a–b), we have as it were the opposite situation. The longer version of this antiphon (41b) is relatively common, but G has a shorter text with another melody, albeit in the same mode (41a). Incidentally, it is interesting

<sup>114</sup>Cf. for example 7a *Accipiens Dominus*, 63b *Dixit autem villicus*, 76a *Duo homines*, 123a *Misereor super turbam*, 192a *Videntes (autem) turbae*.

<sup>115</sup>Robert Klugseder, ‘Liturgische Traditionen und Choralüberlieferung in Niederaltaich’, *Studien und Mitteilungen zur Geschichte des Benediktinerordens und seiner Zweige*, 120 (2009), 81–114 at 91, 98; these antiphons appear in several sources connected with this south German monastery, Munich, Bayerische Staatsbibliothek, Clm. 14741; Linz, Österreichische Landesbibliothek, 290.

<sup>116</sup>Sankt Florian, Augustiner-Chorherrenstift – Bibliothek und Musikarchiv, XI 480, f. 189v.

<sup>117</sup>Rajhrad, R 17, f. 85v; the manuscript was written at the Břevnov monastery near Prague but was apparently intended from the outset for the convent in Moravia. Cf. Lumír Škvařil, ‘Středověké chorální rukopisy benediktinského kláštera Rajhrad’ [The Medieval Chant Manuscripts of the Benedictine Abbey of Rajhrad], Ph.D. thesis (Brno: Masarykova univerzita, 2016), 55–58 ff.

that this antiphon was recorded in the Prague antiphoner of St George (P) at first with the shorter text found in G, but it was then partly erased and the longer text corresponding to the more usual 41b filled in on the margin. It is therefore likely that the shorter version of the antiphon, in conformity with MS G, was originally used also in the office at St George, but it was revised later – perhaps by the notator? – in favor of the more usual version.

What conclusions can we draw from these findings? The abbey of St Lambrecht was founded around 1100 and soon joined the reform movement of Fruttuaria as mediated by the abbey of St Blasien in the Black Forest. At the same period, other houses such as Lambach and Engelberg underwent similar development. Lisa Fagin Davis has considered this topic in detail in connection with the Gottschalk antiphoner from Lambach.<sup>118</sup> In her work, she lays out a number of traits in common between the Lambach antiphoner and other sources, specifically with MS Engelberg, Stiftsbibliothek 102,<sup>119</sup> but also with sources from St Lambrecht, joined by a common bond to the reform center at St Blasien.<sup>120</sup>

Could the specific antiphons mentioned above be linked to the St Blasien reform movement? As none of them is present in Engelberg 102,<sup>121</sup> this is unlikely. We may simultaneously exclude the notion that they might have belonged to the Hirsau repertoire.<sup>122</sup> Might these, then, be elements of a local tradition, or belong to some older layer of which certain ‘snippets’ survive in a specific network of Central European monasteries? In his study on the abbey of St Lambrecht, Pogatschnigg admits that the tradition of this monastery may contain an even older layer, that of the ‘Junggorzer Reformbewegung’.<sup>123</sup> For now, we must leave these questions open, although our findings on the *post Pentecosten* antiphon series may be another piece of the puzzle and perhaps help to create a clearer picture of the tradition of these monastic institutions in the future.

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<sup>118</sup>Lisa Fagin Davis, *The Gottschalk Antiphonary: Music and Liturgy in Twelfth-Century Lambach* (Cambridge, 2000).

<sup>119</sup>Ibid., 83–5.

<sup>120</sup>Ibid., 81.

<sup>121</sup>Cf., Engelberg, Stiftsbibliothek, 102, ff. 130v–131v.

<sup>122</sup>They are missing in the antiphoner K and also in the *Liber Ordinarius* from Rheinau, insofar as we can tell from the text incipits, cf. Anton Hänggi, *Der Rheinauer Liber Ordinarius* (Zürich Rh 80, Anfang 12. Jh.) (Fribourg, 1957), 246–7.

<sup>123</sup>Richard Pogatschnigg, *Das mittelalterliche Benediktinerstift St. Lambrecht: Ein kultureller und machtpolitischer Faktor im Grenzgebiet von Steiermark und Kärnten* (Klagenfurt, 2010), 12.

Now let us look at the lower part of the diagram, which contains the sources from western Europe. The whole picture here is at first sight significantly more diverse than in the case of the German grouping.

The manuscripts Pa and Se seem to be a logical pair, sharing as they do a close institutional connection: Paris was a suffragan of the archbishopric of Sens until the seventeenth century. MS W is rather more loosely connected with this pair, being especially close to northern French centers such as Corbie or Saint Denis.<sup>124</sup>

It is very difficult to divide the manuscripts representing the Aquitanian tradition into any consistent subgroups, as the degree of conformity and variance between individual sources constantly fluctuates. Even Lila Collamore clearly struggles with this problem in her dissertation, where she indicates several possible ways to categorize the sources based on the analyzed repertoire. The position of MS Li, which in the diagram shows up surprisingly removed from its territorial zone, is another reflection of the inconsistency of the Aquitanian group.

The only exception among the Aquitanian sources is the pair M and Ri, which are in fact parallel most of the time, a fact that is also expressed in our diagram. The reasons may be sought in historical context: for about a century from 1070 onward, the Catalan monastery of Ripoll found itself under the administration of St Victor in Marseille and thus shares with that house the form of its office liturgy. This fact can also serve as a reverse argument for tracing the provenance of MS M to Marseille.<sup>125</sup>

Another interesting pair are the Cluniac manuscript SMF and the Toledo antiphoner (To). The influence of the tradition of Cluny on MS To through the monastery of Moissac is sufficiently well known, and Lila Collamore also sets To, for the most part, within the Cluniac group.<sup>126</sup> When considering antiphons with several melodies, however, we must somewhat correct this perspective, for in seven cases To chooses a different melody than SMF and either

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<sup>124</sup>Hiley, *Western Plainchant*, (above n. 41), 574, 580–2; For the various office traditions in England before 1000, see Billet, *The Divine Office in Anglo-Saxon England 597–ca 1000*, (above n. 30), concerning the relationship between Corbie and English monastic centers see especially p. 167 and chapter 8, 252–300.

<sup>125</sup>Collamore, ‘Aquitanian Collections of Office Chants’, (above n. 38), vol. I, 226; Collamore, ‘Aquitanian Collections of Office Chants’, (above n. 38), vol. II, 627; Saint-Jean-de-Maurienne was also considered as M’s place of origin, but Lila Collamore refutes this hypothesis, see Collamore, ‘Aquitanian Collections of Office Chants’, (above n. 38), vol. I, 284–286.

<sup>126</sup>Collamore, ‘Aquitanian Collections of Office Chants’, (above n. 38), 280–1.

aligns with other Aquitanian sources or gives a melody all its own.<sup>127</sup> With regard to melodic tradition, then, To's behavior is more 'Aquitanian' than 'Cluniac'.

Apparently, only factors of chronology bring together the two oldest text sources, Al and C. Given their high number of deviations, both appear more like 'rogue' cases with a relatively free connection to the Aquitanian and northern French subgroups.

The source that deviates most from any standards whatsoever is undoubtedly MS Bv. In this case we must consider two problems. The first is its general arrangement of the repertoire for the Sundays after Pentecost. At first sight, the order of antiphons in this manuscript seems chaotic and distinct from the normal sequence of texts. The first antiphon in the series is *Estote ergo misericordes*, which normally first appears on the fourth or fifth Sunday after Pentecost. To unravel this mystery, as already mentioned in this study, we must look at the system of readings from the region in question, for Benevento maintained a more archaic sequence of Gospel readings for the time after Pentecost than did the transalpine tradition as represented by the Comes of Murbach. In the foreword to Volume 14 of *Paléographie Musicale*, Dom Hesbert takes a comprehensive look at the Beneventan tradition of Gospel readings and defines its peculiar features.<sup>128</sup> Comparison reveals that the order of readings in Benevento maintains certain specific traits to be found in the Comes of Würzburg, a source recording Roman practice around the middle of the seventh century. Antoine Chavasse draws on Hesbert's work and lists the Beneventan evangeliary in 'famille A', along with certain Roman and other Italian sources.<sup>129</sup> Particularly divergent is the opening part of the series, which fills the gap between Pentecost Sunday and the feast of SS Peter and Paul. Compared to the usual arrangement, the first reading from Luke about Lazarus and the rich man (Lk 16:19–31) is missing, and the following readings appear in a different order. Logically, the antiphon series in Bv follows the local sequence of Gospel readings.

Differences in the cycle of readings also connect with a second specific feature of the Beneventan repertoire, namely its large share of unique antiphons that cannot be found in any other sources in our catalogue. Indeed, these chants draw from readings that do not figure into the usual lectionary in the other regions of Europe. The first is the gospel for the eighteenth

<sup>127</sup>These are the antiphons: 5a–b *Accessit Ihesus et tetigit*, 33a–b *Cum intraret Ihesus*, 76c–d *Duo homines*, 103a–b *Homo quidam descendebat*, 132–133c *Non potest arbor*, 138a–b *Nuptiae quidem*, 160a–b *Quis ex vobis homo*. We often find parallels to these cases in MS Toledo, Biblioteca Capitulare, 44.1, which is not part of our catalogue.

<sup>128</sup>*Le Codex 10673 de la Bibliothèque Vaticane, fonds latin (XIe siècle): Graduel Bénéventain* (Paléographie Musicale, 14; Tournai, 1936), 129–44.

<sup>129</sup>See p. 16, note 15.

Sunday (Mt 22:23–33), from which are derived the antiphons *In resurrectione autem* (110) and *Ego sum Deus Abraham* (77).

The conclusion of the series in Bv, from the twenty-fourth Sunday onward, also consists of unique antiphons. Once again, the selection of readings has no parallel in the other traditions. Three consecutive Sundays feature passages from the *sermo eschatologicus* according to Matthew (Mt 24:1–47). Six antiphons specific to the Beneventan tradition are linked with this text (172 *Sedente Ihesu*, 193 *Videte ne quis vos*, 39 *Cum videritis abominationem*, 179 *Sicut fulgur*, 44 *De die autem illa* and 53 *Dicite invitatis*<sup>130</sup>).

The idiosyncrasy of the Beneventan office is also reflected outside the sphere of its reading cycle. Unique antiphons appear on other Sundays too, and in four cases Bv differs from other sources through its own specific melody.<sup>131</sup>

It is still necessary to emphasize in conclusion that the diagram does not represent a stemma, but rather indicates relationships between sources and traditions, and perhaps a certain degree of affinity between them. Empirical research has generally borne out these patterns and at other times, conversely, somewhat corrected them, as in the case of the connection between MSS To and SMF, by taking into account the melodic aspect of the antiphons. Harmonizing the diagram with the musical component will be the subject of the following subchapter.

## 6.2 Source groupings and melodic tradition

Having discussed the diagram based on the antiphons' textual aspect, it would be logical to take information about their melodies into account as well. Gaining multifaceted comprehension of the musical aspect of the *post Pentecosten* antiphon repertoire will be a step requiring a longer time frame, but here we may at least attempt to blend the results of our graph with the musical tradition of a few antiphons in order to see whether our division of sources is confirmed or contradicted. The best material for this experiment, of course, are antiphons with the greatest number of melodic versions.

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<sup>130</sup>Outside of Bv, we also find the last of these antiphons in the Cluniac antiphoner SMF.

<sup>131</sup>131b *Non omnis qui dicit*, 157b *Quid faciam* (together with Lc), 30d *Considerate lilia agri*, 70b *Domine filia mea*.

**Attendite a falsis (18a-f)**

We have already discussed this antiphon in Chapter 4.1 on the ‘universal core’ of our series. To a certain extent, we may say it is an extraordinary case: from a textual standpoint, this antiphon is very widespread and can indeed be found in all regions of Europe, but its melodic tradition is simultaneously very diverse.

So, let us bring individual melodies for this antiphon into our diagram; each will be marked with a different color. Non-notated manuscripts are also indicated (in black). Where a manuscript does not contain the antiphon, its siglum is not marked.

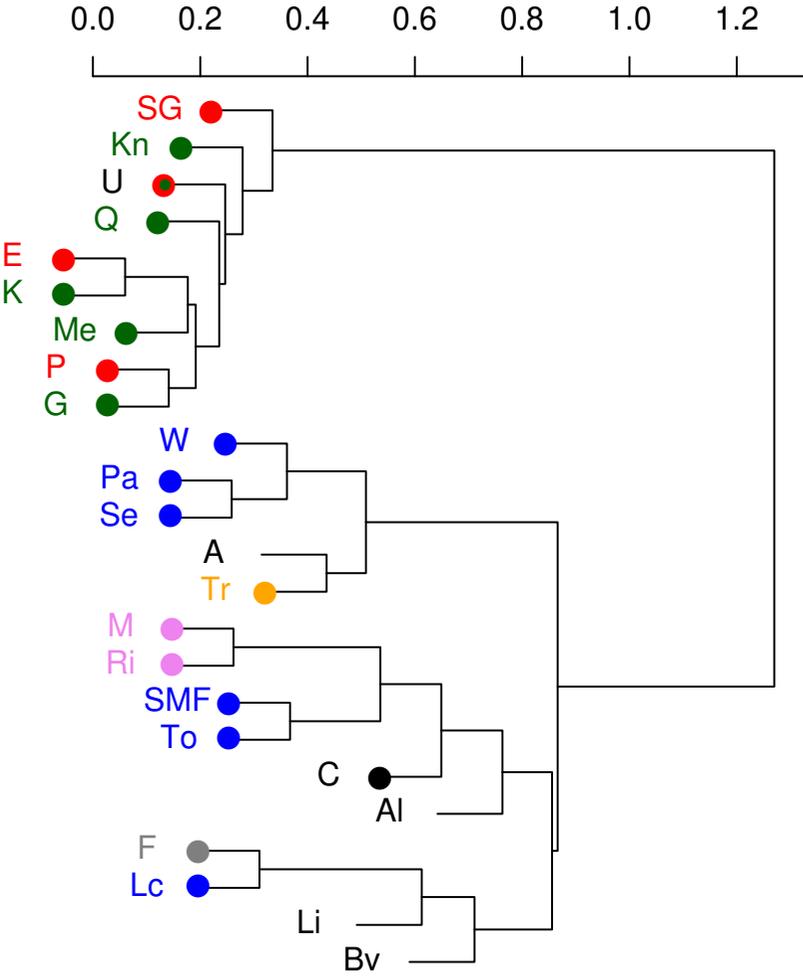
Thanks to the color indications, it is very clear which manuscripts use the same melodies. As is apparent at first sight, the result corresponds perfectly with the overall arrangement of sources in the diagram. Even within the sphere of melodic tradition, the manuscripts divide into two main groups: in the group representing the German area we find the melodies in modes VIII and VI, and the remaining four melodic versions fall under the western group. Melodies from the eastern region do not appear in the west, and vice versa.

It is true that the division of the two melodies among the German sources does not quite overlap with the closest source pairings as cleanly as the text concordances do. Both of the Swiss monasteries (E and SG) use the mode VIII melody, as does the monastic source from Prague (P). The other manuscripts of the group transmit this antiphon with a melody in mode VI. The only exception is the Utrecht antiphoner (U), where we find both melodies, one after the other, a fact underlining this manuscript’s character as something of an anthology. Once again, in any case, these are melodies whose circulation is limited to the region east of the border leading through Lotharingia.

The placement of melodies in the western part of the graph is an altogether convincing reflection of regional spheres of influence. The two Aquitanian sources M and Ri share a mode VII melody, whereas MS To together with the Cluniac SMF keep the tradition of northern France. Unfortunately, we cannot be sure of the melody intended in the text source C but, given the context, it is probable that a mode I melody was expected. The notated breviary from the monastery of Montiéramey (Tr) is an exception, with a shortened text and a melody that is completely distinct, although it is also in mode I.

In the case of *Attendite a falsis*, we can therefore state that its melodic tradition generally overlaps with the layout of the graph. This perspective can provide interesting supplementary

Figure 2: Source grouping and the melodic tradition of the antiphon *Attendite a falsis*



- Diagram legend**
- Blue 18a (mode I)
  - Yellow 18b (mode I)
  - Green 18c (mode VI)
  - Violet 18d (mode VII)
  - Red 18e (mode VIII)
  - Grey 18f (mode VIII)

information to the question of the relationships between individual sources or even certain corrections, as in the case of the grouping of German sources.

### **Duo homines (76a–d)**

Based on the frequency of its text incipit, this antiphon also appears relatively widespread, although its musical setting and specific textual form are very diverse. It is missing from both of the oldest text sources (Al, C) and in a significant number of manuscripts from the northern French group (Pa, Se, W).

In general, we can distinguish two textual and four melodic versions. Sources of the ‘eastern’ group are unanimous in their selection of a mode I melody that cites a considerably longer gospel passage than the other melody, whose text appears abridged. Thanks to its mode I indication we can also include the Carolingian tonary Me in this group – given that none of the other melodies are in this mode.

Once again, the ‘western’ group of sources gives a considerably more heterogeneous picture. The melodies in modes III and VI are essentially two different redactions of the same tune; even though they share a common basis, different modal interpretations led to rather significant melodic divergence. As can be seen, the Aquitanian group is again divided in its choice of melody: whereas M and Ri, in established conformity, select the version in mode III, the Toledo antiphoner (To) and St Martial breviary (Li) coincide in choosing the mode VI melody, as does Bv in southern Italy. Interestingly in this case, To has a different version from that of the Cluniac source SMF, which agrees with MS Lc in selecting a completely different melody in mode IV. The diagram also makes clear that at least in one case in the ‘western’ group we find a concordance with the ‘eastern’ melody in mode I. It is present in the Premonstratensian antiphoner from Auxerre, perhaps under the influence of the tradition of the order.<sup>132</sup>

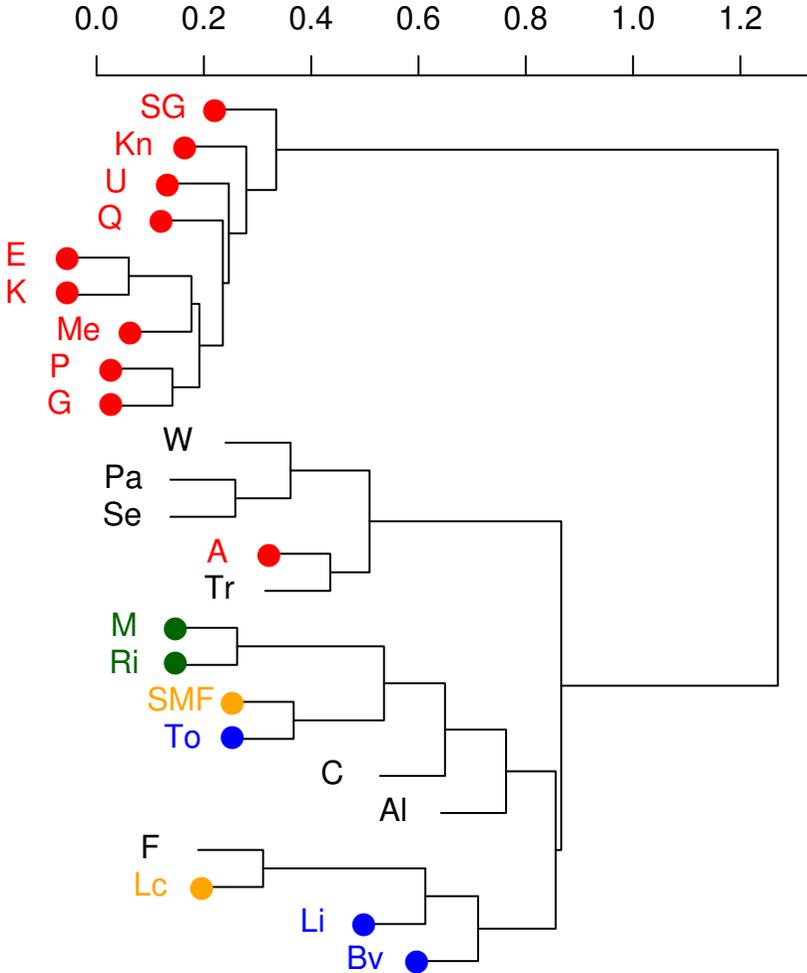
With *Duo homines* we can see in detail a slightly different division of melodic tradition than in the preceding case, but again the basic layout is by no means greatly altered. Comparison of the graph with the division of melodies in individual manuscripts thus creates no conflict – rather the opposite. This fact certainly increases the probability that the graphic representation of the data really attests to relationships among the sources within the framework of the repertoire in question.

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<sup>132</sup>In connection with the Premonstratensian order, Ottosen mentions the German influence relating to the office of the dead, cf. Ottosen, *The Responsories and Versicles of the Latin Office of the Dead*, (above n. 104), 277–9.

Now that we have approached the antiphons for the Sundays after Pentecost from various perspectives in the preceding pages, let us attempt a kind of historical sketch of this repertoire in the final chapter.

Figure 3: Source grouping and the melodic tradition of the antiphon *Duo homines*



**Diagram legend**  
Red 76a (mode I)  
Green 76b (mode III)  
Blue 76c (mode VI)  
Yellow 76d (mode IV)

## Conclusion

Now let us return to Amalar's perplexity about the Roman cantors' responses as he expressed it in the passage we cited in the introduction to this study. We may now attempt to answer his question: who was actually correct – the Romans, in asserting that they did not know these antiphons, or the Franks, who claim on the contrary to have learned them from the Romans one or two generations before?

I believe we must look at Amalar's text on two levels. For us, the key information is Amalar's assertion that this repertoire was not sung in Rome. Everything else is an expression of his own feelings and interpretation. But Amalar also seems rather hesitant to deny Roman origin to this antiphon series. This is altogether easy to understand: relating a certain repertoire with Roman authority was an important legitimizing factor in the Frankish context. This attitude led to the attribution of Roman roots even to chants that certainly do not have them.<sup>133</sup> So when Amalar cites the opinion of the Frankish cantors, i.e. that singers from Rome previously brought these chants to them, he wants to lend a certain weight to the chants that he records in his antiphoner.

But the sources themselves (in my opinion) answer the question that Amalar leaves open. First, the St Peter antiphoner B 79<sup>134</sup> really does not contain this repertoire. Second, everything we have learned about the *post Pentecosten* antiphons, especially their striking division into regional groups, most likely points to a later phase of the Carolingian period. It therefore seems likely that the repertoire of this series is the work of transalpine cantors who – as in other cases – supplemented and filled in the gaps in the Roman models. Amalar's last sentence in the paragraph we have quoted, a kind of apologia for the inclusion of these pieces in the antiphoner, may also tend in this direction:

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<sup>133</sup> Andreas Haug, 'Noch einmal: Roms Gesang und die Gemeinschaften im Norden', in Frank Hentschel and Marie Winkel Müller (eds.), *Nationes', 'Gentes' und die Musik im Mittelalter* (Berlin-Boston, 2014), 103–45, on the legitimization of tropes and sequences through artificial links to Roman origin, see 123–124, 126–7.

<sup>134</sup> Rome, Biblioteca Apostolica Vaticana, San Pietro B.79.

‘...tamen nos cantamus illas propter verba saluberrima, et **auctoritatem nostrorum cantorum**, qui gloriantur magisterio se uti cantilenaе exercitationis.’<sup>135</sup>

[‘... still, we sing them because of their most salutary words and the authority of our cantors, who glory in their mastery in teaching chant.’]

In this light, how may we outline the historical development of the *post Pentecosten* antiphons? Let us see if the individual ‘snippets’ we have collected in the course of this study might be arranged into some kind of narrative or plausible scenario. It is of course clear that a number of questions remain, and the relative chronology of individual phases is not always unambiguous. We therefore draw up the following hypothesis in the awareness that, in the future, it may be refined or corrected.

As may be expected, the beginnings are shrouded in darkness and it is hard to say anything concrete about them. We can take some hints, however, from the oldest textual sources, C and A1, whose pages record the largest share of *post Pentecosten* antiphons that are unique and not found elsewhere. It thus seems that the repertoire was strongly diversified from the very beginning – perhaps because of the absence of models in Roman sources.

The office at this period was conceived not only with **Gospel antiphons** but also a nearly analogous **Epistle series**, as documented by Albi and Compiègne. The predominant melodic model of the latter was the standard melodic type in mode VIII, mentioned above. Perhaps this repertoire was the fruit of a one-time initiative wherein a number of epistle texts were linked with the same melodic material.

Through the Carolingian reform, a certain part of the repertoire came into wider circulation and was transmitted more or less uniformly across Europe. Within our series, this layer is relatively modest. It corresponds approximately to those twenty-five antiphons presented in chapter 4.1. Occasionally there appear alongside them chants whose tradition crosses the borders of individual regions, but which do not belong to the antiphons with universal distribution.<sup>136</sup> Some pieces which did not ‘make it into the next round’ at this stage later appear quite exceptionally or completely disappear from use. This affected the Gospel antiphons to a much lesser degree than those with texts from the Epistles, of which a few were placed alongside the Gospel antiphons for the appropriate Sundays but the majority fell out of use and disappeared. In the later sources, separate series of Epistle antiphons do not appear.

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<sup>135</sup>Hanssens, *Liber der ordine antiphonarii Amalarii Episcopi*, (above n. 1), 99.

<sup>136</sup>In these cases some regions are missing in the antiphon concordances, e.g. *Homo quidam erat* is not recorded in Italian sources, etc. See above, ch. 4.1.

Gradually – perhaps already in the time of Helisachar and Amalar, but more likely over a longer period – textual revision became the order of the day. We may perceive this process as analogical to similar initiatives around the responsories, albeit less systematic. The goal of the revisions was that the antiphons should make up textually meaningful units, as opposed to the abbreviated character of some minor antiphons. We can pick up a tendency toward longer and more literal excerpts from the relevant Gospel readings that better represent the content of their stories.<sup>137</sup> This phase of reworking the chants – and creating some new ones – was now generally carried out separately in the ‘east’ and ‘west’, which had a pronounced effect on the distribution of individual antiphons and on their melodic settings. This layer forms the dominant part of our repertoire, as reflected in the diagram presented in the previous chapter. We could perhaps ascribe its origins to the second half of the ninth century and probably also to later centuries, when the linguistic and political borders between the newly divided parts of the Frankish Empire began to influence the circulation of repertoire.

In this light, it is logical that relatively great differences in the *post Pentecosten* antiphon series prevail among the different regions of Europe, especially with regard to the distribution of local repertoire. The north of France was probably active specifically at the earlier stage of its creation, as documented by MS Compiègne with its rich supply of unique chants. In the later phase, local novelties appear only occasionally, mostly in the area of melodic setting.<sup>138</sup>

Within the framework of this repertoire, the south of France presents the most idiosyncratic and variable group of sources, which often differ even among themselves. The differences are not always clear at first sight, however, and may appear (for example) only in the second half of the antiphon, whether in the text or in the melody.<sup>139</sup> It seems that the process of variation in this region went on over a long period, and that individual centers operated with enough confidence and artistic freedom to transform the repertoire independently.

We also find a large share of local material in southern Italy within the sphere of Beneventan tradition. Here it was necessary above all to compose antiphons for readings that were not used in other parts of Europe, and thus it was not possible to draw on the ‘usual’ repertoire.

<sup>137</sup>The background to this process is probably revision of the biblical text as such, an important part of the Carolingian reform program. Cf. Arnold Angenendt, ‘Libelli bene correcti: Der “richtige Kult” als ein Motiv der karolingischen Reform’, in P. F. Ganz (ed.), *Das Buch als magisches und als Repräsentationsobjekt* (Wiesbaden, 1992), 117–36; Rankin, *Writing Sounds in Carolingian Europe*, (above n. 61), 340–345 ff.

<sup>138</sup>Cf. for example 66 *Dixit Ihesus ad legisperitos*, 83 *Erat quidam regulus*.

<sup>139</sup>Cf. for example 160a–b *Quis ex vobis*.

The 'eastern group' received and consistently preserved a large part of the Carolingian inheritance, which is clear from its numerous concordances with the Compiègne antiphoner and the Carolingian tonary (Me). Local creativity here most likely began to develop only after the importation of the Carolingian 'package'. Later antiphons, or their newly conceived melodic versions, often did not cross the Lotharingian border to the west, but their transmission within the eastern source group is quite systematic and uniform.

This attempt at a general summary brings us to the conclusion of our discussion. Of course, we have not yet unveiled all the mysteries of the antiphon repertoire for the Sundays *post Pentecosten*. We hope we have been able to render more comprehensible this body of chant, so exceptional for its diversity, and thus create space for further reflections.

This leads to the final note we would like to add: that the arrangement of the office, which may seem rather chaotic and opaque at first glance, usually rewards closer investigation with a revelation of its inner logic and meaning. Behind manifold transformations of the repertoire, one finds carefully considered decisions and an unceasing search for the purest and most meaningful form of the office as an adequate service to God. And interestingly, this search does not lead to uniformity, but rather to great diversity, just such as we find in the diversity of human thought.

# A Description of the Calculations for Figure 1

*Zdeněk Hlávka*

Figure 1 was generated in two steps. In the first step, we calculate the so-called Jaccard distance between all pairs of sources according to the table in Appendix B.<sup>140</sup> Since there is lacuna in Q from 16th Sunday onwards, the corresponding part of repertory was excluded from the calculation of the distances between Q and other sources. Note that the Jaccard distance between two sources is defined as a  $1 - (\text{size of the intersection} / \text{size of the union of chants contained in the two sources})$ . Obviously, the Jaccard distance between two sources containing the same songs is equal to zero and the Jaccard distance between two sources without any common songs is equal to one.

In the second step, we apply a hierarchical agglomerative clustering algorithm in order to combine the sources into a smaller number of the so-called clusters.<sup>141</sup> We apply the Ward algorithm based on an objective function minimizing the increase in an overall within-cluster variability (inertia).<sup>142</sup> The result of the clustering algorithm, i.e., the successive joining of the sources according to their similarity, is displayed in a dendrogram plotted in Figure 1.

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<sup>140</sup>Paul Jaccard, 'The Distribution of the Flora in the Alpine Zone', *New Phytologist*, 11/2 (1912), 37–50.

<sup>141</sup>Wolfgang Karl Herdler and Zdeněk Hlávka, 'Cluster Analysis', in *Multivariate Statistics: Exercises and Solutions* (Berlin and Heidelberg, 2015), 225–44.

<sup>142</sup>Joe H. Ward Jr., 'Hierarchical Grouping to Optimize an Objective Function', *Journal of the American Statistical Association*, 58/301 (1963), 236–44.



## B Table of Concordances

No	Incipit	CantusID	French group						Aquitanian group				Italian group			German group											
			A	C	Pa	Se	SMF	Tr	W	Al	Li	M	Ri	To	Bv	F	Lc	E	G	K	Kn	Me	P	Q	SG	U	
1	ABEUNTES PHARISAEI	200042																x									x
2	ACCEPIT AUTEM OMNES	001216	x	x	x	x	x	x																			x
3	ACCEPIT PANES IHESUS	206838																									x
4	ACCESSIT IHESUS AD LOC.	001224																									x
5	ACCESSIT IHESUS ET TET.	001225	x	x	x	x	x	x																			x
6	ACCIDIT AUTEM UT	001227	x																								
7	ACCIPIENS DOMINUS	001232	x	x	x																						x
8	ADOLESCENS	001285																									
9	AIT DOMINUS IHESUS	001313/4	x																								
10	AIT IHESUS AD SIMONEM	200190																									
11	AIT IHESUS PARALYTICO	200192																									
12	AMBULABAT PETRUS	001363																									x
13	AMEN DICO ..DESCENDIT	200253																									
14	AMEN DICO ...NISI ABUND.	001379																									x
15	AMEN DICO ..QUIA NON	200256																									
16	AMICE QUOMODO	001385	x																								x
17	ASCENDENS IHESUS	001488	x	x	x																						x
18	ATTENDITE A FALSIS	001511																									x
19	AUDISTIS QUIA DICTUM	001519	x	x																							x
20	BEATI OCULI	001586																									x
21	BEATI OCULI...DIXIT IHESUS	200510																									
22	BENE OMNIA FECIT	001681																									x
23	CARO ENIM CONCUPISCIT	200744																									x
24	COGNOVIT AUTEM PATER	001850	x	x	x																						x
25	COLLIGITE PRIMUM	001853																									x
26	CONFIDE FILIA	001870																									x
27	CONFORTAMINI IN DOMINO	205464																									
28	CONGRATULAMINI MIHI	001887																									x
29	CONSEPULTI ENIM SUMUS	001889																									x
30	CONSIDERATE LILIA	001893																									x



No	Incipit	CantusID	French group						Aquitanian group						Italian group				German group							
			A	C	Pa	Se	SMF	Tr	W	Al	Li	M	Ri	To	Bv	F	Lc	E	G	K	Kn	Me	P	Q	SG	U
76	DUO HOMINES ASCENDER.	022484	x				x				x	x	x				x	x	x	x	x	x	x	x	x	
77	EGO SUM DEUS ABRAHAM	022590																								
78	EICE PRIMUM HYOCRITA	022621																								
79	ELEVANS AUTEM (DIVES)	022632 201547										x	x	x												
80	ERANT AUTEM QUI MANDU.	022646																								
81	ERAT HOMO EX PHARIS.	201584																								
82	ERAT IHESUS DOGENS	022655																								
83	ERAT QUIDAM REGULUS	022661	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
84	ESTOTE ERGO MISERICOR.	022682	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
85	ET IHESUS CONVERSUS	001508	x																							
86	ET VIDENS IHESUS HIDEM	022729																								
87	EXI CITO	022785	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
88	EXIENS IHESUS	201716																								
89	FACITE VOBIS AMICOS	022834																								
90	FACITUM EST AUTEM	022840	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
91	FILI RECORDARE	022873	x																							
92	FILIOI NON DILIGAMUS	—																								
93	FRATRES CONFORTAMINI	022896	x																							
94	FRATRES DEBITORES	022897																								
95	FRATRES EXISTIMO	022898	x																							
96	FRATRES GLORIFICATE	022899	x																							
97	FRATRES PERFECTI	022900	x																							
98	FRATRES SCITIS QUONIAM	022901	x																							
99	FRATRES SIT	022902	x																							
100	FRATRES VIGILATE	022903	x																							
101	GAUDENT ANGELI	201931																								
102	GRATIAS TIBI AGIMUS	205469																								
103	HOMO QUIDAM DESCEN.	003131	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
104	HOMO QUIDAM ERAT DIVES	003132	x																							
105	HOMO QUIDAM ERAT DIVES	003133	x																							
106	IBAT DOMINUS IN CIVITATEM	202306/7																								
107	IBAT IHESUS IN CIVITATEM	003157																								
108	IDEO DICO VOBIS NE	003161	x																							
109	ILLI ERGO HOMINES	003177	x																							
110	IN RESURCTIONE AUTEM	003279																								
111	INDUITE VOS ARMATURA	202553																								
112	INTERROGATUS A IUDAEIS	003378	x																							
113	INTRAVIT AUTEM REX	202617																								
114	ITE ERGO AD EXITUS	003460	x																							
115	LAUDAVIT DOMINUS	003589	x																							
116	LOQUENTE JESU	003635	x																							
117	MAGISTER BONE	003656	x																							
118	MAGISTER QUID FACIENDO	003658																								
119	MAGISTER QUOD EST MAN.	003659	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
120	MAGISTER SCIMUS	003661	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x

Appendix B

No	Incipit	CantusID	French group						Aquitanian group				Italian group			German group												
			A	C	Pa	Se	SMF	Tr	W	Al	Li	M	Ri	To	Bv	F	Lc	E	G	K	Kn	Me	P	Q	SG	U		
121	MANEANT IN NOBIS	003692	x														x	x	x									
122	MENSURAM BONAM	003745	x																									x
123	MISERERE SUPER TURBAM	003770	x	x	x	x	x	x																				x
124	MISERTUS AUTEM	003780	x																									x
125	MULTI ENIM SUNT VOCATI	003833	x																									x
126	MUNDEMUS NOS	003841	x																									x
127	NEMO ASCENDIT	003870	x																									x
128	NISI ABUNDAVERIT	003880	x																									x
129	NOLITE IUDICARE	003894	x	x	x	x	x	x																				x
130	NOLITE SOLLICITI	003895	x	x	x	x	x	x																				x
131	NON OMNIS QUI DICIT	003926	x	x	x	x	x	x																				x
132	NON POTEST ARBOR	003928	x	x																								x
133	NON POTEST ARBOR	003029																										x
134	NON SUNT CONDIGNAE	205476																										x
135	NONNE DECEM	003945	x																									x
136	NOS ERGO DILIGAMUS	203317																										x
137	NUNG VERO LIBERATI	203346																										x
138	NUPTIAE QUIDEM...ITE	003980	x																									x
139	NUPTIAE QUIDEM	003981	x																									x
140	OMNES ENIM VOS FRATRES	004121	x																									x
141	OMNIS ARBOR QUAE NON	004145																										x
142	OMNIS PLEBS UT VIDIT	004149																										x
143	OMNIS QUI EXALTAT	004152	x																									x
144	OSTENDITE MIHI	203747																										x
145	PATER ABRAHAM	004231	x																									x
146	PATIENTIAM HABE	004247																										x
147	PAX DOMINI QUAE	004253	x																									x
148	PRAECEPIT IHESUS TURBAE	004353	x																									x
149	PRAECEPITOR PER TOTAM	004356	x	x	x	x	x	x																				x
150	PRIMUM QUAERITE	004377																										x
151	PROPHETA MAGNUS	004391																										x
152	QUANTO EIS PRAECIPIEBAT	004496	x	x	x	x	x	x																				x
153	QUAE MULIER HABENS	004426	x	x	x	x	x	x																				x
154	QUAERITE PRIMUM	004431	x	x	x	x	x	x																				x
155	QUI MAIOR EST VESTRUM	004477	x																									x
156	QUICUMQUE SPIRITU	204155																										x
157	QUID FACIAM QUIA	004522																										x
158	QUID VOBIS VIDETUR	004533	x	x	x	x	x	x																				x
159	QUIDAM HOMO FECIT	004536	x	x	x	x	x	x																				x
160	QUIS EX VOBIS HOMO	004549	x	x	x	x	x	x																				x
161	QUIS TIBI VIDETUR PROX.	004551	x	x	x	x	x	x																				x
162	QUOD NATUM EST DE CARNE	004559																										x
163	QUODCUMQUE SUPEREROG.	204209																										x
164	REDDITE ERGO QUE SUNT	004584	x	x	x	x	x	x																				x
165	RENOVAMINI SPIRITU	204257	x																									x
166	RESPICITE VOLATILIA	004626																										x

No	Incipit	CantusID	French group							Aquitanian group				Italian group			German group											
			A	C	Pa	Se	SMF	Tr	W	Al	Li	M	Ri	To	Bv	F	Lc	E	G	K	Kn	Me	P	Q	SG	U		
167	RESPICITE VOLATILIA...SED	004627		x																								
168	ROGO ERGO TE PATER	004666	x		x	x																						
169	SAMARIANUS QUIDAM	004695																										
170	SATIAVIT DOMINUS	004818																										
171	SCRIPTUM EST ENIM	004834			x	x																						
172	SEDENTE JESU SUPER	004855																										
173	SERVE NEQUAM	004873	x		x	x																						
174	SI DIMISERO EOS IELUNOS	004887																										
175	SI OFFERS MUNUS	004903	x		x	x																						
176	SI QUIS FECERIT	004907																										
177	SI TETIGERO FIMBRIAM	004914																										
178	SI VISIMUS ET COLLIGIMUS	004916																										
179	SICUT FULGUR	004935																										
180	SIMILE EST REGNUM	204682																										
181	SPIRITU AMBULATE	204732																										
182	STANS A LONGE	005013	x		x	x																						
183	STIPENDIA ENIM PECCATI	005033																										
184	TRANSIIT SACERDOS	005174																										
185	TULIT ERGO LECTUM	005235	x																									
186	UNUS AUTEM EX ILLIS	005276			x	x																						
187	UNUS DOMINUS UNA FIDES	205061																										
188	UNUS EST ENIM MAGISTER	005278																										
189	UT AUTEM SCIATIS	005288																										
190	VENIT HOMO EX PHARISAEIS	005343																										
191	VIDENS DOMINUS CIVIT.	005384	x																									
192	VIDENTES TURBAE	005389																										
193	VIDETE NE QUIS VOS	005401																										
194	VIGILATE OMNES	005421																										



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# Part II

# Catalogue

Štefánia Demská

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## Editorial Preface

This catalogue contains transcriptions of antiphons for the season after Pentecost from selected sources representing the traditions of various European regions. Its aim is not to provide a critical edition of this repertoire but rather transcriptions of specific versions in the sources which may serve to identify individual traditions, or to distinguish them in ambiguous cases. Entries in the catalogue are paired with those in the online database CantusIndex; a CantusID (and MelodyID where possible) referring to the database entry is given along with each transcription. Here it must be mentioned that, by its nature, the CantusIndex database is continually changing, and the links provided in the catalogue are therefore current as of March–September 2020.

## Order

The antiphons are ordered alphabetically in the catalogue. The placement of each antiphon within the liturgical season after Pentecost is listed above it, along with its textual derivation (reference to specific verses of the Latin Vulgate).

In a number of cases, with regard to the heterogeneity of melodic tradition, the catalogue provides transcriptions of several melodies for one textual entry. Individual antiphon versions are distinguished through letters added to the respective numbers. Melodies transposed or included within different modal categories have been treated as independent items only when simultaneously linked to more significant changes in their musical setting. Differing modal classifications of otherwise identical melodies are indicated in the concordances through bracketed Arabic numerals following the manuscript's siglum and folio. The catalogue, however, makes no claim to comprehensiveness on this count.

Sometimes the sources present us with textual discrepancies in chant incipits which could hinder the identification of the relevant antiphon in the catalogue. For this reason, the cata-

logue provides cross-references to variants sorted alphabetically among the other antiphons that indicate the placement of the chant in question together with its catalogue number. If the differences in the incipit texts do not require separate alphabetical placement, they are expressed with brackets around added words or slashes between variants.

## Concordances

Concordances, sorted by tradition, can be found below the transcription of each antiphon. The letter *g* represents the Germanic tradition, *f* the French, *a* the Aquitanian and *i* the Italian.<sup>143</sup> Cross-references to the folio (or page in the case of MSS Lc, SG and W) where the given antiphon is to be found are always listed following the siglum of the individual manuscript. In the case of the Carolingian tonary Me, the reference is to Lipphardt's edition, where there is a list of the antiphons for Sundays *post Pentecosten* contained in the tonary.<sup>144</sup> Sources used for transcription are underlined in the concordances. The criteria for selection are the extent to which the melody of the given antiphon is representative and whether it is recorded legibly, in full, and with a minimum of scribal errors.

For antiphons with more than one melodic version, it was often difficult to list non-notated sources (Al, C, Me) with appropriate concordances. When indications in the form of significant textual variants or modal assignment (Me) were lacking,<sup>145</sup> it was not possible to determine the melodic tradition to which these sources belong. In such cases, the sources' sigla have been listed in round brackets next to all the versions to which they might relate.

## Text transcription

The text is uniformly transcribed according to classical Latin orthography, as also used in the CantusIndex database. Since the catalogue, unlike the database, does not require standardized versions (i.e. based on CAO), the distinction between the letters *i* and *j* was dropped in favor of the former. In this way, navigation of the alphabetical arrangement of the chants becomes easier, and the transcription itself simultaneously approaches the orthography of the sources more closely. The name *Jesus* has been standardized to *Ihesus* (the case is similar

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<sup>143</sup>See the index of sources.

<sup>144</sup>Walther Lipphardt, *Der Karolingische Tonar von Metz* (Münster, 1965), 189–92.

<sup>145</sup>E.g. when more than one melodic version share the same mode.

for *Iherusalem*), and capital letters have been applied to proper names and the words *Deus* and *Dominus* (where it appears with reference to the name of God).

## Melody transcription

Square notation was chosen for melodic transcription, because in comparison with modern notation it offers a larger range of possibilities for reflecting the original form of chants as recorded in the sources. In some respects, however, we have deviated from the notational principles of the *Editio Vaticana*, as long as this approach helped the transcription to reflect the *Schriftbild* of the source more faithfully (e.g. MS E). Clefs in the catalogue are chosen with an eye to legibility and clarity rather than with the aim of copying the original source. At the same time, we tried to avoid changes of clef in the course of individual chants. Accidentals notated in the sources are placed on the staff in transcription, whereas those supplied by editors are written above the staff.

Each antiphon transcription contains information about mode, which is always stated above the chant's initial letter. Where the source contains psalm differentiae recorded on the staff, these were likewise included in the transcription. In cases where there is no diastematic melody surviving for an antiphon, the catalogue record gives only a textual transcription.

The transcription of quilismas (and related neumes) in the Prague source P (CZ-Pu XIII C 4) presented a specific problem. The method of notation here is somewhat inconsistent, and the number of notes and their placement on the staff is not always entirely clear. Such groups of notes have been uniformly rendered into square notation with the grouping punctum + quilisma-pes. Analogous places in MS Utrecht (U) have received the same treatment.

## Abbreviations:

Act	.....	<i>Actus Apostolorum</i>
1Cor	.....	<i>Epistola B. Pauli Apostoli ad Corinthos Prima</i>
2Cor	.....	<i>Epistola B. Pauli Apostoli ad Corinthos Secunda</i>
Eph	.....	<i>Epistola B. Pauli Apostoli ad Ephesios</i>
Gal	.....	<i>Epistola B. Pauli Apostoli ad Galatas</i>
Is	.....	<i>Prophetia Isaiae</i>
Jn	.....	<i>Evangelium secundum Joannem</i>
Lk	.....	<i>Evangelium secundum Lucam</i>
Mc	.....	<i>Evangelium secundum Marcum</i>
Mt	.....	<i>Evangelium secundum Matthaeum</i>
Phil	.....	<i>Epistola B. Pauli Apostoli ad Philippenses</i>
Rom	.....	<i>Epistola B. Pauli Apostoli ad Romanos</i>
1Tim	.....	<i>Epistola B. Pauli Apostoli ad Timotheum Prima</i>
2Tim	.....	<i>Epistola B. Pauli Apostoli ad Timotheum Secunda</i>
D	.....	Sunday ( <i>Dominica</i> )
*	.....	incipit only
n.n.	.....	without notation ( <i>non notatum</i> )
m.t.	.....	later hand

## Antiphons *post Pentecosten*

### 1. Abeuntes pharisaei consilium

D 23; Mt 22:15–16

CantusID: 200042

MelodyID: 200042m1

I  
**A** -be-untes pha-ri-sae-i consi-li-um i-ni-e-runt ut ca-pe-rent Ihesum  
in sermo-ne et mittunt e-i disci-pu-los su-os cum He-ro-di-a-nis di-centes  
sci-mus qui-a ve-rax es et vi-am De-i in ve-ri-ta-te do-ces al-le-lu-ia  
E u o u a e

g: G 105v,<sup>146</sup> U 227v

<sup>146</sup>Later addition.

## 2. Accepit autem omnes

D 16; Lk 7:16

CantusID: 001216

MelodyID: 001216m1

I  
**A** c-ce-pit au-tem omnes timor et magni-fi-ca-bant De-um di-centes qui-a  
prophe-ta magnus surre-xit in no-bis et qui-a De-us vi-si-ta-vit ple-bem su-am  
E u o u a e

The musical notation consists of two systems of staves. The first system has a treble clef and a common time signature. It begins with a large initial 'A' followed by the lyrics 'c-ce-pit au-tem omnes timor et magni-fi-ca-bant De-um di-centes qui-a'. The second system continues the melody with the lyrics 'prophe-ta magnus surre-xit in no-bis et qui-a De-us vi-si-ta-vit ple-bem su-am' and ends with the syllables 'E u o u a e'. The notation uses square notes and stems on a five-line staff.

f: A 38v, C 104r, Pa 154r, Se 66v, SMF 142r, Tr 228v, W 190

a: M 119r, Ri 264r, To 211r

i: Lc 316\*

g: E 145r, G 98v, K 212r, Kn 149r, Me, P 117v, SG 239 (m.t.), U 226r\*

## 3. Accepit panes Ihesus

D 25, Jn 6:11

CantusID: 206838

IV  
**A** c-ce-pit pa- nes Ihesus et cum gra-ti-as e-gisset distri-bu-it discum-  
benti-bus simi-li-ter et ex pi-sci-bus quan- tum vo-le-bant

The musical notation consists of two systems of staves. The first system has a treble clef and a common time signature. It begins with a large initial 'A' followed by the lyrics 'c-ce-pit pa- nes Ihesus et cum gra-ti-as e-gisset distri-bu-it discum-'. The second system continues the melody with the lyrics 'benti-bus simi-li-ter et ex pi-sci-bus quan- tum vo-le-bant'. The notation uses square notes and stems on a five-line staff.

g: G 107r

## Accessit autem Ihesus et tetigit

See 5. Accessit Ihesus et tetigit.

### 4. Accessit Ihesus ad loculum

D 16; Lk 7:14-15

CantusID: 001224

MelodyID: 001224m1

The image shows a musical score for a Latin text. It consists of two staves of music. The first staff begins with a large initial 'A' and a '1' above it. The text under the first staff is: 'c-cessit Ihesus ad lo-cu-lum et a- it a-do- le-scenti ti-bi di-co surge et'. The second staff continues the text: 're- se-dit qui e-rat mortu- us et coepit lo- qui al-le- lu-ia E u o u a e'. There are two double bar lines in the second staff, one after 'al-le- lu-ia' and one after 'E u o u a e'. A clef is visible at the start of each staff, and a sharp sign is placed above the second staff.

g: E 145r, G 98v, K 212r, Kn 149r, Me, P 117r, SG 239 (m.t.), U 226r

## 5a. Accessit Ihesus et tetigit

D 16; Lk 7:14-15

CantusID: 001225

MelodyID: 001225m3

I  
**A**

c-ces-sit Ihesus et te-ti-git lo-cu-lum hi au-tem qui porta- bant ste- te-runt

et a- it a-do-le- scens ti-bi di-co sur- ge et re-se-dit qui e- rat mor-tu-us

et coepit loqui et de-dit il-lum ma-tri su-ae E u o u a e

f: A 38r, Pa 154r, Se 66v, SMF 141v, W 190

i: Bv 180v

## 5b. Accessit Ihesus et tetigit

III  
**A**

c-cessit Ihe- sus et te-ti-git lo-cu-lum hi au-tem qui porta- bant ste-te-runt

et a- it a-do-lescens ti-bi di-co surge et re-se- dit qui e-rat mortu-us a-le-lu-ia

E u o u a e

f: C 104r

a: Al 99v, Ri 264r, To 211r

## 6. Accidit autem ut descenderet

D 13; Lk 10:31

CantusID: 001227

Accidit autem ut descenderet quidam sacerdos eadem via et viso illo praeterivit

f: C 104r

## 7a. (Et) Accipiens Dominus / Ihesus

D 7; Mc 8:6;8

CantusID: 001232

MelodyID: 001232m3

III

**A** c- ci- pi- ens Domi- nus septem pa- nes gra- ti- as a- gens fre- git et da- bat

dis- ci- pu- lis su- is ut appo- ne- rent et appo- su- e- runt turbe et mandu- ca- ve- runt

et sa- tu- ra- ti sunt al- le- lu- ia

The image shows a musical score for a cantus firmus. It consists of three systems of a single staff each. The first system begins with a Roman numeral 'III' and a large initial 'A'. The lyrics are: 'c- ci- pi- ens Domi- nus septem pa- nes gra- ti- as a- gens fre- git et da- bat'. The second system continues the lyrics: 'dis- ci- pu- lis su- is ut appo- ne- rent et appo- su- e- runt turbe et mandu- ca- ve- runt'. The third system concludes with 'et sa- tu- ra- ti sunt al- le- lu- ia'. The notation uses square neumes on a four-line staff with a C-clef. A double bar line is present at the end of the third system.

g: E 142r, G 69v (n.n.), K 209v, Kn 146r<sup>147</sup>, Me, P 112v, Q 143r, SG 235, U 224r

<sup>147</sup>Incorrectly assigned to mode VIII in CantusIndex.

### 7b. (Et) Accipiens Dominus / Ihesus

MelodyID: 001232m1

**E**<sup>1</sup> t acci- pi- ens Ihesus septem pa- nes gra- ti- as a- gens fre- git et  
da- bat disci- pu- lis su- is ut appo- ne- rent et appossu- e- runt turbae al- le- lu- ia  
E u o u a e

f: C 103v, Pa 146v, Se 65v, W 188

### 7c. (Et) Accipiens Dominus / Ihesus

**E**<sup>1</sup> t acci- pi- ens Ihe- sus septem pa- nes gra- ti- as a- gens be- ne- di-  
xit ac fre- git de- dit di- sci- pu- lis su- is E u o u a e

a: Li 149v

## 7d. (Et) Accipiens Dominus / Ihesus

The musical score is written on two staves. The first staff begins with a large initial 'E' and a '1' above it. The melody is in a single system with a key signature of one flat (B-flat) and a common time signature. The lyrics are: 't ac-ci- pi- ens Ihe-sus septem pa-nes gra- ti- as a-gens be-ne-di-xit'. The second staff continues the melody with the lyrics: 'ac fre-git de-dit di-sci-pu- lis su- is ut appo-su- e-runt turbae A e'. There are double bar lines at the end of the second staff.

**E** t ac-ci- pi- ens Ihe-sus septem pa-nes gra- ti- as a-gens be-ne-di-xit  
ac fre-git de-dit di-sci-pu- lis su- is ut appo-su- e-runt turbae A e

a: To 209r

## 8. Adolescens tibi dico

D 16; Lk 7:14-15

CantusID: 001285

MelodyID: 001285m1

The musical score is written on two staves. The first staff begins with a large initial 'A' and a '1' above it. The melody is in a single system with a key signature of one flat (B-flat) and a common time signature. The lyrics are: '-do-le-scens ti-bi di-co surge et re-se- dit qui e-rat mor-tu-us et coepit'. The second staff continues the melody with the lyrics: 'loqui et de-dit il-lum ma-tri su-ae E u o u a e'. There are double bar lines at the end of the second staff.

**A** -do-le-scens ti-bi di-co surge et re-se- dit qui e-rat mor-tu-us et coepit  
loqui et de-dit il-lum ma-tri su-ae E u o u a e

f: W 190

a: M 119r, Ri 264r

i: Bv 181r

## Ait autem villicus

See 63. Dixit / Ait autem villicus.

## 9a. Ait / Dixit Dominus Ihesus

D 19; Mt 9:5

CantusID: 001313

MelodyID: 001313m1

I  
**A** - it Do-mi-nus Ihesus quid est fa-ci-li-us di-ce-re dimittuntur ti-bi  
pecca-ta tu- a an di-ce-re surge et ambu-la E u o u a e

f: C 104v, SMF 142v

a: Li 171r, M 119v, To 211v<sup>148</sup>

i: Lc 266

## 9b. Ait / Dixit Dominus Ihesus

CantusID: 001314

I  
**D** i-xit Do-mi-nus Ihesus quid est fa-ci-li-us di-ce-re dimi-tuntur ti- bi  
pecca-ta tu- a an di-ce-re surge et ambu-la ut sci- a-tis au-tem qui- a fi-li- us  
homi-nis ha-bet po-te-sta- tem in ter-ra dimit-tendi pecca-ta E u o u a e

a: Ri 273r

<sup>148</sup>Incorrectly assigned to CantusID 001314.

## Ait Dominus villico

See 65. Dixit Dominus villico.

### 10. Ait Ihesus ad Symonem

D 5; Lk 5:10-11

CantusID: 200190

MelodyID: 200190m1

I  
**A** - it Ihesus ad Symo-nem no- li time-re ex hoc iam homi-nes e-rit  
ca-pi-ens et subductis ad terram na-vi-bus re- li-ctis omni-bus se-cu-ti sunt e- um  
al-le- lu-ia E u o u a e

a: M 116r, Ri 238r

### 11. Ait Ihesus paralytico

D 19; Mt 9:6

CantusID: 200192

MelodyID: 200192m1

I  
**A** - it Ihesus pa-ra-ly-ti-co surge tol-le lectum tu-um et va-de in domum  
tu-am al-le- lu-ia E u o u a e

a: Al 100r, M 119v, Ri 273r

## 12. Ambulabat Petrus

D 5; Mt 14:28–31

CantusID: 001363

MelodyID: 001363m3

III  
**A** m-bu-la-bat Pe-trus su-per undas ma-ris ve-nit ventus va-li-dus turba-ta  
est aqua prae ti-mo-re cla-mans Do-mi-ne iu-be me ve-ni-re ad te a-it il-li Ihesus  
ve-ni mo-di-cae fi-de-i qua-re du-bi-ta-sti E u o u a e

f: C 103r

a: To 208v

i: Bv 203v

g: E 141v, K 209r (n.n.), Kn 145v (1), U 223v\* (1)

## 13. Amen dico vobis

D 11; Lk 18:14

CantusID: 200253

Amen dico vobis descendit hic iustificatus ab illo in domum suam quia omnis qui se exaltat humiliabitur et qui se humiliat exaltabitur

g: Q 144r

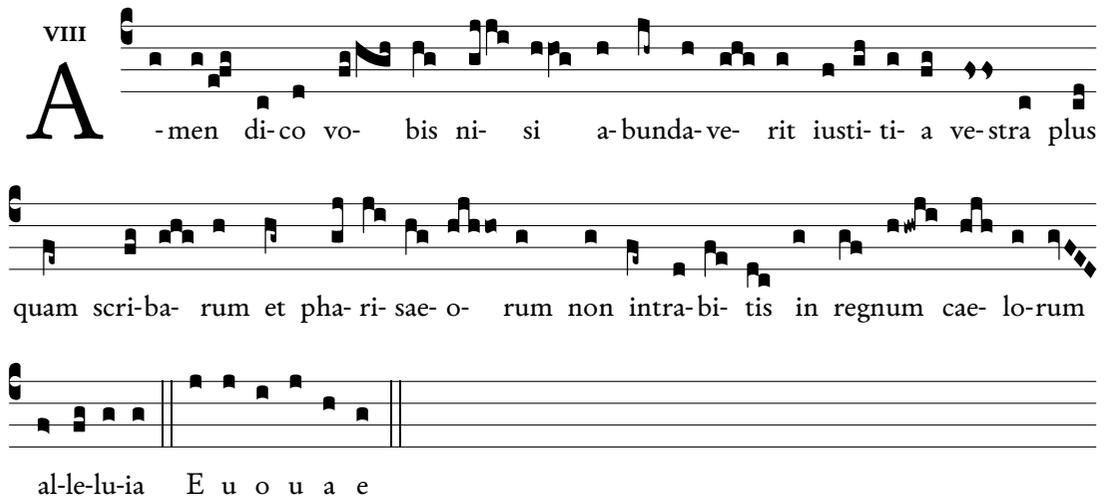
## 14a. Amen dico vobis

D 6; Mt 5:20

CantusID: 001379

MelodyID: 001379m8

VIII



**A** -men di-co vo- bis ni- si a-bunda-ve- rit iusti-ti- a ve-stra plus  
quam scri-ba- rum et pha-ri-sae-o- rum non intra-bi- tis in regnum cae- lo-rum  
al-le-lu-ia E u o u a e

f: Pa 145v, Se 65r, SMF 140r, Tr 222r, W 188

a: M 116r, Ri 238v, To 208v

g: Kn 145v, P 111v, U 223v

## 14b. Amen dico vobis

MelodyID: 001379m1

I



**A** -men di-co vo-bis qui- a ni- si a-bunda-ve- rit iusti- ti- a ve-stra  
plusquam scri-ba-rum et pha-ri-sae-o-rum non intra-bi-tis in re-gnum cae-lo-rum

g: G 68v

## 15. Amen dico vobis

D 24; Mt 24:34-35

CantusID: 200256

The image shows a musical score for the Latin text 'Amen dico vobis'. It consists of three staves of music. The first staff begins with a large initial 'A' and a '1' above it. The lyrics are: 'Amen dico vobis qui a non prae-ter-ri-bit ge-ne-ra-ti-o hec do-nec omni-a fi-ant cae-lum et terra tran-si-bunt verba au-tem me-a non transi-ent di-cit Domi-nus E u o u a e'. The music is written in a simple, square-note style on a four-line staff. There are bar lines and repeat signs throughout the score.

1  
**A** -men di-co vo-bis qui- a non prae-te-ri-bit ge-ne-ra-ti- o hec do-nec omni- a  
fi- ant cae- lum et terra tran- si- bunt verba au- tem me- a non transi- ent di- cit  
Domi- nus E u o u a e

i: F 140r

## 16. Amice quomodo

D 20; Mt 22:12–13

CantusID: 001385/001386<sup>149</sup>

MelodyID: 001385m1

The image shows a musical score for the piece 'Amice quomodo'. It consists of three staves of music. The first staff begins with a large initial 'A' and a Roman numeral 'I' above it. The lyrics are written below the notes. The first line of lyrics is '-mi ce quomo-do huc intra-sti non ha-bens vestem nupti- a-lem at il-le'. The second line is 'obmu- tu- it Rex au- tem di-xit li-ga-tis ma-ni-bus et pe-di- bus mit-ti-te e- um'. The third line is 'in te-nebras exte-ri- o-res E u o u a e'. There are double bar lines at the end of the second and third lines of music.

f: C 104v,<sup>150</sup> SMF 142v

a: M 120r, Ri 275v

g: E 146r, G 105v, K 213r, Kn 150r, Me, P 119r, U 227r

<sup>149</sup>SMF, M, Ri, Kn, U have a textual variant at the end: ...*mittite eum in camino ignis* (contamination with Mt 13:42 / Mt 13:50). In accordance with the CAO, this text has been assigned another CantusID (001386).

However, it is still the same melody.

<sup>150</sup>In C the text continues with *ibi erit fletus et stridor dentium*.

## 17. Ascendens Ihesus in navem

D 5; Lk 5:3

CantusID: 001488

MelodyID: 001488m1

I  
**A** -scendens Ihesus in na- vem et se- dens do- ce- bat turbas al- le- lu- ia

E u o u a e

f: A 35v, C 103r, Pa 144v, SMF 139v, Tr 221v, W 187

a: Al 99r, Li 146v, M 116r, Ri 236v, To 208v

i: Bv 178r, F 136r, Lc 311

g: E 141v, G 68r, K 209r, Kn 145r, Me, P 111v, Q 142v, SG 234, U 223v

## At Ihesus conversus

See 85. Et Ihesus conversus.

## 18a. Attendite a falsis

D 8; Mt 7:15–16

CantusID: 001511

MelodyID: 001511m1

I  
**A** t-ten-di-te a fal-sis prophe-tis qui ve-ni-unt ad vos in ve-stimen-tis  
o-vi-um intrinse-cus au-tem sunt lu-pi ra-pa-ces a fru-cti-bus e-o-rum  
cognosce-tis e-os di-cit Domi-nus E u o u a e

f: (C 103v), Pa 147v, Se 65v, SMF 140r, W 188

a: To 209r

i: Lc 313

## 18b. Attendite a falsis

MelodyID: 001511m1a

I  
**A** t-tendi-te a fal-sis prophe-tis qui ve-ni-unt ad vos in ve-stimen-tis o-vi-um  
intrinse-cus au-tem sunt lu-pi ra-pa-ces E u o u a e

f: Tr 223v

### 18c. Attendite a falsis

MelodyID: 001511m6

VI  
**A** t- tendi-te a fal-sis prophe-tis qui ve-ni- unt ad vos in ve-stimentis  
o-vi- um intrinse-cus au-tem sunt lu-pi ra-pa-ces a fru-cti-bus e- o-rum cognosce-tis  
e- os al-le-lu-ia

f: (C 103v)

g: G 74v, K 209v, Kn 146r, Me, Q 143r, U 224r

### 18d. Attendite a falsis

MelodyID: 001511m7

VII  
**A** t-ten-di-te a fal-sis prophe-tis qui ve-ni- unt ad vos in ve-stimentis  
o-vi- um intrinse-cus au-tem sunt lu-pi ra- pa-ces a fru-cti-bus e- o- rum cognosce-tis  
e- os al-le-lu-ia E u o u a e

f: (C 103v)

a: M 116v, Ri 241v

### 18e. Attendite a falsis

MelodyID: 001511m8

VIII  
**A** t-tendi-te a fal-sis prophe-tis qui ve-ni- unt ad vos in ve-stimentis o-vi-  
um intrinse-cus au-tem sunt lu-pi ra- pa-ces a fructi-bus e- o- rum cognosce-tis e- os  
E u o u a e

f: (C 103v)

g: E 142v, P 112v, SG 235, U 224r

### 18f. Attendite a falsis

MelodyID: 001511m8a

VIII  
**A** t-tendi-te a fal-sis prophe-tis qui ve-ni- unt ad vos in ve-stimentis o-vi- um  
intrinse-cus au-tem sunt lu- pi ra- pa-ces a fructi-bus e- o- rum cognosce-tis e- os  
al-le-lu-ia E u o u a e

f: (C 103v)

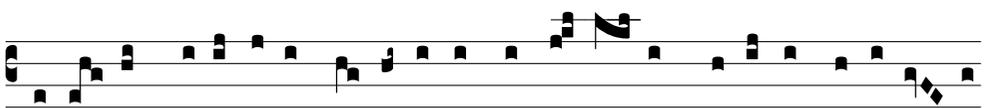
i: F 136v

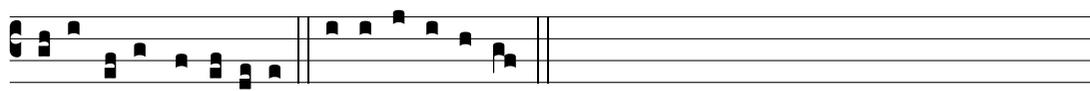
## 19a. Audistis quia dictum

D 6; Mt 5:21

CantusID: 001519

MelodyID: 001519m7

VII  
**A**  u-di- stis qui- a dictum est antiquis non oc-ci- des qui au-tem occi-de- rit



re- us e-rit iu-di-ci- o E u o u a e

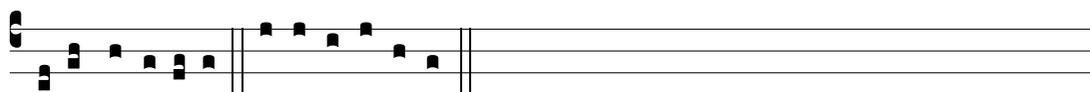
f: (C 103v)

a: M 116r, Ri 240r

## 19b. Audistis quia dictum

MelodyID: 001519m8

VIII  
**A**  u-di-stis qui- a dictum est antiquis non occi-des qui au-tem occi-de- rit re- us



e-rit iu-di-ci- o E u o u a e

f: A 35v, (C 103v), SMF 140r

a: Li 148r, To 209r

i: Bv 178v, F 136r, Lc 311

g: E 142r, G 68v, K 209v, Kn 145v, Me, P 111v, Q 143r, SG 234, U 223v

## Aut quae mulier

See 153. Quae mulier habens drachmas.

## 20. Beati oculi qui vident

D 13; Lk 10:23

CantusID: 001586

Beati oculi qui vident quae vos videtis

f: C 103v

## 21. Beati oculi qui vident

D 13; Lk 10:23

CantusID: 200510

MelodyID: 200510m1

The image shows a musical score for the text 'Beati oculi qui vident quae vos videtis dixit Ihesus discipulis'. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a large initial 'B' and a 'I' above the first measure. The text is written below the staff, with syllables aligned under the notes. The score includes a double bar line and repeat signs. Below the main staff, there is a separate line of notation for the text 'su- is al-le-lu-ia A e'.

I  
**B** e- a- ti o-cu-li qui vi-dent quae vos vi-de- tis di- xit Ihesus disci-pu-lis

su- is al-le-lu-ia A e

f: Tr 226v

a: Al 99v,<sup>151</sup> M 118r, Ri 252r, To 210v

<sup>151</sup>Incorrectly assigned to CantusID 001586.

## 22. Bene omnia fecit

D 12; Mc 7:37

CantusID: 001681

MelodyID: 001681m5

**B**<sup>v</sup> e-ne omni- a fe-cit surdos fe- cit au-di-re et mu-tos loqui E u o u a  
e

The image shows a musical score for the cantus 'Bene omnia fecit'. It features a single melodic line on a five-line staff. The notation is square neumes with stems, typical of medieval manuscripts. The text is written below the staff, with a large initial 'B' and a 'v' above it. The lyrics are: 'e-ne omni- a fe-cit surdos fe- cit au-di-re et mu-tos loqui E u o u a'. Below the main staff, there is a second staff with a few notes and a double bar line, and the letter 'e' below it.

f: C 103v, Se 66r, SMF 141r, W 189

a: Al 99v, Li 158r, M 118r, Ri 252r (n.n.), To 210r

i: F 137v, Lc 315

g: E 144r, G 84r, K 211r, Kn 147v, Me, P 115v, Q 144r, SG 237, U 225v

## 23. Caro enim concupiscit

D 14; Gal 5:17–18

CantusID: 200744

**C**<sup>IV</sup> a-ro e- nim concu-piscit adversus spi-ri-tum spi-ri-tus au-tem adversus carnem  
haec e-nim si-bi invi-cem adversantur ut non quaecumque vul-tis il-la fa-ci- a- tis  
quod si spi-ri-tu du-ci-mi-ni non e-stis sub le-ge

The image shows a musical score for the cantus 'Caro enim concupiscit'. It features a single melodic line on a five-line staff. The notation is square neumes with stems. The text is written below the staff, with a large initial 'C' and a 'IV' above it. The lyrics are: 'a-ro e- nim concu-piscit adversus spi-ri-tum spi-ri-tus au-tem adversus carnem haec e-nim si-bi invi-cem adversantur ut non quaecumque vul-tis il-la fa-ci- a- tis quod si spi-ri-tu du-ci-mi-ni non e-stis sub le-ge'. The score is divided into three systems by double bar lines.

g: Q 144v, U 44r

## 24. Cognovit autem / ergo pater

D 21; Jn 4:53

CantusID: 001850

MelodyID: 001850m3

III

C ogno-vit au-tem pa-ter qui- a il-la ho-ra e-rat in qua di-xit Ihe-sus fi-li- us

tu- us vi- vit et cre-di-dit ip-se et domus e-ius to-ta E u o u a e

f: A 39v, C 104v, Pa 158v, Se 67v, SMF 143r, Tr 232r, W 191

a: Al 100r, M 120r, Ri 278r, To 212r

i: F 139v, Lc 319

g: E 146v, G 106v, K 213r, Kn 150v, Me, P 119v, SG 243 (m.t.), U 227r

## 25. Colligite primum zizania

D 25; Mt 13:30

CantusID: 001853

MelodyID: 001853m1

I  
C ol-li-gi-te primum zi-za-ni-a et al-li-ga-te e-a fasci-cu-lus ad combu-  
rendum tri-ti-cum au-tem congre-ga-te in hor-re-um me-um di-cit Do-mi-nus  
E u o u a e

Musical notation for the cantus part of 'Colligite primum zizania'. It consists of three staves of music. The first staff begins with a large 'C' and an 'I' above it. The lyrics are written below the notes. The music is in a simple, rhythmic style with square notes and stems.

i: Bv 182v

g: E 145v, G 99v,<sup>152</sup> Me, SG 242 (m.t.), U 227r\*

## 26a. Confide filia (quia) fides

D 24; Mt 9:22

CantusID: 001870

MelodyID: 001870m1

I  
C on-fi-de fi-li-a qui-a fi-des tu-a te salvam fe-cit et sal-va fac-ta est  
mu-li-er ex il-la ho-ra E u o u a e

Musical notation for the cantus part of 'Confide filia (quia) fides'. It consists of three staves of music. The first staff begins with a large 'C' and an 'I' above it. The lyrics are written below the notes. The music is in a simple, rhythmic style with square notes and stems.

f: W 191

a: (Al 100r; 101r)

<sup>152</sup>*In margine* different melody, transcription problematic.

## 26b. Confide filia (quia) fides

MelodyID: 001870m4

IV

C on-fi- de fi-li- a fi-des tu- a te salvam fe-cit et salva facta est mu-li- er  
ex il-la ho-ra A e

a: (Al 100r; 101r), To 212v

## 26c. Confide filia (quia) fides

MelodyID: 001870m8

VIII

C onfi-de fi-li- a fi-des tu- a te salvam fe-cit et salva fa-cta est mu-li- er ex  
il-la ho-ra E u o u a e

f: Pa 161r, Tr 233v

a: (Al 100r; 101r)

## 27. Confortamini in Domino

D 20; Eph 6:10

CantusID: 205464

Confortamini in Domino et in potentia virtutis eius alleluia

a: Al 100v

## 28. Congratulamini mihi

D 3; Lk 15:6

CantusID: 001887

MelodyID: 001887m7

VII  
C ongra-tu-lami-ni mi-hi qui- a inve-ni o-vem me-am quae pe-ri- erat di-cit  
Domi-nus E u o u a e

The musical notation consists of two systems of a five-line staff. The first system begins with a large 'C' time signature and a 'VII' above the staff. The melody is written in a square-note style with stems pointing down. The lyrics are placed below the notes. The second system continues the melody and lyrics, with a double bar line at the end.

f: C 103r, W 187

a: Al 99r, M 115v, Ri 235r, To 208v

g: E 141r, G 67v, K 208v, Kn 144v, Me, P 110v, Q 142v, SG 233, U 223r

## 29. Consepulti enim sumus

D ?; Rom 6:4

CantusID: 001889

I  
C onse-pul-ti e-nim sumus cum Christo per bap-tis-mum in mor-tem ut  
quomodo il-le surre-xit am-ortu-is i- ta et vos in no-vi-ta- te vi-te ambu-le-mus  
al-le-lu-ia E u o u a e

The musical notation consists of two systems of a five-line staff. The first system begins with a large 'C' time signature and a 'I' above the staff. The melody is written in a square-note style with stems pointing down. The lyrics are placed below the notes. The second system continues the melody and lyrics, with a double bar line at the end.

f: Ar 81v, C 105r

a: Al 100v

### 30a. Considerate lilia

D 15; Mt 6:28–29

CantusID: 001893

MelodyID: 001893m1

1  
C  
onsi-de-ra-te li-li-a agri quomo-do crescunt non la-bo-rant neque  
nent di-co au-tem vo-bis quo-ni-am nec Sa-lomon in omni glo-ri-a su-a co-o-pertus  
est si-cut unum ex i-stis E u o u a e

f: (C 104r)

g: E 145r, G 93v, K 211v, Kn 148v, P 116v, (Me), Q 144v, SG 239 (m.t.), U 226r

### 30b. Considerate lilia

MelodyID: 001893m1a

1  
C  
on-si-de-ra-te li-li-a agri quomo-do cre-scunt non la-bo-rant neque nent  
di-co au-tem vo-bis quo-ni-am nec Sa-lomon in omni glo-ri-a su-a co-o-pertus  
est si-cut unum ex i-stis al-le-lu-ia E u o u a e

f: (C 104r)

a: M 118v, Ri 260r

g: (Me)

### 30c. Considerate lilia

1  
C  
on-si-de-ra-te li-li-a agri quomo-do crescunt non la-bo-rant neque nent  
di-co au-tem vo-bis quo-ni-am nec sa-lomon in omni glo-ri-a su-a co-o-pertus est  
si-cut unum ex i-stis A-e

f: (C 104r)

a: To 211r

g: (Me)

### 30d. Considerate lilia

MelodyID: 001893m1b

1  
C  
onsi-de-ra-te li-li-a agri quo-mo-do crescunt non la-bo-rant neque nent  
di-co au-tem vo-bis quo-ni-am nec Sa-lomon in omni glo-ri-a su-a  
co-o-per-tus est si-cut unum ex i-stis E u o u a e

f: (C 104r)

i: Bv 180v

g: (Me)

### 31a. Cum appropinquaret / appropinquasset

D 10; Lk 19:41-44

CantusID: 001975

MelodyID: 001975m1

The image shows a musical score for a cantus. It consists of four staves of music with square neumes. The first staff begins with a large 'C' and a '1' above it. The lyrics are written below the staves. The music is in a single system with a repeat sign at the end of the fourth staff.

Cum appropinquaret Do-mi-nus Iheru-sa-lem vi-dens ci-vi-ta-tem fle- vit  
super il-lam et di-xit qui- a si cogno-visses et tu qui- a ve-ni-ent di- es in te et  
circumda-bunt te et co- angusta-bunt te undique et ad ter-ram consternent te e- o  
quod non cogno-ve-ris tempus vi-si-ta-ti- o-nis tu- ae al-le- lu-ia E u o u a e

f:<sup>153</sup> A 36v, Pa 149r, Se 66r, SMF 140v, Tr 225r, W 188

a: M 117v, Ri 246v, To 209v

i:<sup>154</sup> Bv 182v, F 137r, Lc 314

g: (Me)

<sup>153</sup>A, Se and W have a curious transposition in the last section of the melody and end on *a* as final.

<sup>154</sup>Lc and F have text variant at the middle section *et circumdabunt te inimici tui valo et circumdabunt te et coangustabunt...*

### 31b. Cum appropinquaret / appropinquasset

MelodyID: 001975m1a

The image shows a musical score for a Latin text. It consists of five staves of music. The first staff begins with a treble clef and a common time signature (C). The melody is written in a square-note style. The lyrics are written below the notes. The text is: "um appropinquaret Dominus Iherusalem videns civitatem flevit super illam et dixit quia si cognovisses et tu quia venient dies in te et circumdabunt te et angustabunt te undique et ad terram prosternent te eo quod non cognovisti tempus visitationis tuae alleluia E u o u a e". The score ends with a double bar line.

I  
C  
um appropinquaret Domi-nus Iheru-sa-lem vi-dens ci-vi-ta-tem fle-vit  
su-per il-lam et di-xit qui-a si cogno-vis-ses et tu qui-a ve-ni-ent di-es in te et  
circumda-bunt te et co-angu-sta-bunt te undique et ad terram prosternent te e-o  
quod non cogno-vi-sti tempus vi-si-ta-ti-o-nis tu-ae al-le-lu-ia E u o u a e

g: E 143r, G 76v, K 210v, Kn 147r, (Me), P 113v, Q 143v, SG 236, U 224v

## 32. Cum audisset Petrus

D 5; Jn 21:7 / Lk 5:8

CantusID: 001982

MelodyID: 001982m3

III



Cum audisset Pe- trus qui- a Do- mi-nus est tu-ni-ca succinxit se et mi-sit  
se in ma-re et clama- bat vo-ce magna di-cens e-xi a me Do- mi-ne qui a  
homo pecca-tor sum E u o u a e

f: C 103r

a: To 208v

g: E 141v, K 209r (n.n.), Kn 145r, U 223v\*

## Cum ingrederetur Ihesus quoddam

See 74. Dum intraret / ingrederetur / transisset Ihesus quoddam.

### 33a. Cum intraret Ihesus in domum

D 17; Lk 14:1-4

CantusID: 002012

MelodyID: 002012m1

The musical score is written on three staves. The first staff begins with a large 'C' and an 'I' above it. The melody is in a single system with a key signature of one flat (B-flat) and a common time signature. The lyrics are: 'um intra- ret Ihesus in domum cu-iusdam princi-pis sabba-to mandu-care pa-nem ec-ce homo qui-dam hydro-pi-cus e- rat ante il- lum i-pse ve-ro appre- hensum cur-ra-vit e- um ac di- mi-sit A e'. The score ends with a double bar line and a repeat sign.

I  
C  
um intra- ret Ihesus in domum cu-iusdam princi-pis sabba-to mandu-care  
pa-nem ec-ce homo qui-dam hydro-pi-cus e- rat ante il- lum i-pse ve-ro appre-  
hensum cur-ra-vit e- um ac di- mi-sit A e

a: To 211r

### 33b. Cum intraret Ihesus in domum

MelodyID: 002012m7

VII  
C um intra-ret Ihesus in domum cuiusdam princi-pis pha- ri-sae-o-rum sabba-to  
mandu-ca-re pa-nem et ec-ce homo qui-dam hydro-pi-cus e-rat ante il-lum ipse  
ve-ro appre-hen-sum sa-na-vit e-um ac dimi-sit E u o u a e

f: A 38v, SMF 142r

i: Bv 181r, Lc 316, F 138v

g: E 145r, G 99r, K 212r, Kn 149r, Me, P 117v, SG 239 (m.t.), U 226r

### Cum intraret Ihesus quoddam

See 74. Dum intraret / ingrederetur / transisset Ihesus quoddam.

### 34. Cum intrasset Ihesus in domum

D 17; Lk 14:1

CantusID: 002013

Cum intrasset Ihesus in domum principis pharisaeorum sabbato manducare panem et ipsi observabant eum

f: C 104r

## Cum invitatus fueris

See 42. Cum vocatus / invitatus fueris.

### 35a. Cum multa turba

D 7; Mc 8:1-2

CantusID: 002475

MelodyID: 002475m1

I  
C  
um multa turba esset cum Ihesu nec ha-be-rent quod mandu-ca-rent  
convo-ca-tis disci-pu-lis a-it il-lis mi-se-re-or turbae hu-ic qui-a ecce iam tri-du-o  
susti-nent me nec ha-bent quod mandu-cent E u o u a e

The image shows a musical score for a cantus piece. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in square neumes on a four-line staff. The lyrics are written below the notes. The second staff continues the melody and lyrics. The third staff concludes the piece with a double bar line and repeat dots. The lyrics are: 'um multa turba esset cum Ihesu nec ha-be-rent quod mandu-ca-rent convo-ca-tis disci-pu-lis a-it il-lis mi-se-re-or turbae hu-ic qui-a ecce iam tri-du-o susti-nent me nec ha-bent quod mandu-cent E u o u a e'.

f: SMF 140r

a: To 209r

### 35b. Cum multa turba

I

Cum multa turba esset cum Ihesu nec ha-be- rent que mandu-ca-rent convo-ca-  
tis disci-pu-lis a- it il-lis mi-se-re- or turbae hu- ic qui- a ecce iam tri-du- o su-sti- nent  
me nec ha-bent quod man-du-cent et si dimi-se-ro e- as ie-iunos de-fi- ci- ent in  
vi- a al-le- lu-ia E u o u a e

a: M 116v, Ri 240r

### 35c. Cum multa turba

MelodyID: 002475m8

VIII

Cum turba multa es-set cum Ihesu nec ha-be- rent quod mandu-ca- rent  
convo-ca- tis disci-pu- lis a- it il-lis mi-se-re- or su-per tur- bam qui- a ecce iam  
tri-du- o sustiment me nec ha-bent quod mandu-cent al-le-lu-ia E u o u a e

f: Tr 222v

i: F 136v, Lc 312

g: U 224r

### 35d. Cum multa turba

viii

**C**um turba multa esset cum Ihesu nec ha-be-rent quod man-du-ca-rent  
convo-ca-tis di-sci-pu-lis a- it il-lis mi-se- re-or su-per tur-bam qui- a ecce iam  
tri-du- o susti-nent me nec ha-bent quod mandu-cent et si dimi-se-ro e- os ie-iunos  
de-fi- ci- ent in vi- a al-le- lu-ia E u o u a e

The musical notation consists of four systems of a single staff each. The first system begins with a treble clef and a common time signature. The text is written below the staff, with a large initial 'C' for the first line. The second system continues the text. The third system continues the text. The fourth system continues the text and ends with a double bar line. The notes are primarily quarter and eighth notes, with some rests.

i: Bv 179r

### Cum sepulti

See 29. Consepulti enim sumus.

### 36. Cum sublevasset oculos

D 26; Jn 6:5-6

CantusID: 002036

MelodyID: 002036m1

The musical score is written on four staves. The first staff begins with a large 'C' and a '1' above it. The lyrics are: 'um suble- vasset o-cu- los Ihesus et vi-dis- set ma-ximam mul-ti- tu- di-nem'. The second staff continues with 've-ni- entem ad se di- cit ad Phi- lippum unde eme-mus pa- nes ut mandu- cent'. The third staff continues with 'hi hoc au- tem di- ce- bat temptans e- um i- pse e- nim sci- e- bat quid es- set'. The fourth staff ends with 'fa-ctu- rus E u o u a e'. The music is in a simple, rhythmic style with square notes and stems.

f: A 40v, C 105r, Pa 162r, Se 68r, Tr 234r, W 191

a: To 212v\*

g: E 146ar\*, G 107r, K 213v\*, P 121r, SG 243 (m.t.), U 228r\*<sup>155</sup>

### Cum transiret Ihesus quoddam castellum

See 74. Dum intraret / ingrederetur / transisset Ihesus quoddam.

### Cum turba multa

See 35. Cum multa turba.

<sup>155</sup>Later addition.

### 37. Cum turbae irruerent ad Ihesum

D 5; Lk 5:1

CantusID: 201047

MelodyID: 201047m8

VIII  
C

um turbae irru- e- rent ad Ihe- sum ut audi- rent verbum De- i et i- pse

sta- bat se- cus stagnum Ge- ne- sa- ret et se- dens do- ce- bat turbas al- le- lu- ia

g: Kn 145r, U 223v

### 38. Cum turbae irruerent ut audirent

D 5; Lk 5:1

CantusID: 002041

Cum turbae irruerent ut audirent verbum domini et ipse stabat secus stagnum Genesareth  
piscatores autem descenderant et lavabant retia in capturam

f: C 103r

### 39. Cum videritis abominationem

D 25; Mt 24:15

CantusID: 002048

MelodyID: 002048m1

I  
C um vi-de-ri-tis a-bo-mi-na-ti-o-nem de-so-la-ti-o-nis quae dicta est a Da-ni-  
e- le prophe-ta stantem in lo-co sancto qui le-git intel-li-gat E u o u a e

i: Bv 183r, F 140r

### 40. Cum vidissent turbae

D 26; Jn 6:14

CantusID: 002049

MelodyID: 002049m8

VIII  
C um vi-dissent turbae signum quod fe-ce-rat Ihesus di-ce-bant ve-re hic  
est prophe-ta qui ve-nit in mundum E u o u a e

f: C 105r, Tr 234r, W 191

g: E 68r, G 107v

## 41a. Cum vidisset Ihesus

D 19; Mt 9:2;6

CantusID: 002051

MelodyID: 002051m8

VIII  
C um vi-disset Ihesus fi-dem il-lo-rum di-xit pa-ra-ly-ti-co sur-ge tol-le lectum  
tu-um et va-de in domum tu-am



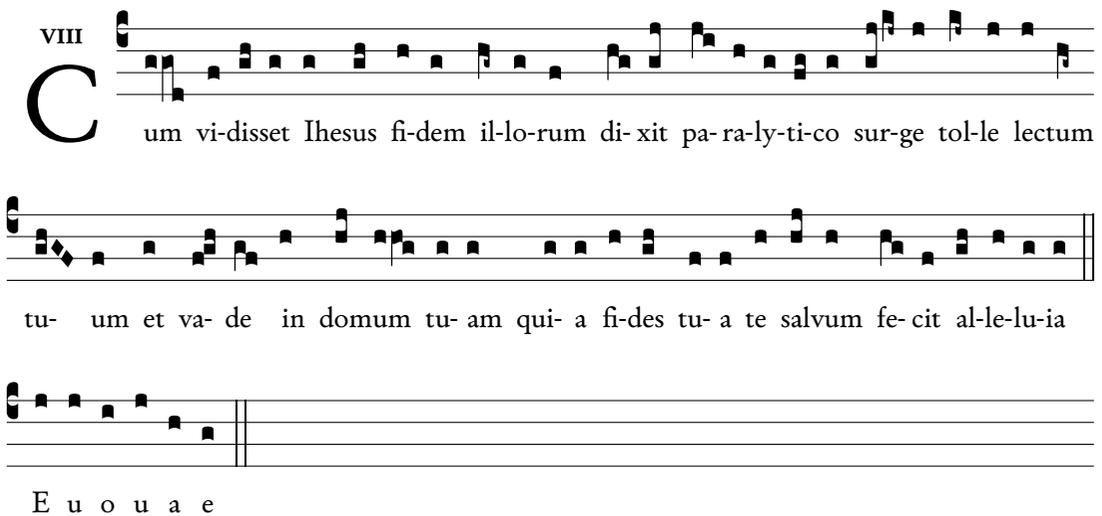
g: G 100r, (Me)

## 41b. Cum vidisset Ihesus

D 19; Mt 9:2;6 / Mt 9:22

MelodyID: 002051m8a

VIII  
C um vi-disset Ihesus fi-dem il-lo-rum di-xit pa-ra-ly-ti-co sur-ge tol-le lectum  
tu-um et va-de in domum tu-am qui-a fi-des tu-a te sal-uum fe-cit al-le-lu-ia  
E u o u a e



g: E 146r, K 212v, Kn 150r, (Me), P 118v, SG 242 (m.t.), U 226v

## 42. Cum vocatus / invitatus fueris

D 17; Lk 14:8-10

CantusID: 002055

MelodyID: 002055m7

VII  
C um vo-ca-tus fu-e-ris ad nupti-as re-cum-be in no-vis-si-mo lo-co ut di-cat  
ti-bi qui te invi-ta-vit ami-ce ascende su-pe-ri-us et e-rit ti-bi glo-ri-a co-ram simul  
discumbenti-bus al-le-lu-ia E u o u a e

f: A 38v, C 104r, Pa 155r, Se 67r, SMF 142r, Tr 229r, W 190

a: Al 99v, Li 168r, M 119r, Ri 266r, To 211v

i: Bv 181r, F 138v, Lc 317

g: E 145v, G 99v, K 212r, Kn 149v, Me, P 117v, SG 239 (m.t.), U 226v

### 43. Date et dabitur

D 4; Lk 6:38

CantusID: 201105

MelodyID: 201105m1

I  
D a- te et da- bi- tur vo- bis mensu- ram bo- nam et confertam et su- per- afflu-  
en- tem da- bunt in si- num vestrum e- a- dem quippe mensu- ra qua mensi fu- e- ri- tis  
re- me- ti- e- tur vo- bis al- le- lu- ia E u o u a e

Musical notation for the cantus part of 'Date et dabitur'. It consists of three staves of music. The first staff begins with a large initial 'D' and a Roman numeral 'I'. The notes are square and the text is written below the staff. The second staff continues the melody. The third staff concludes the phrase with a double bar line and a repeat sign.

a: M 116r, Ri 236v

### 44. De die autem illa

D 26; Mt 24:36

CantusID: 002105

MelodyID: 002105m8

VIII  
D e di- e au- tem il- la et ho- ra nemo scit neque ange- li cae- lo- rum  
neque fi- li- us ni- si pa- ter so- lus E u o u a e

Musical notation for the cantus part of 'De die autem illa'. It consists of two staves of music. The first staff begins with a large initial 'D' and a Roman numeral 'VIII'. The notes are square and the text is written below the staff. The second staff concludes the phrase with a double bar line and a repeat sign.

i: Bv 183r

## 45. De quinque panibus

D 26; Cf. Jn 6:6–13

CantusID: 002117

MelodyID: 002117m1

I  
D e quinque pa-ni-bus et du- obus pisci-bus sa-ti- a-vit Domi-nus quinque  
mi-li- a homi-num E u o u a e

The image shows two staves of musical notation. The first staff begins with a large, decorated initial 'D' and contains the lyrics 'e quinque pa-ni-bus et du- obus pisci-bus sa-ti- a-vit Domi-nus quinque'. The second staff continues the melody with the lyrics 'mi-li- a homi-num E u o u a e'. The notation consists of square notes on a five-line staff with a clef and a key signature of one flat.

f: Se 68r

g: E 146ar\*, G 107r, K 213v\*, P 121r, SG 243 (m.t.), U 228r\*

## 46. Decem viri leprosi

D 14; Lk 17:12–13

CantusID: 002127

MelodyID: 002127m2

II  
D e-cem vi-ri lepro-si a-sti-te-runt a longe et le-va-ve-runt vo-cem di-centes  
Ihesu praeceptor mi-se-re-re nostri A e

The image shows two staves of musical notation. The first staff begins with a large, decorated initial 'D' and contains the lyrics 'e-cem vi-ri lepro-si a-sti-te-runt a longe et le-va-ve-runt vo-cem di-centes'. The second staff continues the melody with the lyrics 'Ihesu praeceptor mi-se-re-re nostri A e'. The notation consists of square notes on a five-line staff with a clef and a key signature of one flat.

f: C 104r

a: Li 161v, To 210v

## 47. Descendit hic iustificatus

D 11; Lk 18:14

CantusID: 002158

MelodyID: 002158m8

VIII  
**D** escendit hic iu-sti-fi-ca- tus in domum su- am ab il-lo qui- a o-mnis qui se  
e- xal-tat humi-li- a-bi-tur et qui se humi-li- at e- xal-ta- bi-tur E u o u a e

f: C 103v, Tr 225v

i: F 137v

g: E 143v, G 78r, K 211r, Me, P 115r, Q 144r, U 225r

## 48. Deus caritas est

D 2; 1Jn 4:16

CantusID: 002167

MelodyID: 002167m8

VIII  
**D** e- us ca- ri- tas est et qui ma- net in ca- ri- ta- te in De- o ma- net et De- us  
in e- o al- le- lu- ia E u o u a e

f: C 105r

a: Al 100r, To 208r

g: E 123v, Kn 143v, Me, P 110r, Q 142r, SG 232, U 222v

## 49. Deus propitius esto

D 11; Lk 18:13

CantusID: 002180

MelodyID: 002180m8

VIII  
**D** e- us pro-pi-ti- us e- sto mi-hi pec-ca-to-ri E u o u a e

Musical notation for the cantus part of 'Deus propitius esto'. It features a single staff with a treble clef and a common time signature. The melody is written in square neumes. A large initial 'D' is placed at the beginning of the first line, with the Roman numeral 'VIII' above it. The text 'e- us pro-pi-ti- us e- sto mi-hi pec-ca-to-ri E u o u a e' is written below the staff, with hyphens indicating syllable placement. The notation includes a repeat sign at the end of the first line.

f: C 103v, Pa 150r

a: Al 99v, M 117v, Ri 250r, To 210r

g: E 143v, G 78r, K 210v, Kn 147v, Me, P 115r, Q 144r, SG 237, U 225r

## 50. Dicebat enim intra se

D 24; Mt 9:21

CantusID: 002187

MelodyID: 002187m1

I  
**D** i-ce-bat e-nim intra se si te-ti-ge-ro fimbri- am ve-stimenti e-ius tantum  
sal-va e-ro E u o u a e

Musical notation for the cantus part of 'Dicebat enim intra se'. It features a single staff with a treble clef and a common time signature. The melody is written in square neumes. A large initial 'D' is placed at the beginning of the first line, with the Roman numeral 'I' above it. The text 'di-ce-bat e-nim intra se si te-ti-ge-ro fimbri- am ve-stimenti e-ius tantum sal-va e-ro E u o u a e' is written below the staff, with hyphens indicating syllable placement. The notation includes a repeat sign at the end of the first line.

f: A 40r, C 104v, Se 68r, W 191

a: Al 100r, Li 179r, M 121r, To 212v

i: Bv 182r, F 140r, Lc 320

g: E 146ar, G 106v,<sup>156</sup> K 213v, Kn 151r, Me, P 120v, U 227v

<sup>156</sup>Later addition.

## Dicit Dominus villico

See 65. Dixit Dominus villico.

## 51. Dicit ei Ihesus

D 19; Mt 9:2;6

CantusID: 002197

Dicit ei Ihesus fili remittuntur tibi peccata tua surge et tolle lectum tuum et vade in domum tuam

f: C 104v

## 52. Dicite invitatis

D 20; Mt 22:4

CantusID: 002202

MelodyID: 002202m8

VIII  
D i-ci te invi-ta-tis ecce prandi- um me- um pa-ra- vi ve-ni- te ad nupti- as  
di- cit Domi-nus E u o u a e

The image shows a musical score for the cantus 'Dicite invitatis'. It consists of two staves of music. The first staff begins with a large initial 'D' and a Roman numeral 'VIII'. The lyrics 'i-ci te invi-ta-tis ecce prandi- um me- um pa-ra- vi ve-ni- te ad nupti- as' are written below the first staff. The second staff continues the melody with the lyrics 'di- cit Domi-nus E u o u a e'. The music is written in a square-note style on a four-line staff.

f: A 39r, C 104v, Pa 157v, Se 67r, Tr 231v, W 190

a: Li 172v, M 119v, Ri 273r, To 211v<sup>157</sup>

i: F 139r, Lc 318

g: E 146r, G 105r, K 213r, Kn 150r, Me, P 119r, SG 242 (m.t.), U 227r

<sup>157</sup>Incorrectly assigned to CantusID 002203.

## 53. Dicite invitatis

D 20; Mt 22:4

CantusID: 002203

VIII

**D** i-ci-te invi-ta-tis ecce prandi-um me-um pa-ra-vi tau-ri me-i et  
al-ti-li-a oc-ci-sa et om-ni-a pa-ra-ta sunt ve-ni-te ad nu-pti-as al-le-lu-ia

E u o u a e

f: SMF 142v

i: Bv 183v

## 54. Dico autem / enim vobis quod multi

D 13; Lk 10:24

CantusID: 002206

MelodyID: 002206m3

III  
**D** i-co au-tem vo- bis quod mul-ti re-ges et prophe-tae vo-lu- e-runt vi-de-re  
quae vi-de-tis et non vi-de-runt et au-di-re quae au-di- tis et non audi- e-runt  
E u o u a e

g: E 144r, G 85r, K 211r, Kn 147v, Me, P 115v, Q 144r, U 225v

## 55. Dico autem vobis quod nemo

D 2; Lk 14:24

CantusID: 002207

MelodyID: 002207m3

III  
**D** i-co au-tem vo- bis quod ne- mo vi-ro-rum il-lo- rum qui vo-ca-ti sunt  
gusta-bit ce-nam me-am E u o u a e

f: C 103r, SMF 139v

a: M 115v (8), Ri 233v

g: E 141r, G 67r, K 208v, Kn 144v, Me, P 110r, Q 142v, U 223r (m.t.)

## 56. Dico vobis gaudium

D 3; Lk 15:10

CantusID: 002208

MelodyID: 002208m4

IV  
D i-co vo-bis gaudi- um est ange-lis De- i su-per uno pecca-to- re paeni-ten-  
ti- am a- gente E u o u a e

The musical notation consists of two staves. The first staff begins with a large initial 'D' and a Roman numeral 'IV'. The melody is written in a square-note style on a four-line staff. The second staff continues the melody, featuring a double bar line and a repeat sign.

f: C 103r, Pa 143v, Se 65r, SMF 139v, W 187

a: Al 99r, Li 143v, To 208v

g: E 141r, G 67v, K 208v, Kn 144v, Me, P 111r, Q 142v, SG 233, U 223r

## 57. Dimittere eos ieiunos

D 7; Cf. Mt 15:32

CantusID: 002239

MelodyID: 002239m8

VIII  
D imit-te-re e- os ie-iu-nos no-lo ne de-fi- ci- ent in vi- a et be-ne-di-xit  
septem pa- nes et sa-tu-ra-vit turbas E u o u a e

The musical notation consists of two staves. The first staff begins with a large initial 'D' and a Roman numeral 'VIII'. The melody is written in a square-note style on a four-line staff. The second staff continues the melody, featuring a double bar line and a repeat sign.

i: Bv 179r

## 58. Dives ille guttam

D 1; Cf. Lk 16:19–24

CantusID: 002258

MelodyID: 002258m7

VII  
**D** i-ves il-le guttam aquae pe-ti- it qui mi-cas pa-nis La-za-ro ne-ga-vit  
E u o u a e

The musical notation consists of two staves. The first staff begins with a large initial 'D' and contains the lyrics 'i-ves il-le guttam aquae pe-ti- it qui mi-cas pa-nis La-za-ro ne-ga-vit'. The second staff contains the text 'E u o u a e'.

f: C 103r\*, SMF 139r

a: To 208r

g: E 140v\*, G 64v, K 208v\*, Kn 144r, Me, P 109v, SG 232, U 222v\*

## 59. Dixit autem Dominus ad cultorem

Sabbato Q.T. Sept.; Lk 13:7

CantusID: 201292

MelodyID: 201292m4

IV  
**D** i-xit au-tem Do-mi-nus ad cul-to-rem vi- ne-ae ecce anni tres sunt ex quo  
ve-ni- o quaerens fructum in fi-culne- a hac et non inve-ni- o succi-de ergo il- lam  
ut quid e-ti- am terram oc-cu-pat E u o u a e

The musical notation consists of three staves. The first staff begins with a large initial 'D' and contains the lyrics 'i-xit au-tem Do-mi-nus ad cul-to-rem vi- ne-ae ecce anni tres sunt ex quo'. The second staff contains the lyrics 've-ni- o quaerens fructum in fi-culne- a hac et non inve-ni- o succi-de ergo il- lam'. The third staff contains the text 'ut quid e-ti- am terram oc-cu-pat E u o u a e'.

i: Bv 181r (7), Lc 317 (7)

g: Kn 149r, Me (7), SG 238

## 60. Dixit autem Dominus ad cultorem

Sabbato Q.T. Sept.; Lk 13:7

CantusID: 002271

Dixit autem Dominus ad cultorem vineae ecce tres anni sunt ex quo venio quaerens fructum in ficulnea et non inveni

f: C 104v

## 61. Dixit autem Dominus servo

D 22; Mt 18:26

CantusID: 002274

MelodyID: 002274m8

VIII  
**D** i- xit au-tem Domi-nus servo redde quod de-bes pro-ci-dens au-tem servus

il-le ro-ga-bat e-um di-cens pa-ti-en-ti- am ha-be in me et omni- a reddam ti-bi

E u o u a e

f: A 39v, C 104v, Pa 159v, Se 67v, SMF 143r, Tr 232v, W 191

a: Al 100r, Li 176v, M 120v, To 212r

i: Bv 182r, F 139v, Lc 319

g: E 146v, G 106v, K 213r, Kn 150v, Me, P 120r, SG 243 (m.t.), U 227v

## 62. Dixit autem Dominus Simoni

D 5; Lk 5:10

CantusID: 002275

MelodyID: 002275m8

VIII

**D** i- xit au-tem Domi-nus Simo-ni no- li time-re ex hoc e- nim ho-mi-nes

e-ris ca-pi- ens E u o u a e

f: C 103r, SMF 140r

a: To 208v

g: E 142r, G 68v, K 209r, Kn 145v, Me, P 111v, Q 143r, SG 234, U 223v\*

### 63a. Dixit / Ait autem villicus

D 9; Lk 16:3-4

CantusID: 002282

MelodyID: 002282m4

IV

The musical score is written on four staves. The first staff begins with a treble clef and a common time signature. The melody is written in a square-note style. The lyrics are written below the staves, with a large initial 'A' for the first line. The text is: 'A - it au-tem vil-li-cus intra se quid fa-ci-am qui-a Domi-nus me-us au-fert a me vil-li-ca-ti-o-nem fo-de-re non va-le- o mendi-ca-re e-ru-besco sci- o quid fa-ci-am ut cum amo-tus fu-e-ro a vil-li-ca-ti-o-ne re-ci-pi-ant me in domos su-as E u o u a e'.

A - it au-tem vil-li-cus intra se quid fa-ci-am qui-a Domi-nus me-us au-fert  
a me vil-li-ca-ti-o-nem fo-de-re non va-le- o mendi-ca-re e-ru-besco sci- o quid fa-  
ci- am ut cum amo-tus fu-e-ro a vil-li-ca-ti-o-ne re-ci-pi-ant me in domos su-as  
E u o u a e

f: A 36r, Pa 148v, Se 65v

a: M 117r, Ri 246v

## 63b. Dixit / Ait autem villicus

MelodyID: 002282m7

VII  
**D** i-xit au-tem vil-li-cus in-tra se quid fa-ci-am qui-a Do-mi-nus me-us au-fert  
a me vil-li-ca-ti-o-nem fo-de-re non va-le-o men-di-ca-re e-ru-be-sco sci-o quid fa-  
ci-am ut cum amo-tus fu-e-ro a vil-li-ca-ti-o-ne re-ci-pi-ant me in do-mos su-as  
E u o u a e

g: E 143r, G 76r, K 210r, Kn 146v, Me, P 113r, Q 143v, SG 236, U 224v

## 64. Dixit Dominus / Ihesus paralytico

D 19; Mt 9:2

CantusID: 002288

MelodyID: 002288m1

I  
**D** i-xit Do-mi-nus pa-ra-ly-ti-co confi-de fi-li remittuntur ti-bi pec-ca-ta tu-a  
E u o u a e

f: A 39r, C 104v, Pa 156v, Se 67r, SMF 142v, Tr 230v, W 190

a: Al 100r, Li 171r, Ri 270v, To 211v

i: Bv 181v, F 139r, Lc 318

g: E 146r, G 100r, K 212v, Kn 150r, Me, P 118v, SG 242 (m.t.), U 226v

# Dixit Dominus Ihesus quid est

See 9. Ait / Dixit Dominus Ihesus.

## 65a. Dixit Dominus villico

D 9; Lk 16:2

CantusID: 002291

MelodyID: 002291m1

I  
D i-xit Do-mi-nus vil-li-co quid hoc audi-o de te redde ra-ti-o-nem  
vil-li-ca-ti-o-nis tu-ae al-le-lu-ia E u o u a e

f: A 36r, (C 103v), Se 65v, SMF 140v, Tr 224r, W 188

a: Li 153v, M 117r, Ri 245r, To 209v

i: Bv 179v, F 137r, Lc 313

g: E 142v, G 76r, K 210r, Kn 146v, Me, P 113r, Q 143v, SG 236, U 224v

## 65b. Dixit Dominus villico

VII  
D i-xit Domi-nus vil-li-co quid haec audi-o de te redde ra-ti-o-nem  
vil-li-ca-ti-o-nis tu-ae al-le-lu-ia E u o u a e

f: (C 103v), Pa 148r

## 66a. Dixit / Interrogatus Ihesus ad legisperitos

D 17; Lk 14:3-4

CantusID: 002293

MelodyID: 002293m1

I  
**D** i-xit Ihesus ad le-gis-pe-ri-tos et pha-ri-sae-os si li-cet sab-ba-to  
cu-ra-re homi-nem at il-li ta-cu-e-runt ipse ve-ro appre-hensum sa-na-vit e-um  
ac dimi-sit al-le-lu-ia E u o u a e

f: W 190

a: Li 168r

## 66b. Dixit / Interrogatus Ihesus ad legisperitos

I  
**I**n-terro-gatus Ihesus le-gis-pe-ri-tos et pha-ri-sae-os di-cens si li-cet sab-ba-to  
cu-ra-re homi-nem at il-li ta-cu-e-runt ipse ve-ro appre-hensum sa-na-vit e-um  
ac dimi-sit al-le-lu-ia A-e

a: To 211r

66c. Dixit / Interrogatus Ihesus ad legisperitos

I  
**D** i-xit Ihesus ad le-gis-pe-ri-tos et pha-ri-sae-os si li-cet sabba-to cu-ra-re  
 at il-li ta-cu-e-runt ipse ve-ro appre-hendens hydro-pi-cum sa-na-vit e-um ac  
 di-mi-sit al-le-lu-ia E u o u a e

f: Tr 229r

66d. Dixit / Interrogatus Ihesus ad legisperitos

I  
**D** i-xit Ihesus ad le-gis-pe-ri-tos et pha-ri-sae-os si li-cet sabba-to cu- ra-  
 re at il-li ta-cu-e-runt i-pse ve-ro appre-hen- sum sa-na-vit e-um ac di-mi-sit  
 E u o u a e

f: Pa 155r

66e. Dixit / Interrogatus Ihesus ad legisperitos

<sup>I</sup>  
**D** i-xit Ihesus ad le-gispe-ri-tos et pha-ri-sae-os si li-cet sabba-to  
cu-ra-re at il-li ta-cu-e-runt ipse ve-ro appre-hendens hydro-pi-cum sa-na-vit e-um  
ac di-mi-sit al-le-lu-ia al-le-lu-ia E u o u a e



a: M 119r, Ri 264r

66f. Dixit / Interrogatus Ihesus ad legisperitos

<sup>VI</sup>  
**D** i-xit Ihesus ad le-gis-pe-ri-tos et pha-ri-sae-os si li-cet sabba-to cu-ra-re  
at il-li ta-cu-e-runt il-le ve-ro appre-hen-dens sa-na-vit e-um ac dimi-sit  
E u o u a e



f: Se 67r

Dixit Ihesus paralytico

See 64. Dixit Dominus / Ihesus paralytico.

## 67. Dixit Simon Petrus

D 5; Lk 5:8-9

CantusID: 002311

MelodyID: 002311m1

I  
**D** i-xit Simon Pe-trus ad Ihesum e-xi a me Do-mi-ne qui- a homo pecca-tor  
sum stupor e-nim circumde-de-rat e- um et omnes qui cum il-lo e- rant in  
captu-ra pi-sci- um quam coepe-rant E u o u a e

f: Se 65r

## 68. Domine descende ut sanes

D 21; Jn 4:49-50

CantusID: 002329

MelodyID: 002329m1

I  
**D** omi-ne descende ut sa-nes fi-li- um me- um pri- usquam mo-ri- a- tur  
a- it e- i Ihesus va- de fi-li- us tu- us vi- vit al- le- lu- ia E u o u a e

f: C 104v, SMF 143r, W 191

a: M 120r, Ri 278r, To 212r

g: E 146v, G 106r, K 213r, Kn 150v, Me, P 119v, SG 243 (m.t.), U 227r

### 69a. Domine factum est

D 2; Lk 14:22

CantusID: 002345

MelodyID: 002345m1

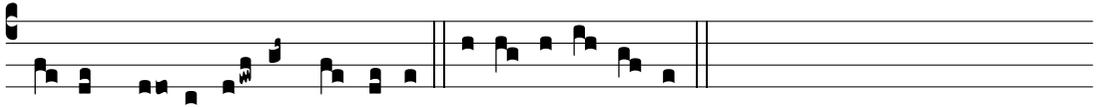
I  
**D**   
omi-ne factum est ut impe-ra-sti et adhuc lo-cus est E u o u a e

g: E 141r, G 67r, K 208v, Kn 144v, Me, P 110r, Q 142v, SG 233, U 223r

### 69b. Domine factum est

D 2; Lk 14:22-23

MelodyID: 002345m4

IV  
**D**   
omi- ne fa-ctum est ut impe-ra-sti et adhuc lo-cus est et a- it  
  
Do-mi-nus ser-vo e-xi in vi-as et se-pes et compel-le intra-re ut imple-a-tur  
  
domus me-a di-cit Do-mi-nus E u o u a e

a: Ri 233v



## 70b. Domine filia mea

MelodyID: 002346m6

VI  
D omi- ne fi- li- a me- a mo- do de- functa est sed ve- ni im- po- ne ma- nus  
su- per e- am et vi- vet Ihesus au- tem seque- ba- tur e- um E u o u a e

i: Bv 182r

## 71a. Domine nonne bonum

D 25; Mt 13:27–28

CantusID: 002364

MelodyID: 002364m1

I  
D o- mi- ne nonne bonum semen se- mi- na- sti in a- gro tu- o un- de er- go ha-  
bet zi- za- ni- a et a- it il- lis hoc fe- cit i- ni- mi- cus homo E u o u a e

i: F 59r

g: U 227r\*<sup>158</sup>

<sup>158</sup>Different melody, see U 50v.

## 71b. Domine nonne bonum

MelodyID: 002364m1a

I  
D omi-ne nonne bonum semen semi-na-sti in agro tu-o unde ha-bet zi-za-ni-a  
a- it il-li i-nimi-cus homo hoc fe-cit E u o u a e

f: C 105r

a: To 205r

i: Bv 182v

## 72. Domus mea domus

D 10; Is 56:7 / Cf. Lk 19:46

CantusID: 002428

MelodyID: 002428m1

I  
D omus me-a do- mus o-ra-ti- o-nis vo-ca-bi-tur E u o u a e

f: C 103v

a: Li 155r, M 117v, Ri 248v, To 210r

g: SG 236\*

### 73. Duc in altum et laxate

D 5; Lk 5:4-5

CantusID: 201399

MelodyID: 201399m1

I

**D**uc in altum et la-xa-te re-ti-a vestra in captu-ram respondens Simon di-xit  
praece-ptor per to-tam noctem la-bo-rantes ni-hil ce-pimus in verbo au-tem tu-o  
la-xa-bo re-te al-le-lu-ia

The image shows a musical score for a cantus. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in a square-note style. The lyrics are written below the notes. The first line of music corresponds to the first line of lyrics, the second line to the second line, and the third line to the third line. There is a double bar line at the end of the third line of music.

g: G 68v

### Dum appropinquaret Dominus Iherusalem

See 31. Cum appropinquaret / appropinquasset.

### Dum ingrederetur Ihesus quoddam castellum

See 74. Dum intraret / ingrederetur / transisset Ihesus quoddam.

### Dum intraret Ihesus in domum

See 33. Cum intraret Ihesus in domum.

## 74. Dum intraret / ingrederetur / transisset Ihesus quoddam

D 14; Lk 17:12-13

CantusID: 002458

MelodyID: 002458m1

I

**D**um intra-ret Ihesus quoddam castel-lum occurre-runt e-i de-cem vi-ri  
lepro-si qui ste-te- runt a longe et le-va-ve-runt vo-ces di-centes Ihesu  
prae-ceptor mi-se-re-re nostri E u o u a e

The image shows a musical score for a cantus. It consists of three staves of music. The first staff begins with a large initial 'D' and the text 'um intra-ret Ihesus quoddam castel-lum occurre-runt e-i de-cem vi-ri'. The second staff continues with 'lepro-si qui ste-te- runt a longe et le-va-ve-runt vo-ces di-centes Ihesu'. The third staff concludes with 'prae-ceptor mi-se-re-re nostri E u o u a e'. The music is written in a square-note style on a four-line staff.

f: A 37v, C 104r, Pa 152v, Se 66v, SMF 141v, Tr 227r, W 189

a: Al 99v, Li 161v, M 118v, Ri 258r, To 210v

i: Bv 180r (2), F 138r (2), Lc 315

g: E 144v, G 88r, K 211v, Kn 148r, Me, P 116r, Q 144v, SG 238, U 225v

## Dum multa turba

See 35. Cum multa turba.

## Dum sublevasset oculos

See 36. Cum sublevasset oculos.

## 75. Dum transiret Dominus

D 12; Mc 7:31;37

CantusID: 002472

MelodyID: 002472m5

The image shows a musical score for the cantus 'Dum transiret Dominus'. It consists of two staves. The first staff begins with a large initial 'D' with a 'v' above it. The melody is written on a five-line staff with a treble clef. The notes are square and connected by stems. There are two flats (B-flat and E-flat) indicated above the staff. The lyrics 'um transi- ret Domi-nus per me-di- os fi-nes Ty-ri surdos fe-cit audi-re et' are written below the first staff. The second staff continues the melody with the lyrics 'mu-tos loqui E u o u a e' below it. There are double bar lines in the second staff.

f: A 37r, (C 103v), SMF 141r

a: Li 158r (7), M 118r (7), Ri 251v (7), To 210r (7)

i: Bv 180r, F 137v, Lc 315

g: E 144r, G 84r (7), K 211r, Kn 147v, Me, P 115r, Q 144r, SG 237 (7), U 225r

## Dum transisset / transiret Ihesus

See 74. Dum intraret / ingrederetur / transisset Ihesus quoddam.

# 76a. Duo homines ascenderunt

D 11; Lk 18:10-13

CantusID: 002483

The image shows a musical score for a cantus piece. It consists of five staves of music, each with a vocal line and a corresponding Latin text line. The text is: "Duo homines ascenderunt in templum ut orarent unus pharisaeus et alter publicanus pharisaeus stans haec apud se orabat Deus gratias tibi ago quia non sum sicut ceteri hominum raptores iniusti adulteri velut etiam hic publicanus publicanus autem stans percussit pectus suum dicens Deus propitius esto mihi peccatori E u o u a e". The music is written in a medieval style with square neumes on a four-line staff. The text is in a Gothic script. The piece begins with a large initial 'D' and a '1' above it. The text is aligned with the notes, with some words spanning across multiple staves.

**D**<sup>1</sup> u- o homi-nes ascende- runt in templum ut o-ra-rent u-nus pha-ri-sae- us  
et al-ter pu-bli-ca-nus pha-ri-sae-us stans haec a-pud se o-ra-bat De-us gra-ti- as  
ti-bi a-go qui- a non sum si-cut ce-te-ri homi-num rap-to-res iniusti a-dul-te-ri  
ve-lut e- ti- am hic pu-bli-ca-nus publi-ca-nus au-tem stans percu-ti- e- bat pectus  
su-um di-cens De-us pro-pi-ti- us esto mi- hi pec-ca-to-ri E u o u a e

f: A 37r

g: E 143v, G 77v, K 210v, Kn 147r, Me, P 114v, Q 144r, SG 237, U 225r

## 76b. Duo homines ascenderunt

CantusID: 002484

MelodyID: 002484m3

III  
**D** u o homi-nes ascende-runt in templum ut o- ra- rent u-nus pha-ri-sae- us  
et al-ter publi- ca-nus de-scendit hic iusti- fi-ca-tus in domum su- am ab il-lo  
al-le-lu-ia E u o u a e

a: M 117v, Ri 248v

## 76c. Duo homines ascenderunt

[s]  
Du- o homi- nes ascende- runt in templum ut o- ra- rent unus  
pha- ri- sae- us et al- ter pu- bli- ca- nus de- scendit hic iusti- fi- ca- tus  
in domum su- am ab il-lo al-le-lu-ia E u o u a e

a: Li 156v, To 210r

i: Bv 180r

## 76d. Duo homines ascenderunt

MelodyID: 002484m4

IV  
**D** u o ho-mi-nes ascende-runt in templum ut o-ra-rent u-nus pha-ri-sae-us  
et al-ter pu-bli-ca-nus descendit hic iu-sti-fi-ca-tus in domum su-am ab il-lo  
E u o u a e

The musical notation consists of three staves. The first staff begins with a treble clef and a common time signature. It features a large initial 'D' followed by the lyrics 'u o ho-mi-nes ascende-runt in templum ut o-ra-rent u-nus pha-ri-sae-us'. The second staff continues with the lyrics 'et al-ter pu-bli-ca-nus descendit hic iu-sti-fi-ca-tus in domum su-am ab il-lo'. The third staff contains the lyrics 'E u o u a e' and ends with a double bar line.

f: SMF 141r

i: Lc 314

## 77. Ego sum Deus Abraham

D 18; Mt 22:32

CantusID: 002590

MelodyID: 002590m8

VIII  
**E** -go sum De-us A-bra-ham et De-us I-sa-ac et De-us Ia-cob non est  
De-us mortu-o-rum sed vi-ven-ti-um di-cit Domi-nus E u o u a e

The musical notation consists of two staves. The first staff begins with a treble clef and a common time signature. It features a large initial 'E' followed by the lyrics '-go sum De-us A-bra-ham et De-us I-sa-ac et De-us Ia-cob non est'. The second staff continues with the lyrics 'De-us mortu-o-rum sed vi-ven-ti-um di-cit Domi-nus E u o u a e' and ends with a double bar line.

i: Bv 181v

## 78. Eice primum hypocrita

D 4; Lk 6:42

CantusID: 002621

MelodyID: 002621m2

**E** - i-ce primum hypocri-ta tra-bem de o-cu-lo tu- o et tunc vi-de-bis  
ut e-du-cas fe-stu-cam de o-cu-lo fratris tu- i alle-lu-ia E u o u a e

The image shows a musical score for the cantus 'Eice primum hypocrita'. It consists of two systems of a five-line staff with a treble clef and a common time signature. The first system begins with a large initial 'E' and contains the lyrics '- i-ce primum hypocri-ta tra-bem de o-cu-lo tu- o et tunc vi-de-bis'. The second system continues with 'ut e-du-cas fe-stu-cam de o-cu-lo fratris tu- i alle-lu-ia E u o u a e'. The melody is written in square neumes with stems, and there are bar lines and repeat signs throughout the piece.

g: E 141v, G 68r, K 209r, Kn 145r, Me, P 111r, Q 142v, SG 234, U 223v

## 79a. Elevans autem dives

D 1; Lk 16:23–24

CantusID: 002632/201547

MelodyID: 002632m1

**E** - le-vans au-tem di-ves o-cu-los su-os cum esset in tormentis vi-dit  
Abra-ham a longe et La-za-rum in si-nu e-ius et ipse clamans di-xit pa-ter  
Abra-ham mi-se-re-re me- i E u o u a e

The image shows a musical score for the cantus 'Elevans autem dives'. It consists of three systems of a five-line staff with a treble clef and a common time signature. The first system begins with a large initial 'E' and contains the lyrics '- le-vans au-tem di-ves o-cu-los su-os cum esset in tormentis vi-dit'. The second system continues with 'Abra-ham a longe et La-za-rum in si-nu e-ius et ipse clamans di-xit pa-ter'. The third system concludes with 'Abra-ham mi-se-re-re me- i E u o u a e'. The melody is written in square neumes with stems, and there are bar lines and repeat signs throughout the piece.

g: E 140v, G 64r, K 208r, Kn 144r, (Me), P 109v, Q 142r, U 222v

## 79b. Elevans autem dives

MelodyID: 201547m1

The musical notation consists of three staves. The first staff begins with a large initial 'E' and a '1' above it. The lyrics are: 'le-vans au-tem o-cu-los cum esset in tormentis vi-dit Abra-ham a lon-ge'. The second staff continues the melody with lyrics: 'et La-za-rum in si-nu e- ius et ipse cla-mans di-xit pa-ter Abra-ham mi-se-re-re'. The third staff concludes the piece with lyrics: 'me- i qui- a cru- ci- or in hac flamma E u o u a e'. The notation includes various note values, rests, and a final double bar line.

a: M 115r, Ri 230r, To 207v

g: (Me)

## 80. Erant autem qui manducaverant

D 7; Mc 8:9

CantusID: 002646

MelodyID: 002646m1

The musical notation consists of two staves. The first staff begins with a large initial 'E' and a '1' above it. The lyrics are: 'erant au-tem qui mandu-ca-ve-rant qua-si quat-tu- or mi- li- a et dimi- sit'. The second staff continues the melody with lyrics: 'e- os E u o u a e'. The notation includes various note values, rests, and a final double bar line.

f: C 103v

g: E 142v, G 69v, K 209v, Kn 146r, Me, P 112v, Q 143r, SG 235, U 224r/228r\*

## 81. Erat homo ex pharisaeis

D 1; Jn 3:1-2

CantusID: 201584

MelodyID: 201584m1

The image shows a musical score for a Latin text. It consists of five staves of music. The first staff begins with a large initial 'E' and a '1' above it. The text is written below the staves, with hyphens indicating syllables that span across multiple notes. The music is written in a square-note style on a four-line staff. There are several flats (b) placed above the staves, indicating the key signature. The text is: 'E - rat ho- mo ex pha-ri-sae- is Ni-co-demus nomi-ne hic ve- nit ad Ihesum nocte et di-xit e- i Rab-bi scimus qui- a a De- o ve- ni-sti ma- gi-ster nemo e- nim po- test haec signa fa- ce- re quae tu fa- cis ni- si fu- e-rit Domi-nus cum e- o al-le- lu-ia E u o u a e'.

**E** - rat ho- mo ex pha-ri-sae- is Ni-co-demus nomi-ne hic ve- nit ad  
Ihesum nocte et di-xit e- i Rab-bi scimus qui- a a De- o ve- ni-sti  
ma- gi-ster nemo e- nim po- test haec signa fa- ce- re quae tu fa- cis ni- si  
fu- e-rit Domi-nus cum e- o al-le- lu-ia E u o u a e

f: M 114v

## 82. Erat Ihesus docens

D 16; Lk 13:10-12

CantusID: 002655

MelodyID: 002655m3

III  
**E** -rat Ihesus do- cens in sy-na-go- gis Iu-dae- o-rum et ecce mu-li- er quae  
ha-be-bat spi-ri-tum infirmi- ta-tis quam cum vi- disset Ihe- sus vo-ca-vit e- am ad  
se et a- it il-li mu-li- er dimissa es ab infirmi-ta-te tu- a E u o u a e

i: Bv 181v

### 83a. Erat quidam regulus

D 21; Jn 4:46-47

CantusID: 002661

MelodyID: 002661m1

I  
**E** - rat qui-dam re-gu-lus cu-ius fi-li-us infirma-ba-tur Capharna-um hic  
cum audisset qui-a Ihesus ve-ni-ret in Ga-li-lae-am ro-ga-bat e-um ut  
descen-de-ret et sa-na-ret fi-li-um su-um E u o u a e

f: A 39v, (C 104v), Se 67v, SMF 142v

a: Li 175r, M 120r, Ri 276r, To 212r

i: F 139v, Lc 318

g: E 146v, G 106r, K 213r, Kn 150v, (Me), P 119v, SG 242, U 227r

### 83b. Erat quidam regulus

I  
**E** - rat qui-dam re- gu- lus cu-ius fi- li- us infirma-ba- tur Capharna- um hic  
cum audisset qui-a Ihe-sus ve-ni-ret in Ga- li- le- am ro-ga-bat e- um ut sa-na-ret  
fi- li- um e- ius al-le- lu-ia E u o u a e

f: (C 104v), Tr 232r

g: (Me)

### 83c. Erat quidam regulus

I  
**E** - rat qui-dam re-gu-lus cu-ius fi-li-us infirma-ba-tur capharna-um hic  
accessit ad Ihesum et ro-ga-bat e-um Do-mi-ne descende ut sa-nes fi-li-um me-um  
pri-usquam mo-ri-a-tur di-cit e-i Ihesus va- de fi-li-us tu-us vi-vit al-le-lu-ia  
E u o u a e

f: Pa 158v

g: (Me)

### 84. Estote ergo misericordes

D 4; Lk 6:36

CantusID: 002682

MelodyID: 002682m1

I  
**E** -sto-te ergo mi-se-ri-cordes si-cut et pa-ter vester mi-se-ri-cors est di-cit  
Domi-nus E u o u a e

f: A 35r, C 103r, Pa 144r, Se 65r, SMF 139v, Tr 221r, W 187

a: Al 99r, Li 145r, M 115v, Ri 235r, To 208v

i: Bv 178r, Lc 311

g: E 141v, G 67v, K 209r, Kn 145r, Me, P 111r, Q 142v, SG 234, U 223r

## Et accipiens Ihesus

See 7. (Et) Accipiens Dominus / Ihesus.

### 85. Et Ihesus conversus

D 24; Mt 9:22

CantusID: 001508

MelodyID: 001508m1

I  
**E** t Ihesus conver-sus et vi-dens e-am di-xit confi-de fi-li-a fi-des tu-a te  
salvam fe-cit al-le-lu-ia E u o u a e

The musical notation consists of two staves. The first staff begins with a treble clef and a common time signature. The melody starts on a G4 note. The lyrics are written below the staff, with a large initial 'E' for the first word. The second staff continues the melody, with a double bar line and repeat signs. The lyrics 'salvam fe-cit al-le-lu-ia E u o u a e' are written below the second staff.

f: C 104v

i: F 140r, Lc 320

### 86a. Et videns Ihesus

D 19; Mt 9:2;6

CantusID: 002729

MelodyID: 002729m6

VI  
**E** t vi-dens Ihesus fi- dem il-lo-rum di-xit pa-ra-ly-ti-co sur- ge tol-le lectum  
tu-um et va-de in do-mum tu-am

The musical notation consists of two staves. The first staff begins with a treble clef and a common time signature. The melody starts on a G4 note. The lyrics are written below the staff, with a large initial 'E' for the first word. The second staff continues the melody, with a double bar line and repeat signs. The lyrics 'tu-um et va-de in do-mum tu-am' are written below the second staff.

g: G 100r, P 118v

### 86b. Et videns Ihesus

MelodyID: 002729m8

<sup>VIII</sup>  
**E** t vi-dens Ihesus fi- dem il-lo-rum di-xit pa-ra-ly-ti-co sur- ge tol-le lectum  
tu-um et va-de in domum tu-am E u o u a e

g: E 146r, K 212v, Kn 149v

### 86c. Et videns Ihesus

<sup>v</sup>  
**E** t vi-dens Ihesus fi- dem il-lo-rum di- xit pa-ra-ly- ti-co sur- ge tol-le  
lectum tu-um et va- de in domum tu-am qui- a fi-des tu- a te salvum fe-cit va- de  
in pa-ce

g: U 226v

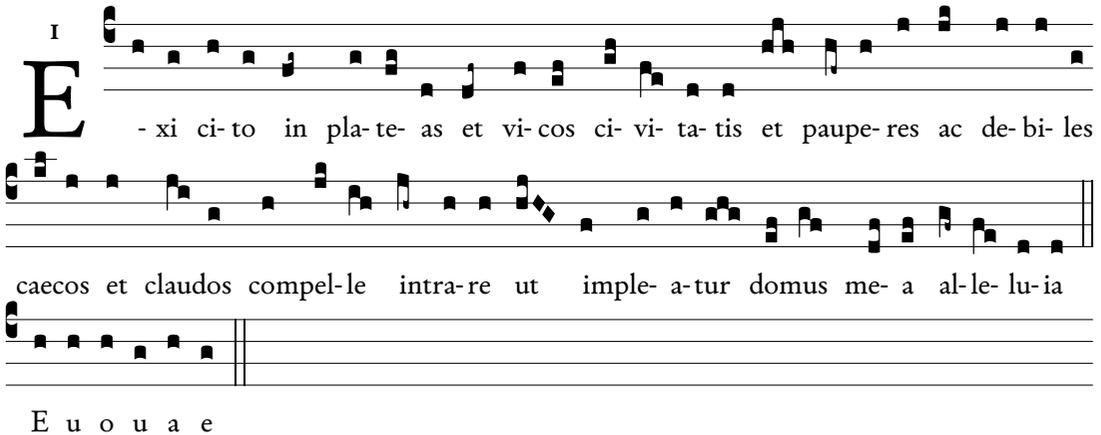
## 87. Exi cito in plateas

D 2; Lk 14:21–23

CantusID: 002785

MelodyID: 002785m1

**E** - xi ci-to in pla-te-as et vi-cos ci-vi-ta-tis et pau-pe-res ac de-bi-les  
caecos et claudos compel-le intra-re ut imple-a-tur domus me-a al-le-lu-ia  
E u o u a e

Musical notation for the cantus. It consists of three staves. The first staff begins with a large initial 'E' and a '1' above it. The notes are square and the rhythm is indicated by vertical stems. The text is written below the notes. The second staff continues the melody. The third staff ends with a double bar line and the text 'E u o u a e' below it.

f: A 34v, C 103r, Pa 142v, Se 65r, SMF 139v, Tr 219v W 187

a: Al 99r, M 115v, Ri 233v, To 208r

i: Bv 178v, F 136r, Lc 310

g: E 140v, G 66v, K 208v, Kn 144r, Me, P 110r, Q 142r, SG 233, U 223r

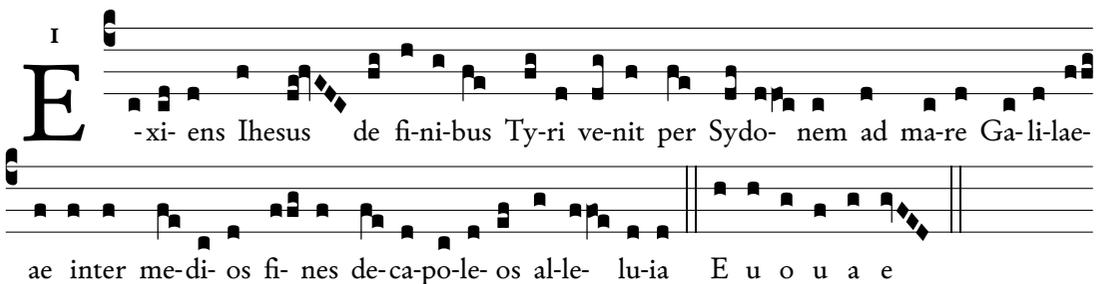
## 88a. Exiens Ihesus de finibus

D 12; Mc 7:31

CantusID: 201716

MelodyID: 201716m1a

**E** - xi-ens Ihesus de fi-ni-bus Ty-ri ve-nit per Sydo-nem ad ma-re Ga-li-lae-  
ae inter me-di-os fi-nes de-ca-po-le-os al-le-lu-ia E u o u a e

Musical notation for the cantus. It consists of three staves. The first staff begins with a large initial 'E' and a '1' above it. The notes are square and the rhythm is indicated by vertical stems. The text is written below the notes. The second staff continues the melody. The third staff ends with a double bar line and the text 'E u o u a e' below it.

f: Tr 226r

# 88b. Exiens Ihesus de finibus

Mc 7:31-32

The musical score is written on three staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). A large initial 'E' is placed at the start of the first line of music. The lyrics are written below the notes. The second staff continues the melody. The third staff concludes the piece with a double bar line and repeat dots.

**E** -xi- ens Ihesus de- fi-ni-bus Ty-ri ve- nit per Sydo-nem ad ma-re Ga-li-lae-  
ae inter me-di- os fi-nes de-ca- po-le- os et addu-cunt e- i surdum et mu-tum et  
depre-ca-bantur e- um ut impo-nat il-li ma-num E u o u a e

f: Pa 150v

## 88c. Exiens Ihesus de finibus

Mc 7:31-32, Lk 14:4

MelodyID: 201716m1

The image shows a musical score for a Latin text. It consists of four staves of music, each with a corresponding line of text. The music is written in a square-note style on a four-line staff. The text is: **E**-xi-ens Ihesus de fi-ni-bus Ty-ri ve-nit per Sydo-nem ad ma-re Ga-li-lae-ae inter me-di-os fi-nes de-ca-po-le-os et addu-cunt e- i turbe surdum et mu-tum et depre-ca-bantur e- um ut impo-nat il-li ma-num et cum impo-su-isset e- i Ihesus ma-num sa-na-vit e- um ac dimi-sit al-le-lu-ia E u o u a e. There are several 'b' symbols above the staff, likely indicating a key signature of one flat. The first staff begins with a large 'E' and a '1' above it. The music ends with a double bar line and repeat signs.

**E**-xi-ens Ihesus de fi-ni-bus Ty-ri ve-nit per Sydo-nem ad ma-re Ga-li-lae-ae  
inter me-di-os fi-nes de-ca-po-le-os et addu-cunt e- i turbe surdum et mu-tum  
et depre-ca-bantur e- um ut impo-nat il-li ma-num et cum impo-su-isset e- i  
Ihesus ma-num sa-na-vit e- um ac dimi-sit al-le-lu-ia E u o u a e

a: M 118r, Ri 250r, To 210r

## 89. Facite vobis amicos

D 9; Lk 16:9

CantusID: 002834

MelodyID: 002834m8

VIII  
**F** a-ci-te vo-bis ami-cos de mammo-na in-i-qui-ta-tis ut cum de-fe-ce-ri-  
tis re-ci-pi-ant vos in ae-ter-na ta-berna-cu-la E u o u a e

The image shows two staves of musical notation. The first staff begins with a treble clef and a common time signature. A large, bold letter 'F' is placed at the start of the first line, with the Roman numeral 'VIII' above it. The melody consists of square notes on a four-line staff. The lyrics 'a-ci-te vo-bis ami-cos de mammo-na in-i-qui-ta-tis ut cum de-fe-ce-ri-' are written below the notes. The second staff continues the melody with the lyrics 'tis re-ci-pi-ant vos in ae-ter-na ta-berna-cu-la E u o u a e'. There are double bar lines at the end of the second staff.

f: C 103v , SMF 140v, Tr 224r, W 188

a: Al 99v, M 117r, Ri 246v, To 209v

g: E 143r, G 76v (n.n.), K 210r, Kn 147r, Me, P 113v, Q 143v, SG 236, U 224v

## 90. Factum est autem

D 1; Lk 16:22

CantusID: 002840

MelodyID: 002840m1

I  
**F** a-ctum est au-tem ut mo-re-re-tur mendi-cus et porta-re-tur ab ange-lis in  
si-num Abrahae E u o u a e

The image shows two staves of musical notation. The first staff begins with a treble clef and a common time signature. A large, bold letter 'F' is placed at the start of the first line, with the Roman numeral 'I' above it. The melody consists of square notes on a four-line staff. The lyrics 'a-ctum est au-tem ut mo-re-re-tur mendi-cus et porta-re-tur ab ange-lis in' are written below the notes. The second staff continues the melody with the lyrics 'si-num Abrahae E u o u a e'. There are double bar lines at the end of the second staff.

f: C 103r, Pa 96r\*/142r, Se 64v, SMF 139r

a: Li 140r, M 115r, Ri 230r, To 207v

g: E 140v, G 64r, K 208r, Kn 143v, Me, P 109r, Q 142r, SG 232, U 222v (m.t.)

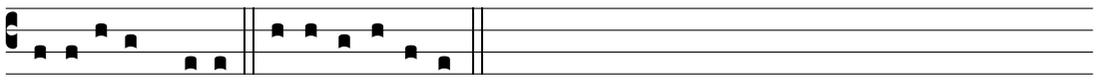
## 91. Fili recordare

D 1; Lk 16:25

CantusID: 002873

MelodyID: 002873m8

VIII  
F i li re-corda-re qui a re-ce-pi-sti bo-na in vi-ta tu-a et La-za-rus

Musical notation for the first line of the cantus, starting with a large 'F' and a 'Viii' time signature. The notes are square and placed on a four-line staff.Musical notation for the second line of the cantus, continuing from the first line. It includes a double bar line.

simi-li-ter ma-la E u o u a e

f: C 103r\*, Se 64v, SMF 139r, W 187

a: To 208r

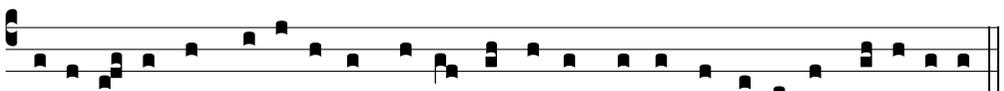
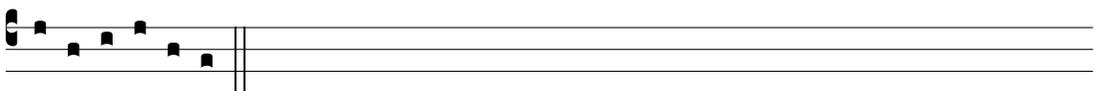
g: E 61r/140v\*, G 64v, K 208v\*, Me, SG 232, U 222v\*

## 92. Filioli non diligamus

D 2; 1Jn 3:18

CantusID: Not included.

VIII  
F i li o li non di-li-gamus verbo neque lingua sed o-pe-re et ve-ri-ta-te

Musical notation for the first line of the cantus, starting with a large 'F' and a 'Viii' time signature. The notes are square and placed on a four-line staff.Musical notation for the second line of the cantus, continuing from the first line. It includes a double bar line.

E u o u a e

f: Li 142r

### 93. Fratres confortamini

D 24; 2Tim 2:1

CantusID: 002896

MelodyID: 002896m1

I  
**F** ratres confortami-ni in gra-ti-a De-i quae est in Christo Ihesu Domi-no  
nostro al-le-lu-ia E u o u a e

The image shows two staves of musical notation. The first staff begins with a treble clef and a common time signature (C). A large initial 'F' is placed at the start of the first line. The melody consists of square notes on a four-line staff. The lyrics 'ratres confortami-ni in gra-ti-a De-i quae est in Christo Ihesu Domi-no' are written below the first staff. The second staff continues the melody with the lyrics 'nostro al-le-lu-ia E u o u a e'. There are double bar lines in the middle of the second staff.

f: C 105r, Se 29v

a: Al 100v, Li 175r

g: U 227v (n.n.)

### 94. Fratres debitores

D 9; Rom 8:12

CantusID: 002897

MelodyID: 002897m8

VIII  
**F** ratres de-bi-to-res sumus non carni ut se-cun-dum carnem vi-vamus E u o  
u a e

The image shows two staves of musical notation. The first staff begins with a treble clef and a common time signature (C). A large initial 'F' is placed at the start of the first line. The melody consists of square notes on a four-line staff. The lyrics 'ratres de-bi-to-res sumus non carni ut se-cun-dum carnem vi-vamus E u o' are written below the first staff. The second staff continues the melody with the lyrics 'u a e'. There are double bar lines in the middle of the second staff.

g: SG 235, U 224r

## 95. Fratres existimo

D 4; Rom 8:18

CantusID: 002898

MelodyID: 002898m8

VIII  
**F** ratres e-xi-sti-mo e-nim quod non sunt condignae passi- o- nes hu-ius tempo-  
ris ad fu-tu-ram glo-ri- am quae re-ve-la-bi-tur in no-bis al-le-lu-ia E u o u a e

The image shows two staves of musical notation. The first staff begins with a large 'F' and a 'VIII' above it. The notes are square and the rhythm is indicated by stems and beams. The second staff continues the melody and ends with a double bar line.

f: C 105r

a: Al 100v, Li 145r

g: E 141r, Kn 144v, Me, Q 142v, SG 233, U 223r

## 96. Fratres glorificate

D 24; 1Cor 6:20

CantusID: 002899

MelodyID: 002899m8

VIII  
**F** ratres glo-ri- fi-ca- te et porta-te Domi-num in corpo-re vestro al-le-lu-ia  
E u o u a e

The image shows two staves of musical notation. The first staff begins with a large 'F' and a 'VIII' above it. The notes are square and the rhythm is indicated by stems and beams. The second staff continues the melody and ends with a double bar line.

f: C 105r

a: Al 100v

g: Q 144r, U 227v

## 97. Fratres perfecti

D 26; 2Cor 13:11

CantusID: 002900

MelodyID: 002900m8

viii

**F**ratres perfe-cti e-sto-te pa-cem ha-be-te et De-us di-lecti-o-nis et pa-cis

e-rit vo-bis-cum al-le-lu-ia Ae

The image shows two staves of musical notation. The first staff begins with a treble clef and a common time signature. It features a large initial 'F' for the first word 'Fratres'. The melody is written in square notes with stems, and the lyrics are placed below the notes. The second staff continues the melody and lyrics, including a double bar line and a repeat sign.

f: C 105r

a: To 212v

## 98. Fratres scitis quoniam

D ?; 1Cor 12:2-3

CantusID: 002901

Fratres scitis quoniam gentes essetis ad simulacra muta prout ducebamini euntes ideo notum vobis facio quod nemo in spiritu Dei loquens dicit anathema Ihesu et nemo potest dicere Dominus Ihesus nisi in Spiritu Sancto alleluia

f: C 105r



## 101. Gaudent angeli et gratulantur

D 4; Cf. Lk 15:10

CantusID: 201931

MelodyID: 201931m1

The image shows a musical score for the cantus 'Gaudent angeli et gratulantur'. It consists of two staves of music. The first staff begins with a large initial 'G' and a '1' above it. The melody is written in a style with square notes and stems. The lyrics are: 'audent an-ge-li et gra-tu-lantur su-per uno pec-ca-to-re qui-a inventa est o-vis e-ra-ti-ca de gre-ge al-le-lu-ia A e'. There are two flats in the key signature. The second staff continues the melody and ends with a double bar line.

a: To 208v

## 102. Gratias tibi agimus

D ?; Col 1:12-13

CantusID: 205469

Gratias tibi agimus Deo qui dignos nos fecit in partes sortis sanctorum in lumine et eripuit de potestate tenebrarum alleluia

a: Al 100v

# 103a. Homo quidam descendebat

D 13; Lk 10:30

CantusID: 003131

MelodyID: 003131m1

The image shows a musical score for a cantus piece. It consists of three staves of music. The first staff begins with a large initial 'H' and a '1' above it. The lyrics are: 'omo qui- dam descende- bat ab Iheru- sa- lem in Ihericho et inci- dit in'. The second staff continues the melody with lyrics: 'la- tro- nes qui e- ti- am despo- li- a- ve- runt e- um et pla- gis impo- si- tis ab- i- e- runt'. The third staff concludes the piece with lyrics: 'semi- vi- vo re- licto E u o u a e'. The music is written in a medieval style with square neumes on a four-line staff. A clef is present at the beginning of each staff. A key signature of one flat (B-flat) is indicated by a flat symbol on the first line of the first staff.

f: (C 104r)

a: M 118r, Ri 253v, To 210v

# 103b. Homo quidam descendebat

MelodyID: 003131m8

VIII

omo qui-dam descende-bat ab Iheru-sa-lem in Ihericho et inci-dit in  
latro-nes qui e-ti-am despo-li-a-ve-runt e-um et pla-gis impo-si-tis ab-i-e-runt  
se-mi-vi-vo re-licto E u o u a e

f: A 37v, (C 104r), Pa 151v, Se 66r, SMF 141r, Tr 226v, W 189

i: Bv 179v, F 138r, Lc 315

g: E 144r, G 85v, K 211r, Kn 148r, Me, P 115v, Q 144v, SG 237, U 225v

# 104. Homo quidam erat dives

D 1; Lk 16:19-20;22

CantusID: 003132

IV

The musical score is written on four staves. The first staff begins with a large initial 'H' and the text 'omo qui-dam e- rat di-ves et indu- e-ba-tur purpu-ra et bysso et e-pu-la-'. The second staff continues with 'ba-tur co-ti-di- e splendi-de et e-rat qui-dam mendi- cus nomi-ne La-za-rus factum'. The third staff continues with 'est au- tem ut mo-re-re-tur mendi- cus et porta-re-tur ab ange- lis in si-nu Abra-he'. The fourth staff begins with 'E u o u a e' and ends with a double bar line. The music is in a simple, square-note style with a single melodic line.

**H** omo qui-dam e- rat di-ves et indu- e-ba-tur purpu-ra et bysso et e-pu-la-  
ba-tur co-ti-di- e splendi-de et e-rat qui-dam mendi- cus nomi-ne La-za-rus factum  
est au- tem ut mo-re-re-tur mendi- cus et porta-re-tur ab ange- lis in si-nu Abra-he  
E u o u a e

f: C 103r, W 187

## 105. Homo quidam erat dives

D 1; Lk 16:19-21

CantusID: 003133

MelodyID: 003133m1

I  
**H** omo qui-dam e-rat di-ves et indu-e-ba-tur purpu-ra et bys-so et  
e-pu-la-ba-tur cot-ti-di-e splen-di-de et e-rat qui-dam men-di-cus nomi-ne La-za-rus  
qui ia-ce-bat ad ia-nu-am e- ius ul-ce-ri-bus ple-nus cu-pi-ens sa-tu-ra-ti de  
mi-cis quae ca-de-bant de men-sa di-vi-tis et ne-mo il-li da-bat sed et ca-nes  
ve-ni-e-bant et linge-bant ulce-ra e-ius al-le-lu-ia E u o u a e

f: A 34r, SMF 139r

a: Li 139v, M 115r, Ri 230r, To 207v

i: Lc 309

g: E 140r, G 63v, K 208r, Kn 143v, Me, P 109r, Q 142r, SG 232, U 222v

## Homo quidam fecit cenam

See 159. Quidam homo fecit.

## 106. Ibat Dominus / Ihesus in civitatem quae

D 16; Lk 7:11-12

CantusID: 202306/7

MelodyID: 202306m1

I  
I -bat Domi-nus in ci-vi-ta-tem quae vo-ca-tur Na-im ecce de-functus  
ef-fe-re-ba-tur fi-li-us u-ni-cus ma-tris su-ae A e

f: Tr 228v

a: Al 101r, Li 165v, M 119r, Ri 264r, To 211r

i: F 138v, Lc 316\*

## 107. Ibat Ihesus in civitatem Naim

D 16; Lk 7:11-12

CantusID: 003157

MelodyID: 003157m8

VIII  
I -bat Ihesus in ci-vi-ta-tem Na-im et i-bant disci-pu-li e-ius cum e-o et tur-ba  
co-pi-o-sa cum au-tem app-ro-pinqua-ret portae ci-vi-ta-tis et ec-ce de-functus  
ef-fe-re-ba-tur fi-li-us u-ni-cus ma-tris su-ae E u o u a e

g: G 98r, Kn 148v, P 117r, U 226r

## 108. Ideo dico vobis ne solliciti

D 15; Mt 6:25

CantusID: 003161

Ideo dico vobis ne solliciti sitis animae vestrae quid manducetis neque corpori vestro quid induamini

f: C 104r

## 109a. Illi ergo homines

D 26; Jn 6:14

CantusID: 003177

MelodyID: 003177m1

The image shows a musical score for the text 'Illi ergo homines cum vidisset quod fecerat signum dicebant quia hic est vere propheta qui venturus est in mundum E u o u a e'. The notation is on a single staff with a treble clef and a common time signature. The melody is written in square neumes. A large initial 'I' is placed at the beginning of the first line. The text is written below the staff, with some words split across lines. The score ends with a double bar line.

I l- li ergo ho- mi- nes cum vi- disset quod fe- ce- rat signum di- ce- bant qui- a hic  
est ve- re prophe- ta qui ventu- rus est in mundum E u o u a e

g: E 68r/146ar\*, G 107v, K 213v\*, Kn 114v, U 228r\*

### 109b. Illi ergo homines

Illi ergo homines cum viderent quod fecerat Iesus signum intra se dice-  
bant hic est vere propheta qui venturus est in hunc mundum E u o u a e

f: A 40v

i: F 86v

### 109c. Illi ergo homines

Illi ergo homines cum viderent quod fecerat signum dicebant qui a hic  
est vere propheta qui venturus est in mundum

a: M 58v (6), Ri 280v

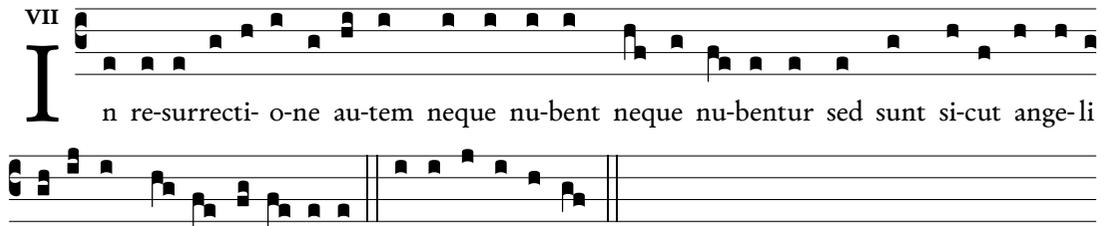
## 110. In resurrectione

D 18; Mt 22:30

CantusID: 003279

MelodyID: 003279m7

VII



I n re-surrecti-o-ne au-tem neque nu-bent neque nu-bentur sed sunt si-cut ange-li



De-i in cae-lo al-le-lu-ia E u o u a e

a: Al 100r

i: Bv 181v

## 111. Induite vos armatura

D 20; Eph 6:11

CantusID: 202533

Induite vos armatura Dei ut possitis stare adversus insidias diaboli

a: Al 100v

## 112a. Interrogatus a Iudaeis

D 23; Mt 22:17–21

CantusID: 003378

MelodyID: 003378m1

The musical score is written on three staves. The first staff begins with a large initial 'I' and contains the lyrics: 'n-terro-ga-tus a Iu-dae- is Domi-nus si li-cet censum da-re Cae-sa- ri respondit'. The second staff continues with the lyrics: 'Ihesus et di-xit reddi-te er-go quae sunt Cae-sa-ris Cae-sa- ri et quae sunt De- i'. The third staff concludes with the lyrics: 'De- o al-le- lu-ia E u o u a e'. The notation consists of square neumes on a four-line staff, with a clef at the beginning of each staff.

f: W 191

i: Bv 182r

g: E 146ar, G 106r,<sup>159</sup> K 213v, Kn 151r, (Me), P 120v, SG 243 (m.t.), U 227v

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<sup>159</sup>Later addition.

## 112b. Interrogatus a Iudaeis

MelodyID: 003378m1a

The image shows three staves of musical notation. The first staff begins with a large initial 'I' and a clef. The notes are square and connected by a line. The second and third staves continue the melody. The lyrics are written below the notes.

I n- terro-ga-tus a Iudae- is Ihesus si li- cet censum da- ri Cae- sa- ri an non  
qui- bus il- le respondens di- xit reddi- te Cae- sa- ri quae sunt Cae- sa- ris et quae sunt  
De- i De- o al- le- lu- ia E u o u a e

f: C 104v

a: Al 100r, M 121r, To 212r

g: (Me)

## Interrogatus Ihesus ad legisperitos

See 66. Dixit / Interrogatus Ihesus ad legisperitos.

# 113a. Intravit autem Rex

D 20; Mt 22:11–12

CantusID: 202617

MelodyID: 202617m3

III



I ntra-vit au-tem Rex ut vi-de-ret di-scumbentes et vi-dit i-bi homi-nem non  
ve-sti-tum veste nupti- a-li et a- it il-li ami-ce quomodo huc intra-sti non ha-bens  
vestem nupti- a-lem E u o u a e

i: F 139r

## 113b. Intravit autem Rex

MelodyID: 202617m8

VIII

Intra-vit au-tem Rex ut vi-de-ret discumben-tes et vi-dit i-bi homi-nem non  
ve- sti-tum veste nupti- a- li et a- it il-li ami- ce quomodo hoc intra-sti non  
ha-bens vestem nupti- a- lem at il- le  
obmu-tu- it A e

The image shows a musical score for a chant. It consists of four staves of music. The first staff begins with a large initial 'I' and the Roman numeral 'VIII'. The lyrics are written below the staves, with some words hyphenated across lines. The music is written in a square-note style on a four-line staff. The final line of music ends with a double bar line and a repeat sign.

a: To 211v

## 114. Ite ergo ad exitus

D 20; Mt 22:9

CantusID: 003460

Ite ergo ad exitus viarum et quoscumque inveneritis vocate ad nuptias alleluia<sup>160</sup>

f: C 104v

<sup>160</sup>This may be the second half of 138. Nuptiae quidem paratae.

## 115. Laudavit Dominus

D 9; Lk 16:8

CantusID: 003589

Laudavit dominus villicum iniquitatis eo quod prudenter fecisset

f: C 103v

## 116a. Loquente Ihesu ad turbas

D 24; Mt 9:18

CantusID: 003635

MelodyID: 003635m1

The musical score is written on three systems of five-line staves. The first system begins with a large initial letter 'L' and a Roman numeral 'I' above it. The notes are square and the text is in a Gothic-style font. The second system continues the text. The third system includes a double bar line and a repeat sign. The fourth system concludes the text.

**L** I  
oquente Ihesu ad turbas ecce princeps unus a-do-ra-bat e-um di-cens  
Domi-ne fi-li-a me-a modo de-functa est sed ve-ni et impo-ne ma-num tu-am  
su-per e-am et vi-vet E u o u a e

f: Pa 161r

### 116b. Loquente Ihesu ad turbas

**L**<sup>1</sup> oquente Ihesu ad turbas ecce princeps u-nus ac-cessit et a-do-ra-bat e-um  
di-cens Do-mi-ne fi-li-a me-a mo-do de-functa est sed ve-ni im-po-ne  
ma-num tu-am su-per e-um et vi-vet E u o u a e

f: SMF 143r

### 116c. Loquente Ihesu ad turbas

**L**<sup>1</sup> oquente Ihesu ad turbas ecce princeps u-nus ac-cessit et a-do-ra-bat e-um  
di-cens Do-mi-ne fi-li-a me-a mo-do de-functa est sed ve-ni im-po-ne ma-num  
tu-am su-per e-am et vi-vet al-le-lu-ia E u o u a e

f: Se 67v

## 116d. Loquente Ihesu ad turbas

MelodyID: 003635m1a

I  
L loquente Ihesu ad turbas ecce prin-ceps unus acces- sit et a-do-ra- bat  
e- um di-cens Do-mi-ne fi- li- a me- a mo-do de-functa est sed ve- ni impo-ne  
ma-num tu- am su-per e- am et vi-vet E u o u a e

a: M 121r

## 116e. Loquente Ihesu ad turbas

IV  
L loquente Ihesu ad turbas ecce princeps u- nus ac-cessit et a-do-ra-bat  
e- um di-cens Do-mi-ne fi- li- a me- a mo-do de-functa est sed va-de  
im-po-ne ma-num tu- am su-per e- am et vi-vet E u o u a e

g: A 40r

## 117. Magister bone quid boni

D 13; Mt 19:16

CantusID: 003656

Magister bone quid boni faciam ut habebam vitam aeternam alleluia

f: C 103v

## 118a. Magister quid faciendo

D 13; Lk 10:25-27

CantusID: 003658

MelodyID: 003658m8

VIII  
**M**



a-gi-ster quid fa-ci- endo vi-tam ae-ternam possi-de-bo at il- le di-xit ad



e- um in le- ge quid scriptum est quo- mo-do le-gis dil- li-ges Domi-num De- um



tu-um ex to-to corde tu-o al-le-lu-ia E u o u a e

f: SMF 141r

a: Li 160r, To 210v

i: F 138r, Lc 315

g: (Me)

## 118b. Magister quid faciendo

D 13; Lk 10:25–27

MelodyID: 003658m8a

VIII  
**M** a-gi-ster quid fa-ci- en-do vi-tam ae-ter-nam pos-si-de-bo a- it il-li Ihesus in  
le- ge quid scri- ptum est dil- li-ges Domi-num ex to-to corde tu-o E u o u a e

g: E 144r, G 85v, K 211r, (Me), P 115v, Q 144r, U 225v

## 119. Magister quod est mandatum

D 18; Mt 22:36–37

CantusID: 003659

MelodyID: 003659m8

VIII  
**M** a-gi-ster quod est manda-tum magnum in le-ge a- it il-li Ihesus di- li-ges  
Domi-num De- um tu-um ex to-to corde tu-o al-le-lu-ia E u o u a e

f: A 39r, C 104r, Pa 156r, Se 67r, SMF 142r, Tr 230r, W 190

a: Al 99v, Li 169v, M 119v, Ri 268r\*/270v, To 211v

i: F 139r, Lc 317

g: E 145v, G 99v, K 212r, Kn 149v, Me, P 118r, SG 242 (m.t.), U 226v

## 120. Magister scimus quia verax

D 23; Mt 22:16

CantusID: 003661

MelodyID: 003661m8

VIII

M a-gi-ster scimus qui- a ve-rax es et vi- am De- i in ve-ri-ta-te do-ces

al-le-lu-ia E u o u a e

The image shows two staves of musical notation. The first staff begins with a treble clef and a common time signature. It features a large initial 'M' for the first word 'Magister'. The melody is written in square neumes on a four-line staff. The second staff continues the melody with the words 'al-le-lu-ia E u o u a e'. There are double bar lines in the middle of the second staff, indicating a section break.

f: A 40r, C 104v, Pa 160r, Se 67v, SMF 143r, Tr 233r, W 191

a: Al 100r, Li 177v, M 120v, To 212r

i: Bv 182r, F 139v, Lc 319

g: E 146ar, G 106r,<sup>161</sup> K 213v, Kn 151r, Me, P 120v, SG 243 (m.t.), U 227v

## 121. Maneant in nobis spes

D ?; 1Cor 13:13

CantusID: 003692

Maneant in nobis spes fides caritas tria haec maior autem his est caritas alleluia

f: C 105r

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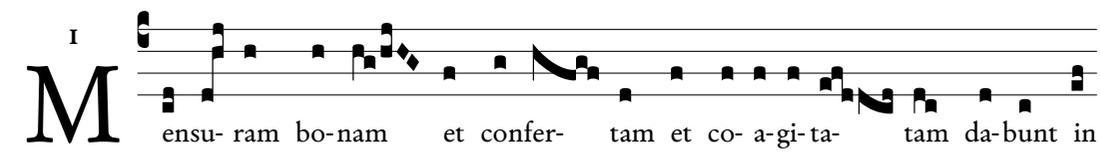
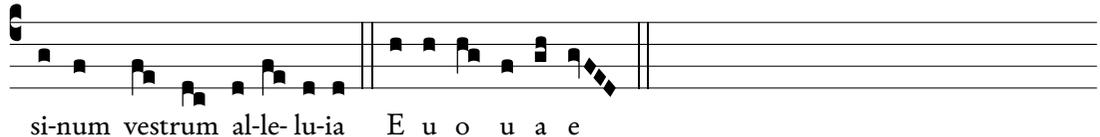
<sup>161</sup>Later addition.

## 122a. Mensuram bonam et confertam

D 4; Lk 6:38

CantusID: 003745

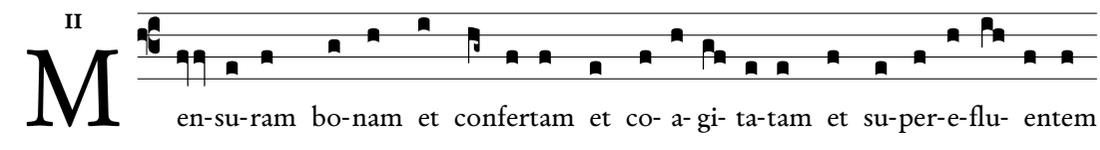
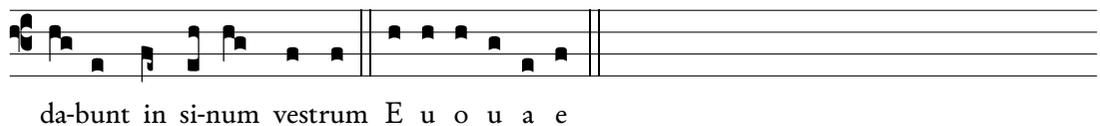
MelodyID: 003745m1

I  
**M**   
ensu-ram bo-nam et confer- tam et co- a-gi- ta- tam da-bunt in  
  
si-num vestrum al-le- lu-ia E u o u a e

g: E 141v, G 68r, K 209r, Me, P 111r, Q 142v, U 223v

## 122b. Mensuram bonam et confertam

MelodyID: 003745m2

II  
**M**   
en-su-ram bo-nam et confertam et co- a-gi- ta-tam et su-per-e-flu- entem  
  
da-bunt in si-num vestrum E u o u a e

f: C 103r, W 187

# 123a. Misereor super turbam

D 7; Mc 8:2-3

CantusID: 003770

MelodyID: 003770m1

The image shows a musical score for the Latin text 'Misereor super turbam'. It consists of three staves of music. The first staff begins with a large initial 'M' and the text 'i-se-re-or su-per tur-bam qui- a iam tri-du-o susti-nent me nec ha-bent quod'. The second staff continues with 'mandu-cent et si dimi-se-ro e- os ie- iu-nos de- fi- ci- ent in vi- a al-le- lu-ia'. The third staff contains the text 'E u o u a e'. The music is written in a simple, square-note style on a four-line staff.

f: (C 103v)

a: (Al 99r)

g: G 69r, K 209v, Kn 146r, Me, P 112r, Q 143r, U 224r

## 123b. Misereor super turbam

MelodyID: 003770m7

VII

**M** i-se-re-or su-per turbam qui-a iam tri-du-o susti-nent me nec ha-bent  
quod mandu-cent et si dimi-se-ro e-os ie-iunos de-fi-ci-ent in vi-a al-le-lu-ia  
E u o u a e

f: A 35v, (C 103v), Pa 146v, Se 65v (8), SMF 140r, Tr 222v, W 188

a: (Al 99r), Li 149v, M 116v, Ri 241v, To 209r<sup>162</sup>

i: F 136v, Lc 312

g: E 142r, SG 234

## 123c. Misereor super turbam

CantusID: 003771

IV

**M** i-se-re-or su-per turbam qui-a iam tri-du-o sus-ti-nent me nec  
ha-bent quod mandu-cent et si di-mi-se-ro e-os ie-iunos in domos su-as  
de-fi-ci-ent in vi-a al-le-lu-ia E u o u a e

f: SMF 140r

<sup>162</sup>Incorrectly assigned to CantusID 003771.

## 124. Misertus autem Dominus

D 22; Mt 18:27

CantusID: 003780

Misertus autem dominus servo dimisit eum et debitum dimisit ei

f: C 104v

## 125. Multi enim sunt vocati

D 20; Mt 22:14

CantusID: 003833

MelodyID: 003833m8

VIII

**M** ul- ti e- nim sunt vo- ca- ti pau- ci ve- ro e- lecti di- cit Domi- nus

E u o u a e

f: C 104v

a: Li 172v, Ri 275v

g: E 146v\*, K 213r\*, Me, P 119v, U 227r\*

## 126. Mundemus nos ab omni

D 9; 2Cor 7:1

CantusID: 003841

Mundemus nos ab omni inquinamento carnis et spiritus perficientes sanctificationem in timore Dei alleluia

f: C 105r

a: Al 100v

## 127a. Nemo ascendit in caelum

D 1 (Oct. Pent., SS Trinitatis); Jn 3:13

CantusID: 003870

MelodyID: 003870m1

The image shows a musical score for the cantus 'Nemo ascendit in caelum'. It consists of two systems of musical notation on five-line staves. The first system begins with a large initial letter 'N' with a superscript 'I' above it. The lyrics 'emo ascendit in caelum ni-si qui descendit de caelo fi-li- us ho-mi-nis' are written below the notes. The second system continues the melody with the lyrics 'qui est in caelo di-cit Domi-nus E u o u a e'. The notation uses square neumes on a four-line staff with a red line at the top, and includes bar lines and repeat signs.

g: E 117v, U 118v

## 127b. Nemo ascendit in caelum

I

**N** e-mo ascendit in cae-lum ni- si qui de cae-lo descen- dit fi- li- us  
homi-nis qui est in cae-lo al-le- lu-ia E u o u a e

The image shows two staves of musical notation. The first staff begins with a large initial 'N' and contains the lyrics 'e-mo ascendit in cae-lum ni- si qui de cae-lo descen- dit fi- li- us'. The second staff continues with 'homi-nis qui est in cae-lo al-le- lu-ia E u o u a e'. The notation consists of square notes on a five-line staff with a clef at the beginning of each line.

a: Al 99r, M 114v

## 128. Nisi abundaverit iustitia

D 6; Mt 5:20

CantusID: 003880

MelodyID: 003880m3

III

**N** i-si a-bunda-ve- rit iusti-ti- a ve-stra plus quam scri-ba- rum et pha-ri-  
sae-o- rum non intra-bi-tis in regnum cae-lo-rum al- le-lu-ia E u o u a e

The image shows two staves of musical notation. The first staff begins with a large initial 'N' and contains the lyrics 'i-si a-bunda-ve- rit iusti-ti- a ve-stra plus quam scri-ba- rum et pha-ri-'. The second staff continues with 'sae-o- rum non intra-bi-tis in regnum cae-lo-rum al- le-lu-ia E u o u a e'. The notation consists of square notes on a five-line staff with a clef at the beginning of each line.

f: C 103v

g: U 223v

## 129. Nolite iudicare

D 4; Lk 6:37

CantusID: 003894

MelodyID: 003894m8

VIII  
**N** o-li-te iu-di-ca-re ut non iu-di-cemi-ni in quo e-nim iu-di-ti-o  
iu-di-ca-ve-ri-tis iu-di-ca-bimi-ni di-cit Do-mi-nus E u o u a e

f: A 35r, C 103r, Pa 144r, SMF 139v, Tr 221r, W 187

a: Al 99r, M 115v, Ri 236v, To 208v

i: Bv 178r, Lc 311

g: E 141v, G 68r, K 209r, Kn 145r, Me, P 111r, Q 142v, SG 234, U 223r

## 130. Nolite solliciti

D 15; Mt 6:31–32

CantusID: 003895

MelodyID: 003895m8

VIII  
**N** o-li-te sol-li-ci-ti esse di-centes quid mandu-ca-bi-mus aut quid bi-bemus scit  
e-nim pa-ter vester ce-le-stis quid vo-bis ne-cesse sit al-le-lu-ia E u o u a e

f: A 38r, C 104r, Pa 153r, Se 66v, SMF 141v, Tr 228r, W 189

a: Al 99v, Li 164r, M 118v, Ri 258v, To 211r

i: Bv 180v, F 138r, Lc 316

g: E 145r, G 93v, K 211v, Kn 148v, Me, P 116v, SG 239 (m.t.)

# 131a. Non omnis qui dicit

D 8; Mt 7:21

CantusID: 003926

MelodyID: 003926m8

viii

**N**on omnis qui di-cit mi-hi Do-mi-ne Do-mi-ne intra-bit in re- gnum  
cae-lo-rum sed qui fa-cit vo-lunta-tem patris me- i qui in cae- lis est ipse intra- bit  
in re-gnum cae-lo-rum al-le-lu-ia E u o u a e

The image shows a musical score for the Latin text 'Non omnis qui dicit'. It consists of three systems of music. The first system begins with a large initial 'N' and the text 'on omnis qui di-cit mi-hi Do-mi-ne Do-mi-ne intra-bit in re- gnum'. The second system continues with 'cae-lo-rum sed qui fa-cit vo-lunta-tem patris me- i qui in cae- lis est ipse intra- bit'. The third system concludes with 'in re-gnum cae-lo-rum al-le-lu-ia E u o u a e'. The music is written on a single staff with a treble clef and a common time signature. The notes are represented by square black symbols on a five-line staff. There are double bar lines at the end of the second and third systems.

f: A 36r, (C 103v), Pa 147v, Se 65v, SMF 140v, Tr 223v, W 188

a: (Al 99v), Li 151r, M 117r, Ri 243v, To 209v

i: Lc 313

g: E 142v, G 75r, K 210r, Kn 146v, (Me), P 113r, Q 143r, SG 235, U 224v

## 131b. Non omnis qui dicit

VIII

**N** on omnis qui di-cit mi-hi Domi-ne do-mi-ne intra-bit in regnum cae-lo-rum  
sed qui fa-cit vo-lunta-tem patris me-i qui in cae-lis est ipse intra-bit in regnum  
cae-lo-rum E u o u a e

f: (C 103v)

a: (Al 99v)

i: Bv 179v

g: (Me)

## 132. Non potest arbor

D 8; Mt 7:18

CantusID: 003928

MelodyID: 003928m8

VIII

**N** on po-test arbor bo-na fructus ma-los fa-ce-re neque arbor ma- la  
fructus bo-nos fa-ce-re E u o u a e

f: A 36r, (C 103v), SMF 140v

a: Li 151r, To 209v

g: E 142v, G 74v, K 210r, Kn 146v, Me, P 112v, Q 143r, SG 235, U 224v

### 133a. Non potest arbor

D 8; Mt 7:18–19

CantusID: 003929

MelodyID: 003929m1

1  
N on po-test arbor bo-na fructus ma-los fa-ce-re neque arbor ma-la fructus  
bo-nos fa-ce-re omnis arbor quae non fa-cit fructum bonum exci-de-tur et in ignem  
mit-te-tur E u o u a e

a: Ri 243r

i: Bv 179r, F 137r

### 133b. Non potest arbor

1  
N on po-test arbor bo-na fructus ma-los fa-ce-re neque arbor ma-la  
fructus bo-nos fa-ce-re omnis arbor quae non fa-cit fructum bonum exci-de-tur et  
in ignem mit-te-tur E u o u a e

a: M 117r

### 133c. Non potest arbor

The image shows a musical score for the cantus 'Non potest arbor'. It consists of three staves of music. The first staff begins with a large initial 'N' and a '1' above it. The lyrics are: 'on po- test arbor bo-na fructus ma-los fa-ce-re neque arbor ma-la'. The second staff continues the lyrics: 'fructus bonos fa-ce-re omnis arbor qui non fa-cit fructum bonum exci-de-tur et in'. The third staff concludes with 'i-gnem mit-te-tur A-e'. There are two flats (B-flat and E-flat) indicated above the first two staves. The music is written in a square-note style on a four-line staff.

a: To 209r

### 134. Non sunt condignae

D ?; Rom 8:18

CantusID: 205476

Non sunt condignae passiones huius temporis ad futuram gloriam quae revelabitur in nobis  
alleluia

a: Al 100r

## 135. Nonne decem mundati

D 14; Lk 17:17-19

CantusID: 003945

MelodyID: 003945m8

VIII  
**N**onne de-cem munda-ti sunt et no-vem u-bi sunt non est inventus qui re-di-ret  
et da-ret glo-ri- am De- o ni-si hic a- li- e-ni-ge-na va- de qui- a fi-des tu- a te  
salvum fe-cit al-le-lu-ia E u o u a e

f: A 38r, C 104r, Se 66v, SMF 141v, Tr 227v, W 189

a: Al 99v, M 118v, Ri 258r, To 210v

i: Bv 180v

g: E 144v, G 88r, K 211v, Kn 148v, Me, P 116v, Q 144v, SG 238, U 226r

## 136. Nos ergo diligamus

D 2; 1Jn 4:19

CantusID: 203317

Nos ergo diligamus Deum quoniam Deus prior dilexit nos

a: Al 100r

## 137. Nunc vero liberati

D 8; Rom 6:22

CantusID: 203346

Nunc vero liberati a peccato servi autem facti Deo habetis fructum in sanctificationem finem vero vitam aeternam alleluia

a: Al 100r

## 138a. Nuptiae quidem paratae

D 20; Mt 22:8-9

CantusID: 003980

MelodyID: 003980m1

The musical score is written on three staves. The first staff begins with a large initial 'N' and a '1' above it. The lyrics are: 'Nuptiae quidem paratae sunt sed qui invitati erant non fuerunt digni i-te ad exitus vi-arum et quoscumque invenieritis vocate ad nuptias dicit Dominus. E u o u a e'. The music consists of square notes on a four-line staff with a C-clef. There are double bar lines in the third staff.

f: A 39v, Pa 157v, Se 67v,<sup>163</sup> SMF 142v, Tr 231v, W 190

a: (Al 100v)

i: Lc 318<sup>164</sup>

g: E 146r, G 105v, K 213r, Kn 150r, (Me), P 119r, SG 242 (m.t.), U 227r

<sup>163</sup>Incorrectly assigned to CantusID 003981.

<sup>164</sup>Incorrectly assigned to CantusID 003981.

## 138b. Nuptiae quidem paratae

CantusID: 003980

MelodyID: 003980m1a

The image shows a musical score for the Latin text "Nuptiae quidem paratae sunt sed qui invitati erant non fuerunt digni ite ad exitus viarum et quoscumque inveritis vocate eos ad nuptias dicit Dominus E u o u a e". The score is written on three staves. The first staff begins with a large initial 'N' and a '1' above it. The music is in a single system with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the notes.

N u-pti- ae qui-dem pa-ra-tae sunt sed qui invi-ta-ti e-rant non  
fu-e-runt digni i-te ad e-xi-tus vi-a- rum et quoscumque inve-ri-tis vo-ca-te  
e- os ad nupti- as di-cit Domi-nus E u o u a e

a: (Al 100v), M 120r, Ri 275v, To 211v<sup>165</sup>

g: (Me)

## 139. Nuptiae quidem paratae

D 20; Mt 22:8

CantusID: 003981

Nuptiae quidem paratae sunt sed qui invitati sunt non fuerunt digni<sup>166</sup>

f: C 104v

<sup>165</sup>Incorrectly assigned to CantusID 003981.

<sup>166</sup>This may be the first half of the 138. Nuptiae quidem paratae, c.f.: 114. Ite ergo ad exitus.

## 140. Omnes enim vos fratres

D 18; Mt 23:8–10

CantusID: 004121

MelodyID: 004121m4

IV

IV

O -mnes e-nim vos fra-tres e-stis et patrem no-li-te vo-ca-re vo-bis su-per

terram u-nus est e-nim pa-ter ve-ster qui in cae-lis est nec vo-cemi-ni ma-gistri

qui a ma-gi-ster vester u- nus est Christus

The musical notation consists of three staves. The first staff begins with a large 'O' and contains the lyrics '-mnes e-nim vos fra-tres e-stis et patrem no-li-te vo-ca-re vo-bis su-per'. The second staff continues with 'terram u-nus est e-nim pa-ter ve-ster qui in cae-lis est nec vo-cemi-ni ma-gistri'. The third staff concludes with 'qui a ma-gi-ster vester u- nus est Christus'. There are two flats in the key signature.

f: C 104r, SMF 142r\*

a: Al 100v

g: K 212v, Kn 149v, Me, P 118r, SG 242 (m.t.), U 226v\*

## 141a. Omnis arbor quae non facit

D 8; Mt 7:19

CantusID: 004145

MelodyID: 004145m6

VI

VI

O -mnis arbor quae non fa-cit fructum bonum exci-de-tur et in i- gnem

mit- te-tur

The musical notation consists of two staves. The first staff begins with a large 'O' and contains the lyrics '-mnis arbor quae non fa-cit fructum bonum exci-de-tur et in i- gnem'. The second staff concludes with 'mit- te-tur'. There are two flats in the key signature.

g: K 210r

### 141b. Omnis arbor quae non facit

IV

Omnis arbor quae non facit fructum bonum excidetur et in ignem  
mittetur E u o u a e

Detailed description: This block contains musical notation for the first part of a chant. It features a large initial 'O' on the left. The text is written below the staff in a Gothic script. The melody is represented by square neumes on a four-line staff. The text reads: 'Omnis arbor quae non facit fructum bonum excidetur et in ignem mittetur E u o u a e'. There are two double bar lines in the second line of music.

g: E 142v, G 74v, Me, Q 143r

### 142. Omnis plebs ut vidit

D 20; Lk 18:43

CantusID: 004149

MelodyID: 004149m8

VIII

Omnis plebs ut vidit dedit laudem Deo E u o u a e

Detailed description: This block contains musical notation for the second part of a chant. It features a large initial 'O' on the left. The text is written below the staff in a Gothic script. The melody is represented by square neumes on a four-line staff. The text reads: 'Omnis plebs ut vidit dedit laudem Deo E u o u a e'. There are two double bar lines in the second line of music.

g: E 53r/146r\*, K 213r

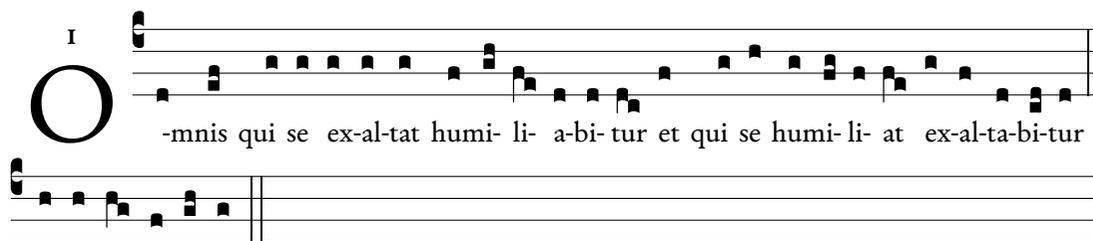
### 143a. Omnis qui se exaltat

D 11; Lk 18:14

CantusID: 004152

MelodyID: 004152m1

I



-mnis qui se ex-al-tat humi-li-a-bi-tur et qui se humi-li-at ex-al-ta-bi-tur

E u o u a e

f: (C 103v/104r), SMF 141r/142r\*, W 189

a: (Al 99v), M 119v, Ri 250r/266r, To 210r/211v

g: E 143v/145v\*, G 78r/99v, K 211r/212r\*, Me, P 115r, SG 239 (m.t.), U 226v

### 143b. Omnis qui se exaltat

MelodyID: 004152m8

VIII



-mnis qui se ex-al-tat humi-li-a-bi-tur et qui se hu-mi-li-at

ex-al-ta-bi-tur di-cit Domi-nus E u o u a e

f: (C 103v/104r), Se 66r

a: (Al 99v)

# 144. Ostendite mihi numisma

D 23; Mt 22:19-21

CantusID: 203747

MelodyID: 203747m8

viii



O -sten- di-te mi-hi numisma cen-sus at il-li obtu-le-runt e- i de- na-ri- um

et a- it il-li Ihesus cu-ius est ima-go haec et su-perscri-pti- o di-cunt e- i Cae- sa-ris

tunc a- it il-lis Ihesus reddi-te quae sunt Cae-sa-ris Cae-sa- ri et quae sunt De- i

De- o al-le-lu-ia E u o u a e

a: M 120v

## 145. Pater Abraham miserere mei

D 1; Lk 16:24

CantusID: 004231

MelodyID: 004231m8

VIII  
P a-ter Abra-ham mi-se-re-re me- i et mit-te La-za-rum ut intinguat extremum



di-gi-ti su- i in a-quam ut refri-ge-ret linguam me- am E u o u a e

f: C 103r\*, Se 64v, SMF 139r, W 187

a: To 207v

g: G 64r, Me, SG 232

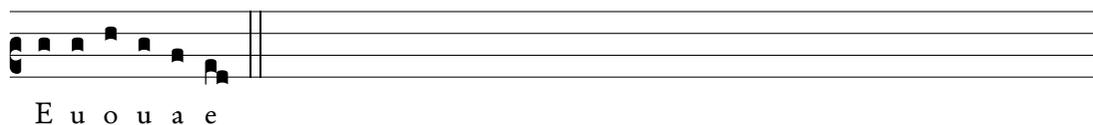
## 146a. Patientiam habe in me

D 22; Mt 18:26

CantusID: 004247

MelodyID: 004247m7

VII  
P a-ti-enti-am ha-be in me Domi-ne pecca-vi et omni-a reddam ti-bi



E u o u a e

g: E 146v, G 106v, K 213v, Me, P 120r, SG 243 (m.t.)

### 146b. Patientiam habe in me

III

The image shows a musical score for the text 'Patientiam habe in me'. It consists of two staves. The top staff begins with a treble clef and a common time signature (C). The melody is written in a simple, rhythmic style using square notes. The bottom staff is a bass line, also in common time, with square notes. The lyrics 'a-ti-enti-am ha-be in me Domi-ne pecca-vi et omni-a reddam ti-bi' are written below the staves, with a large initial 'P' for 'Patientiam'.

E u o u a e

g: U 227v

### 147. Pax Domini quae praecellit

D ?; Phil 4:7

CantusID: 004253

Pax Domini quae praecellit omnem intellectum custodit corda vestra et intellegentias vestras  
in Christo Ihesu Domino nostro

f: C 105r

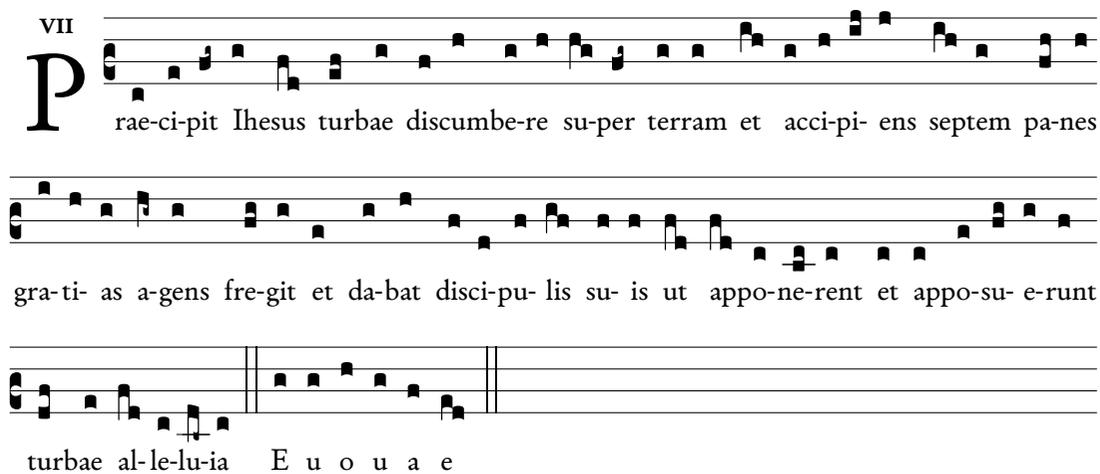
## 148a. Praecipit (Ihesus) turbae

D 7; Mc 8:6

CantusID: 004353

MelodyID: 004353m7

VII

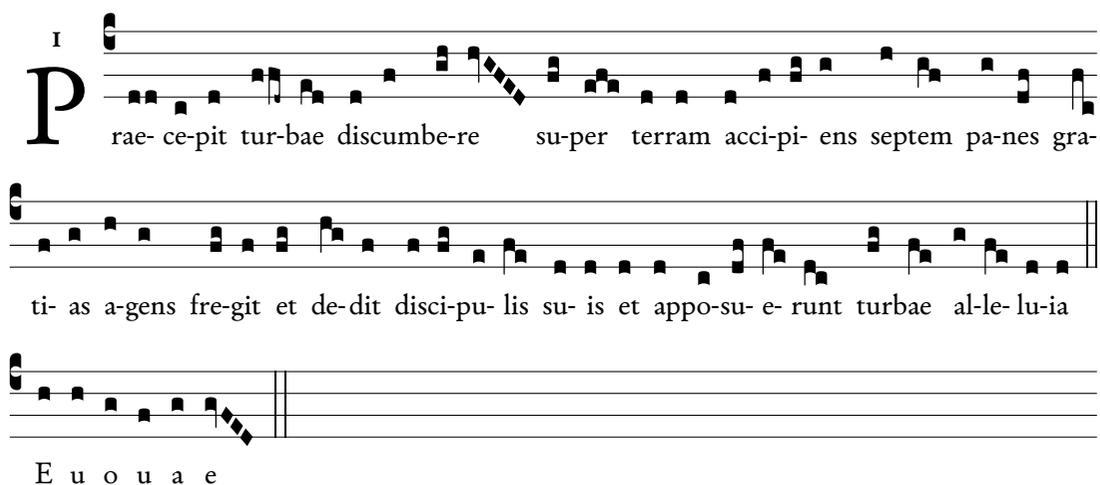


rae-ci-pit Ihesus turbae discumbe-re su-per terram et acci-pi-ens septem pa-nes  
gra-ti-as a-gens fre-git et da-bat disci-pu-lis su-is ut appo-ne-rent et appo-su-e-runt  
turbae al-le-lu-ia E u o u a e

g: E 142r, G 69r, K 209v, Kn 146r, Me, P 112r, Q 143r, SG 235, U 224r

## 148b. Praecipit (Ihesus) turbae

I



rae-ce-pit tur-bae discumbe-re su-per terram acci-pi-ens septem pa-nes gra-  
ti-as a-gens fre-git et de-dit disci-pu-lis su-is et appo-su-e-runt turbae al-le-lu-ia  
E u o u a e

f: A 36r

## 149. Praeceptor per totam

D 5; Lk 5:5

CantusID: 004356

MelodyID: 004356m1

The musical notation for 'Praeceptor per totam' is presented on two systems. The first system begins with a large initial 'P' and a Roman numeral 'I' above it. The melody is written on a five-line staff with square neumes. The lyrics 'raeceptor per to-tam noctem la-bo-rantes ni-hil ce-pi-mus in verbo au-tem' are aligned under the notes. The second system continues the melody with the lyrics 'tu-o la-xa-bo re-te al-le-lu-ia E u o u a e'. The notation includes bar lines and a final cadence.

I  
P  
raeceptor per to-tam noctem la-bo-rantes ni-hil ce-pi-mus in verbo au-tem  
tu-o la-xa-bo re-te al-le-lu-ia E u o u a e

f: A 35v, C 103r, Pa 145r, Se 65r, SMF 139v, Tr 221v, W 187

a: Al 99r, Li 146v, M 116r, Ri 238r, To 208v

i: Bv 178r, F 136r, Lc 311

g: E 141v, G 68r, K 209r, Kn 145r, Me, P 111v, Q 142v, SG 234, U 223v

## 150. Primum quaerite regnum

D 15; Mt 6:33

CantusID: 004377

MelodyID: 004377m1

The musical notation for 'Primum quaerite regnum' is presented on two systems. The first system begins with a large initial 'P' and a Roman numeral 'I' above it. The melody is written on a five-line staff with square neumes. The lyrics 'rimum quae-ri-te regnum De-i et iusti-ti-am e-ius et haec omni-a' are aligned under the notes. The second system continues the melody with the lyrics 'a-di-ti-entur vo-bis di-cit Domi-nus E u o u a e'. The notation includes bar lines and a final cadence.

I  
P  
rimum quae-ri-te regnum De-i et iusti-ti-am e-ius et haec omni-a  
a-di-ti-entur vo-bis di-cit Domi-nus E u o u a e

g: E 145r, K 212r, Me, U 226r (n.n.)



## 152. Quanto eis praecipiebat

D 12; Mc 7:36–37

CantusID: 004446

MelodyID: 004446m8

viii

Q uanto e- is prae-ci-pi- e-bant tanto ma-gis plus praedi-ca-bant et e- o ampli- us

admi-ra-bantur di-centes be-ne omni- a fe-cit surdos fe- cit au-di- re et mu-tos

loqui E u o u a e

f: A 37r, C 103v, Pa 151r, Se 66r, SMF 141r, Tr 226r, W 189

a: Ri 251v,<sup>167</sup> To 210r

i: Bv 180r

g: E 144r, G 84r, K 211r, Kn 147v, Me, P 115r, Q 144r, SG 237, U 225r

<sup>167</sup>Different melody, transcription problematic.

## 153. Quae mulier habens drachmas

D 3; Lk 15:8

CantusID: 004426

MelodyID: 004426m6

VI

Q uae mu-li-er ha-bens drachmas de-cem et si perdi-de-rit drachmam

u-nam nonne accendit lu-cer-nam et e-vertit domum et quae-rit di-li-genter do-nec

inve-ni-et E u o u a e

f: A 35r, C 103r, SMF 139v, Tr 220v

a: M 115v, Ri 235r, To 208r

i: Bv 178v, F 136r, Lc 311

g: E 141r, G 67v, K 209r, Kn 144v, Me, P 110v, Q 142v, SG 233, U 223r

## 154. Quae-rite (autem / ergo) primum

D 15; Mt 6:33

CantusID: 004431

MelodyID: 004431m1

I  
Q uae-ri-te pri-mum regnum De-i et iusti-ti-am e-ius et haec omni-a  
a-di-ci-entur vo-bis al-le-lu-ia E u o u a e

The image shows the first system of musical notation for the cantus. It consists of two staves. The top staff begins with a large, decorated initial 'Q' and contains the lyrics 'uae-ri-te pri-mum regnum De-i et iusti-ti-am e-ius et haec omni-a'. The bottom staff continues the melody with the lyrics 'a-di-ci-entur vo-bis al-le-lu-ia E u o u a e'. The notation is square neumes on a four-line staff.

f: A 38r, C 104r, Pa 153v, Se 66v, SMF 141v, Tr 228r, W 189

a: Al 99v, Li 164r, M 119r, Ri 260r, To 211r

i: F 138v, Lc 316

g: E 145r, G 93v, K 212r, Kn 148v, Me, P 117r, SG 239 (m.t.), U 226r

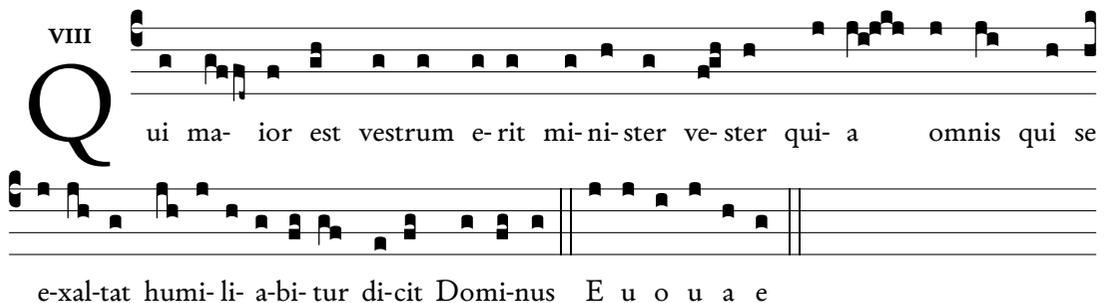
## 155. Qui maior est vestrum

D 18; Mt 23:11

CantusID: 004477

MelodyID: 004477m8

VIII  
Q ui ma-ior est vestrum e-rit mi-ni-ster ve-ster qui-a omnis qui se  
e-xal-tat humi-li-a-bi-tur di-cit Domi-nus E u o u a e

The image shows the first system of musical notation for the cantus. It consists of two staves. The top staff begins with a large, decorated initial 'Q' and contains the lyrics 'ui ma-ior est vestrum e-rit mi-ni-ster ve-ster qui-a omnis qui se'. The bottom staff continues the melody with the lyrics 'e-xal-tat humi-li-a-bi-tur di-cit Domi-nus E u o u a e'. The notation is square neumes on a four-line staff.

f: C 104r, SMF 142r

a: Al 100r, Ri 270v

g: E 60v / 145v\*, K 212v\*, Me

# 156. Quicumque spiritu Dei

D 9; Rom 8:14

CantusID: 204155

III

Q ui-cumque spi-ri-tu De- i a-guntur hii fi-li- i sunt De- i al-le-lu-ia

E u o u a e

f: Ar 81r

a: Al 100v

# 157a. Quid faciam quia Dominus

D 9; Lk 16:3-4

CantusID: 004522

MelodyID: 004522m4

IV

Quid fa-ci-am qui-a Domi-nus me- us au-fer-t a me vil-li-ca-ti-o-nem fo-de-re  
non va-le- o mendi-ca-re e-ru- besco sci- o quid fa-ci- am ut dum amo-tus  
fu-e-ro a vil-li-ca-ti-o-ne re-ci-pi- ant me in domos su- as E u o u a e

The image shows a musical score for a Latin text. It consists of three staves of music. The first staff begins with a large 'Q' and the text 'Quid fa-ci-am qui-a Domi-nus me- us au-fer-t a me vil-li-ca-ti-o-nem fo-de-re'. The second staff continues with 'non va-le- o mendi-ca-re e-ru- besco sci- o quid fa-ci- am ut dum amo-tus'. The third staff ends with 'fu-e-ro a vil-li-ca-ti-o-ne re-ci-pi- ant me in domos su- as E u o u a e'. The music is written in a square-note style on a four-line staff. There are Roman numerals 'IV' and 'V' at the beginning of the first and second staves respectively. The text is aligned with the notes below the staff.

f: SMF 140v

a: Li 153v, To 209v

i: F 137r

g: E 143r, G 76v, K 210r, Kn 146v, (Me), P 113v, Q 143v, SG 236, U 224v

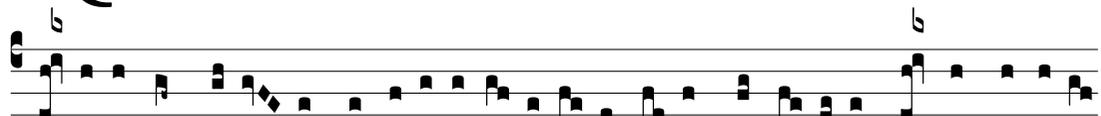
## 157b. Quid faciam quia Dominus

MelodyID: 004522m4a

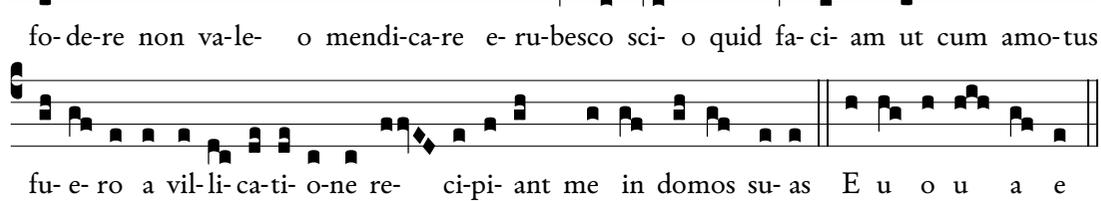
IV



uid fa-ci- am qui- a Domi-nus me- us au-fert a me vil-li-ca-ti-o-nem



fo-de-re non va-le- o mendi-ca-re e- ru-besco sci- o quid fa-ci- am ut cum amo-tus



fu- e- ro a vil-li-ca-ti-o-ne re- ci-pi- ant me in domos su- as E u o u a e

i: Bv 179v, Lc 313

g: (Me)

## 158. Quid vobis videtur

D 18; Mt 22:42–44

CantusID: 004533

MelodyID: 004533m4

IV

The musical score consists of three staves of music. The first staff begins with a large 'Q' and the text 'uid vo-bis vi-de-tur de Chri-sto cu-ius fi-li-us est di-cunt e-i omnes'. The second staff continues with 'Da-vid di-cit e-is Ihe-sus quo-modo Da-vid in spi-ri-tu vo-cat e-um Domi-num'. The third staff concludes with 'di-cens di-xit Domi-nus Do-mi-no me-o se-de a dex-tris me-is E u o u a e'. The music is written in a medieval style with square neumes on a four-line staff.

Q uid vo-bis vi-de-tur de Chri-sto cu-ius fi-li-us est di-cunt e-i omnes

Da-vid di-cit e-is Ihe-sus quo-modo Da-vid in spi-ri-tu vo-cat e-um Domi-num

di-cens di-xit Domi-nus Do-mi-no me-o se-de a dex-tris me-is E u o u a e

f: A 39r, C 104r, Pa 156r, Se 67r, SMF 142r, Tr 230r, W 190

a: Al 100r, M 119v, Ri 270v, To 211v

i: F 139r, Lc 317

g: E 145v, G 99v, K 212v, Kn 149v, Me, P 118r, SG 242 (m.t.), U 226v

## 159. Quidam homo fecit

D 2; Lk 14:16-17

CantusID: 004536

MelodyID: 004536m3

III

Q ui-dam ho-mo fe-cit ce-nam magnam et vo-ca-vit multos et mi-sit servum  
su-um ho-ra ce-nae di-ce-re invi-ta-tis ut ve-ni-rent qui-a omni-a pa-ra-ta sunt  
al-le-lu-ia E u o u a e

f: A 34v, C 103r, Pa 142v, Se 64v, SMF 139r, Tr 219v, W 187

a: Al 99r, Li 142r, M 115r, Ri 232v, To 208r

i: Bv 178v (6), F 135v, Lc 310

g: E 140v, G 66v, K 208v (8), Kn 144r, Me, P 110r, Q 142r, SG 233, U 222v

# 160a. Quis ex vobis homo

D 3; Lk 15:4

CantusID: 004549

MelodyID: 004549m3

III

The musical score is written on three systems of five-line staves. The first system begins with a large, ornate initial 'Q' for the word 'Quis'. The melody is composed of square notes with stems, typical of early printed music. The text is written below the staves, with hyphens indicating syllables that span across multiple notes. The second system contains the text 'nonne dimit-tit non-a-ginta no-vem in de-serto et va-dit ad il-lam quae pe-ri- e-rat'. The third system contains 'do-nec inve-ni- at il-lam al-le- lu-ia' followed by a double bar line and the text 'E u o u a e'. The score concludes with a final double bar line.

Q uis ex vo-bis ho-mo qui ha-bet centum o-ves et si perdi-de-rit u-nam ex il- lis  
nonne dimit-tit non-a-ginta no-vem in de-serto et va-dit ad il-lam quae pe-ri- e-rat  
do-nec inve-ni- at il-lam al-le- lu-ia E u o u a e

f: A 35r, (C 103r), Pa 143v, Se 65r, SMF 139v, Tr 220r

a: Li 143v, M 115v, Ri 233v

i: Bv 178r, F 136r, Lc 310

g: E 141r, G 67r, K 208v, Kn 144v, Me, P 110v, Q 142v, SG 233, U 223r

## 160b. Quis ex vobis homo

VIII

Q uis ex vo-bis ho- mo qui ha-bet centum o- ves et si perdi-de- rit u-nam  
ex il- lis nonne dimit-tit no-na-ginta no-vem in de-ser-to et va-dit ad il- lam quae  
pe-ri- e-rat do-nec in ve- ni- at e- am al-le-lu-ia A e

Detailed description: This block contains the musical notation for the cantus part of 'Quis ex vobis homo'. It consists of three staves of music. The first staff begins with a large 'Q' and the text 'uis ex vo-bis ho- mo qui ha-bet centum o- ves et si perdi-de- rit u-nam'. The second staff continues with 'ex il- lis nonne dimit-tit no-na-ginta no-vem in de-ser-to et va-dit ad il- lam quae'. The third staff concludes with 'pe-ri- e-rat do-nec in ve- ni- at e- am al-le-lu-ia A e'. The notation includes various note values and rests, with a double bar line at the end of the third staff.

f: (C 103r)

a: To 208r

## 161. Quis tibi videtur

D 13; Lk 10:36–37

CantusID: 004551

MelodyID: 004551m7

VII

Q uis ti-bi vi-de-tur pro-ximus fu- isse il-li qui inci-dit in lat-ro-nes et a- it  
il-le qui fe-cit mi-se-ri-cordi- am in il-lum va-de et tu fac simi- li-ter al-le-lu-ia  
E u o u a e

Detailed description: This block contains the musical notation for the cantus part of 'Quis tibi videtur'. It consists of three staves of music. The first staff begins with a large 'Q' and the text 'uis ti-bi vi-de-tur pro-ximus fu- isse il-li qui inci-dit in lat-ro-nes et a- it'. The second staff continues with 'il-le qui fe-cit mi-se-ri-cordi- am in il-lum va-de et tu fac simi- li-ter al-le-lu-ia'. The third staff concludes with 'E u o u a e'. The notation includes various note values and rests, with a double bar line at the end of the second staff.

f: A 37v, C 104r, Pa 151v, Se 66v, SMF 141v, W 189

a: Al 99v, M 118r, Ri 253v, To 210v

g: E 144v, G 86r, K 211v, Kn 148r, Me, P 116r, Q 144v, SG 238, U 225v

## 162. Quod natum est de carne

D 1; Jn 3:6

CantusID: 004559

I

uod na-tum est de car-ne ca-ro est et quod na-tum est de spi-ri-tu  
spi-ri-tus est al-le-lu-ia E u o u a e

a: A1 99r, Md2 144r

## 163. Quodcumque supererogaveris

D 13; Lk 10:35

CantusID: 204209

MelodyID: 204209m8

VIII

uodcumque su-per-e-ro-ga-ve-ris e-go cum re-di- e-ro reddam ti-bi A e  
A e

a: Li 160r, To 210v

## 164. Reddite ergo quae sunt

D 23; Mt 22:21

CantusID: 004584

MelodyID: 004584m1

The image shows a musical score for the text 'Reddite ergo quae sunt Cae-sa-ris Cae-sa-ri et quae sunt De-i De-o al-le-lu-ia E u o u a e'. The score is written on two staves. The first staff begins with a large initial 'R' and a '1' above it. The notes are square and the rhythm is indicated by vertical stems. The text is written below the notes. The second staff continues the melody with a repeat sign.

f: A 40r, C 104v, Pa 160v, Se 67v, SMF 143r, Tr 233r

a: Al 100r, Li 178r, To 212r

i: F 140r, Lc 319

g: E 146ar, G 106v,<sup>168</sup> K 213v, Kn 151r, Me, P 120v, U 227v

## 165. Renovamini autem spiritu

D 20; Eph 4:23–24

CantusID: 204257

Renovamini autem spiritu mentis vestrae et induite novum hominem in iustitia et sanctitate veritatis alleluia

a: Al 100v

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<sup>168</sup>Later addition.

## 166. Respicite volatilia caeli

D 15; Mt 6:26

CantusID: 004626

MelodyID: 004626m2

II  
R  
espi-ci-te vo-la-ti-li-a cae-li quo-ni-am non se-runt neque me-tunt neque  
congre-gant in hor-re-a et pa-ter ve-ster cae-le-stis pa-scit il-la nonne vos ma-gis  
plu-ris e-stis il-lis E u o u a e

The image shows a musical score for the Latin text 'Respicite volatilia caeli'. It consists of three staves of music. The first staff begins with a large 'R' and a 'II' above it. The lyrics are written below the notes. The second staff continues the melody. The third staff ends with a double bar line and the text 'E u o u a e'.

g: Me, SG 239 (m.t.), U 226r

## 167. Respicite volatilia caeli

D 15; Mt 6:26

CantusID: 004627

Respicite volatilia caeli quoniam non serunt neque metunt sed pater vester caelestis pascit illa alleluia

f: C 104r

# 168a. Rogo (ergo) te pater

D 1; Lk 16:27-29

CantusID: 004666

MelodyID: 004666m1

The image shows a musical score for a Latin text. It consists of five staves of music. The first staff begins with a large initial 'R' and a '1' above it. The lyrics are: 'o-go ergo te pa-ter ut mit-tas e-um in domum pa-tris me-i ha-be-o e-nim quinque fratres ut teste-tur il-lis ne et ipsi ve-ni-ant in lo-cum hunc to-mento-rum a-it e-i Abra-ham ha-bent Mo-y-sen et prophe-tas au-di-ant il-los E u o u a e'. The music is written in a square-note style on a four-line staff.

1

**R** o-go ergo te pa-ter ut mit-tas e-um in domum pa-tris me-i ha-be-o

e-nim quinque fratres ut teste-tur il-lis ne et ipsi ve-ni-ant in lo-cum hunc

to-mento-rum a-it e-i Abra-ham ha-bent Mo-y-sen et prophe-tas au-di-ant il-los

E u o u a e

g: Kn 144r, (Me), P 109v

## 168b. Rogo (ergo) te pater

MelodyID: 004666m1a

I  
R o-go ergo te pa- ter ut mit-tas e- um in domum pa-tris me- i ha- be- o  
e-nim quinque fratres ut teste-tur il- lis ne et ipsi ve-ni- ant in lo- cum hunc  
tormento-rum

g: E 140v, G 64v, K 208v, (Me), Q 142r, SG 232, U 222v

## 168c. Rogo (ergo) te pater

MelodyID: 004666m8

VIII  
R o- go te pa-ter ut mit-tas La-za- rum in domum pa-tris me- i ha-be- o  
e-nim quinque fratres ut teste-tur il- lis ne et ipsi ve- ni- ant in hunc lo-cum  
tormen-to-rum E u o u a e

f: A 34v, Pa 142r, Se 64v, SMF 139r, W 187

a: Ri 230v, To 208r

i: Lc 310

## 169. Samaritanus quidam

D 13; Lk 10:33–34

CantusID: 004695

MelodyID: 004695m7

VII  
**S** ama-ri-ta-nus qui-dam i-ter fa-ci-ens et vi-dens e-um se-mi-vi-vum re-lictum  
mi-se-ri-cordi-a mo-tus est et appropri-ans al-li-ga-vit vul-ne-ra e-ius infundens  
o-le-um et vi-num du-xit in sta-bu-lum et cu-ram e-ius e-git E u o u a e

g: E 144r, G 85v, K 211v, Kn 148r, Me, P 116r, Q 144v, SG 238, U 225v

## 170a. Satiavit Dominus

D 26; Cf. Jn 6:5–14

CantusID: 004818

I  
**S** a-ti-a-vit Domi-nus quinque mi-li-a homi-num de quinque pa-ni-bus et  
du-o-bus pisci-bus E u o u a e

g: U 80v / U 228r\*

## 170b. Satiavit Dominus

CantusID: 004818

MelodyID: 004818m4

IV

S a-ti-a-vit Domi-nus quinque mi-li-a homi-num de quinque pa-ni-bus et  
du-obus pisci-bus E u o u a e

g: E 146ar\*, G 107v, K 213v\*, P 121r, SG 243

## 171. Scriptum est enim quia domus

D 10; Lk 19:46-47

CantusID: 004836

MelodyID: 004836m8

VIII

S cri-ptum est e-nim qui-a domus me-a domus o-ra-ti-o-nis est cunctis  
gen-ti-bus vos au-tem fe-ci-stis il-lam spe-luncam latro-num et e-rat cotti-di-e  
do-cens in templo E u o u a e

f: C 103v, Pa 149v, Se 66r, SMF 140v, Tr 225r, W 188

a: Ri 248v, To 209v

i: F 137v, Lc 314

g: E 143v, G 77r, K 210v, Me, P 114r, Q 143v, SG 236\*

## 172. Sedente Ihesu super montem

D 24; Mt 24:3

CantusID: 004855

MelodyID: 004855m1

II

**S** e-dente Ihesu su-per montem O-li-va-rum ac-cesse-runt ad e-um disci-pu-li

e-ius secre-to di-centes dic no-bis quando haec e-runt et quod signum adventus tu-i

et consumma-ti-o-nis saecu-li E u o u a e

The image shows a musical score for a cantus. It consists of three staves of music. The first staff begins with a Roman numeral 'II' and a large initial 'S'. The lyrics are written below the notes. The second staff continues the melody and lyrics. The third staff concludes the phrase with a double bar line. The notes are represented by black squares on a five-line staff.

i: Bv 183r

# 173a. Serve nequam omne debitum

D 22; Mt 18:32-33

CantusID: 004873

MelodyID: 004873m1

The image shows a musical score for a Latin text. It consists of three staves of music. The first staff begins with a large 'S' and the text 'er-ve nequam omne de-bi-tum di-mi-si ti-bi quo-ni- am ro-ga-sti me nonne'. The second staff continues with 'ergo oportu- it et te mi-se-re-ri conservi tu- i si-cut et e-go tu- i mi-sertus sum'. The third staff ends with 'di-cit Domi-nus E u o u a e'. The music is written in a square-note style on a five-line staff, with a clef at the beginning of each staff. There are some repeat signs in the third staff.

I  
S er-ve nequam omne de-bi-tum di-mi-si ti-bi quo-ni- am ro-ga-sti me nonne  
ergo oportu- it et te mi-se-re-ri conservi tu- i si-cut et e-go tu- i mi-sertus sum  
di-cit Domi-nus E u o u a e

f: (C 104v), Tr 232v (6)

a: (Al 100r), M 120v

## 173b. Serve nequam omne debitum

MelodyID: 004873m8

VI  
S er- ve ne- quam omne de- bi- tum di- mi- si ti- bi quo- ni- am ro- ga- sti me nonne  
er- go oportu- it et te mi- se- re- ri conser- vi tu- i si- cut et e- go tu- i mi- sertus sum di- cit  
Do- mi- nus E u o u a e

f: A 40r (8), (C 104v), Pa 159v (8), Se 67v (3), SMF 143r, W 191 (8)

a: (Al 100r), Li 176v, To 212r

i: Bv 182r, F 139v, Lc 319

g: E 146v, G 106v (8), K 213v (8), Kn 150v, Me, P 120r (8), SG 243 (m.t.), U 227v

## 174. Si dimisero eos ieiunos

D 7; Mc 8:3

CantusID: 004887

MelodyID: 004887m8

VIII  
S i dimi- se- ro e- os ie- iunos in do- mum su- am de- fi- ci- ent in vi- a qui- dam  
e- nim ex e- is de longe ve- ne- runt A e

a: M 116v, Ri 241v, To 209r

## 175. Si offers munus tuum

D 6; Mt 5:23–24

CantusID: 004903

MelodyID: 004903m1

The image shows a musical score for the Latin text 'Si offers munus tuum'. The score is written on a single staff with a treble clef and a common time signature. The melody is written in a square-note style. The text is written below the staff, with a large initial 'S' for the first word 'Si'. The text is: 'Si offers munus tu-um ante al-ta-re et re-corda-tus fu-e-ris qui-a fra-ter tu-us ha-bet a-li-quit ad-versum te re-lin-que i-bi munus tu-um ante al-ta-re et va-de pri-us re-conci-li-a-ri fra-tri tu-o et tunc ve-ni-ens offe-res munus tu-um al-le-lu-ia E u o u a e'. There are two double bar lines in the score, one after 'munus tu-um' and one after 'E u o u a e'.

I  
S i offers munus tu-um ante al-ta-re et re-corda-tus fu-e-ris qui-a fra-ter  
tu-us ha-bet a-li-quit ad-versum te re-lin-que i-bi munus tu-um ante al-ta-re et  
va-de pri-us re-conci-li-a-ri fra-tri tu-o et tunc ve-ni-ens offe-res munus tu-um  
al-le-lu-ia E u o u a e

f: A 35v, C 103v, Pa 145v, Se 65r, SMF 140r, Tr 222r, W 188

a: Al 99r, Li 148v, M 116r, Ri 240r, To 209r

i: Bv 179r, F 136v, Lc 312

g: E 142r, G 69r, K 209v, Kn 145v, Me, P 112r, Q 143r, SG 234, U 223v

## 176. Si quis fecerit voluntatem

D 8; Mt 7:21

CantusID: 004907

MelodyID: 004907m1

I  
S i quis fe-ce-rit vo-lunta-tem pa-tris me- i ipse in-tra-bit in re-gnum cae-lo-rum

al-le-lu-ia E u o u a e

The image shows two staves of musical notation. The first staff begins with a large 'S' and a '1' above it, indicating the start of the first system. The notes are square and placed on a four-line staff. The second staff continues the melody and includes a double bar line with repeat dots.

f: C 103v

a: Al 100r

g: E 142v, K 210r, P 113r, SG 235

## 177a. Si tetigero fimbriam

D 24; Mt 9:21

CantusID: 004914

MelodyID: 004914m1

I  
S i te-ti-ge-ro fimbri- am ve-stimenti e- ius salva esse po-te-ro ab infirmi-ta-te

me-a E u o u a e

The image shows two staves of musical notation. The first staff begins with a large 'S' and a '1' above it, indicating the start of the first system. The notes are square and placed on a four-line staff. The second staff continues the melody and includes a double bar line with repeat dots.

f: (C 104v)

a: (Al 100r)

g: Kn 151r

### 177b. Si tetigero fimbriam

MelodyID: 004914m1a

I

S i te-ti-ge-ro fimbri- am ve-stimenti e- ius salva esse po-te-ro ab infirmi-ta-te

me- a E u o u a e

f: (C 104v)

a: (Al 100r)

g: U 227v

### 177c. Si tetigero fimbriam

MelodyID: 004914m4

IV

S i te-ti-ge-ro fimbri- am ve-stimenti e- ius salva esse po-te-ro ab infirmi-ta-te

me- a E u o u a e

f: (C 104v), SMF 143r

a: (Al 100r), Li 179r, M 121r, To 212v

g: E 146ar, K 213v, Me, P 120v

## 177d. Si tetigero fimbriam

MelodyID: 004914m7

VII  
S i te-ti-ge-ro fimbri- am ve-stimenti e-ius salva esse po-te-ro ab infirmi-ta-te  
me- a

The image shows a musical score for the piece 'Si tetigero fimbriam'. It consists of two staves. The first staff begins with a large 'S' and a 'VII' above it. The melody is written in square neumes on a four-line staff. The lyrics 'i te-ti-ge-ro fimbri- am ve-stimenti e-ius salva esse po-te-ro ab infirmi-ta-te' are written below the first staff. The second staff continues the melody with the lyrics 'me- a'.

f: (C 104v)

a: (Al 100r)

g: G 107r<sup>169</sup>

## 178. Si vis imus et colligimus

D 25; Mt 13:28–29

CantusID: 004916

Si vis imus et colligimus ea et ait illis Ihesus non ne forte colligentes zizania eradicetis simul et triticum

f: C 105r

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<sup>169</sup>Later addition.

# 179. Sicut fulgur exit

D 25; Mt 24:27

CantusID: 004935

MelodyID: 004935m7

vii  
**S** i-cut fulgur e-xit ab o-ri- ente et pa-ret in occi-dente i-ta e-rit et  
adventus fi-li- i homi- nis E u o u a e

i: Bv 183r

## 180. Simile est regnum

D 22; Mt 18:23–25

CantusID: 204682

MelodyID: 204682m1

I  
S  
imi-le est re-gnum cae-lo-rum homi-ni re-gi qui vo-lu- it ra-ti- o-nem po-ne-re  
cum ser-vis su- is et cum coepisset ra-ti- o-nem po-ne- re o- bla-tus est unus e- i qui  
de-be-bat de- cem mi- li- a ta- lenta et non ha- bent unde redde-ret iussit e- um  
Domi-nus ve- nunda-ri et u-xo-rem e- ius fi- li- os et omni- a quae ha-be- bat et  
reddi E u o u a e

The image shows a single-line musical score for a cantus. It consists of five staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in square neumes on a four-line staff. The lyrics are placed below the notes, with some words split across lines. The text is: 'I S imi-le est re-gnum cae-lo-rum homi-ni re-gi qui vo-lu- it ra-ti- o-nem po-ne-re cum ser-vis su- is et cum coepisset ra-ti- o-nem po-ne- re o- bla-tus est unus e- i qui de-be-bat de- cem mi- li- a ta- lenta et non ha- bent unde redde-ret iussit e- um Domi-nus ve- nunda-ri et u-xo-rem e- ius fi- li- os et omni- a quae ha-be- bat et reddi E u o u a e'. The final note of the piece is a double bar line.

a: M 120r

## 181. Spiritu ambulate et desideria

D 15; Gal 5:16–17

CantusID: 204732

Spiritu ambulate et desideria carnis non perficietis caro enim concupiscit adversus spiritum spiritus autem adversus carnem alleluia

a: Al 100v

## 182. Stans a longe publicanus

D 11; Lk 18:13

CantusID: 005013

MelodyID: 005013m1

I  
S tans a longe publi-ca-nus no-le-bat o-cu-los ad cae-lum le-va-re sed percu-  
ti- e-bat pe-ctus su-um di-cens De-us pro-pi-ti- us esto mi- hi pecca-to-ri  
E u o u a e

f: A 37r, C 103v, Pa 150r, Se 66r, SMF 141r, Tr 225v, W 189

a: Li 156v, M 117v, Ri 250r, To 210r

i: Bv 180r, F 137v, Lc 314

g: E 144v, G 77v, K 210v, Kn 147v, Me, P 114v, Q 143v, SG 237, U 225r

## 183. Stipendia enim peccati

D ?; Rom 6:23

CantusID: 005033

Stipendia enim peccati mors gratia autem dei vita aeterna alleluia

f: C 105r

## 184. Transiit sacerdos neglexit

D 13; Lk 10:31-34

CantusID: 005174

MelodyID: 005174m8

VIII



ran-si- it sa-cerdos negle-xit e- um transi- it le-vi-ta et ipse prae- te-rit  
Sama-ri-ta-nus qui- dam i-ter fa-ci- ens vi-dens e- um se-mi- vi-vum re- lictum  
mi-se-ri-cordi- a mo-tus est et appro-pin-quans al-li- ga-vit vulne-ra e-ius infundens  
o-le- um et vi-num du-xit in sta-bu-lum et cu-ram e-ius e-git E u o u a e

i: Bv 179v

## 185. Tulit ergo lectum

D 19; Lk 5:25–26

CantusID: 005235

MelodyID: 005235m4

IV  
T u-lit ergo lectum su-um in quo ia-ce-bat magni- fi-cans De-um et omnis  
plebs ut vi-dit de-dit laudem De-o E u o u a e

The image shows a musical score for the Latin text 'Tulit ergo lectum'. It consists of two staves of music. The first staff begins with a large initial 'T' and the text 'u-lit ergo lectum su-um in quo ia-ce-bat magni- fi-cans De-um et omnis'. The second staff continues with 'plebs ut vi-dit de-dit laudem De-o E u o u a e'. The music is written in a square-note style on a four-line staff.

f: A 39r, C 104v, SMF 142v, Tr 230v

a: M 119v, Ri 273r, To 211v

i: Bv 181v, F 139r, Lc 318

g: E 146r, G 100r, K 212v, Kn 150r, Me, P 118v, SG 242 (m.t.), U 226v

## 186a. Unus autem ex illis / ipsis

D 14; Lk 17:15

CantusID: 005276

MelodyID: 005276m1

I  
U -nus au-tem ex il-lis ut vi-dit qui- a munda-tus est regres-sus est cum  
magna vo- ce magni- fi-cans De-um E u o u a e

The image shows a musical score for the Latin text 'Unus autem ex illis / ipsis'. It consists of two staves of music. The first staff begins with a large initial 'U' and the text '-nus au-tem ex il-lis ut vi-dit qui- a munda-tus est regres-sus est cum'. The second staff continues with 'magna vo- ce magni- fi-cans De-um E u o u a e'. The music is written in a square-note style on a four-line staff.

f: (C 104r), Pa 152v, W 189

a: M 118v, Ri 258r, To 210v (2)

i: F 138r, Lc 316

g: E 144v, G 88r, K 211v, Kn 148r, (Me), P 116v, Q 144v, U 225v

### 186b. Unus autem ex illis / ipsis

The image shows a musical score for a vocal line. It consists of two staves. The first staff begins with a large, decorated initial 'U' containing a small 'I' above it. The melody is written in a square-note style on a four-line staff. The lyrics are: '-nus au-tem ex ipsis ut vi- dit qui- a munda- tus est regressus est cum magna vo- ce magni- fi- cans De- um al- le- lu- ia E u o u a e'. The second staff continues the melody, ending with a double bar line.

f: (C 104r), SMF 141v

g: (Me)

### 187. Unus Dominus una fides

D 18; Eph 4:5-6

CantusID: 205061

Unus Dominus una fides unum baptismum unus Deus et Pater omnium qui est super omnes et per omnia et in omnibus nobis alleluia alleluia

a: Al 100v

## 188. Unus est enim magister

D 18; Mt 23:8

CantusID: 005278

MelodyID: 005278m2

II  
U - nus est e-nim ma-gi-ster ve- ster qui in cae-lis est Christus Domi-nus

E u o u a e

The image shows a musical score for the Latin phrase 'Unus est enim magister'. It consists of two staves. The first staff begins with a large 'U' and a Roman numeral 'II'. The melody is written in square notes on a four-line staff. The lyrics are written below the notes. The second staff continues the melody with the words 'E u o u a e'.

f: C 104r, SMF 142r\*

a: Al 100r, Li 169v, M 119v (1)

g: E 60v / 145v\*, K 212v\*

## 189. Ut autem sciatis

D 19; Mt 9:6

CantusID: 005288

Ut autem sciatis quia filius hominis habet potestatem in terra dimittendi peccata alleluia

f: C 104v

## 190. Venit homo ex pharisaeis

D 1; Jn 3:2-3

CantusID: 005343

MelodyID: 005343m1

The image shows a musical score for a cantus. It consists of five staves of music with square neumes. The text is written below the staves. The first staff begins with a large 'V' and a '1' above it. The text is: 'e-nit ho- mo ex pha-ri- sae- is no-mi-ne Ni- co-de-mus ad Ihesum nocte et di-xit e- i rabbi scimus qui- a a De- o ve-ni-sti ma-gi-ster ne-mo e-nim po- test haec signa fa- ce- re quae tu fa- cis ni- si fu- e- rit Domi- nus cum e- o respondens Ihe- sus et di- xit e- i ni- si qui na- tus fu- e- rit de- nu- o non po- test vi- de- re re- gnum De- i al- le- lu- ia E u o u a e'. There are various musical symbols like clefs, bar lines, and accidentals (sharps and flats) throughout the score.

V<sup>1</sup> e-nit ho- mo ex pha-ri- sae- is no-mi-ne Ni- co-de-mus ad  
Ihesum nocte et di-xit e- i rabbi scimus qui- a a De- o ve-ni-sti ma-gi-ster ne-mo  
e-nim po- test haec signa fa- ce- re quae tu fa- cis ni- si fu- e- rit Domi- nus cum  
e- o respondens Ihe- sus et di- xit e- i ni- si qui na- tus fu- e- rit de- nu- o  
non po- test vi- de- re re- gnum De- i al- le- lu- ia E u o u a e

a: M 114v, To 118r

i: Bv 174r

## 191. Videns Dominus civitatem

D 10; Lk 19:41-42

CantusID: 005384

MelodyID: 005384m8

VIII  
V i-dens Domi-nus ci-vi-ta-tem Iheru-sa- lem fle-vit su-per il-lam di-cens qui- a  
si cogno-vis-ses quae ad pa-cem ti-bi nunc au-tem abscondi-ta sunt ab o-cu-lis tu- is  
E u o u a e

The musical notation consists of three systems of a vocal line and a lute line. The first system begins with a large decorated initial 'V' containing the Roman numeral 'VIII'. The text 'i-dens Domi-nus ci-vi-ta-tem Iheru-sa- lem fle-vit su-per il-lam di-cens qui-' is written below the first line. The second system continues with 'a si cogno-vis-ses quae ad pa-cem ti-bi nunc au-tem abscondi-ta sunt ab o-cu-lis tu- is'. The third system contains the phrase 'E u o u a e'.

f: A 36v, C 103v

a: Al 99v, Li 154v, M 117v, Ri 248v, To 209v

i: Bv 182v

g: E 143r, G 77r, K 210v, Kn 147r, Me, P 114r, Q 143v, SG 236, U 224v

## 192a. Videntes (autem) turbae

D 19; Mt 9:8

CantusID: 005389

MelodyID: 005389m2

II  
V i-dentes turbae timu- e-runt et glo- ri- fi-ca-ve-runt De- um qui de-dit  
po-te-sta- tem ta-lem ho-mi-ni-bus al-le-lu-ia E u o u a e

The musical notation consists of three systems of a vocal line and a lute line. The first system begins with a large decorated initial 'V' containing the Roman numeral 'II'. The text 'i-dentes turbae timu- e-runt et glo- ri- fi-ca-ve-runt De- um qui de-dit' is written below the first line. The second system continues with 'po-te-sta- tem ta-lem ho-mi-ni-bus al-le-lu-ia'. The third system contains the phrase 'E u o u a e'.

g: K 212v, Me (1), P 119r, U 227r

## 192b. Videntes (autem) turbae

MelodyID: 005389m2

viii  
**V**

i-dentes au-tem turbae timu-e-runt et glo-ri-fi-ca-ve-runt De-um qui de-dit  
po-testa-tem ta-lem homi-ni-bus E u o u a e

The image shows a musical score for the piece 'Videntes (autem) turbae'. It consists of two staves of music. The first staff begins with a large, decorated initial 'V' and the Roman numeral 'viii'. The melody is written in a square-note style on a four-line staff. The lyrics are written below the staff, with hyphens indicating syllables that span across notes. The second staff continues the melody, also in square notes, and ends with a double bar line. The lyrics 'E u o u a e' are written below the second staff.

f: C 104v, Pa 157r, Se 67r, W 190

## 193. Videte ne quis vos

D 24; Mt 24:4-5

CantusID: 005401

MelodyID: 005401m7

vii  
**V**

i-de-te ne quis vos se-du-cat mul-ti e-nim ve-ni-ent in no-mi-ne me-o  
di-cen-tes e-go sum Chri-stus et mul-tos se-du-cent E u o u a e

The image shows a musical score for the piece 'Videte ne quis vos'. It consists of two staves of music. The first staff begins with a large, decorated initial 'V' and the Roman numeral 'vii'. The melody is written in a square-note style on a four-line staff. The lyrics are written below the staff, with hyphens indicating syllables that span across notes. The second staff continues the melody, also in square notes, and ends with a double bar line. The lyrics 'E u o u a e' are written below the second staff.

i: Bv 183r

# 194. Vigilate omnes

D 24; Mc 13:33–36

CantusID: 005421

MelodyID: 005421m4

iv

The musical score is written on five staves. The first staff begins with a large 'V' and the Roman numeral 'iv'. The melody is written in a square-note style with stems. The lyrics are: 'i- gi- la- te o- mnes et o- ra- te ne- sci- tis e- nim quan- do tem- pus sit vi- gi- la- te er- go ne- sci- tis e- nim quan- do Do- mi- nus do- mus ve- ni- at se- ro an me- di- a nocte a gal- li can- tu an ma- ne ne dum ve- ne- rit re- pente inve- ni- at vos dor- mi- entes'.

i- gi- la- te o- mnes et o- ra- te ne- sci- tis e- nim quan- do tem- pus  
sit vi- gi- la- te er- go ne- sci- tis e- nim quan- do Do- mi- nus do- mus ve- ni- at se- ro an  
me- di- a nocte a gal- li can- tu an ma- ne ne dum ve- ne- rit re- pente inve- ni- at  
vos dor- mi- entes

g: Kn 151r



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