Graduale Alderspacense
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Colour Microfiche Edition of the Manuscript
München, Bayerische Staatsbibliothek, Clm 2541/2542

Introduction to the Gradual of Aldersbach
and Cistercian Plainchant
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The late twelfth century Cistercian gradual of Aldersbach

The manuscripts Clm 2541 and Clm 2542 of the Bayerische Staatsbibliothek in Munich

The pair of manuscripts here presented form the liturgical book known as the gradual, containing the proper chants for the celebration of Mass throughout the church year. The manuscripts come from the Cistercian monastery of Aldersbach in Bavaria, situated near the River Vils, which flows into the Danube about twenty five kilometres upstream from Passau. The book – we may refer to it as a single document – is a particularly valuable witness to the musical practice of the Cistercian Order, having been written within less than a century of the founding of the order. It is in fact one of the oldest of all surviving Cistercian music books. Not only does it, like all Cistercian books, reproduce faithfully the practice of the mother house, Cîteaux in Burgundy. The style of its musical notation is similar to that of music books from the area around Cîteaux. Although the book was almost certainly written in Aldersbach, the scribe (or scribes) who notated the chants had been trained to write music in the typically Cistercian manner emanating from the mother house itself. This is one of the most important reasons – apart from the high quality of its workmanship – for choosing the gradual for reproduction in colour microform.

The plainchant of the Cistercians

The plainchant sung by White Monks of the Cistercian Order is of special value and interest, not only because of its intrinsic beauty and the way in which it reflects the ideals of the Order, but also because of the extraordinary efforts which were made to ensure its purity and correctness. Soon after the foundation of the Order in 1098 by Robert of Molesme, monks were sent to Metz, which since the time of Charlemagne had had a reputation for the excellence of its Gregorian chant. And others were sent to Milan to learn the hymns composed in that city centuries before by St Ambrose. While the outcome of the research trip to Metz was eventually pronounced unsatisfactory, the typical Cistercian hymnal does indeed borrow from Milanese practice, displaying a selection of hymns quite different from what one would expect to find in a French monastery. The greatest of all Cistercians, St Bernard of Clairvaux (1090-1153), supervised work on the plainchant, and by the last quarter of the twelfth century it had been set down definitively for all time in large and beautiful manuscripts.
Only part of that original set of master codices, now preserved in the Bibliothèque Municipale of Dijon, manuscript 114 (probably written in the late 1170s or 1180s), has survived the ravages of time. Crucially for our knowledge of Cistercian chant, the later sections of the manuscript have been lost since the fifteenth century, including the last three parts xiii to xv, containing respectively the hymnal, the antiphoner (with chants for the Divine Office) and the gradual (with chants for Mass). But surviving books from other Cistercian monasteries are so uniform in their contents that the loss of the master codex is less painful than it might otherwise have been. The Cistercians obviously spared no efforts to preserve the ideal form of plainchant established by St Bernard and his fellow monks.

This 'ideal form of plainchant' was moulded according to certain preconceived notions. We know about these from a number of music-theoretical writings:

(i) a short prologue beginning with the words 'Bernardus humilis abbas Clarevallis', written by St Bernard and commonly attached to Cistercian chant books;

(ii) a treatise known as *Regula de arte musica* by Guy d'Eu, monk of Clairvaux, from 1132 at Longpont, and later abbot of an unknown monastery; it begins with the words 'Premunitos autem esse volumus', and was written for his pupil William, first abbot of Rievaulx in Yorkshire, England, in 1132; it includes a tonary which was commonly reproduced at the end of early Cistercian antiphoners, and which goes by the name of *Tonale sancti Bernardi*;

(iii) a tract setting out the principles of the musical reform, beginning 'Cantum quem Cisterciensis ordinis ecclesiae', probably written by Guy de Cherlieu, a monk of Clairvaux, from 1131 to 1157 abbot of Cherlieu; part of it borrows from Guy d'Eu.

A considerable research effort has gone into the investigation of the Cistercian ideals and their application in practice, by Marosséki, Veroli, Maître and others. Their conclusions need not be recapitulated here. Suffice it to remind the reader that the Cistercians shared with other musicians of the time a concern for the modal 'purity' of chants. Passages which appeared to stray from the theoretical definition of mode by venturing into 'foreign' territory were modified. Chants of a range greater than ten notes were recast to bring them within more comfortable limits. Some long melismas (vocalizations on a single syllable) were truncated. The use of the b-flat sign was often eliminated or circumvented by transposing the chant to another pitch. (Veroli gives a list of no less than 133 chants transposed up a fifth, mostly those in the protus authenticus and deuterus plagalis mode.) Nevertheless, a large number of chants remain which used both b-flat and b-natural
within the same piece, as a glance through the reproduced manuscripts will immediately show.

**Aldersbach**

Aldersbach was founded probably in the early 1120s as a collegiate church, then in 1139 taken officially by Bishop Otto of Bamberg into the Bamberg congregation of canonical houses. The canons found the situation of the house unpropitious, however, and moved to Reichersberg, to be replaced in 1146 by Cistercians from Ebrach (between Bamberg and Würzburg). The first Cistercian abbot of Aldersbach, Sigfrid (1147 to 1182), came from Ebrach. Ebrach had itself been founded not many years earlier when monks came from Morimond in Burgundy in 1127, while Morimond had been founded directly from Cîteaux in 1115. Aldersbach was thus involved in the first great wave of Cistercian expansion in the early twelfth century. Later it was able to provide monks for further foundations, at Fürstenfeld (1263), Fürstenzell (1274) and Gotteszell (1286).

In 1803 Aldersbach was secularized, like other Bavarian monasteries, and its manuscripts were taken to the Royal Library, now the Bayerische Staatsbibliothek, in Munich. They bear ample witness to the productivity of the monastery's scriptorium in the first century of the monastery's existence. It is true that in many cases we cannot be sure that the manuscripts were actually copied in Aldersbach rather than being imported from, say, Ebrach. In the final analysis it will not usually be possible to say whether a particular manuscript was copied in Ebrach and brought to Aldersbach, copied in Aldersbach by a monk who had come from Ebrach, or copied in Aldersbach by a monk who had made his profession in Aldersbach itself. In the case of only two twelfth-century manuscripts do we know that they were commissioned by abbots of the monastery. By the end of the twelfth century, the probable date of the gradual, it is safe to assume that the monastery's scriptorium was capable of producing its own liturgical books. Elisabeth Klemm considers both volumes to have been made in Aldersbach, and Donatella Frioli includes Clm 2542 among over forty books from the Aldersbach scriptorium selected for close paleographical analysis.

**The Aldersbach gradual**

The following sections of the introduction begin with a physical description of the manuscripts and a summary of their contents, so that the basic distinction between original and added parts may be understood. There follow notes on the decoration, the main scribes, the miscellaneous additional entries, and the musical notation. Finally, the origin of the two codices and the relationship between them is considered.
Manuscript structure

The two volumes do not have quite the same dimensions. Clm 2541 is 30.5 x 21.7 cm (written area 21.3 x 14.5), Clm 2542 is 28.5 x 20.7 cm (written area 20.7 x 14.5). The difference is partly due to the trimming of the margins for the different bindings, the written area being almost identical.

Clm 2541

149 parchment folios, bound in leather, binding dated 1675, with the ownership stamp of Abbot Malachias Niederhofer (1669 to 1683). (The thirteenth-century Aldersbach gradual Clm 2643 has the same binding.) Ink foliation 1-137 (omitting 77) of about the same period; a later hand numbered ff. 138-150.

Of the original first gathering, a quaternion, the first folio is lost, the second [A] is affixed to the front cover; the foliation then commences, binding string being visible between folios 2 and 3. Folios 7-127 are bound in regular quaternions. The foliation jumps from 76 to 78 and there is no f. 77. The gathering ff. 128-136 is a quaternion with one extra leaf, f. 136, whose stub is visible between f. 127v and 128r. The presence of this leaf suggests that the manuscript was originally intended to end here. There are original gathering numbers at the end of each gathering except the first, majuscule Roman numerals I - XVII.

The two remaining gatherings, ff. 137-143 (binding string after f. 140) and ff. 144-150 (binding string after f. 147), are later additions. (See discussion of the contents and notation below.) The outer margin of f. 140 has been cut off.

Clm 2542

137 parchment folios, bound in leather, sixteenth-century binding (the same impress as Clm 2652, dated 1579). Medieval ink foliation II - XCVII, usually on the recto side, sometimes on the preceding verso side, that is, the numbers are for openings rather than folios. Chants indicated by incipit are frequently cued to this foliation. Modern ink foliation 1-136 (136 twice), dated 1834 (see f. 136Ar).

Most gatherings are quaternions. The first regular gathering begins at f. 3, the previous leaves being an irregular set. The start of f. 1 is defective, beginning in the middle of the Communion *Video celos apertos* for St Stephen. The start of the Sanctorale, beginning with the Introit for St Stephen, would not fill more than two more sides (cf. Clm 2541, ff. 133v-134v), not enough to make up a complete quaternion. Indeed, the (later) medieval foliation begins with II, proving that only one leaf is lost. If the book had originally begun with that lost first folio, it is not clear why the first gathering should have had only three folios, rather than being a full quaternion. Is it possible that a larger book containing both Temporale and Sanctorale was split into two, with some loss at the start of the Sanctorale?
Original gathering signatures appear at the start of each gathering in minuscule Roman numerals, starting with i-iii on ff. 3r, 11r, 19r and 27r respectively. This might indicate that the manuscript was intended to begin on f. 3 (St Sylvester, 31 December), but a new start to the gathering numbers might also reflect the change from Temporale to Sanctorale. This question, which involves the relationship between Clm 2541 and 2542, is further discussed below.

Two original bifolios (a gathering presumably numbered v) are lost at ff. 34-37, which have been replaced by blank paper leaves. F. 38r is marked vi. The next gathering, ff. 46-53, was disturbed before binding, ff. 46-47 being bound as a separate bifolio, ff. 48-53 as a ternion. But ff. 46-47 belong between ff. 50 and 51, in the centre of the gathering. The original start of the gathering is shown by the number vii at the foot of f. 48r. (Ff. 50 and 51 are actually two single folios, whose long inside ends are glued to each other to make an artificial bifolio, perhaps indicating further disturbance in the original copying process.)

The quaternions proceed regularly from f. 54r (viii) to f. 109v (gathering xiv starting on f. 102r). At the foot of f. 110r is the signature 'ultimum', indicating the original final gathering of the manuscript. This was originally a ternion, whose last leaf was cut off: the stub is visible between ff. 112 and 113. But leaves are missing after f. 111v, where the burial liturgy is interrupted, and these are to be found at the end of the present manuscript, ff. 136-136A.

The later leaves ff. 113-135 form gatherings ff. 113-122, 123-135. F. 135 is a leaf of extra large size whose lower part is folded in to fit the rest of the book.

**Contents of the manuscripts**

A gradual contains the chants needed for singing Mass throughout the church year, principally the chants for the Proper of Mass, that is, the formularies which change from feast day to feast day. At the end of the second volume of the Aldersbach gradual appear the chants for the Ordinary of Mass, whose texts remain the same from day to day but which are supplied with a variety of different melodies. In the course of time both volumes gained additional folios before being bound in their present state. These contain, among other things, antiphons and hymns for the hour of Terce, that hour of the Divine Office immediately preceding Mass.

The following summary accounts for the various groups of leaves in their present order rather than in the chronological order in which they originated.
Clm 2541

[A]v. A first unnumbered leaf, probably of the thirteenth century, is stuck to the inside of the binding. It comes from a directory listing liturgical items for one of the days of Holy Week (Lauds, Prime, Terce, Sext, None, Vespers and Compline).

1r-136v. First part of the Aldersbach gradual, late twelfth century. During the foliation folio 77 was omitted; this section thus contains 135 folios. It contains the Temporale ('Proper of the Time', that is, masses for Sunday throughout the year, also weekdays in Lent and some other periods of the year, and the main feasts of Our Lord: Christmas, Easter, Pentecost, and so on). Cistercian books commonly maintain a strict separation of the Temporale from the Sanctorale ('Proper of the Saints', the masses for saints' days) and Commune Sanctorum ('Common of Saints', masses which can be used for saints who have no individual formularies). But after the cycle of the church year from Advent to the end of post-Pentecost period has been traversed, the mass for Trinity Sunday is given, and then the start of the Sanctorale, with masses for St Stephen (26 December), St John the Evangelist (27 December) and Holy Innocents (28 December). Here the codex originally ended.

136v. On the blank space in the lower half of the page a Sanctus was later added, probably within a few decades of the completion of the original manuscript.

137r-146r. Fourteenth century. Hymns at Terce and (from the rubric at the end of f. 141r) antiphons at Terce for the Temporale through the year. Two more hymns (ff. 145r-146r) are probably additions to the first series. Although the series of chants continues uninterrupted, the gatherings were not originally connected, the chants from f. 144r (new gathering) being written on five stave-lines instead of four, by a different hand or hands. The original Cistercian notation of the antiphon on f. 145 was erased and replaced with a different melody in German notation. The revision includes the first notes of the hymn Ḥeṣu velatus facie, the continuation being in another Cistercian hand.

146v-150v. Fourteenth century. Mass of Corpus Christi and Mass of the Crown of Thorns. Further additions in later hands on f. 149v (Marian antiphon) and f. 150r-v (Marian alleluia, two antiphons from the office of St Mary Magdalen).

Clm 2542

1r-111v and 136r-136Ar. Sanctorale, Commune Sanctorum, Dedication, Requiem, votive masses, Ordinarium Missae, litanies, Liturgy of the Dead. The start of the Sanctorale is lost; it begins in the middle of the Communion Video celos for St Stephen (26 December) (see discussion of the relationship between Clm 2541 and 2542 below). The Sanctorale ends on f. 95r with the Mass for St Thomas the Apostle (21 December). The manuscript continues without a break with the Commune Sanctorum, to f. 96r, to be followed by the Dedication of the Church,
the Requiem Mass, and Masses for the Holy Cross, the Blessed Virgin Mary, and fellow monks of the Cistercian Order ('familiares'). Again without a break, chants for the Ordinarium Missae follow from f. 103r. Incipits for various votive masses are given on f. 106v, and the litanies from ff. 107r-110v. Rubrics for services for the sick and dead, and chants beginning with the processional responsory *Subvenite sancti dei* occupy ff. 111r-v and 136r-136Ar.

The original ff. 34-37 are lost. In the present reproduction they are replaced by the corresponding sides from the Kaisheim antiphoner of the late twelfth century, Munich, Bayerische Staatsbibliothek, Clm 7905 (see below Appendix).

46r-47v are incorrectly bound and should appear between f. 50 verso and f. 51 recto.

112r. The same Sanctus was added here as at the end of the original manuscript in Clm 2541, f. 136v, and by the same hand of the twelfth-thirteenth century. Later additions are of the fourteenth century: some versicles and prayers and, on f. 112v, the hymn *O quam glorifica* and a Kyrie.

113r-122r. Fourteenth century. Hymns at Terce and (from f. 118r) antiphons at Terce through the year. This collection is similar to that in Clm 2541, ff. 137r-146r, and was notated by the same scribe(s). The selection of chants is different, reflecting the difference between Temporale and Sanctorale in the gradual.

At the foot of f. 119v the antiphon *Beata es Maria* for Mary Magdalen was added. Across the foot of ff. 120v-121r the Magnificat antiphon *Voce cordis et oris* from one of the rhymed offices of St Katherine has been added. This antiphon was copied again by a different hand on f. 135r.

122v-123v. Fourteenth century. F. 122v begins with another antiphon at Terce, but in a new hand. The antiphon is for the Office of the Crown of Thorns, and the mass for the same feast follows. The same hand entered alleluias for St Bernard and the 11000 Virgins on f. 123v.

124r-133v. Fourteenth century. Another collection of Ordinarium Missae chants, in German notation.

133v-134v. Fourteenth-fifteenth century. A further Sanctus and Agnus and two Marian alleluias. Blank space on f. 134v has been used for more additions: an alleluia for St Anne and, in another hand, the offertory *Recordare virgo mater* for the Blessed Virgin Mary.

135r-v is a leaf of extra large size containing various additions in three different hands using German notation: (i) the Magnificat antiphon *Voce cordis et oris* from
one of the rhymed offices of St Katherine (also on f. 120v-121r), (ii) a Sanctus and Agnus, and (iii) three alleluias.

Decoration

The original manuscripts were more generously decorated than is usual for liturgical music books of the period. There are especially large initials, as one would expect, at the start of the most important masses of the church year: in Clm 2541, First Sunday of Advent (1r), Christmas (12v), Epiphany (15r), Palm Sunday (65r), Easter (80r), Ascension (94v), Whitsunday (98v); in Clm 2542, Dedication of the Church (96v), Requiem (97v).

In Clm 2541 some other feast days are marked by smaller decorated initials extending over three lines of text and music: ff. 2r, 27v, 51r, 133v, 135v. This is not, however, the case in Clm 2542. Otherwise, throughout both books the introit at the start of the mass is usually marked by a decorated initial extending over two lines of text and music.

An unusual feature of the manuscripts is the presence of small decorated initials juxtaposing different colours to begin each individual chant, instead of the simple single-colour capitals which are the almost invariable rule. Different schemes, involving sometimes two colours, sometimes three, may be observed in different sections in both books. At the start of Clm 2541 the scheme is red+purple at the start and from f. 96r, also in Clm 2642 from f. 3r and 78r. In Clm 2541 there are three colours from f. 39r, and in Clm 2542 at the start and from f. 58r. But other schemes are also present, sometimes only briefly (for example, in Clm 2542 from f. 19r red+green, from f. 44v red only, etc.), and in Clm 2542 not all initials are decorated. At least it is clear that the same decorator(s) worked in both manuscripts.

Elisabeth Klemm has drawn attention to the similarity of illumination between Clm 2541 and 2542 and other Aldersbach books, in particular Clm 2555, 2565 and 2566. These are not music books and the similarity affects only the larger illuminated initials and some of the smaller decorated letters. Clm 2555 contains lives of the saints, Clm 2565 writings of Bernard of Clairvaux, Clm 2566 writings about St Martin by Sulpicius Severus and Gregory of Tours. All these are dated by Klemm to around 1200, which is also her approximate dating for the gradual.

Scribes

Klemm states that several similar hands worked on both manuscripts, that is, that both are the product of the same scriptorium, and Frioli concurs in this judgement. A complete account need not be given here; readers may care to follow through both manuscripts the changing forms of the ligature Æ, the lower part of g open or
closed, small r or small capital R within words, beginning below or on the line. The alternative forms often change simultaneously, indicating that a different scribe took up the work at that point.

There are similar sight differences in the musical notation, for example in the shape of the custos. At the start of Clm 2541 it is a simple wave. From f. 9v it curves back on itself, sometimes like a small u, sometimes with a closed ring at the start. From f. 62v to the end of the original manuscript on f. 136v, the custos is again more open-ended. The same scribe appears to have notated the first folios of Clm 2542 and almost all the rest of the book, but on ff. 3r-4v the closed form of custos is used again.

There are normally nine staves and lines of text in both volumes. The music is entered on a four-line staff with red F-line and yellow C-line. The A-line is occasionally coloured green, more frequently in Clm 2542 than in Clm 2541.

The additional folios were written by several different scribes. Clm 2541, ff. 137r-146r, and Clm 2542, ff. 113r-122r, were written and notated by the same scribe(s). Another scribe appears to have added both the Sanctus at the end of the original manuscript in Clm 2541, f. 136v, and the same melody in the corresponding position in Clm 2542, f. 112r.

**Alterations to the Sanctorale**

Numerous additional notes and markings show that the manuscripts were in use for several centuries. During this time new saints were added to the Sanctorale, and in Clm 2542 these observances were often noted in the margins. They are listed here in the order of the manuscript, without an attempt to date the entries exactly:

<table>
<thead>
<tr>
<th>f.</th>
<th>Name and Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>2v</td>
<td>Thomas of Canterbury (28 January)</td>
</tr>
<tr>
<td>3v</td>
<td>Ibelinus (?) (near Felix 14 January)</td>
</tr>
<tr>
<td>12v</td>
<td>Julian of Le Mans (27 January)</td>
</tr>
<tr>
<td>28v</td>
<td>? Abbot (name cut off)</td>
</tr>
<tr>
<td>31v</td>
<td>Florian and Companions (4 May)</td>
</tr>
<tr>
<td>32r</td>
<td>Peter of Tarentaise (8 May)</td>
</tr>
<tr>
<td>33v</td>
<td>Ivo of Chartres (23 May)</td>
</tr>
<tr>
<td>48r</td>
<td>Translation of Martin (4 July)</td>
</tr>
<tr>
<td>50r</td>
<td>Translation of Benedict (11 July)</td>
</tr>
<tr>
<td>52r</td>
<td>Anne (26 July)</td>
</tr>
<tr>
<td>63v</td>
<td>Bernard of Clairvaux (part of name cut off) (20 August)</td>
</tr>
<tr>
<td>68v</td>
<td>Egidius (1 September)</td>
</tr>
<tr>
<td>74v</td>
<td>Lambert of Maastricht (17 September)</td>
</tr>
<tr>
<td>77v</td>
<td>Wenceslaus of Bohemia (28 September)</td>
</tr>
<tr>
<td>80r</td>
<td>Remigius of Rheims (1 October)</td>
</tr>
<tr>
<td>82v</td>
<td>Eleven Thousand Virgins (21 October)</td>
</tr>
</tbody>
</table>
86r Malachy of Armagh (3 November)
86v Leonard of Noblac (6 November)
90r Edmund of East Anglia (20 November)
90r Elisabeth of Thuringia/Hungary (19 November)
93v Eligius of Noyon and Tournai (1 December)

No rubric was provided for the feast on f. 80r, probably intended for Remigius, Germanus and Vedast.

The original headings to some feasts have been scored through or erased:

f. 47v Christopher and Cucufas (25 July)
54v Holy Machabees (1 August)
69v [name erased, a martyr] (8 or 9 September?)
73r Nicomedes (15 September)
85r Cesarius and Benignus (1 November)
87v Menas (11 November)

**Miscellaneous additions and markings**

Many chants have been marked with bar-lines to separate phrases. Most of these are entered in red ink, some in grey crayon. In addition, boxes have been drawn around many short phrases (see Clm 2541, f. 19v-21v, 26v). These additions occur irregularly and are not original.

Alleluia phrases have often been added in the margin. More substantial is the addition across the foot of Clm 2542 ff. 96v-98r, on two staves, of which the lower one is partly cut away and its text lost. There appears to be an alternation between syllabic chant (as for a prosula) and more melismatic chant, as for example where a syllabic first section gives way to an *Alleluia. Quam visitando (?).*

Original rubrics to guide the course of the liturgy are rare (see Clm 2541, f. 74r), but a number of later hands, mostly of the fourteenth century, added others (see for example Clm 2541, f. 24v and 91v, and Clm 2542, f. 3v and 39r; also Clm 2541, f. 15r, 79r, and Clm 2542, f. 3v and 12v, etc.).

A number of additional markings specify the Kyrie to be sung with a particular mass (for example, Clm 2541, f. 1v, 12r, 87v, 105r ). Others direct those present when to bow (for example, Clm 2541, f. 8r: 'Hic inclinatur', 36v, 69v, 76v, etc.), or not, as the case may be (Clm 2541, f. 24r, Clm 2542, f. 13r). In Clm 2542 incipits for the Epistle and Gospel are frequently added in the margins.
Cistercian (Burgundian) musical notation

The Cistercians were quick to adopt staff notation, still relatively new in the twelfth century, no doubt because it helped ensure uniformity of practice throughout the monasteries of the Order. Thus the musical notation of the Aldersbach gradual, like its sister manuscripts from other Cistercian monasteries, uses a staff of four lines, two of which are coloured according to the precepts of Guido of Arezzo: the F-line is coloured red and the C-line yellow.

The musical signs placed on the staff are of the type used in Burgundy in east-central France. Early examples, not yet placed on the staff, are to be found in the additions to the well-known Dijon tonary.\(^\text{18}\) (Citeaux is situated less than twenty kilometres south of Dijon.) Another good example of the notation is to be found in the manuscripts from Nevers of the late twelfth century, Paris, Bibliothèque Nationale de France, nov. acq. lat. 1235 and 1236, the two volumes which survive of a complete record of the chant repertory of Nevers Cathedral.\(^\text{19}\)

The basic elements are all typically French, with a characteristic variant used in a minority of French books: when the clivis and porrectus begin at the same pitch or lower than the preceding note, there is no initial upward stroke.\(^\text{20}\) In this regard they are similar to the corresponding signs in 'Messine' (or 'Laon') notation, but Messine/Laon notation has no alternative sign for the clivis and is in other respects (such as the right-facing head on pes and scandicus and the lack of a virga as independent sign in syllabic chant) quite different. Another feature of Cistercian notation, the right-facing head at the top of the climacus, can also be found at Dijon and Nevers. Early Cistercian books also use strophici signs, lacking in the Nevers manuscripts but present in Dijon.

Not quite identical is the notation of the older parts of the manuscript Troyes, Bibliothèque Municipale 155, from Langres, a few kilometers south-west of Cistercian Morimond in Burgundy; the climacus is sometimes written with all three elements linked and the apostrophe is not used.

Among the surviving Cistercian books of the twelfth century, the remains of the master exemplar, Dijon 114, contain almost no notation,\(^\text{21}\) but there is enough to make clear the standard Cistercian type. Examples from the following books have been published:

– Düsseldorf, Landes- und Stadtbibliothek, D 6: gradual from Kamp near Duisburg.\(^\text{22}\)
Paris, Bibliothèque Nationale de France, nouv. acq. lat. 1411 and 1412: antiphoner from Morimondo near Milan; published complete in facsimile by Claire Maître;

Paris, Bibliothèque Nationale de France, nouv. acq. lat. 1414: gradual from Morimondo near Milan;

Vienna, Österreichische Nationalbibliothek, 1799**: antiphoner, provenance unknown (Austrian).

Vienna 1799** likes to begin the pes and torculus with a fine, curved hair-line stroke, and also favours long initial upstrokes for the flexa, porrectus and climacus. The Morimondo books favour these long initial upstrokes. The Aldersbach script is more compact, like Dijon 114 (in so far much as the sparse notation there can be compared). Its overall appearance is very similar to that in the gradual from Kamp: Düsseldorf D 6, seemingly contemporary with the Aldersbach gradual. Kamp was founded from Morimond in Burgundy in 1123.

The Aldersbach notators use the alternative clivis only when the previous note is being repeated within the same note-group. (The reproductions available to me from the Kamp gradual do not make its practice clear on this point.) The gradual from Kaisheim in Bavaria, near the Danube between Ulm and Ingolstadt also lacks the alternative clivis: this is the manuscript Munich, Bayerische Staatsbibliothek Clm 7905, which may be seen as a supplement to the present reproduction (used for pages missing from the Aldersbach gradual, numbered II.34*-37*, 37A*). The notation of the antiphoner and hymnal Heiligenkreuz, Stiftsbibliothek 20 is also quite close to that of the Burgundian type. The Cistercian monastery of Heiligenkreuz (near Vienna) was founded from Morimond in Burgundy in 1135; its antiphoner dates from the end of the twelfth century. It uses only the one type of clivis, however, and the climacus is formed of three diagonally ascending lozenges instead of two puncta and a virga.

Not all twelfth-century Cistercian books use the Burgundian notation. The gradual Paris, Bibliothèque Nationale de France, lat. 17328, from North France, uses square notation, and the gradual Colmar, Bibliothèque Municipale 445, from Pairs in Alsace, has several German elements (right-facing virga, normal clivis only).

The origin of the two volumes and their interrelationship

When a new Cistercian monastery was founded, it would have been normal practice for the mother house to lend books to be copied in the daughter house, the originals later being returned to their place of origin. By the time the Aldersbach gradual was copied, at the end of the twelfth century, this phase would have long
been over for Aldersbach, but there can be little doubt that traditions established down the line of transmission from Cîteaux, to Morimond, to Ebrach and finally to Aldersbach would have been faithfully maintained. We have no contemporary chant books from Ebrach to compare with those from Aldersbach, but Klemm notes close similarities with Ebrach practice in Clm 2570 and Clm 2566. In view of similarities in decoration and script between the Aldersbach gradual and other books of Aldersbach provenance (mentioned above) there can be no doubt that the gradual was written in Aldersbach and remained in the monastery until its secularization in 1803.

The Sanctorale of Cistercian books is more or less uniform and takes little notice of local saints. Only the litany in Clm 2542, ff. 107r-110v contains two names of some local interest. Kilianus of Würzburg (f. 109r) probably reflects the link with Aldersbach's mother house, Ebrach, and may have been taken over from an Ebrach exemplar. The name of Quirinus ('Kyreneus') is also indicative of South German provenance.

Although the same scribes and illuminators worked in both manuscripts, certain details indicate that they were not originally conceived as a pair. First and foremost is the duplication of the start of the Sanctorale (St Stephen, St John the Evangelist and Holy Innocents) at the end of Clm 2541, ff. 133v-136v, and the start of Clm 2542, ff. 1r-2v (the original first folio being lost). The inclusion of these three masses at the end of Clm 2541 is illogical unless it had been intended to continue with the rest of the Sanctorale. But it is equally illogical to start Clm 2542 with an irregular gathering of only three folios (two survive), and the gathering numbers begin on f. 3r, as if those first folios were not originally planned. If we omitted them there would be a more or less smooth transition from the end of Clm 2541 in its original form at f. 136v and the start of Clm 2542 at what is now f. 3r.

There remain, nevertheless, other slight differences: the style of the gathering numbers (large Roman numerals at the ends of gatherings in Clm 2541, small Roman numbers at the start of gatherings in Clm 2542) and the fact that foliation was added to Clm 2542 but not Clm 2541. Even if it can be argued that the books complement each other, they are not a perfect pair, planned as such from the beginning. That they were evidently used as a pair is indicated by the additions by the same hands in both manuscripts. On the other hand their bindings are different.

One explanation might be that we have one book each from what were originally two pairs. Another explanation might be that there was a change of plan in the execution of the gradual. Perhaps the gradual was originally intended to occupy only one large volume. Copying proceeded as far as f. 136v of Clm 2541. It was
then decided that two separate volumes would be more convenient – as indeed they are, since in terms of practical execution the feasts of the Temporale and the Sanctorale are intermingled. The start of the second volume at St Sylvester (present f. 3r of Clm 2542) was then deemed illogical, and extra leaves (still copied by the main scribe or scribes) were added at the start to make up the first three feasts of the Sanctorale. This chain of reasoning must remain a hypothesis, but it explains most of the anomalies in the relationship between the two manuscripts.

In spite of all the slight differences between them, the books as they stand form a complete liturgical unit, containing the complete range of chants needed to celebrate mass throughout the church year. The signs of their use through many centuries confirm their status as the prime authority for the musical practice of the monastery of Aldersbach. We need not suppose there were many books like this in Aldersbach. Monks in monastic houses, like the canons and vicars of secular churches, sang the chant primarily from memory in the Middle Ages. The Aldersbach gradual was no doubt intended from the start as a master copy, prepared with all the skill of the monastery's best text and music scribes and illuminators, used by the cantor as an aid to his memory in the faithful execution and teaching of the chant according to the ideals of the Cistercian Order, and held in veneration by subsequent generations of cantors and members of the monastic choir. The liturgy and its music, unfolding ceremoniously through the seasons of the church year, is an edifice in time fully commensurate with those edifices in space, the great church buildings which we so much admire. The Aldersbach gradual, a beautiful monument to the liturgical and musical endeavours of medieval church musicians, is equally worthy of our admiration.
Appendix

The Kaisheim gradual

The original folios 34-37 of Clm 2542 are lost, replaced by blank paper folios. In order to make up the missing chants, the corresponding folios are reproduced from the manuscript Munich, Bayerische Staatsbibliothek, Clm 7905, a gradual from Kaisheim in Bavaria of the early thirteenth century. The manuscript consists of 182 parchment folios, 30 x 21.5 cm, notated with Cistercian notation (but, as in Aldersbach, using the alternative clivis only when a note is repeated immediately within the same note-group). The F-line is coloured red. Apart from the thicker bar-lines added to mark off musical phrases, the manuscript was also marked with fine lines to make clear the alignment of individual syllables and note-groups.

The contents of the missing folios in Clm 2542 are quite clear from numerous other Cistercian graduals, of which Clm 7905 is a representative example. The folios are here numbered II.34*-37*, 37A*, originally ff. 135-139.
The literature on Cistercian chant is extensive. Among general introductions and surveys the following may be cited: HILEY, 1993, pp. 609-611, and CHADD, 1986. The most substantial studies are MAROSSZEKI, 1952; VEROLI, 1991-1993; and MAÎTRE, 1995.

The remaining sections have been edited by CHOISSELET and VERNET, 1989.

The older edition in J.-P. MIGNÉ: Patrologia latina 182, col. 1122-23, has been superseded by GUENTNER, 1974, pp. 21-22.


Patrologia latina 182, col. 1153-1166; Martin GERBERT: Scriptores ecclesiastici de musica sacra potissimum (Sankt-Blasien 1784), vol. 2, pp. 265-277.

Patrologia latina 182, col. 1122-1132; GUENTNER, 1974, pp. 23-41.

See footnote 1 above; also DELALANDE, 1949. BOMM, 1928, used the edition of the Cistercian gradual published in 1899 for comparison with other sources.


The basic series of Aldersbach manuscripts now in the Bavarian State Library in Munich runs from shelfmarks Clm 2531 to 2891: see Catalogus Codicum Latinorum ... . Medieval booklists are edited by INEICHEN-EDER, 1977, 5-14. A further list was edited by Bernhard Bischoff in Mittelalterliche Bibliothekskataloge Deutschlands und der Schweiz IV/2: Bistum Freising, Bistum Würzburg (München 1979), pp. 1016-1020.

The oldest surviving chant book from Ebrach, the gradual Würzburg, Universitätsbibliothek, M.p.th.f.111, dates from a century after the Aldersbach gradual. See THURN, 1970, p. 34.

Inventory in VEROLI, 1993, pp. 252-253.

INEICHEN-EDER, 1977, p. 5.

KLEMM, 1988; the Aldersbach manuscripts are described in Textband pp. 141-154, Tafelband nos. 535-592. Clm 2541 and 2542 are described Textband p. 150, Tafelband nos. 572-573, 575-578. FRIOLI, 1990; for Clm 2542 see pp. 145-150 and pl. 5 (of f. 136v). Clm 2541 is not discussed in the same detail as Clm 2542, although it is mentioned several times in the course of the study, and on p. 48 Frioli states that the same hands worked in both manuscripts.

Short notices and descriptions of the manuscripts are to be found in Les Sources, p. 77; also in MAROSSZEKI, 1952, p. 154; also in WIDMANN, 1904-1905; the Aldersbach manuscripts are described pp. 85-89, with illustrations of Clm 2541, f. 84v on p. 86, and Clm 2542, f. 96v on p. 87. VEROLI, 1993, gives an inventory according to chant category of both manuscripts in the final section of his work, pp. 171-186, together with inventories of other early Cistercian graduals: Paris, Bibliothèque Nationale de France, nouv. acq. lat. 1414, from Morimondo near Milan; Paris, Bibliothèque Nationale de France, lat. 17328, from N. France; Colmar, Bibliothèque Municipale, 445, from Pairs in Alsace; Munich, Bayerische Staatsbibliothek, Clm 7905, from Kaisheim in Bavaria; Basel, Universitätsbibliothek, F IX 68, from Haueterive in Switzerland; Darmstadt, Hessische Landesbibliothek, 845, from Kamp near Duisburg; Würzburg, Universitätsbibliothek, M.p.th.f.111, from Ebrach; and Paris, Bibliothèque Nationale de France, nouv. acq. lat. 1413, from Chiaravalle near Milan.
Analecta Hymnica 26 (1897) gives the text on p. 202, edited from St. Florian, Stiftsbibliothek, XI 478. KLEMM, see note 10 above.

On the development of the Cistercian kalendar see BACKAERT, 1950-1951.

The most authoritative discussion of the basic characteristics of early Cistercian notation is by SZENDREI, 1985.

Montpellier, Faculté de Médecine, H 159, facsimile in Paléographie Musicale, vol. 8 (Solesmes 1901-1905), pp. 1-2, 4-6, 11-12, etc.

Facsimiles can be seen in Paléographie Musicale, vol. 3 (Solesmes 1892), pl. 195B; Franz TACK: Der gregorianische Choral, Das Musikwerk 18 (trans. Everett Helm: Gregorian Chant, Anthology of Music 18) (Köln 1960), pl. 50a. The notation is very similar to that used in the famous 'Jacobus' or 'Liber Sancti Jacobi' or 'Codex Calixtinus'. See also Paris, Bibliothèque Nationale de France, lat. 10511, possibly from Saint-Laurent-de-Longret near Auxerre (Paléographie Musicale, vol. 3, pl. 198A).

Other books with basically French notation and the alternative clivis and porrectus include those from the Cluniac monastery of St.-Maur-des-Fossés near Paris, such as Paris, Bibliothèque Nationale de France, lat. 12044 (see RENAUDIN, 1972), and lat. 3777 (see La notation musicale, pl. 24, and CORBIN, 1977, pl. 27). For further discussion see SZENDREI, 1985.

Two pages with notation are reproduced by CHOISSELET and VERNET, pl. 3-4, and another in Die Musik in Geschichte und Gegenwart, ed. Friedrich Blume, vol. 14 (1968), pl. 73 after col. 1344. The two forms of clivis are visible, and the distinction between virga and punctum in syllabic passages.

HAMMER, 1971. The article does not include a facsimile, but the individual neumes are reproduced in a comparative table in HAMMER, 1968, pp. 90-92.


Paléographie Musicale, vol. 2 (Solesmes 1891), pl. 39; MAROSSZEKI, 1952, p. 113.

SZENDREI, 1985, pl. 6-7, pp. 280-281.

MAROSSZEKI, 1952, p. 97.

Paléographie Musicale, vol. 3 (Solesmes 1892), pl. 144A; MAROSSZEKI, 1952, p. 112

Inventory in VEROLI, 1993, pp. 199-212.
**INDICES**

* = text incipit; # = text and music incipit

Folio numbers in Clm 2541 are preceded by I; folio numbers in Clm 2542 are preceded by II. The folios here numbered II.34*-37*, 37A* are taken from manuscript München, Bayerische Staatsbibliothek, Clm 7905, ff. 135-139.

Catalogue references:

**Alleluias** – The number after the incipit refers to the catalogue of Karlheinz SCHLAGER: *Thematischer Katalog der ältesten Alleluia-Melodien* (München 1965); numbers preceded by S are page numbers in the edition by Karlheinz SCHLAGER: *Alleluia-Melodien II, ab 1100*, Monumenta Monodica Medii Aevi 8 (Kassel 1987). An alleluia melody with a verse text not found in Schlager is marked *; an alleluia melody not in Schlager is marked ***. For alleluias of the post-Pentecost period the number of the psalm-verse is given in brackets.


Index to the original parts of the manuscripts Clm 2541, ff. 1r-136v [I], and Clm 2542, ff. 1r-111v and 136r-136Ar [II]

**Feast days in liturgical order**

Clm 2541

<table>
<thead>
<tr>
<th>Dominica Prima In Adventu</th>
<th>1.1r</th>
<th>Missa In Nocte Ad Sanctam Mariam</th>
<th>1.10v</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dominica Secunda In Adventu</td>
<td>1.2r</td>
<td>Missa Matutinalis Ad Sanctam</td>
<td></td>
</tr>
<tr>
<td>Dominica Tertia In Adventu</td>
<td>1.3r</td>
<td>Anastasiam</td>
<td>1.11v</td>
</tr>
<tr>
<td>Feria quarta</td>
<td>1.4r</td>
<td>In Die [Sancti Nativitatis Domini]</td>
<td>1.12v</td>
</tr>
<tr>
<td>Feria sexta</td>
<td>1.5r</td>
<td>Dominica Prima Post Natale Domini</td>
<td>1.13v</td>
</tr>
<tr>
<td>Sabbato In xii Lectionibus</td>
<td>1.6r</td>
<td>Dominica Quarta</td>
<td>1.9r</td>
</tr>
<tr>
<td>Hymnunm trium puerorum</td>
<td>1.7v</td>
<td>In Epiphania Domini</td>
<td>1.15v</td>
</tr>
<tr>
<td>Dominica Quarta</td>
<td>1.9r</td>
<td>Dominica Infra Octava</td>
<td>1.16r</td>
</tr>
<tr>
<td>In Vigilia Natalis Domini Ad Sanctam Mariam</td>
<td>1.9v</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Clm 2542

<table>
<thead>
<tr>
<th>Feierliche die</th>
<th>1.1r</th>
<th>Missa In Nocte Ad Sanctam Mariam</th>
<th>1.10v</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dominica Secunda In Adventu</td>
<td>1.2r</td>
<td>Missa Matutinalis Ad Sanctam</td>
<td></td>
</tr>
<tr>
<td>Dominica Tertia In Adventu</td>
<td>1.3r</td>
<td>Anastasiam</td>
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</tr>
<tr>
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<tr>
<td>Feria sexta</td>
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</tr>
<tr>
<td>Sabbato In xii Lectionibus</td>
<td>1.6r</td>
<td>Dominica Quarta</td>
<td>1.9r</td>
</tr>
<tr>
<td>Hymnunm trium puerorum</td>
<td>1.7v</td>
<td>In Epiphania Domini</td>
<td>1.15v</td>
</tr>
<tr>
<td>Dominica Quarta</td>
<td>1.9r</td>
<td>Dominica Infra Octava</td>
<td>1.16r</td>
</tr>
<tr>
<td>In Vigilia Natalis Domini Ad Sanctam Mariam</td>
<td>1.9v</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Dominica I. post pentecosten [De Sancta Trinitate] I.105r
Dominica secunda I.105r
Dominica tertia I.106r
Dominica quarta I.107r
Dominica quinta I.108v
Dominica sexta I.110r
Dominica septima I.111r
Dominica octava I.112v
Dominica nona I.113v
Dominica decima I.114v
Dominica undecima I.115v
Dominica xii. I.116v
Dominica xiiii. I.118r
Dominica xiiii. I.119v
Septima decima I.122v
Octava decima I.123v

Feria Quarta [Quatuor Temporum] I.124v
Feria Sexta I.125v
Sabbato In xii. Lectionibus I.126r

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Sanctorum Innocentum II.2r
In Natali Sancti Silvestri Pape (31/12) II.2v
Felícis In Pincis (14/1) II.3v
Marcelli Pape (16/1) II.4v
Prisce Virginis (18/1) II.5v
Sanctorum Fabiani Et Sebastiani (20/1) II.6v
Agnetis Virginis (21/1) II.8r
Vincentii Martyris (22/1) II.9v
In Conversione Sancti Pauli (25/1) II.10v
Agnetis Secundo (28/1) II.12r
In Purificacione Sancte Marie Virginis (2/2) II.12v
Ad Processioneum II.13r
Ad Missam II.14v
Agathe Virginis Et Martyris (5/2) II.16r

Clnm 2542

Valentini Martyris (14/2) II.17v
In Kathedra Sancti Petri (22/2) II.18r
Mathie apostoli (24/2) II.19r
In Natali Sancti Gregorii Pape (12/3) II.20v
In Natali Sancti Benedicti Abbatis (21/3) II.21r
In Annuntiatione Dominica (25/3) II.22v
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Tyburcii, Valerianii Et Maximii (14/4) II.25v
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Vitalis Martyris (28/4) II.27v
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Alexandri Eventii Et Theodoli (3/5) II.29v
In Invenzione Sancte Crucis (3/5) II.30v
Sancti Johannis Ante Portam Latinam (6/5) II.31v
Sanctorum Gordiani et Epimachi (10/5) II.32r
Nerei, Achillei Et Pancratii (12/5) II.33r
Urbani pape (25/5) II.34*r
Marcellini et Petri (2/6) II.34*v
Primi et Feliciani (9/6) II.34*v
Barnabe apostoli (11/6) II.35*v
Basilidis Cirini Naboris et Nazarii (12/6) II.36*r
Marci et Marcelliani (18/6) II.36*v
Gervasii et Prothasii (19/6) II.37*r
In Vigilia sancti Johannis Baptiste (23/6) II.38v
In die Ad minorem Missam (24/6) II.38r
Ad Maiorem Missam (24/6) II.39r
Sanctorum Johannis Et Pauli (26/6) II.40v
In Vigilia Apostolorum Petri et Pauli (28/6) II.41v
In die (29/6) II.43r
In Commemoratione Sancti Pauli (30/6) II.44r
Processi et Martiniani (2/7) II.45r
Apollinaris Martiris (23/7) II.46v
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Felicis, Simplicii et Beatricis (29/7) II.52r
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Sanctorum Machabeorum (1/8) (scored through) II.54v
Eodem die ad vincula sancti Petri (1/8) (first two words erased) II.54v
Stephani pape (2/8) II.54v
In inventione sancti stephani prothomartyris (3/8) II.55v
Syxii pape (6/8) II.55v
Ciriaci sociorumque eius (8/8) II.56r
In Vigilia Sancti Laurentii Martyris (9/8) II.57r
In Die Sancto (10/8) II.58r
Tyburtii Martyris (11/8) II.59r
Ypolitii Sociorumque eius (13/8) II.60r
In Vigilia Assumptionis Sancte Marie (14/8) II.60v
In Die Ad Missam (15/8) II.62r
In Octavis Sancti Laurentii (17/8) II.63v
In Octavis beate Marie Et Per octavas (22/8) II.63v
Privatis diebus II.63v
Bartholomei Apostoli (24/8) II.64r
Augustini Episcopi (28/8) II.65r
Sabine Virginis (29/8) II.66r
In Decollatione Sancti Johannis (29/8) II.67r
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In Nativitate Sancte Marie Virginis (8/9) II.68v
... ? Martyris (8-9/9) II.69v
Gorgonii Martyris (9/9) II.70v
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Cornelii Et Cipriani (14/9) II.72r
In Exaltatione Sancte Crucis (14/9) II.73r
Nycomedis Martyris (15/9) (scored through) II.73r
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In Vigilia Mathei Apostoli (20/9) II.74v
In Die (21/9) II.75r
Mauricii Sociorumque eius (22/9) II.75v
Cosme Et Damiani (27/9) II.76v
In Memoria Sancti Michabellis Arcangeli (29/9) II.77v
Ieronimi Presbiteri (30/9) II.78v
Remigii, Germani Et Vedasti II.80r
Mareci Pape (7/10) II.80v
Dionisii Sociorumque eius (9/10) II.81v
Luce Evangeliste (18/10) II.82r
Vigilia Apostolorum Symonis Et Iude (27/10) II.82v
In Die (28/10) II.83v
In Vigilia Omnium sanctorum (31/10) II.84r
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(partially erased) II.85r
In Die Ad Missam (1/11) II.85r
Quatuor Coronatorum (8/11) II.86v
Theodori Martyris (9/11) II.86v
Menne Martyris (11/11) (scored through) II.87v
Martini Episcopi (11/11) II.88v
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Clementis Pape (23/11) II.90v
In Vigilia Sancti Andreae apostoli (29/11) II.91v
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Nykolay Episcopi (6/12) II.93v
Lucie Virginis (13/12) II.93v
Thome Apostoli (21/12) II.94r

Introits

Accipite iocunditatem I.100v
Ad te levavi animam meam I.1r
Adorate deum omne angeli I.18v
Aqua sapientie potavit cos I.82v
Audivit dominus I.27r

Benedicite dominum omnes angeli eius
II.77v
Benedicta sit sancta trinitas I.132v,
# I.105r
Cantate domino canticum novum
I.90r
Caritas see Karitas
Cibavit eos ex adipe frumenti I.99v
Circumdederunt me I.19r
Clamaverunt iusti et dominus exaudit vi
I.29v, * II.34v
Cognovi domine quia aequitas II.66r
Confessio et pulchritudo I.33v, II.58r
Da pacem domine sustinentibus
I.127r, * II.106v
De necessitatibus meis I.34v,
* II.106v
De ventre matris mee II.39r
Deus dum egredieris I.101v
Deus in adiutorium meum intende
I.42r, I.118r
Deus in loco sancto I.116v
Deus in nomine tuo I.52r
Dicit dominus Petro cum esses iunior
II.41v
Dicit dominus ego cogito I.131v
Dicit dominus sermone mei II.90v
Dilexi justicia II.94r
Dispersit dedit pauperibus I.57r
Domine in tua misericordia I.105r
Domine ne longe facias I.65r
Domine refugium factus es I.31v
Dominus dixit ad me I.10v
Dominus fortitudo plebis sue II.55v
Dominus illuminatio mea I.108v
Dominus secus mare I.91v
Dum clamarem ad dominum I.25v,
I.115v
Dum medium silentium tenerent
I.13v
Dum sanctificatus fuero I.53v
Ecce adventit dominator dominus
I.15r
Ecce deus adiuvat me I.114v
Ecce oculi domini II.33r
Eduxit dominus populum suum I.86v
Eduxit eos dominus in spe I.85v
Ego autem cum iusticia I.43r
Ego autem in domino speravi I.48r
Ego autem sicut oliva II.74v
Ego clamavi quoniam I.47r
Esto michi in deum protectorem
I.22v, * II.106v
Etenim sederunt principes I.133v,
* II.55v
Ex ore infantium I.135v, II.2r
Exaudi deus orationem meam I.53v,
II.102v
Exaudi domine vocem meam ... adiutor
I.110v
Exaudi domine vocem meam ... alleluia
I.95v
Exaudivit ad te domine II.28v
Expecta dominum viriliter I.59v
Exultate deo adiutori nostro I.124v
Exurge quare obdormis domine I.20v
Fac mecum domine I.49v
Factus est dominus protector I.106v
Gaudeamus omnes in domino ...
Agathe martyris II.16r
Gaudeamus omnes ... Marie Magdalene
II.50v
Gaudeamus omnes ... Marie virginis
II.62v, # II.63v, II.69v
Gaudeamus omnes ... sanctorum
omnium II.85v
Gaudete in domino semper I.3r
Gloria et honore coronasti eum
II.70v
Hodie scietis quia veniet dominus
I.9v
In deo laudabo verbum I.46r
In excelso throno I.16r
In medio ecclesie aperuit os eius
I.134v, II.1r, II.27v, II.31v, II.65v, *
II.82v
In nomine domini omne genu I.69v
In virtute tua domine I.17v, II.86v
In voluntate tua domine I.129v
Inclina domine aures tuas I.121v
Intret in conspectu tuo  II.6v,  
* II.56v, II.53v, II.82v, * II.86v  
Intret oratio mea  I.35v  
Introduxit vos dominus  I.81v  
Invocavit me  I.27v  
Iubilate deo omnis terra  I.89v  
Iudica domine nocentes me  I.67v  
Iudica me deus  I.57v  
Iudicant sancti gentes  II.45v, II.71v  
Iusti epulentur  II.38v, II.59v,  
II.67v  
Iustus epulentur  II.38v, II.59v,  
II.67v  
Karitas dei diffusa est  I.103v  
Laudate pueri dominum  II.49v  
Letabitur iustus in domino  II.9v,  
II.69v, * II.95v  
Letare Iherusalem  I.51v  
Letetur cor querentium dominum  II.73v  
Meditatio cordis mei  I.55v  
Memento nostri domine in beneplacito  I.9v  
Michi autem nimis honorati  II.19r,  
* II.35v, II.51v, II.64r, * II.75v,  
* II.83v, II.92v, * II.94r  
Miserere michi domine quoniam ad te  I.122v  
Miserere michi domine quoniam  concalvavit  I.58v  
Miserere michi domine quoniam  tribulor  I.62v  
Misereris omnium domine  I.24v,  
* II.106v  
Misericordia domini  I.88v  
Multe tribulationes iustorum  II.40v,  
II.81v  
Ne derelinquas me domine  I.41v  
Ne timeas Zacharia  II.37v  
Nos autem gloriari  I.68r, I.71v, II.30v,  
II.73v, II.99v  
Nunc scio vere quia misit  II.43r,  
* II.54v  
Oculi mei semper ad dominum  I.44v  
Omnes gentes plaudite manibus  I.93v, I.112v  
Omnia que fecisti nobis  I.61v, I.128v,  
* II.106v  
Omnis terra adoret te dominus veniet  I.2r  
Probasti domine cor meum  II.63v  
Prope es tu domine  I.5v  
Protector noster aspice deus  II.20r, II.28r  
Puer natus est nobis  I.12v  
Quasimodo geniti infantes  I.87v  
Redime me dominum  I.39v  
Reminiscere miserationum tuarum  I.32r, I.38v  
Repleatur os meum  I.102v  
Requiem eternam dona eis  II.97v  
Respice domine in testamentum  I.119v, * II.106v  
Respice in me  I.107v  
Resurrexi et adhuc tecum sum  I.80v  
Rorate celi desuper  I.4r  
Sacerdotes dei benedicite dominum  II.20v, II.46v, II.54v, * II.55v,  
II.72v, II.80v, * II.80v  
Sacerdotes eius induam salutari  II.52v  
Sacerdotes tu domine  II.3r, * II.34v  
Salus autem iustorum a domino  II.37v, II.75v
Salus populi ego sum  \( \text I.48v, \# \text I.128r, \# \text II.106v \)
Salve sancta parens  \( \text II.61r, \text II.100v \)
Sancti tui domine benedicent te  \( \text II.25v, \text II.32r \)
Sapientiam sanctorum narrant populi  \( \text II.35*r, \# \text II.47v, \# \text II.48r, \# \text II.54v, \# \text II.68r, \text II.77v, \text II.85r, \# \text II.96r \)
Scio cui credidi  \( \text II.10v, \text II.44r \)
Si iniquitates observaberis  \( \text I.131r \)
Sicut oculi servorum  \( \text I.30r \)
Sitientes venite ad aquas  \( \text I.56v \)
Spiritus domini replevit  \( \text I.98v, \# \text I.102v \)
Statuit ei dominus testamentum pacis  \( \text II.4v, \text II.18r, \text II.24v, \text II.88v, \# \text II.93v, \# \text II.95r \)

_Beatitudes_:

_Benedictus vir qui timet dominum_  \( \text II.57r \)
_Benedicta tu in mulieribus_  \( \text II.61r, \# \text II.100v \)
_Benedictisti domine terram tuam_  \( \text I.132v, \# \text II.37*v \)
_Bonum est confiteri domino_  \( \text II.38r, \# \text II.59r, \# \text II.67v \)
_Bucinate in neomenya_  \( \text I.125r \)
_Cantate domino ... cantate_  \( \text II.33v, \# \text II.58r \)
_Cantate domino ... quia mirabilia_  \( \text I.13r, \# \text I.83v \)
_Celi enarrant gloriam dei_  \( \text I.44r, \text I.55v, \# \text I.42r \)
_Conculcaverunt me_  \( \text I.59r \)
_Confitemini domino et invoke_  \( \text I.55r, \text I.66r, \text I.125v \)
_Confiteor domino quoniam bonus_  \( \# \text I.9r, \text I.81v, \text I.82v, \# \text I.84r \)
_Contristatus sum_  \( \# \text I.11v \)
_De profundis clamavi_  \( \# \text I.10v, \# \text I.21r \)
_De reliquo reposita_  \( \# \text I.12v, \# \text I.4r \)
_Deus auribus nostris_  \( \# \text I.21r \)

**Introit verses**

Ad te domine clamabo  \( \text I.111v \)
Ad te domine levavi animam meam  \( \text I.32v, \# \text I.34v, \# \text I.38v, \# \text I.45r, \# \text I.107v \)
Ad te levavi oculos  \( \text I.30v \)
Adtendite popule meus  \( \text I.48v, \# \text I.56v, \# \text I.85v, \# \text I.100v \)
Apparuit autem angelus domini  \( \text II.37A*r \)
At illi continuo relictis rebitus  \( \text II.91v \)
Audite insule et attendite populi  \( \# \text II.39v \)
Avertantur retrorsum  \( \# \text I.42v, \# \text I.118r \)
Beati immaculati in via  \( \# \text I.5v, \# \text I.61r, \# \text I.123v, \# \text I.128v, \# \text I.130v, \# \text I.133v, \# \text II.6r, \# \text II.8r, \# \text II.66r, \# \text II.90r \)
Beatus vir qui timet dominum  \( \# \text II.57r \)
Benedic anima mea domino  \( \# \text II.77v \)
Benedicam domini in omni tempore  \( \# \text I.54r, \# \text I.29v, \# \text II.40v, \# \text II.56v, \# \text II.81v, \# \text II.84r \)
Benedicamus patrem et filium  \( \# \text I.132v \)
Benedicite omnia opera domini  \( \# \text II.20v, \# \text II.46v, \# \text II.54v, \# \text II.80r \)
Deus deus meus respice   I.65r
Deus in nomine tuo   I.114v
Deus iudicium tuum   I.15r
Deus misereatur nostri   I.68v, I.71r, II.30v, II.99v
Deus venerunt gentes   II.7r, II.53v, II.83r
Deus in nomine tuo   I.114v
Deus iudicium tuum   I.15r
Deus misereatur nostri   I.68v, I.71r, II.30v, II.99v
Deus venerunt gentes   II.7r, II.53v, II.83r
Domine deus salutis mee   I.35v, I.104r
Domine dominus noster quam admirabile   I.135v, II.2r, II.70v
Domine audite orationem meam   I.69v, II.90v
Domine ne in furore tuo   I.41v
Domine probasti me   I.80v, II.19v, II.43r, II.51v, II.64r, II.92v
Domini est terra   I.10r
Dominus illuminatio mea   I.40v, I.59v, I.95v, I.110r
Dominus regnavit decorem induit   I.11v, I.14r
Dominus regnavit exultet terra   I.18v
Effunde frameam   I.67v
Emitte lucem tuam   I.57v
Eructavit cor meum   II.12r, II.16r, II.50v, II.62r, II.69r, II.94r
Et iusticia oriatu   I.4r, II.23r
Et pax dei que exsuperat omnem sensum   I.3r
Exaltabo te deus meus   II.25v, II.32v
Exaltabo te domine quoniam suscepsisti me   I.27r
Exaudi deus   I.116r
Exaudi deus orationem meam   I.26r, II.9v, II.26r, II.28r, II.69v
Exaudi domine iusticiam meam   I.43v, II.47r, II.63v
Exultate deo   I.87v, I.99v
Exultate iusti in domino   I.88v, II.28v, II.33v, II.35*r, II.45v, II.48v, II.68r, II.71r, II.77r, II.85r, II.85v
Exurgat deus et dissipentur   I.101v, I.117r, II.60r
In te domine speravi   I.22r, I.48r, I.62r, I.103r
Inclina domine aurem tuam   I.49v, I.122v
Locunditatem et exultationem   I.135r, II.1r, II.27r, II.31v, II.65r
Iubilate deo omnis terra psalmum dicite   I.17r, I.91v
Iubilate domino omnis terra servite domino   I.16r
Iudica me domine   I.40r
Letatus sum in his que dicta   I.51r, I.127r
Magnus dominus et laudabilis   I.113v, II.14v
Memento domine David   II.3r, II.52v
Miserere mei deus   I.24v, I.46r
Misericordias domini   II.5r, II.18v, II.24v, II.88v
Noli emulari in malignantibus   II.4r, II.21v, II.37*r, II.73v, II.75v, II.79r, II.87v, II.95r
Omnium est enim artifex   I.98v
Priorsquam montes   I.31v
Quam dilecta tabernacula   I.120v, II.96v
Quare fremuerunt gentes   I.10v
Qui habitat   I.27v
Qui regis Israel intende   I.2r, I.6r
Quid gloriaris in malicia   II.74v
Quoniam ad te orabo   I.50v
Quoniam alieni insurrexerunt   I.52r
Quoniam prevenisti eum   II.17v, II.86v
Salvabit sibi dextera eius   I.90v
Sit nomen domini benedictum   I.49v
Subiecit populos nobis   I.93v, I.112v
Te decet ymnus   I.97v
Usquequo domine   I.105v
Ut quid deus repulisti   I.119v
Venite exultemus domino I.126v

Vias tuas domine I.1r

Graduals

A summo celo I.6r
Ab occultis meis I.47r
Ad dominum dum tribularer I.43v, I.106v
Adiutor in oportunitatis I.19v
Adiutor meus et liberator I.40r
Adiuvabit eam deus II.16r
Angelis suis mandavit I.28r, * II.106v
Anima nostra sicut passer I.135v, II.2r, * II.37*r
Audi filia et vide II.90r
Beata gens cuius est dominus I.54r, I.123v, # I.125r
Beatus vir qui timet dominum II.17v
Benedicam dominum in omni tempore I.118r
Benedicite domino omnes angeli eius II.78r
Benedicta et venerabilis II.61r, II.100v
Benedictus dominus I.16r
Benedictus es domine qui intueris abyssos I.133x
Benedictus qui venit I.12r
Bonum est confidere in domino I.56r, I.121v
Bonum est confiteri I.44r, I.120v
Christus factus est pro nobis I.71r, # II.73r, II.99v
Clamaverunt iusti II.77r, * II.81v
Constitues eos principes II.43r, II.92v
Convertere domine aliquantulum I.36r, I.111v, II.102r, * II.106v
Convertere domine # I.126r, # I.126v
Custodi me domine I.33v, I.116r
Deus exaudi orationem meam I.59r
Deus vitam meam I.46v
Dilexisti iusticiam II.12r, II.66v, * II.94r

Dirigatur oratio mea I.31v, I.36r, # I.126v, I.128r
Discerne causam meam I.59v
Dispersit dedit pauperibus II.57v
Domine deus virtutum I.6v
Domine dominus roster quam admirabile I.115r
Domine prevenisti eum II.21v, II.73v, II.86v, II.95v
Domine refugium factus es I.130r
Ecce quam bonum et quam iocundum I.131r, II.40v, II.49v
Ecce sacerdos magnus II.3r, II.24v, * II.93v
Ego autem dum michi molesti essent I.68v
Ego dixi domine I.105v
Eripe me domine I.57v
Esto michi in deum I.52v, I.113v
Ex Syon species decoris I.2v
Exaltabo te domine I.60r
Exaltent eum in ecclesia II.18v
Excita domine potentiam I.7r
Exiit sermo inter fratres II.135r, II.1r
Exsurge domine fer opem I.53r
Exultabo sancti in gloria II.35*r, II.45v, II.71r, II.84r
Exurge domine et intende I.67v
Exurge domine non prevaleat I.45r
Fuit homo missus a deo II.37A*r
Gloriosus deus in sanctis II.7r,
* II.34v*, II.53v, II.76r
Hec dies I.80v, # I.81v, # I.82v,
# I.83v, # I.84v, # I.85v
Hodie scietis quia veniet dominus I.10r
Iacta cogitatum tuum I.26r, I.41r, I.107v
In deo speravit cor meum I.49v,
I.117r
In omnem terram exivit sonus corum
II.35*v, II.42r, II.48v, II.64r, II.94r
In sole posuit tabernaculum   I.6v
Inveni David   II.5r, * II.34*r
Inveni David servum meum   II.80v, II.88v
Iuravit dominus   II.4r, II.20v
Iuravit dominus et non penitebit eum   II.90v
Iustorum anime in manu dei sunt
II.37*v, II.60r, # II.68r
Iustus non conturbabitur   II.47r, II.59r
Iustus ut palma floreat   II.38v, II.75r
Letatus sum in his que dicta   I.51v,* II.106v, I.127v
Liberasti nos domine   I.132r, * II.106v
Locus iste a deo factus est   II.96v
Miserere mei deus   I.24v
Miserere michi domine   I.48r
Miserit dominus verbum suum   I.17v
Ne avertas faciem tuam   I.69v
Nimis honorati sunt   II.19v, II.51v,* II.75r, * II.83v, II.92v
Oculi omnium in te sperant   I.49r, I.129r
Omnes de Saba venient   I.15r
Os iusti meditabitur   II.55r, II.65r, II.79r, * II.82r
Ostende nobis domine   I.5v
Pacificae loquebantur   I.62r
Posuisti domine super caput eius
II.9v, # II.67v, II.69v,* II.70v, II.87v
Priscum te formarem   II.39v
Probasti domine cor meum   II.58r
Prope est dominus   I.4v,* I.9r
Propicius est dominus   I.35v, I.42v, I.109r, # I.126v,* II.106v,* II.106v
Propter veritatem   II.62r, # II.63v, # II.69r
Protector noster aspice   I.30v, I.35v,* I.110r, # I.126v
Qui operatus est Petro   II.10v, II.44v
Qui sedes domine super cherubin   I.3v
Quis sicut dominus   I.125r
Requiem eternam dona eis   II.98r
Respinge domine in testamentum   I.55r, I.119v
Sacerdotes eius induam salutari
II.52v,* II.55v, II.80r
Salvum fac populum tuum   I.41v
Salvum fac servum tuum   I.34v
Sciant gentes   I.21r
Sederunt principes   I.134r
Si ambulem in medio umbre mortis   I.50v, II.98v
Specie tua et pulchritudine tua   II.8r, II.50v, II.6r,* II.74r
Speciosus forma   I.14r
Suscepiimus deus misericordiam
II.14v
Tecum principium   I.10v
Tenuisti manum dexteram   I.65r
Tibi domine derelictus est pauper   I.56v
Timebunt gentes   I.18v, I.122v
Timete dominum omnes sancti eius
II.56v, II.72r, II.85v
Tollite hostias   I.61v
Tollite portas principes   I.4r, II.23r
Tribulationes cordis mei   I.32v, I.38v,* II.106v
Tu es deus qui facis mirabilia   I.22v
Unam pecii a domino   I.27r
Universi qui te expectant    I.1v
Venite filii audite me   I.54r, I.112v
Viderunt omnes fines terre   I.13r
Vindicata domine sanguinem sanctorum
II.36*r, II.47v, II.83r,* II.86v
Gradual verses

A domino factum est  I.12r
A summō celō  I.6v
Accedite ad eum  I.54r, I.112v
Ad annuntiandum mane  I.44r, I.120v, II.38v, II.75r
Ad te domine clamavi  I.41v, I.50r, I.117r
Adiuva me domine  I.134r
Adiuva nos deus salutaris noster  I.35v, I.42v, I.109r
Anime corum in bonis demorentur  II.98r
Aperis tu manum tuam  I.49r, I.129r
Audi filia et vide  II.62v
Auribus percipe domine  I.35r
Beatus qui intelligit  I.110v
Benedictus anima mea domino  II.78r
Benedictus es domine in firmamento celī  I.133r
Benedictus qui venit  I.85v
Benedixisti domine  I.5v
Bonum est sperare in domino  I.56r, I.122r
Cantate domino canticum novum  II.35*r, II.45v, II.71v, II.84v
Celī enarrant gloriam dei  I.6v, II.35*v, II.42r, II.48v, II.64v, II.94v
Confiteantur domino misericordie eius  I.17v, II.118v
Confitemini domino quoniam bonus  I.80v
Confundantur et reverantur  I.40r
Congregate illi sanctos eius  I.2v
Conturbata sunt omnia ossa mea  I.48r
De vultu tuo  I.34r, I.116r
Desideratum anime eius  II.9v, II.70r, II.88r
Deus auribus nostris  I.53r
Deus cui asstat angelorum chorus  II.96v
Deus in nomine tuo  I.59r
Deus in te speravi  I.52v, I.114r
Deus meus pone illos  I.21r
Dextera domini  I.83v
Dextera tua domine  II.7r, II.54r, II.76r
Dicant nunc qui redempti sunt  I.82v
Dicat nunc israēl  I.81v
Dinumerabo eos  II.19v, II.51v, II.92r
Dixit dominus domino meo  I.11r, II.4r, II.20v, II.91r
Domine deus meus clamavi ad te  I.60v
Domine deus virtutum exaudi  I.30v, I.36r, I.110v
Domine libera animam meam  I.43v, I.106v
Domine refugium factus es  I.36v, I.111v, II.102r
Dum clamarem ad dominum  I.26r, I.41r, I.108r
Effunde frameam  I.67v
Elevatio manuum mearum  I.31v, I.36r, I.128r
Emittē lucem tuam  I.59v
Eructavit cor meum  I.14r
Excita domine potentiam  I.7v
Exurge domine et iudica  I.55r, I.120r
Fiat pax in virtute tua  I.51v, I.127v
Fluminis impetus letificat  II.16v
Gracia dei in me vacua non fuit  II.11r, II.44v
Igне me examinasti  II.58v
 Illuc producam cornu David  II.52v, II.80r
In convertendo  I.45r
In deo laudabimur  I.132r
In domino laudabitur  I.118v
In manibus portabunt  I.28r
Inquirentes autem dominum  II.56v, II.72v, II.85v
Iudica domine nocentes me  I.68v
Iuxta est dominus  II.77r
Lapidem quem reprobaverunt I.84v
Laqueus contritus est I.136r, II.2r
Laudem domini loquetur I.4v
Letantini in domino (s.n.) II.71v
Lex dei eius in corde ipsius II.55r, II.65v, II.79r
Liberasti in brachio tuo I.22v
Liberator meus I.57v
Miserere michi domine I.46v
Missis de celo I.24v
Misset dominus manum suam II.39v
Nichil proficiet inimicus in eo II.5r, II.81r, II.89r
Non est inventus similis illi II.3r, II.24v
Notum fecit dominus salutare I.13r
Posuerunt mortalia II.36*r, II.47v, II.51v
[Posuerunt] ... escas volatilibus (continued from 47v) II.51r
Potens in terra erit semen eius II.17v, II.57v
Prior quam montes fierent I.130r
Pro patribus tuis II.43v, II.92v
Propit quod et deus I.71v, II.100r
Propter veritatem II.6r, II.8v, II.50v
[Propit veritatem]tem et mansuetudinem (continued from 50v) II.46r
Propiterea unxit te deus II.12r, II.66v
Quam bonus Israhel I.65v
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<td>Domine exaudi oracionem meam I.70r</td>
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<td>Dixi domino deus meus I.73r</td>
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Ave rex noster I.63v

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Agnus dei 226 II.104r

Kyrieleyson 155 In Minoribus Sollemnitatibus Et In Dominicis Diebus II.104r

Gloria in excelsis deo 43 Angelicum Carmen II.104r

Sanctus 223 II.105r

Agnus dei 209 II.105r

Credo in unum deum Symbolum Apostolorum II.105v

Agnus dei 101 Privatis diebus II.106r

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Deus cui omnia vivum * II.111v  Deus qui in Habrahe * I.96r
Deus cuius antiquam * I.78r  Deus qui ecclesiam * I.78v
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Antiphon  Clementissime domine qui pro nostra miseria  II.136v
Canticle  Nunc dimitis  II.13r
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Hymn  Crux fidelis inter omnes, Pange lingua gloriosi  I.75r
Hymn  Gloria laus et honor  I.64r
Improperia  Popule meus quid feci tibi  I.74r
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(and other, miscellaneous additions)

Additions in Clm 2541

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Hymns and antiphons at Terce

Hymn Conditor alme syderum
Ad terciam per totum adventum preter festa sanctorum I.137r

Hymn A solis ortus cardine
Ad terciam In Nativitate Domini I.137v

Hymn Audi benigne conditor
In Quadragesima ad terciam usque ad tempore passionis preter festa sanctorum I.138r

Hymn Vexilla regis prodeunt
Isti sunt dies usque in ramis palmarum preter festa sanctorum I.138v

Hymn Iam surgit hora tercia
In ramis palmarum ad terciam I.139v

Hymn Chorus nove Ierusalem
Ad terciam a pascha usque ad ascensionem preter festa sanctorum I.140v

Hymn Eterne rex altissime
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Hymn Veni creator spiritus
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Antiphon Rubum quem viderat Moyses
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Antiphon Apertis thesauris suis
In Epyphania [ad] terciam I.143r

Antiphon In spiritu humilitatis
Dominica in quadragesima [ad] terciam I.143r

Antiphon Missus sum ad oves
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Antiphon Qui non colligit mecum
Dominica .iii. in quadragesima ad terciam I.143v

Antiphon De quinque panibus
Dominica .iii. [ad] terciam I.143v
Antiphon
Iudicasti domine causam
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Antiphon
Pueri hebreorum vestimenta #
Dominica in palmis [ad] terciam  I.143v

Antiphon
Alleluia alleluia
In pascha [ad] terciam  I.143v

Antiphon
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In pentecosten [ad] terciam  I.143v

Antiphon
O vera summa sempiterna trinitas
[In sancta trinitate ad terciam]  I.144r

Antiphon
Pinguis est panis Christi
[In Corpore Christi ad terciam]  I.144r

Antiphon
Plectentes milites coronam de spinis
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Antiphon
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[In festo sancte Katherine]  I.144v

Hymn
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Introit
Cibavit eos ex adipe frumenti  I.146v
Ps.
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Gradual
Oculi omnium in te sperant  I.146v
V.
Aperis tu manum tuam  I.147r
Alleluia
All. Caro mea vere est cibus S 107  I.147r

Offertory
Sacerdotes incensum domini  I.147v
Communion
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Mass of the Crown of Thorns

Introit
Gaudeamus omnes ... corone dominii  I.148r
Ps.
Omnis gentes plaudite manibus  I.148r
Gradual
Corona aurea super caput eius  I.148r
V.
Quoniam prevenisti eum  I.148v
Alleluia
All. Dulcis spina dulcis Christi 242*  I.148v

Offertory
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Communion
Letare mater nostra  I.149r

Antiphon
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**Alleluia** | All. Quam visitando (?) | II.96v

**Sanctus** | Sanctus 41 | II.112r

**Versicle** | Exurgat deus | II.112r

**Versicle** | Salvum fac populum tuum | II.112r

**Prayer** | Omnipotens sempiterne deus in cuius manu | II.112r

**Prayer** | Deus a quo sancta desideria | II.112r

**Hymn** | O quam glorifica | II.112v

**Kyrie** | Kyrieleison 111 | II.112v

**Hymns and antiphons at Terce**

**Hymn** | A solis ortus cardine | II.113r

**Hymn** | In natale domini Ad terciam ymnus | II.113r

**Hymn** | O quam glorifica | II.113v

**Hymn** | De beata virgine ymnus Ad terciam | II.113v

**Hymn** | Vexilla regis prodeunt | II.114r

**Hymn** | De sancta cruce ymnus Ad terciam | II.114r

**Hymn** | Chorus nove Ierusalem | II.114v

**Hymn** | In pascha Ad terciam ymnus | II.114v

**Hymn** | Eterne rex altissime | II.115v

**Hymn** | In ascensione domini Ad terciam ymnus | II.115v

**Hymn** | Veni creator spiritus | II.116r

**Hymn** | In penthecosten ymnus | II.116r

**Hymn** | Sanctorum meritis | II.117r

**Antiphon** | Adhesit anima mea | II.118r

**Antiphon** | Stephani Ad terciam antiphona | II.118r

**Antiphon** | Misit dominus manum suam | II.118r

**Antiphon** | Iohannis evangeliste Ad terciam antiphona | II.118r

**Antiphon** | Vox in Rama audita est | II.118r

**Antiphon** | Innocentum Ad terciam antiphona | II.118v

**Antiphon** | Anulo suo subarravit me | II.118v

**Antiphon** | Agnetis Ad terciam antiphona | II.118v

**Antiphon** | Responsum accepit Symeon | II.118v

**Antiphon** | In purificatione Ad terciam antiphona | II.118v

**Antiphon** | Gratias tibi ago domine | II.118v

**Antiphon** | Agate virginis Ad terciam antiphona | II.118v

**Antiphon** | Inito consilio venenum vino | II.118v

**Antiphon** | Benedicti Ad terciam antiphona | II.118v
Antiphon  Quemquam nolesit post te dominator
Antiphon  Benedicti Ad terciam antiphona  II.119r
Antiphon  Ecce concipies in utero
Antiphon  In annunciatione dominica Ad terciam antiphona  II.119r
Antiphon  Iohannes vocabitur nomen eius
Antiphon  Iohannis baptista Ad terciam antiphona  II.119r
Antiphon  Ego pro te rogavi Petre
Antiphon  Petri Ad terciam antiphona  II.119r
Antiphon  Ter virgis cesus sum V. Nocte ac die in profundo maris fui
Antiphon  Pauli terciam antiphona  II.119v
Antiphon  Alleluia Noli flere Maria
Antiphon  Marie Magdalene terciam antiphona  II.119v
Antiphon  Adhesit anima mea post te
Antiphon  Laurencii Ad terciam antiphona  II.119v
Antiphon  Maria virgo assumpta est
Antiphon  In Assumptione Marie Ad terciam antiphona  II.119v
Antiphon  Beata es Maria que credidisti  II.119v (lower margin)
Antiphon  In disciplina morum profectuque
Antiphon  Bernhardi terciam antiphona  II.120r
Antiphon  Arguebat Herodem Iohannes
Antiphon  Decollatio Iohannis Ad terciam antiphona  II.120r
Antiphon  Regali ex progenie
Antiphon  Nativitas Marie terciam antiphona  II.120r
Antiphon  Tuam crucem adoramus
Antiphon  Exaltatione crucis Ad terciam antiphona  II.120v
Antiphon  Plectentes milites coronam de spinis
Antiphon  De spinea corona terciam antiphona  II.120v
Antiphon  Michahel Gabriel cherubyn et seraphyn
Antiphon  Michahelis archangeli terciam antiphona  II.120v
Antiphon  Muliebrem adornatum V. Prudentes virgines #
Antiphon  Undecim milium virginum terciam antiphona  II.120v
Antiphon  Voce cordis et oris ... Katherina  II.120v (lower margin)
Antiphon  Beati eritis cum vos oderint homines
Antiphon  Omnium sanctorum terciam antiphona  II.121r
Antiphon  O virum ineffabilem
Antiphon  Martini terciam antiphona  II.121r
Antiphon  Valerianus in cubiculo
Antiphon  Cecilie virginis Ad terciam antiphona  II.121v
Antiphon  Vidi supra montem
Antiphon  Clementis terciam antiphona  II.121v
Antiphon  Non me permittas domine  II.121v
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Antiphon  De evangelistis terciam antiphona  II.121v
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Antiphon  Qui michi ministrat  II.122r
Antiphon  De uno martyre terciam antiphona  II.122r
Antiphon  Corpora sanctorum in pace  II.122r
Antiphon  De uno confessor terciam antiphona  II.122r
Antiphon  Inventa bona margarita  II.122r
Antiphon  Hec est domus domini  II.122r
Antiphon  Plectentes milites coronam de spinis [De corona spinea] Ad terciam antiphona  II.122v

**Mass of the Crown of Thorns**

*Introit*  Gaudeamus omnes ... corone domini  II.122v
*Ps.*  Omnes gentes plaudite manibus  II.122v
*Gradual*  Corona aurea super caput eius  II.122v
*V.*  Quoniam prevenisti eum  II.122v
*Alleluia*  All. Dulcis spina dulcis Christi 242*  II.123r
*Offertory*  Lauda Iherusalem dominum  II.123r
*Communion*  Letare mater nostra  II.123v

*Alleluia*  All. Karitate vulneratus S 103 De sancto Bernhardo  II.123v
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**Important note**

In Clm 2541 there is no folio 77.

In Clm 2542, ff. 34-37 are lost. They are replaced by corresponding leaves from Clm 7905 (cf. ‘Appendix’, and fiche 7, A10 - B7):

[Fol. 34*r] = Clm 7905, Fol. 135r
[Fol. 34*v] = Clm 7905, Fol. 135v
[Fol. 35*r] = Clm 7905, Fol. 136r
[Fol. 35*v] = Clm 7905, Fol. 136v
[Fol. 36*r] = Clm 7905, Fol. 137r
[Fol. 36*v] = Clm 7905, Fol. 137v
[Fol. 37*r] = Clm 7905, Fol. 138r
[Fol. 37*v] = Clm 7905, Fol. 138v
[Fol. 37A*r] = Clm 7905, Fol. 139r
[Fol. 37A*v] = Clm 7905, Fol. 139v

The original order of leaves in Clm 2542 was disturbed before binding. The correct order is as follows:

Fol. 45v continues at fol. 48r (see: fiche 7, C11 + D4)
Fol. 46r continues from fol. 50v (see: fiche 7, C12 + D9)
Fol. 47v continues at fol. 51r (see: fiche 7, D3 + D10)
Fol. 48r continues from fol. 45v (see: fiche 7, D4 + C11)
Fol. 50v continues at fol. 46r (see: fiche 7, D9 + C12)
Fol. 51r continues from fol. 47v (see: fiche 7, D10 + D3)
Fol. 111v continues at fol. 136r (see: fiche 9, D11 + fiche 10, C12)
Fol. 136r continues from fol. 111v (see: fiche 10, C12 + fiche 9, D11)

Fol. 136 is numbered twice: f. 136 and f. 136A (cf. fiche no. 10)