

*Hispaniæ Cantica Sacra*

*Series Editor: Bruno Turner*



# TOLEDO HYMNS

The Melodies of the Office Hymns of the  
*Intonarium Toletanum* of 1515

A Commentary and Edition

©

2011

Bruno Turner

HCS 4

ISMN M 57011-653-9



**TOLEDO HYMNS:**

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Transcribed & Edited by Bruno Turner

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Score: ISMN M 57011-653-9

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## The Melodies of the Office Hymns of the *Intonarium Toletanum* of 1515

### A Commentary and Edition by Bruno Turner

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## PREFACE & ACKNOWLEDGEMENTS

This little book has been in slow gestation for many years. At last, it has emerged as a condensed gathering of notes and transcriptions that originated in the late 1970s, when I had become frustrated by my lack of appropriate melodies for the polyphonic settings of liturgical hymns in 16<sup>th</sup> century Spain. This gathering has now developed into something rather different. It concentrates on the hymn melodies of the *Intonarium Toletanum*, published in 1515 under the auspices of Cardinal Ximénez de Cisneros. Studied in close relation to three other extensive sources, this collection of melodies seemed to me a good basis and starting point for building an initial survey of Spanish hymn tunes in the 16<sup>th</sup> century. It was to follow upon the studies of the earlier medieval repertory by others, notably that by Carmen Julia Gutiérrez which I had assumed would be published first: *Monumenta Monodica*, main series vol.10, *Hymnen II*, forthcoming. The chronological common border between the present study and that of Dr. Gutiérrez is the manuscript Barcelona BC M251, the so-called *Cantoral Sancti Hieronymi*. Dating from the second half of the 15<sup>th</sup> century, it contains a major collection of hymn melodies, and is the earliest of the three primary sources I have chosen as companions of the Toledo Intonarium. This study concerns the melodies and attempts little in regard to the texts.

Many friends and colleagues have helped with advice and informative contributions over many years. Some may have forgotten, by now, the help they gave. First and foremost, I thank Michael Noone and Graeme Skinner for their generosity in sharing so much of their work in the Toledo Cathedral archives. I am greatly indebted to Don Ramón González Ruiz (*Canonigo archivero emérito*) and Don Ángel Fernández Collado (*Canonigo archivero*) for their kind permission in 2003, enabling me to examine so much at first hand, guided by Michael and Graeme.

Fruitful discussions and informative communications encouraged me to proceed, albeit fitfully in a busy life, and to go on accumulating some knowledge of the subject. Thanks for such kindnesses are due to Tess Knighton, Bernadette Nelson, Luis Gago, Luis Lozano Virumbrales, Juan Carlos Asensio, Màrius Bernadó, Juan Ruiz Jiménez, and Wolfgang Freis.

In the background rest three eminent figures. Robert Stevenson inspired all my abiding interest in Spanish cathedral music. Hyginio Anglés, in his 1966 article, gave me the starting line for this pursuit of hymns. Robert Snow, by example and in person, was the cautionary guide through the thickets of liturgical change and regional contexts.

Special thanks and an award for patience must go to Martyn Imrie, proprietor, editor and general factotum of Vanderbeek & Imrie Ltd, publisher of the Mapa Mundi imprint. He has been fed, a few pages at a time, all of this project in my untutored typescript, hand-drawn music notation and eye-watering tables, and he has made something of them that truly pleases me. I take full responsibility for the contents in terms of accuracy and opinions. All eccentricities of method and design are mine.

My hope is that there may be some interested readers. A few colleagues have suggested that there may be perhaps eleven or twelve of us. Recently, a surge of optimism elevated the estimate to as high as eighteen, even twenty. An initial limited print will be supplemented by an on-line version. That is the intention. I admit this is really vanity publishing, a present to myself on entering my ninth decade. I hope it may be useful to others.

**Bruno Turner**  
Sussex, England, 2011.

## INTRODUCTION

The prime purpose of this book is to present a transcription of the melodies given to the Office Hymns used in the liturgy at Toledo Cathedral in the early 16<sup>th</sup> century.

The secondary purpose is to place this repertory of hymn-tunes in its liturgical context, placing the hymns in the weekly and seasonal cycles, and their allotment in the annual procession of festal celebrations. The peripheral purpose is also contextual in attempting to give some impression of the wealth of sources that demonstrate the extent of diocesan, regional and monastic variation in the hymn repertoire in its melodies and in its notation.

### THE PRIMARY SOURCES

As companions for the *Intonarium Toletanum* of 1515, three sources were chosen: two are manuscripts, one more than a generation earlier and monastic, the other more than a generation later and possibly intended as a model for a revised and expanded Intonarium to be printed for the Toledo diocese. The latter, copied in 1564 (our IT64), seems to have been put aside unused; the impending Tridentine reforms threatened obsolescence. The Jeronymite manuscript cantoral (BarcBC251, ca.1470) contains a hymn cycle with a great number of melodies in common with IT15, surprisingly similar in notation. The third companion source is the printed *Psalterium*, issued (dated) just five days before the *Intonarium*, and from the same printer, A.G. de Brocar. Whilst all four primary sources are closely related in their melodies and notation, they differ in details, raising the difficulty of identifying variants and errors in late medieval/early modern transmission of monophonic music. The *Psalterium* seems most guilty of obvious errors of note placement and of mistakes in note values.

The two printed collections brought out at Alcalá de Henares in 1515, compiled by editors working for Cardinal Cisneros, reveal to the close student variations that seem strange by modern standards of consistency. A melody may appear in short values (SB) to one text and then, within a few pages, in breves and longs (BL) to another text, even to the same text, even on facing pages. Similar variables occur in embellishments such as the filling in of intervals with small note values, in the use (or not) of longer note values to emphasise an accented syllable, and in indicating other prolongations, usually signed ■ ; ■■ ; ■■. These apparent inconsistencies occur within and between the two printed books of 1515. Similar instances occur in the manuscript collections, BC251 and IT64. It must be concluded that the editing compilers made very little effort at standardisation when assembling and selecting from the undoubtedly numerous earlier written sources at their disposal. That some strong editorial decisions were made is confirmed by the transfer into B or BL notation in IT64 of many melodies that had been given S or SB notation in IT15. Even this was not done consistently. It may now seem strange, even careless, but to the compilers it was a matter of conserving what was handed down, respecting tradition or the current wishes of the supervising clergy in charge of the musical conduct of the liturgical offices.





The four books are described in **The Primary Sources** (see p. 10). Further notes of variants and other information are appended below each melody transcription in the ITHM sequence (from p.21). Also see below: **Two Notational Problems**.

### ANCILLARY SOURCES

Eight monastic and twelve secular (diocesan/regional) sources of hymn melodies are briefly described (p.11). They cover melodic and notational styles that are surprisingly varied. The plain and simple chants of the Benedictine hymnary printed at Montserrat in 1500 seem a world apart from the elaborate mensurally notated tunes of the *Ordinarium Urgellinum* of 1548. The selection of ancillary sources covers the period from a generation before IT15 until a few years after the Tridentine reforms. Reference is made to the hymns in the Cisneros-inspired neo-Mozarabic repertoire (see p.15 and 43). Finally, there are brief descriptions of three books that take us from the mid-18<sup>th</sup> century to the early 19<sup>th</sup>. There has been no intention to present a mini-history of the melodies after the 16<sup>th</sup> century; but it seemed important to demonstrate the continuity of use of the peculiarly Spanish tunes and the Spanish notation, mostly mensural, of those in international use.

## TWO NOTATIONAL PROBLEMS:

### 1. EL PUNTO CON DOS PLICAS

The square note with two descending stems and the less frequent form with two ascenders,   (rarely  and ) are well described by Spanish theorists from the late 1400s and into the 1550s when they are clearly regarded as obsolescent. Late appearances of these symbols occur in practical publications such as the printed Antiphonarium (two books) of 1596 (Zaragoza) and in manuscript chant books well into the 17<sup>th</sup> century at Toledo Cathedral. The theorists cited by modern scholars support a consensus that it indicated a lengthened note double the duration of the square *punctum brevis* (see treatises by Durán 1492, Bizcargui 1508, and Bermudo 1555). Molina 1506 was vague about duration, stating simply that it was longer than the other notes; Tapia Numantino 1570 gives it the value of one and a half a *quadrado (brevis)*, 'uno y medio en detencion'. Cerone (*El Melopeo*, 1613) supports the latter opinion. To him, as to Bermudo, this was the *punto con dos plicas*, but others called it *punto cargado* or *punto silabico*, both of which imply lengthening, even stress. This general consensus is reflected in modern studies such as **Duncan 1975** and **NelsonK1992 & 1996**.




Bermudo was not the only theorist to remark that the *punto con dos plicas* was not, in his time, well understood or properly observed. But neither he nor others of his era mention the persistence of this note symbol as a liquescent. We may have to take it that Bermudo knew that in practice there was a variety of interpretation not all of which had his approval. Certainly one modern authority (**Bernadó 1992 & 1993**) transcribed melodies from the Jeronymite Cantoral (BC251) and IT15 giving the two-stemmed note a lengthened duration with a small 'escape' note falling or rising according to the direction, up or down, of the stems. This late-surviving practice of stress-and-escape ornamentation, usually to one scale degree above or below, may account for the lack of certainty about the exact duration of the two-stemmed note. The present author has transcribed the hymn melodies of IT15 and of the associated Primary Sources in this manner. In that process some aspects of duration have come to light that seem not to have been mentioned in other studies.

Some of our ITHM numbered transcriptions will serve as examples. ITHM 012 is the mensural, but not metrical, tune, *more hispano*, used exclusively for *Vexilla regis*. Here one may compare the four *initia* provided. That taken from the mid-century manuscript Toledo cantoral now catalogued as 4.5A replaces IT15's *punto con dos plicas* with a dotted figure, but the later IT64 reverts to the notation of IT15. The melody of ITHM 032 was used in our Primary Sources for 14 hymn texts; it remained popular into the 1800s. IT15's opening dotted phrase is the most common in notation, but BC251 has the ascending two-stemmed breve (*con plicas*) in a semibreve context.

The supposed consensus that the note with two plicas was simply a lengthened *punctum/brevis* is further disturbed by a phenomenon apparent in the Toledo books, ms and printed, and, more frequently, in the monastic cantoral BC251. For example, our ITHM 015 reveals that BC251 uses it indiscriminately as an embellishment (liquescent) both short (twice) and long (once) in a BL context. Similar occurrences may be seen in ITHM 058A, 059, 062, 081, and 086 (in which it is found in SB and SM contexts). We have to conclude that the *punto con dos plicas* existed as a multipurpose note, used short as well as long, liquescent as well as plain, in its dying years during the 16<sup>th</sup> century.

One might get 'hooked' on this tale of two tails, so we make the briefest mention of the *uncus* (descending) and *tocus* (ascending), almost identical in appearance to the *punto con dos plicas*. They belong to the art of embellishing certain liturgical chants at Toledo Cathedral, an ancient tradition that was finally abolished in 1851. This was *canto eugeniano*, usually known as *canto melodico* or *melodia*. The *uncus* and *tocus* were ornamental, departing from the initial pitch, a degree up or down, and then returning.

### 2. THE LIGATURES BB & BL

In full black mensural notation the ligatures  &  are BL. In unmeasured plainchant these are both BB, being 15<sup>th</sup> - 16<sup>th</sup> century equivalents of the *podatus/pes* and the *clivis*. Our problem is to determine whether a melody is notated as unmeasured plainsong or given in unequivocal mensural values. That the compiler-editors of our Primary Sources usually regarded  as BL is verified by the

appearance of  $\blacklozenge$  SB at the equivalent place in melodies that are rendered in SB notation rather than BL. Confusion occurs when the printer or scribe uses the plain forms  $\blacksquare$   $\blacksquare$  BB, mixed in the same melody with the supposedly strict mensural versions. Either these are errors or they indicate indifference due to variable practice, possibly both. In the present edition attention is drawn to the differences between the sources, but always transcribing what is notated in IT15.

#### ACCIDENTALS AND THE B-FLAT PROBLEM

Under **The Notation of the Hymns in IT15** (page 17) and **Editorial Procedure** (page 20) will be found brief remarks headed **Accidentals**. Additionally, the B-flat problem is summarised in relation to the tunes ITHM 033 and 034, the Corpus Christi tunes, on page 27. That different practices and traditions existed, regional-secular and monastic, is illustrated in our notes following the tunes ITHM 042 and 052. That B-flat was generally sung far more often than it was notated seems fairly sure. For speculation is the possible early use of the de-modalising cadential sub-semitone, ubiquitous in 18<sup>th</sup> century Spanish hymn-tune sources. Could it be that the *musica ficta* of polyphony often infected the rendition of monophonic chant, hymns especially? Already in the 16<sup>th</sup> century? Long before the wholesale conversion of modal tunes into rigid major and minor keys?

One more thought: Morales, in his setting of three stanzas of the hymn *Sacris solemniis*, contrived to present the melody (ITHM 034) not only in different voices beginning on C as well as on F, with a B-flat signature, but, in stanza 6, *Panis angelicus*, in canonic imitation at the fifth below, starting on B-flat with the note E kept natural by the context. This means that he contrived to present the tune in F major closely imitated in Mode V (tritone) Lydian. An added reason for Bermudo's praise of this piece? See *Códice 25 de la Catedral de Toledo*, ed. M. Noone, Madrid, 2003.

#### THE AMEN PROBLEM

When the full texts of the Office hymns are given in the Spanish liturgical books of the 15<sup>th</sup> and 16<sup>th</sup> centuries, *Amen* is customarily appended to the final (doxological) stanza. The musical sources usually give the melody with the first stanza only, either simply printing just the texts of the subsequent stanzas (PsT) or omitting them entirely (IT15 & IT64). In what way *Amen* was sung is not made clear. A clue is found in the monastic *Cantoral S. Hieronymi* (our BC251, late 15<sup>th</sup> century) in which, exceptionally, all the stanzas are presented for certain hymns for Saints Peter and Paul. The tune with its text underlay is modified in order to cram in the *Amen* within its structure. That this is not an isolated aberration is confirmed by this procedure being a constant feature of the hymns, as printed in full, with the melodies repeated to all stanzas, in the massive *Prontuario del Canto llano* (our Pront1799), some three centuries after our Primary Sources. The following examples illustrate this procedure.

**BarcBC251**, lxij/62b: the ending of *Petrus beatus* stanza 1,



and the ending of the doxology with *Amen*:




**Pront1799**, Liber Quartus, pp.671 & 674: the ending of *Decora lux* stanza 1,




and the ending of the doxology with *Amen*:







The *Amen* formula presently in use, as given in 20<sup>th</sup> century Roman Rite books (LU & AR) and in the Benedictine monastic Use (AM & LH1983), is clearly regulated in the form *DEDCD* (Modes I & II); *EFEDE* (III & IV); *FGEFEG* (V & VI); *GAGFG* (VII & VIII). See also AntOP (Dominican Use), 1933, p.13, *Modus cantandi Amen, post hymnos*. But this normalisation is a modern thing not applicable to earlier practice. *Hymni Sacri Breviarii Romani* (Rome, 1643) gives  only.

A Roman ms. hymnary conserved as Rvat Capp.Giulia XVII.1 (ca. 1550) provides no less than fifteen different formulae for singing *Amen* to conclude hymns.

One of the more elaborate is 

*Psalterium Chorale una cum Hymnario toto* (Venice, 1585) gives  and 

When Victoria, in his *Hymni Totius Anni* (Rome, 1581), does not set *Amen* in polyphony, he appends various plainchant phrases from two or three notes to seven or eight, e.g.  or 

These few examples demonstrate the absence of a standard for *Amen* ‘*post hymnos*’. Nevertheless we should consider that *Amen* was rarely notated because a common practice may have been that all those present ‘in choir’ completed the hymns with a two-note *Amen* on the pitch of the tune’s final or the final preceded by the degree below. These (no others) are both used in the *Antiphonarium de Sanctis* (Zaragoza, 1596).

## THE TEXTS

The texts of the hymns are not the subject of the present study, but the construction of the poems in terms of accent, stress and metre was a major influence and technical factor in the making (evolution) of the mensurally notated melodies. The devotional and doctrinal contents of the poems are not the concern of this edition. Nevertheless, readers may wish to pursue some informative curiosities to gain some insight to the mindset of sixteenth century scholars. One may browse the *Aurea hymnorum* (AurH1515) in which Pedro Nuñez Delgado painstakingly interprets almost every phrase in all the hymns of the year, trying to extract meaning even from some very unpolished Latin. He gives impressively full metric specifications; the heading for *Iste confessor* reads *Carmen est sapphicum endecasyllabum orthometrum monocholon tetrastophon*. One may also go through the supposed folk tunes given by Francisco Salinas in his *De musica libri VII* (1577), and find *Iste confessor* in the same rhythmic guise as our Toledan versions, e.g. ITHM 078, 080, 081; see also ITHM 079 and the polyphonic setting in *Apt16 bis*, f.16. However, the greatest number of the Toledan hymns are in stanzas of four octosyllabic lines, in trochaic or iambic metres, often set to tunes notated in simple triple time, regarded as *sequialtera*.

As to the quality of verse, one may contrast the Eucharistic devotion of Aquinas’s dogmatic subtlety in *Sacris solemniss* with the brutal triumph of *Clangant cetus gloriosi* in latinity crude enough to match the ‘din of arms’ (*armorum fragor*). One tries to restrain a wry smile at *O felix permutatio, felix martyr in cambio* (St. Laurence on his gridiron). Awesome truly describes the hymns in honour of the Cross by Venantius Fortunatus: *Pange lingua gloriosi praelium certaminis* with its ineffable *Crux fidelis*, and *Vexilla Regis prodeunt*, its words striding across the page in splendour. The latter’s Hispanic melody, our ITHM 012, does it justice. In contrast, the jolly tune for *Impleta sancto spiritu* at Lauds of St. Bernard (see ITHM 064) is a truncated version of the one familiar to us as *Resonet in laudibus* or *Joseph lieber, Joseph mein*; the Jeronymites used it for the Marian *O gloriosa domina*. Bernard was a famous defender of Mary’s Virginity.



## NOTABLE FEASTS OF THE TOLEDO CALENDAR

In the simplified Toledo Calendar presented in Appendix VI, footnotes are given to comment on several Feasts. Worthy of special note are three particular Toledan Feasts, described below.

**January 24<sup>th</sup> *In festo Sancte Marie de Pace***, also known as the *Descensio* (of the Blessed Virgin). The legend has it that The Blessed Virgin appeared to Bishop Ildephonsus of Toledo during the night Office following his birthday on 23<sup>rd</sup> January in the year 666. She thanked him for his famed defence of her Virginity and presented him with a rich chasuble to be worn only on her feast days. A new Feast, local to Toledo, was established to celebrate this miracle. Its Office recounts the story in its Lessons; the responsories and antiphons repeatedly rejoice in the visit: *Beatissim[a]e virginis Mari[a]e descensionem celebremus*. The hymns for the day are *Quem terra pontus ethera, O gloriosa domina* and *Ave maris stella*.

In 1602, the Toledo *maestro* Alonso Lobo published the motet *Quam pulchri sunt gressus tui* in which the Song of Songs text was adapted to the Descent, ending 'we shall worship where thy feet have stood' (*in loco ubi steterunt pedes tui*), in reference to the pillar still so designated in the Cathedral. A fine woodcut illustration of the miraculous visit is the frontispiece of Lobo's *Liber primus missarum*, Madrid, 1602.

Article: *The Descent to Toledo* (Bruno Turner in *Leading Notes*, Vol.II, no.1, p.8, NEMA, 1992)

**July 16<sup>th</sup> *Triumphus (In Triumpho) sancte Crucis***. On Sunday, July 16<sup>th</sup>, 1212, a great battle took place at Las Navas de Tolosa (near Linares and the Sierra Morena) in which the armies of Alfonso VIII of Castile, backed by the redoubtable Bishop Arnold of Narbonne, defeated the Moorish forces of the Almohad caliph Muhammad al-Nasir. The victory was a decisive turning point, ending the dominance of the Moors in Andalusia. A Feast was established and celebrated in many dioceses in Christian Spain. After the Tridentine reforms, this Feast was permitted for continued general Spanish use, defined in the *Proprium Sanctorum Hispanorum* of 1614. The hymns of the Feast were *Vexilla Regis, Pange lingua gloriosi proelium certaminis* and its second half, *Lustra sex qui iam peracta*, as in the older Holy Cross Offices, the Finding and the Exaltation.

**October 30<sup>th</sup> *Bellum (Festum victorie/In festo Belli) de Benamarin***. In 1340, Abu 'l Hassan, the Marinid (Banu Marin) ruler of Morocco, invaded Andalusia with the object of regaining Algeciras, to which he laid siege with a great army in alliance with Yusuf I, King of Granada. Alfonso XI of Castile was joined by Afonso IV of Portugal; their Christian forces decisively defeated the Moors at the mouth of the Rio Salado on the 30<sup>th</sup> of October. A celebration of the victory was established at Toledo Cathedral; the Feast did not survive the Tridentine reforms.

The Office of this victory feast contains the story of the battle in its Lessons for Matins, in its Antiphons and Responds, and in the three hymns: *Iesu redemptor omnium gentes conserva...* (Vespers); *Clangant clo]etus gloriosi...* (Matins); *Mucro secat iberorum...* (Lauds). The first two stanzas of the last of these translate as follows:

1. *The blade of the Iberians scythes with sharpest edge through the ranks of the barbarians, strong in the courage with which Christ sustains the hearts of his faithful.*
2. *The Moors prepare their necks for the bloody swords of Spain, their limbs constrained by the stern hand of Christ, overwhelming them in their flight from the charges of the cavalry.*

It is curious that the melodies for the Matins and Lauds hymns should differ between IT15 and PsT, both issued from the same printer in the same month, both commissioned by Cardinal Cisneros, both for Toledan use. IT15 (and IT64) has ITHM 017B for both hymns; PsT has ITHM 033 for them.

## PORTUGAL

Information from Portugal came as a bonus in the last stages of preparing this study. Bernadette Nelson has generously provided this. Dr. Nelson's work includes surveys of three notable hymn collections:

**P-LA Lv 197** *In tonationes hymnorum ... per totum annum ...*, Lamego Cathedral, Paço Episcopal, ms 16<sup>th</sup> century.

**P-Evad Mus. Lit.58** A Jeronymite hymnal kept at the Arquivo Distrital de Évora, ms late 15<sup>th</sup> century.

*Intonationes hymnorum* ... being a section of *Passionarium ... capelle regis Lusitaniae*, printed in Lisbon, Luis Rodrigues, 1543.

These have relevance to the present study because of the close concordances of their hymns and melodies with the Toledan and Jeronymite books, our Primary Sources.

The Lamego book contains 100 hymns set to 55 melodies of which 47 concord with those found in IT15 (our ITHM series). These concordant tunes are notated in much the same way as in IT15, either plainly in breves or semibreves, or mensurally in BL or SB notation. Nearly a quarter of the hymns are set in strict ternary metre. The printed hymnary of 1543, of Royal Chapel Use, is closely concordant with the cathedral Use of Lamego.

The Jeronymite monastic hymnal from Évora has been seriously defaced by alterations, revisions and substitutions made during the years following the adoption of the Tridentine Roman Breviary of 1568, the subsequent Clementine revision of 1602, and the drastic changes of Urban VIII's Breviary of 1632. Despite all the textual changes, the melodies remained untouched. At some time after the original copying, mensuration signs were added to all but five of the 94 hymns: C ; Ċ ; Ċz. Almost all the melodies are in concordance with those of IT15, and of the Jeronymite BC251.

The closeness in melodic and notational manners of the Castilian-Toledan hymn repertoire to those of the Portuguese books is in strong contrast to the independence that is found in the Catalan region, notably at Urgell.

#### RECOMMENDED READING

**Anglés1966** *Early Spanish Musical Culture and Cardinal Cisneros's Hymnal of 1515*. First published in *Aspects of Medieval and Renaissance Music* (Norton, New York, 1966), it is reproduced in Hygini Anglés: *Scripta Musicologica*, Tomus I, pp.261-267, ed. J. López-Calo, *Edizioni di Storia e Letteratura* no.131, Roma, 1975.

**Bernadó1992** Màrius Bernadó: *Sobre el origen y la procedencia de la tradición himnodica Hispanica a fines de la Edad Media*. A paper given at the XV Congress of the IMS, Madrid, 1992. *Revista de Musicologia* Vol.XVI, 1993, No.4.

**Bernadó1993** Màrius Bernadó: *The Hymns of the Intonarium Toletanum (1515): Some Peculiarities*. From Papers read at the 6th meeting of IMS Study Group Cantus Planus, Eger, Hungary, 1993. Hungarian Academy of Sciences, Institute for Musicology, Budapest, 1995.

**Bernadó2006** Màrius Bernadó: *Los Ediciones Zaragozanos del Intonario de Pedro Ferrer*. Chapter (pp.23 – 94) in *Early Music Printing and Publishing in the Iberian World* (ed. I.Fenlon & T.Knighton), Edition Reichenberger, Kassel, 2006

**Duncan1975** Mary E. Duncan : *A sixteenth-century Mexican chant book: Pedro Ocharte's Psalterium ... hymnis (1584)*. University of Washington, Ph.D., 1975, University Microfilms.

**MMMA Subs IV** Carmen Julia Gutiérrez: *The Hymnodic Tradition in Spain* comprising pp 215 – 237 of *Monumenta Monodica Medii Aevi*, Subsidia Band IV, *Der lateinische Hymnus im Mittelalter* [Baerenreiter, 2004]

**NelsonK1992** Kathleen E. Nelson: *Duration and the Plica. Plainchant in Spain during the Fifteenth Century and the first half of the Sixteenth Century*. A paper given at the XV Congress of the IMS, Madrid, 1992. *Revista de Musicologia* Vol.XVI, 1993, No.4.

**NelsonK1996** Kathleen E. Nelson: *Medieval Liturgical Music of Zamora*. Of special interest is Part B: Notation Studies. *Musicological Studies* Vol. LXVCI, The Institute of Mediaeval Music, Ottawa, 1996.

## ABBREVIATIONS & SIGLA

### Liturgical designations:

V = Vespers; C = Compline; M = Matins; L = Lauds; P = Prime; T = Terce; S = Sext; N = None.  
Comm. = Common; xl = Quadragesima (Lent); TP = Tempore Paschali.  
capp. = capparum, of copes, e.g. a festal celebration at which six (or four) copes are worn.

### Prime Sources & Editorial Signs:

**ITHM** = *Intonarium Toletanum* Hymn Melodies;  
**IT15** = *Intonarium Toletanum*, 1515;  
**IT64** = *Intonarium ... Toletane*, ms.1564;  
**PsT** = *Psalterium ... toletane*, 1515;  
**BC251** = Jeronymite cantoral, ms. ca.1470, Barcelona, Biblioteca de Catalunya, M251.

**B** = a melody notated in breves, or almost entirely so; **S** = notation in semibreves; **SB** = notation in mixed breves and semibreves; **BL** = notation in breves and longs.

App. = Appearances, followed by a figure indicating the number of times a given melody occurs in the four primary sources.

Txt(s) = Texts, followed by a figure indicating the number of different hymn texts that are set to a given melody in the primary sources.

### Main sources of liturgical texts and rubrics:

**BrT** or **BrT1551** = *Breviarium secundum consuetudinem sanctae Ecclesiae Toletanae ... Lugduni* (Lyon), *Apud Bartholomeum Fraenum*, MDLI.

**BrH** or **BrH1499** = *Breviarium Romanum ad usum Ord[inis] S. Hieronymi* [G. Coci et al., Zaragoza, 1499].

**BrRom1568** = *Breviarium Romanum, ex decreto sacrosancti Consilii Tridentini restitutum* (Breviary of PiusV). Facsimile edition, Vatican City, 1999.

**MozBr1502** = *Breviarium secundum regulam beati hysidori* [Pedro Hagembach, Toledo, 1502]. Neo-Mozarabic Rite as ordered by Cardinal Ximénez de Cisneros.

**AurH1515** = *Aurea hymnorum totius anni expositio ...* author/ed. Pedro Nuñez Delgado [Cromberger, Seville, 1515/16 ?] BL. Shelfmark C.62.d.15(3).

**AH** = *Analecta Hymnica* vols. 16, 27, 50, 51 & 52, ed. G. M. Dreves and C. Blume, Leipzig; these vols. 1894 – 1909.

### Modern sources of liturgical hymns with melodies and full texts.

**AM** = *Antiphonale Monasticum ... OSB* (Paris & Tournai, 1934). Benedictine Use (of Solesmes). The hymn texts are of the monastic use, not altered by the revisions of Urban VIII (1632).

**LH** = *Liber Hymnarius* (Paris & Tournai, 1983). Edited by the Solesmes Benedictines for Roman Use, restoring the pre-1632 texts, newly edited.

**AntOP** = *Antiphonarium ... Ordinis Praedicatorum ...* (Rome, 1933). Of Dominican Use, this edition mainly preserves the medieval texts.

**AR** = *Antiphonale ... Romanae Ecclesiae* (Paris, Tournai & Rome, 1949). Roman (secular) Use, with hymn texts according to the Breviary of Urban VIII, 1632.

**LU** = *Liber Usualis* (Tournai, 1950). The hymn texts are according to the Urbanite revisions, and agree with AR, above.

## THE PRIMARY SOURCES

**IT15** *Intonarium Toletanum* [Alcalá de Henares (Complutum), A. G. de Brocar, 1515].

Folio size: 356 x 249 mm. 120 ff. in 20 gatherings (a-v) of 6 ff. Printed black, with rubrics and 5-line music staves in red. A complete exemplar, Madrid BN M.268, is printed on paper, bound in leather-covered wooden boards. Two severely truncated examples, on vellum, survive at Madrid, Universidad Complutense, Facultad de Derecho, 2864 (lacks all before f.23) and 2922 (lacks all before f.9).

On f.1v, after a dedication to Cardinal Ximénez de Cisneros, the contents are listed under the legend *Incipit intonarium secundum consuetudinem/alme matris ecclesie Toletane per circulum/anni & dividitur per sex partes. Prima pars de hymnis*. It continues listing the *partes*: *de intonationibus; de modo dicendi horas; de benedicamus & ite missa est; de responsorialis & versiculis*; and, finally, *Sexta pars continet omnes venite exultemus*.

*Prima pars hymnorum* (as the folios are headed) runs from f.2 to f.43v. It contains 318 items of hymns: 222 are set to the first stanzas with complete melodies, and 96 are incipits. The hymn texts number 140; some are *divisiones* of longer poems. A few differ by only one word, changing the liturgical function. There are 94 melodies. This number includes two that have two distinct versions, and two with identical first phrases that continue very differently. The monotone *recto tono* is included; IT15 calls it *cantus ferialis planus*.

At the end of the colophon (f.120) we read: *Anno dñi.M./d.xv.die vero/xvij.Martij*. Thus this publication by Brocar is five days younger than his Psalterium (PsT).

**PsT** *Psalterium secundum usum sancte ecclesie Toletane* [Alcalá de Henares (Complutum), A. G. de Brocar, 1515 (*iiii. Idus martij*. = 12<sup>th</sup> March)].

Overall dimensions approx. 350 x 250 mm (see Note below). Folios: 194 (8 +186 numbered). Printed in black with rubrics and 5-line music staves in red. A complete example, formerly kept in the library of the Colegio Mayor de S. Ildefonso, Alcalá de Henares, is now at Universidad Complutense de Madrid, Biblioteca General Noviciado, sig.107. Another copy, on vellum, is conserved at The Hispanic Society of America, New York. It lacks 8 folios and all after numbered folio 167v.

PsT contains 159 items of hymns: 146 are given in full, the music underlaid with first stanzas, followed by the texts of all the subsequent stanzas; there are 13 incipits. All the melodies employed, 61 of them, are in common with melodies that appear in IT15. They are often notated differently in note values and in other details. This indicates a different group of editors from those in charge of IT15. Neither book is error free, but PsT has many more than IT15.

**BC251** *Barcelona, Biblioteca de Catalunya, Ms M251* (BarcBC251).

This manuscript appears in the Census-Catalogue due to the inclusion of three pieces of polyphony. It is otherwise an *Intonarium* containing monophonic liturgical chant. Written in the second half of the 15<sup>th</sup> century, it contains 145 ff (excluding blank or scribbled guard sheets); folio size: 215 x 142 mm; mixed parchment and paper; severe ink corrosion has damaged most paper folios. It is uncertain when it came to Barcelona's (then) Biblioteca Central, but it was in the possession of the Catalan monastery of S. Jeronim de la Murtra, where it was probably written. It is usually given the title: *Cantoral de S. Jeronimo* or *Cantoral S. Hieronymi*. It is of Jeronymite (OSH) monastic Use, and accords with the Order's Breviary, such as the one printed in 1499.

The *secunda pars* (ff.45r - 74r) is a hymnary '*per totum annum*'. There are 173 items of hymns: 95 full first stanzas with their melodies; 78 incipits. 77 melodies are set to 107 texts. 29 of the texts are not found in the Toledan sources; notable are those for Feasts of St. Augustine and St. Jerome. Of the 77 melodies, 70 are in common with IT15 & IT64; one appears in IT64 but not IT15; 6 are not found in Toledan sources. The notation is black on red 5-line staves; hymn texts are black; some initial capitals are red; 'rubrics' are in black underlined in red. All mostly faded to brown and brick. Full black mensural notation is employed throughout, using the *semibrevis* even in monorhythmic tunes. This notation and the melodies of BC251 make it an important companion source for those of Toledo.

**IT64** *Intonarium ecclesie* (sic) *Toletane* A manuscript copied by Alonso de Morata, dated 1564. Noone & Skinner (*Notes*, vol.63, no.2, December 2006) give its folio size: 490 x 340 mm; containing ff.3 + fols. 1 - 250 + 2. In the present catalogue of Toledo Cathedral's *Fondo de Cantorales de Canto Llano* it



is listed in Cajón 5 as 5.1. It is written in black notation and text, with rubrics and 5-line music staves (mostly 8 per page) in red, on vellum. The present author was privileged to examine this great book in 2003 and to discuss it with Michael Noone and Graeme Skinner. All the following comments are my responsibility.

Almost free of blemish and apparently unused, its few errors are uncorrected. It may have been intended solely for the Toledo Cathedral archives, but possibly as a model and copy for publication as a revised and expanded successor to IT15. The reforms of the Council of Trent were impending. The new Roman Breviary was published in 1568. The Toledo Intonarium became obsolete. The Roman Breviary (1568) and Missal (1570) were accepted by the Toledo Chapter in November, 1573. Many hymns fell into disuse. Many more fell foul of the drastic neo-classicised revisions of Urban VIII's new Breviary in 1632. One is tempted to echo '*Accessit latinitas et recessit pietas*' (Anon., Flanders).

The first of fifteen *partes*, the hymnary, *Prima pars de hymnis*, runs from f.1 - f.69v. There are 319 items of hymns (to 144 texts): 286 first stanzas with full melodies underlaid, and 33 incipits (far less than in IT15 and BC251). There is one melody (our ITHM026) which does not appear in IT15; all the other 94 melodies concord with IT15 as described above. Compared with IT15, a greater proportion of the melodies are notated in breves and longs (BL) rather than in semibreves and breves (SB). But IT64 is just as inconsistent as the printed Toledo sources of 1515, IT15 and PsT. It may be postulated that common sources (now lost), used by the editors and by the scribe Morata, offered a considerable variety of notational choice, and that new editorial decisions were also made. Such choices, coupled with new fashions in text underlay and accidentals, are observable in subsequent books containing these hymns right up to the early 1800s.





#### ANCILLARY SOURCES: 1. Monastic Printed Books

##### **AntSH1491 ? aka AntGr1508 ?**

368 x 224mm. Robert Stevenson (1960, p.104), following several bibliographers, gave this defective *unicum* the title and provenance: *Antiphonarium et graduale ad usum ordinis S. Hieronymi* (*Quatro compañeros alemanes*, Seville, 1491). Odriozola (Cat. 1996, p.431) gives it *Antiphonarium & Officiarum Dominicale 'para la Diocesis de Granada'*, and (with Norton, Cat. 1978, p.127) maintains it was printed at Granada by Juan Varela in 1508. Odriozola dismisses the presence of special antiphons to the Jeronymite patron saints Jerome and Augustine when he claims the book to be Granada diocesan. It certainly does not look like the work of The Four German Companions. But we consider it a book of *Ordo S. Hieronymi* due to the presence of the hymn *Plaude ierusalem*, for Vespers of The Visitation BMV, that is found in Jeronymite breviaries and hymnaries, rarely elsewhere.

Be all this as it may, whether of 1491 or 1508, the four hymns that remain with notation in the unique vellum copy, Paris BN Vélins 807, seem to be the earliest examples printed in Spain with mensural notation. *Deus tuorum militum* has two tunes, ITHM 047 and 050; *Martyr dei qui unicum* has ITHM 050; *Sanctorum meritis* has ITHM 075. There are some obvious errors of misplaced or omitted note stems.

##### **MontH1500 *Hymnorum intonationes* [J. Luschner, Montserrat, 1500].**

A Benedictine monastic hymnal. 132 x 96mm; 8 ff (1 & 8 missing from *Tabula* of contents) + 40 ff (I-XL), see Odriozola, 1996. Contains 63 first stanzas of hymns, setting 45 texts to 63 melodies of which 28 are not found in our Primary Sources; 35 are close to versions found in ITHM. The notation is printed black on 4-line staves, 3 staves per page; the staff lines and rubrics in red. The notation of the melodies is unmeasured in plain *punctum/brevis* square form, with rhomboids (*punctum inclinatum/semibrevis*) confined to the *climacus* type:  & ; the *pes* and *clivis* ligatures appear thus:  (). These are the main features of this notation, given here to show the plain difference compared to the notation of the Toledan prints and BC251.

This is the earliest printed source of the famous *more hispano* melodies for the Corpus Christi hymns *Pange lingua ... corporis* and *Sacris solemniis*. They are given in plain (non-mensural) versions, and, in common with a great number of 16<sup>th</sup> century sources (not all monastic), they have no sign of B-flat. Thus they have a strong tritonal-Lydian tonality, carried forward in modern monastic publications: LU p.1852 & AM p.1259 (*Alter Tonus / 'Spanish Chant' Tantum ergo*); *Antiphonarium O.P.* (Dominican), 1933, p.541 (*Pange ...*).


**ManCh1506** *Manuale Chori /... utilis omnibus fratribus minoribus* [J. de Porras, Salamanca, 1506]. A Franciscan book. 150 x 103mm; unfoliated, 240 ff. The music is on red 5-line staves in black plain square notation. At f.63v: *Initia omnium hymnorum* ... giving the first few words and notes of 112 hymns. The only complete first stanzas with full melodies are given successively from f.36: *Pange lingua* and *Sacris solemniis* (ITHM033 & 034, without *B-flat*); *Verbum supernum ... nec patris* (not in ITHM; similar to no.24 in MontH1500; later popular in mensural guise, e.g. in IntG1548). The remaining complete melodies are given for four hymns to St. Francis.

**ProcOP1519** *Processionarium secundum ... ordinis predicatorum* [J. Cromberger, Seville, 1519]. A Dominican book. 196 x 128mm; music on 4-line staves. Contains only two hymns: f.48 *Pange lingua ... corporis* and *Sacris solemniis*. They are set to the *more hispano* melodies, in BL mensural notation and lacking *B-flat*.

**ProcH1526** *Incipit liber Processionarius secundum consuetudinem ordinis sancti patris Hieronymi: ...* [Miguel de Eguia, Alcalá de Henares. 1526]. A Jeronymite monastic book. 188 x 129mm; music printed black on red 5-line staves. Only three hymns are given: f.36v *Pange lingua* (BL notation with *B-flat*, ITHM033); f.39 *Sacris solemniis* (BL with *B-flat*, ITHM034); f.41v *Verbum supernum prodiens nec patris* (in SB, as ITHM032 but one tone lower with *B-flat*; first note *E* in error, *recte F*). See also, for comparison, ProcH1775 & Ram1827.

**ProcOP1563** *Processionarium ... ordinis Praedicatorum Sanctissimi Patris Dominici* [Mathias Gastius, Salamanca, 1563]. 202 x 137 mm. Music on 4-line staves. Of the three Corpus Christi hymns our ITHM033 (no *B-flat*) and 032 are notated plain quadratic; *Sacris solemniis* is mensural (ITHM034 in BL, without *B-flat*). Plain versions of *Ad cenam agni*, *Iesu nostra redemptio* and *Veni creator spiritus* are included, the latter specified *In electione Prioris*.

**ProcCist1569** *Liber Processionarius ... Cisterciensis* [Juan Bautista à Terranova, Salamanca, 1569] 139 x 95mm; music on 5-line staves. Only two hymns: *Pange lingua* and *Sacris solemniis*, both mensural SB without the *B-flat*.

**ProcMB1571** *Processionarium monasticum ... 'according to the custom of the community of St. Benedict of Valladolid ...'* [Mathias Gastius, Salamanca, 1571]. 154 x 95mm. This book combines in one publication the music for Processions, a substantial hymnary, and the Office of the Dead. In 1500 Luschner had printed them separately. Text and notation are printed black on 5-line staves, mostly five per page; rubrics and staves in red. There are 58 first stanzas of hymns in the section *Modulationes hymnorum* (ff.151- 192), each has its melody in full. Of the 58 tunes, 34 concord with ITHM, but in plain, non-mensural form. Unlike the notation of MontH1500, ProcMB1571 has its ligatures with the 'normal' (*canto llano*) descending stems, thus: . There is an exception: the third of four tunes used for the Paschal hymn *Ad cenam agni providi* (f.175v): it is in ternary SB notation, our ITHM051. The Corpus Christi hymns are given plain and without *B-flat* in their appearance in the hymnary at f.178. But, in the Processional section at f.82, Corpus Christi has the same hymns for its procession, given with full melodies and the text of all stanzas, this time with *Sacris solemniis* in its ternary SB guise (ITHM034 without *B-flat*).

## ANCILLARY SOURCES: 2. Secular Regional & Diocesan Printed Books

**CS1516** *Commune sanctorum* [A.G.de Brocar, Alcalá de Henares, 1516] 298 x 195mm. The unique surviving copy of this book lacks some final folios, probably two or three, after f.52. Printed on vellum, with black quadratic notation on red 5-line staves, it contains five hymns in mensural values. These are described in **Appendix II**. Not noted in **Norton1978**, **Odrizola1996**, nor in **IAMR2000**, it is conserved at Toledo, Biblioteca Castilla - La Mancha (*olim* Bibl. Pública), Res.1138.

**ProcBarc1522** *Processionale totius anni secundum consuetudinem ecclesie sancte Crucis B[arcinone]* [Jacobus Myt, Lugduni (Lyon), 1522]. 125 x 100 mm. Fols. 336. Music in plain square notation printed on 4-line staves. Contains 19 hymns using 13 full melodies set to first stanzas; none show signs of mensural influence. The three Corpus Christi hymns are set to melodies that bear no relationship to those



of the Toledan and Jeronymite sources. *Veni creator spiritus* has the usual melody (ITHM030) in a very ornate version. A plain version of *Ave maris stella* is notated a fourth lower than usual (see ITHM057).

**ProcUrg1527** *Processionarium Urgellense* (present library title; folio 1 missing); at fol.180: ... *secundum ritum Sedis Urgellensis*. [J. Rosenbach, Tarragona, 1527]

160 x 115 mm. Fols. 181 + 2. Music on 4-line staves. Contains 10 complete hymns and 288 *initia* (incipits). The latter include many repetitions of melodies, frequently to second (and other) stanzas. Although the notation appears plain square, it often seems to be mensurally influenced. This quasi-mensural notation becomes clearly measured in the later hymnary included in the *Ordinarium Urgellinum* of 1548; see below.

**OrdU1548** *Ordinarium Urgellinum* [Cornelius de Septem Grangiis, Lugduni (Lyon), 1548]

240 x 170 mm. Music printed in black on 4-line red staves; rubrics in red. 10ff. of title, *Tabula* and Calendar are followed by an *intonarium pars* (foliated i - xxxvi); the main body of the Ordinary follows with new foliation i - cxcv+1 with printer's colophon. The *Ordinarium* is a slightly edited reprint of the version produced in 1536 (G. Coci, Zaragoza). It is in the new section, the *intonarium*, at first headed *Intonatio matutinarum*, that we find 27 pages of *Hymnorum intonationes*. 52 hymns (first stanzas only) to 52 tunes are printed in mensural notation. A few are plain, monorhythmic in rhomboid S; 12 are in ternary (SB) metre (all but two signed  $\Phi\grave{a}$ ); the rest are mensurally elaborate, employing as many as four note values (LBSM), plus dotted S, dotted M, and semiminims; these are all signed  $\Phi$ . Extensive rubrics indicate other hymn texts to which the tunes may be sung. One more hymn, *Pange lingua ... prelium*, appears on f.29 of part 2, the *Ordinarium* proper. Many of the melodies are completely different from those of Toledo and the monastic traditions; those that are common are notably distinct in detail and mensural values.

The Lyon printer's fonts, woodcut initials and the musical notation are consistent throughout the two parts, *Intonatio...* and *Ordinarium*; there is no evidence that they were printed at different times. Bishop Urriel of Urgell commissioned the first *Ordinarium* from the Coci press in 1536. The same prelate ordered the Lyon re-edition (1548) and required an *intonarium* to be added. A spurious claim has been made that a detached copy of the *Intonatio* (preceded by a few pages of the Calendar) was printed by Coci in 1510 (!). It was offered for sale in the 20<sup>th</sup> century. Details of that sale and present ownership are obscure; a fraudulent colophon seems involved. The best exemplars of the full book are in Cambridge U.L. (complete) and BarcBC (lacking only the title page, f.1). The latter may be viewed in colour on the website of Biblioteca de Catalunya.

**IntG1548** *Intonario general para todas las yglesias de España* [Pedro Bernuz, Zaragoza, 1548]

191 x 137 mm. 6 + 58 ff. The compiler-editor Pedro Ferrer brought out a series of editions from 1542 to 1564. That of 1548 achieved wide circulation and numerous copies survive. The music is printed black on red 4-line staves. The notation is black quadratic, but mensural elements are present. In the 26 fully notated hymns we find 19 plain tunes, some with mensural influence; there are six in BS ternary metre, and one has a clear duple measure in BL. Ferrer offers his 26 tunes as suitable for a large number of hymn texts. He lists these by first stanza incipits grouped by verse types. In total, he lists 411 hymns in groups following his examples of appropriate melodies. The Madrid BN copy (R.9706) was owned and, in 1795, donated by Vicente Pérez Martínez, a tenor of the Capilla Real, author of our **Pront1799**, see below. Comprehensive description and discussion of Ferrer's *Intonario* editions will be found in **Bernadó 2006**.

**ProcGr1553** *Incipit ordo ad Processiones ... secundum consuetudinem Alme ecclesie Granaten[is]* [Sancho de Nebrija, Granada, 1553] 203 x 144 mm. 156 ff. Music notation is black on red 5-line staves. Ten hymns are given with all their stanzas; nine have their first stanzas set to melodies very close to the Toledo (ITHM) versions, the tenth, *Deus tuorum ...*, is directed '*cantatur per tonum.i ... ut supra*' - to the tune of *Christe redemptor...* (ITHM004). The 1949 Catálogo Musical (II: Impresos) of the Madrid BN has a defective transcription of *Vexilla regis*, the middle section being a third too low, due to a missed clef change.

**ProcT1562** *Processionarii Toletani prima pars ...* [Juan de Ayala, Toledo, 1562]  
195 x 120 mm. Fols. 8 + 192 + 8. Black quadratic notation, plain, semi-mensural and some mensural, on red 5-line staves. See **Appendix II** for details of the hymns.

**BrInst1565** *Breve instruccion de Canto llano* [Sebastián Trugillo, Sevilla, 1565]  
148 x 84 mm. 51ff. unfoliated. Black quadratic and some mensural notation on 5-line staves in red. 'Ordenada por Luys de Villafranca maestro de los moços de Choro de la dicha yglesia (Sevilla)'. After the colophon (f.51), within a dedication: '... I, Pedro Fernandez, *maestro de musica* of this holy church of Seville in accord with Francisco Guerrero *mi compañero ...*'. At the beginning, the book claims to instruct in the art of plainsong, 'how to sing the Epistles, Lessons, Prophecies and Gospels, and other things which are sung in conformance with the style of the holy church of Seville'. Unfortunately only two hymn melodies appear: *Ave maris stella* (see ITHM057) and *Te lucis ante terminum* (a version of ITHM007). The latter relates to the author's definition: *Compas de proporcion es quando van tres semibreves al compas como en el hymno sobre dicho, te lucis ante terminum*.

**ProcC1573** *Processionarium, Sanctorale, ac Dominicale Romanum ... iuxta Decretum sacro sancti Concilii Tridentini* [Compluti (Alcalá de Henares), Excudebat Andream de Angulo, 1573]  
183 x 135 mm. Fols.16 + 327 + 9 (tabla). Plain quadratic and some mensural notation in black on red 5-line staves. Compiled by Alphonso de Bustamente, it is one of the first books printed in Spain to conform to Pius V's Breviary of 1568, '... *iuxta Decretum sacro sancti Concilij Tridentini ...*'. It allows for a number of specifically Spanish Feasts such as The Triumph of the Holy Cross, S. Maria de Pace, Maria de la O, and the saints Ildephonsus and Leocadia, qualified by '*non est in breviarium*' and '*si ex devotione celebrandum fuerit*'.

The book contains thirteen hymns with full texts, the melodies set to the first stanzas. Eleven tunes are used, all very close to ITHM nos. 012, 021A, 033, 034, 047, 048, 051, 057, 058A, 068 & 075. *Vexilla Regis* (012) has eight stanzas, retaining the second, *Confixa clavis viscera*, that was excluded from the Roman Breviary of 1568. The Corpus Christi hymns have the Spanish ITHM033 and 034, as ever; *Sacris solemniis* has the higher variant at *recedant vetera*.

**ProcVal1578** *Processionarium iuxta ritum et usum metropolitanae ecclesiae Valentinae* [Pedro de Huete, Valencia, 1578]  
210 x 148 mm. 157 ff. Paginated defectively as 301pp. Music notation in black on red 4-line staves. Twenty-one hymns are presented with all their stanzas. Of these, 13 are related to the ITHM versions, some closely, others with considerable variance. *Deus tuorum militum* has a tune not known to the Toledo sources. This is repeated for four other hymns, but these are given only their first line of music. *Pange lingua ... corporis* has ITHM033 in SB without B-flat; *Sacris solemniis* has ITHM034 notated, unusually, a fourth lower, in C, obviating the problem. *Vexilla Regis* (ITHM013 without flat) employs the *punto con dos plicas* twice. It has the seven stanzas of the new Roman Breviary. In this collection, only the three Corpus Christi hymns have mensurally notated tunes. *Verbum supernum ... nec patris* is in triple-time (SB) with similarities to the melody ITHM060. The necessary flat is not notated.

**PsMex1584** *Psalterium, An[t]iphonarium Sanctorale, cum Psalmis, & Hymnis, ...* [Pedro Ocharte, Mexico City, 1584]  
450 x 300 mm. Fols. 2 + 295 (numbered, with errors and omissions, 1 - 300) +1 after f.83. Plain quadratic and black mensural music notation on 5-line staves. Contains 52 items of hymns to 29 texts using 24 melodies of which 19 are concordant with ITHM. Of the five that are not, one is a slightly varied *recto tono*. Notably omitted are the Corpus Christi hymns. This book was studied in depth in **Duncan 1975**, in which a strong case is made that this Psalterium was printed under Jesuit auspices, even though the Society of Jesus is not monastic and does not sing the Office. It may have been intended for general use in competition with the Dominican Use *Psalterium Chorale* issued in Mexico in 1563.

### ANCILLARY SOURCES: 3. Miscellaneous

#### Neo-Mozarabic Rite

**Tcm4** [*Moz.Cap.Cant.C/IV*] Mozarabic Chapel (*Capilla de Corpus Christi*), Toledo Cathedral, Ms. Cantoral C/IV (*olim III*), written for the 'restored' Mozarabic Rite. 410 x 280 mm (*caja* 280 x 190). 52ff. It dates from the period after 1508 within the first half of the 16<sup>th</sup> century. The hymns are described in **Appendix III**.

#### Late Printed Books

**Rom1761** *Arte de Canto-llano y organo o Prontuario ...* [J. Ibarra, Madrid, 1761]

208 x 155 mm. 4ff. + 535 pp. The author is described as *Racionero Maestro de Melodia de la S. Iglesia de Toledo Geronymo Romero de Avila*. Contains 43 hymns to 43 melodies, three of which do not appear in the 16<sup>th</sup> century Toledo books. All the others are close to the tunes in ITHM, but much modified in text underlay and well supplied with 'de-modalising' accidentals, thoroughly in accord with 18<sup>th</sup> century fashion. Barring is used in two ways: by syllables in the plainly notated tunes, or by the *brevis* (duple or triple) in those with regular metre. Ternary tunes are signed 3. New editions were published in 1785 and 1811.

**Pront1799** *Prontuario del Canto llano gregoriano... Tomo I* [Imprenta Real, Madrid, 1799]

208 x 143 mm. 2ff. + 836 pp + Index 13ff. The author is described as *Don Vicente Perez Martinez, Musico Tenor de la Real Capilla ...*, who claims his book corrects '*todo del acento y otros defectos notados en los Libros antiguos*'. Tomo I is divided into four 'books': Liber Quartus contains 80 hymns, all with their melodies repeated in full for every stanza. 32 melodies are used; 28 are closely concordant with ITHM. ITHM005 is given to 12 hymns, and 021A to 10. Three tunes are not to be found in the 16<sup>th</sup> century sources, but appear in the Toledo cantorals in the 17<sup>th</sup> century. There is one unusual tune in a version partly related to ITHM046 and partly to BC251: 9.

The notation is black BL and SB mensural on 5-line staves. The treatment of text and the use of accidentals and barring is very similar to that of **Rom1761** (above). A companion, devoted to music for the Mass, was issued in 1800: **Tomo II**, in two parts, with a total of almost 1100 pages. A new edition of the complete *Prontuario* was published in 1828.

**Ram1827** *Arte de Canto-llano* [Francisco Martinez Dávila, Madrid, 1827]

Originally published in 1778 [Pedro Marín, Madrid], the later edition is given here because a facsimile reprint (216 x 156 mm) was issued in 1993 by Librerías 'Paris-Valencia', Pelayo 7, 46007 Valencia. The author was Ignacio Ramoneda, professed Jeronymite monk and *corrector del canto* at the Royal Monastery of San Lorenzo del Escorial. The re-edition was done by Juan Rodó, the monastery's organist. The numerous music examples are essentially unchanged. The notation is in black LBSM on 5-line staves. 16 hymn melodies are given in full with first stanzas. 4 are shown as plain (B with some S). The rest are termed *Canto Métrico Figurado*, each headed with a note of its *compas*: *Binario mayor* (LBS); *Binario menor* (BSM); *Ternario mayor* (dotted L BS); and *Ternario menor* (dotted B SM). The melodies accord with ITHM and with the Jeronymite repertory of **BC251**. The one exception is the 'new' tune for *Regali solio* (*In festo S. Hermenegildi*) which is found in all the later Toledo sources. In *Sacris solemniis* the lower variant at *recedant vetera* is kept, and *Pange lingua* retains its details exactly as in BC251; text underlay is not modernised. Unlike the 18<sup>th</sup> century Toledo versions, none of the hymns have subsemitone cadential sharps added.

#### A NOTE REGARDING BOOK DIMENSIONS

The books have been examined over many years, mostly *in situ*, but all subsequently in microfilm or electronic reproduction. As a rule, the overall dimensions of folios have been noted in the foregoing descriptions rather than the printed type area (*caja*). Exemplars vary due to re-binding and trimming. The sizes given should be regarded only as a general guide.

## A SHORT-LIST OF USEFUL LITERATURE FOR LOCATING THE SOURCES

- IAMR2000** Inter-American Music Review Vol. XVI/2, 2000, pp. 3 – 16.  
Ismael Fernández de la Cuesta: *Spanish Plainchant Publications to 1601*
- Norton1978** *A descriptive catalogue of printing in Spain and Portugal 1501 - 1520*  
F. J. Norton, Cambridge University Press, 1978. Reprinted 1999, Martino Publishing.
- Odriozola1996** *Catálogo de libros litúrgicos Españoles y Portugueses, impresos en los siglos XV y XVI*  
Antonio Odriozola, Museo de Pontevedra, 1996
- Duncan1975** *A sixteenth-century Mexican chant book: Pedro Ocharte's Psalterium ... hymnis*  
Mary E. Duncan, University of Washington, Ph.D., 1975 (University Microfilms)  
Chapter 1: Mexican Imprints; Appendix III: Spanish Liturgical Sources; Appendix IV: Spanish Theoretical Treatises.
- BNM1949** *Catálogo Musical de la Biblioteca Nacional de Madrid, II Impresos, Libros Litúrgicos y Teóricos Musicales.* Anglés & Subirá, I.E.M., Barcelona, 1949.
- Felip Pedrell's 1908** catalogue of holdings of the (then) Biblioteca Musical de la Diputació de Barcelona can still be useful.
- Fernández de la Cuesta (and others) 1994:** *Libros de Música Litúrgica Impresos en España antes de 1900.*  
Article, bibliography and listing; needs revision and additions. Revista del Real Conservatorio Superior de Música de Madrid, 1994, Vol.1, pp 63 – 88.

Catalogued holdings at the British Library (**BL**), Biblioteca de Catalunya (**BarcBC**) and Biblioteca Nacional de España, Madrid (**BNE**) are available on line, and, increasingly, images may be viewed.

## THE NOTATION OF THE HYMNS IN IT15

In common with most (but not all) secular, non-monastic, Spanish liturgical chant books, manuscript or printed, from the 15<sup>th</sup> century to the 19<sup>th</sup>, the *Intonararium Toletanum* of 1515 employs the five-line stave. Seven red-printed staves appear on most pages; the music symbols, clefs and note-shapes are black, as are the hymn texts. The prescriptive titling, instructions and page headings are rubricated.







**Clefs** *F* and *C* clefs, mostly *F3* and *C4*, are used throughout, varied by changes of position to obviate the use of ledger lines. Some clef changes seem unnecessary; a few are inexplicable. They are eliminated in the present edition.

**Note Shapes & Values** The notation used for the hymn melodies contained in the four primary sources, IT15, PsT, IT64 and BC251, is essentially mensural notation of the late 15<sup>th</sup> century, presented in full black form rather than white void. It is used for melodies that are strictly metrical (in two or three values), for those that are measured (in three or four values) and are not in regular musical metre, and it is used for the melodies that are to be considered plain, freely unmeasured, usually a succession of **B** or **S** shapes, disturbed occasionally by a lengthened note, **L** or **B**.

*Longa* **L**  ; *Brevis* **B**  ; *Semibrevis* **S**  ; *Minima* **M** 

*Minimae* are usually in pairs:  ; also found singly after dotted *S* 

The *punto con dos plicas* :  or  . This is discussed in the *Introduction*.

**Ligatures** *Binaria* **BB**  ; **BL\***  ; **LB**  ; **BL\***  ; **SB\***  ; **SS** 

Those marked \* are discussed in the *Introduction*.

*Ternaria* **BBB**  ; **BBL**  ; **LBL**  ; **SSL**  ; **SSB** 


*Quaternaria* **BBBL**  ; **BBBB**  ; **SSBL**  ; **SSBB** 

**Quasi-ligatures** Close groupings of notes set to one syllable. **SBS**  ; **LLL** 

**BBBB**  appears, rarely, in error, *recte* **SSBB** 

In plain, non-mensural, melodies, groups of ligated **B**, five or six, appear rarely, thus: **BBBBB** 

and **BBBBBB** 

The Jeronymite cantoral BC251 contains unusual groups such as  and 

**Rests** These occur in some melodies that are notated in strict metre. IT15 uses  , the **S** rest, when it is clear that a **B** rest is intended; IT64 corrects this, using  .

**Accidentals** *B*-flat is signed in some hymns. Its use is not consistent. It appears after the clef and is repeated thus at each new line in the manner of a key-signature; it is otherwise placed before the note or some distance before it. Many melodies require the flat to be added. *F*-sharp is signed once in ITHM 051 in the two appearances that are presented in *G* rather than *F*: IT15: 190 *Deus sacrati*; & IT15: 240 *Exultet celum*.

**Notational Levels** The melodies in all four primary sources fall into two notational value levels, here designated **BL** and **SB**. There is no reason other than tradition and fashion to explain why some tunes are notated in breves and longs, and others in semibreves and breves. The same tune may even appear on adjacent pages in both guises. The inconsistencies reflect those of the many earlier sources from which the compilers of IT15 made their versions. This is also true of the other primary sources.



**Prima pars**

**D**ieb<sup>9</sup> domi-  
nicis.  
ad lau-  
des  
Ite<sup>9</sup>.

**I**am xpe sol iusticie met<sup>9</sup> debiscat tenebre

**D**ieb<sup>9</sup> feriali  
b<sup>9</sup>. ad  
lauds  
hym-  
nus.

virtutum vt lux reddeat terris diez cū reparas.

**I**te<sup>9</sup>. Audi beni-  
gne. Per horas  
diei d<sup>9</sup> cātus d<sup>9</sup>  
laudibus sicut  
in dñicis dieb<sup>9</sup>  
videlicet.

**I**am lucis orto si

dere deū p̄cemur supplices vt in diurnis actib<sup>9</sup> nos ser-

**D**iebus feria-  
lib<sup>9</sup> d<sup>9</sup> ad pri-  
mam cātus fe-  
rialis de Au-  
dī benigne. vi  
delicet.

**I**am lucis. Ad .iij. vj. ix. d<sup>9</sup>  
cātus ferialis  
planus. Et pre-  
dicto modo i to-  
nantur hymni  
vsq<sup>9</sup> in dñicā de

uet a nocētib<sup>9</sup>.

**U**exilla regis prodeunt fulget crucis

passide. Sab-  
bato r i dñica  
passidis dñi r  
ramis palma-  
rum. Ad vespe-  
ras. Hymnus.

mysteriū quo carne carnis cōditor suspēsus ē pati bulo.

- ITHM 011 *Iam christe sol* ... Shows the hand-altered interval-filling at *terris*.
- ITHM 008 *Iam christe sol*. Incipit.
- ITHM 011 *Iam lucis orto* ... Unaltered.
- ITHM 008 *Iam lucis*. Incipit.
- ITHM 012 *Vexilla regis* ... A case for the study of ligatures (BL or BB) and the interpretation of the *punto con dos plicas*.



**Hymnorum.** Fo. v.

**P**redictus cantus dñi ad primā et ter-  
tia. Ad septā et no-  
nā dñi cātus serial'  
q̄ sequit̄. Diebus  
feriab⁹. ad vs. by⁹.

**V**exilla regis prodeunt fulget cru-  
cis mysterium quo carne carnis conditoꝝ suspensus  
est patibulo.

**P**redictus cantus dñi  
ad primā. Ad tertā sep-  
tā et nonā dñi cāt' feria-  
lis planus. Ad cōplz̄m  
sabbo. et dñica i passio-  
ne. et ramis palmarū.

**C**hriste qui lux  
es et dies noctis tenebras detegis lucisq; lumen crede-  
ris lumē beatū predicās.

**D**iebus  
autem fe-  
rialibus  
Ad com-  
pletorium.  
hymnus.

**C**hriste q̄ lux es  
et dies noctis tenebras detegis lucisq; lumē crederis lu-  
mē beatū predicās.

**A**d noc-  
turnum  
dñicis  
diebus  
hym-  
nus.

**P**ange lingua gloriosi

- ITHM 013 *Vexilla regis ...* Notated completely in semibreves.
- ITHM 014 *Christe qui lux es ...*
- ITHM 015 *Christe qui lux es ...*
- ITHM 016 *Pange lingua ... prelium ...* The second note is B (in S context), or L (in B context) in all the primary and most other sources.

## EDITORIAL PROCEDURE

**Staves, Clefs & Bar-lines** The five-line staves of the four primary sources are retained in the transcriptions of the melodies into modern notation. In the supplementary reproductions of original notation (see ITHM 033, 034 & 057) four-line staves are retained when the source has them. Clef changes in the sources are eliminated. Two kinds of barring are found in the sources: barring of text, separating words or phrases (as in IT15), and barring by musical metre (as in late sources, e.g. Rom1761, see under ITHM 034). All such barring (by vertical lines, *virgulas*, *rayas*) is eliminated in the modern-style transcriptions. The modern (Solesmes) *divisio minima* (quarter bar) has been added to mark the verse lines, and (usually) the component melodic phrases.

**Note values** Prefatory staves, giving the first few original notes (from IT15, the prime source) of each melody, indicate the subsequent reduction to modern note values. There are two levels of mensural notation in the primary sources: SB and BL. At the end of every transcription there is a note indicating which values are employed in each source. There is no evidence that these notation levels indicate anything related to performance tempo; see the *Introduction*.

The nonmensural monorhythmic melodies are to be regarded as free plainsong in basically equal values, sometimes (in these sources) interrupted by notes of double value, B in S notation, L in B. These are given as void noteheads  $\circ$  among the prevailing full black  $\bullet$  in the present edition. Ligatures of two S appearing in plain B tunes are taken at face value and shown as  $\overline{\bullet\bullet}$ , regarded as ornamental. Pairs of M (*minimae*) in plain S or SB contexts are also shown as  $\bullet\bullet$ , unligated. No attempt has been made to lengthen the final note(s) at phrase-ends; performers will add these as they see fit.

**Ligatures** These are indicated by  $\overline{\quad}$  over the notes ligated in the sources.

**Accidentals** The signing of B-flat is made in two ways in the sources: it follows the clef at the beginning of each line, effectively a 'key signature'; or it appears before the affected note(s), often well in advance. In the edition, incidental flats are placed immediately before the affected notes. All other signs of B-flat are editorially placed above the staff over the notes concerned. But see the *Introduction* regarding other possible un-notated accidentals such as later became notated, more frequently in the 1700s.

**Appearances & Texts (numbers of)** The brief notes which follow each melody include the total number of appearances of that melody in the four primary sources. The total number of texts to which the melody is set is also given. Thus, for ITHM 005 it is noted that the tune appears 56 times to 17 different texts: App: 56; Txts: 17.

**Orthography** Spelling, capitalisation and punctuation are not modernised; they are given as in IT15. Abbreviations have been expanded without notice. Spacing of the text is adjusted to modern convention as underlay to the music notation.

**Pitch** Monophonic liturgical chant, plain or measured, does not take kindly to modern pitch-definitive clefs. Whilst many of the hymn melodies fit the average tenor-baritone vocal compass, it must be admitted that others seem too high or too low. Nevertheless, any temptation to transpose them in this edition has been resisted, despite the shifts by a fourth or fifth often employed by the 16<sup>th</sup> century composers of polyphonic hymn settings.

# INTONARIUM TOLETANUM (1515) HYMN MELODIES

Listed according to first appearances

ITHM 001 IT15: 1, f.2



Con-di-tor al-me si-de-rum e-ter-na lux cre-den-ti-um chri-ste re-dem-ptor om-ni-um



ex-au-di pre-ces sup-pli-cum.

IT15, PsT: SB IT64, BC251: BL App: 8; Txt: 1  
\*F in IT64 & BC251. PsT has *GAA eterna*.

ITHM 002 IT15: 2, f.2



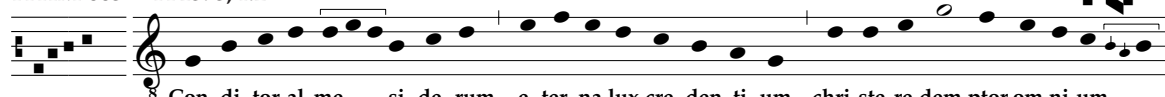
Ver-bum su-per-num pro-di-ens a pa-tre o-lim ex-i-ens qui na-tus or-bi sub-ve-nis



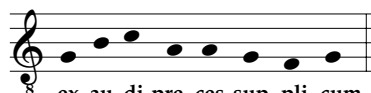
cur-su de-cli-ni tem-po-ris.

IT15, PsT, BC251: SB IT64: BL App: 28; Txts: 4

ITHM 003 IT15: 5, f.2<sup>v</sup>



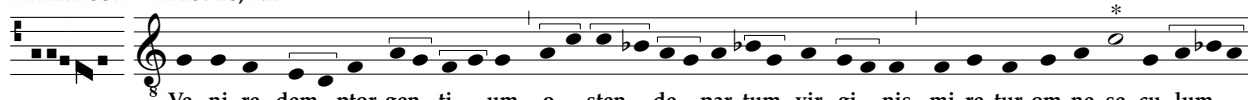
Con-di-tor al-me si-de-rum e-ter-na lux cre-den-ti-um chri-ste re-dem-ptor om-ni-um



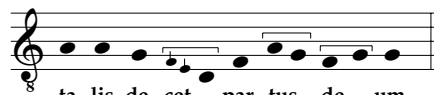
ex-au-di pre-ces sup-pli-cum.

IT15, IT64: B PsT: S App: 20; Txts: 9

ITHM 004 IT15: 10, f.2<sup>v</sup>



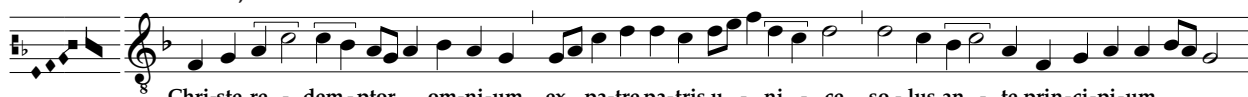
Ve-ni re-dem-ptor gen-ti-um o-sten-de par-tum vir-gi-nis mi-re-tur om-ne se-cu-lum



ta-lis de-cet par-tus de-um.

IT15, IT64, PsT, BC251: B App: 8; Txts: 4 Flat signs: IT64 none; PsT the last one only. BC251 has a later added # to prevent flats. PsT sets *Adest dies* in S.  
\*IT15 & IT64: ♮; PsT: ♮; BC251: ♮

ITHM 005 IT15: 11, f.3



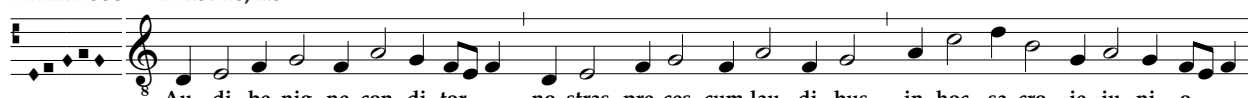
Chri-ste re-dem-ptor om-ni-um ex pa-tre pa-tris u-ni-ce so-lus an-te prin-ci-pi-um



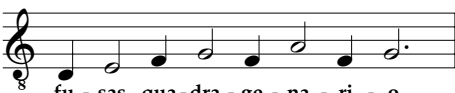
na-tus in-ef-fa-bi-li-ter.

IT15, PsT, BC251: SB IT64: BL App: 56; Txts: 17  
Where IT64 has ♮ the SB sources have ♮ here transcribed ♮

ITHM 006 IT15: 16, f.3<sup>v</sup>



Au-di be-nig-ne con-di-tor no-stras pre-ces cum lau-di-bus in hoc sa-cro ie-iu-ni-o



fu-sas qua-dra-ge-na-ri-o.

IT15, PsT: SB IT64, BC251: BL App: 5; Txts: 2

ITHM 007 IT15: 17, f.3<sup>v</sup>

Chri-ste qui lux es et di-es no-ctis te-ne-bras de-te-gis lu-cis-que lu-men cre-de-ris

lu-men be-a-tum pre-di-cans.

IT15, PsT: SB IT64, BC251: BL App: 5; Txts: 2 BC251 sets *Te lucis ante terminum*  
 \*BC251 has two ♭ and two ♮ where the other sources have ♮ or ♭

ITHM 008 IT15: 18, f.4

Au-di be-nig-ne con-di-tor no-stras pre-ces cum lau-di-bus in hoc sa-cro ie-iu-ni-o

fu-sas qua-dra-ge-na-ri-o.

IT15, IT64, PsT, BC251: S App: 9; Txts: 4  
 \*F in IT15, IT64, BC251, but E in PsT; altered by a later hand to E in the Madrid BN exemplar of IT15; E is given in MontH1500 and in Rom1761.

ITHM 009 IT15: 19, f.4

Chri-ste qui lux es et di-es no-ctis te-ne-bras de-te-gis lu-cis-que lu-men cre-de-ris

lu-men be-a-tum pre-di-cans.

IT15, IT64, PsT: SB BC251: BL App: 4; Txts: 2  
 IT64 and BC251 are notated one tone lower without flats.  
 Rom1761 & Ram1827 are at the lower pitch with B-flat notated.

ITHM 010 IT15: 20, f.4

Sum-mi lar-gi-tor pre-mi-i spes qui es u-ni-ca mun-di pre-ces in-ten-de ser-vo-rum

ad te de-vo-te cla-man-ti-um.

IT15, IT64, PsT: SB App: 3; Txt: 1

ITHM 011 IT15: 21, f.4<sup>v</sup>

Iam chri-ste sol iu-sti-ci-e men-tis de-i-scant te-ne-bre vir-tu-tum ut lux red-de-at

ter-ris di-em cum re-pa-ras.

IT15, IT64, PsT: SB BC251: BL App: 6; Txts: 3  
 \*IT15 Madrid BN exemplar has ms alteration to ♮ A GF.

ITHM 012 IT15: 25, f.4<sup>v</sup>

Ve-xil-la re-gis pro-de-unt ful-get cru-cis my-ste-ri-um

quo car-ne car-nis con-di-tor su-spen-sus est pa-ti-bu-lo.

ProcT1562, f.70<sup>v</sup> Tol.Cant.4.5A, f.14 Tol.Cant.12.1A, f.148

Vexilla ... Vexilla ... Vexilla ...

IT15, IT64, PsT, BC251: BL App: 9; Txts: 1

\* ♮ from IT64: 25; IT15: 25 has ♮; IT15: 113 has ♮

† Final note ♮ in IT15 is given ♮ in IT64.

ITHM 013 IT15: 26, f.5

Ve-xil - la re - gis pro-de-unt ful-get cru-cis my-ste - ri - um quo car-ne car - nis con - di-tor  
su-spen - sus est pa-ti - bu - lo.

IT15, IT64, PsT, BC251: S App: 4; Txt: 1 IT64 lacks the flat sign. BC251 has ♯ to end *misterium*.

ITHM 014 IT15: 27, f.5

Chri-ste qui lux es et di-es no-ctis te-ne-bras de - te - gis lu - cis - que lu - men cre - de - ris  
lu - men be - a - tum pre - di - cans.

IT15, PsT: SB IT64, BC251: BL App: 4; Txts: 2  
BC251 sets *Te lucis ante terminum*.

ITHM 015 IT15: 28, f.5

Chri-ste qui lux es et di-es no-ctis te-ne-bras de - te - gis lu - cis - que lu - men cre - de - ris  
lu - men be - a - tum pre - di - cans.

IT15, IT64, PsT: SB BC251: BL App: 4; Txts: 2  
BC251 sets *Te lucis ante terminum*. BC251 has three ♭, presumably indicating liquescent interval filling, marked \* above.

ITHM 016 IT15: 29, f.5

Pan-ge lin-gua glo-ri-o - si pre-li-um cer-ta-mi-nis et su-per cru-cis tro-phe-um dic tri-um-phum no-bi-lem  
qua-li-ter re-dem-ptor or-bis im-mo-la - tus vi - ce - rit.

IT15, PsT, BC251: SB IT64: BL App: 18; Txts: 4 Dotted pairs ♠ or ♡ appear in IT64 & BC251. IT15:227 *Gabrielem veneremur* has three such pairs, as does Ram1827. BC251 does not set *Pange lingua...prelium* but gives the *divisio*: *Luxtris* (sic) *sex* ...

ITHM 017A IT15: 30, f.5<sup>v</sup>

Pan-ge lin-gua glo-ri-o - si pre-li-um cer-ta-mi-nis et su-per cru-cis tro-phe-um dic tri-um-phum no-bi-lem  
qua-li-ter re-dem-ptor or-bis im-mo-la - tus vi - ce - rit.

IT15: SB IT64: B App: 4; Txts: 2 PsT does not use this melody. BC251 does not use this plain version.

IT64 sets the *divisio*: *Luxtra* (sic) *sex*... in S notation. \*The notes *ABG* for *qualiter* are found in all four appearances, but see 017B, below.

ITHM 017B IT15: 172, f.24<sup>v</sup>

Clan-ga[n]t ce-tus glo-ri-o - si me-lo-di - e car - mi-na he-spe-ri-que bel-li-co - si tri-um-phi cer-ta - mi - na  
quo ma-cho-me-ti do-lo - si tru - ci-dan-tur ag - mi-na.

IT15: SB IT64, BC251: BL App: 14; Txts: 7  
IT15 sets *Urbs beata ierusalem* in BL. \*Both IT versions setting *Urbs beata*... have this note as *E*, but BC251 has *C*.



ITHM 018 IT15: 33, f.6

Nuncsan-cte no - bis spi - ri - tus u-num pa-tri cum fi - li-o dig - na-re pron-tus in - ge - ri  
no-stro re - fu - sus pe - cto - ri.

IT15, IT64: B App: 2; Txt:1  
Well known in many Western Uses set to *A solis ortus cardine*.  
Month1500 has it set to *Bernardus doctor*.

ITHM 019 IT15: 34, f.6

Pan-ge lin - gua glo-ri-o-si pre - li - um cer-ta-mi - nis  
et su - per cru - cis tro - phe - um dic tri-um-phum no-bi - lem  
qua-li - ter re-dem-ptor or - bis im-mo - la - tus vi-ce - rit.

IT15, IT64: BL App: 2; Txt: 1 \*The long repeated note and the closely placed underlay may indicate *-rio-* elided as one.  
†IT15 has no lig., only the note A; IT64 has lig. AG given here.

ITHM 020 IT15: 35, f.6<sup>v</sup>

Ad ce-nam ag - ni pro - vi - di et sto-lis al-bis can - di - di post tran-si-tum ma-ris ru - bri  
chri - sto ca - na - mus prin - ci - pi.

IT15, IT64, BC251: BL App: 5; Txts: 3  
The IT sources also set *Vexilla Regis*; BC251 sets only *Tristes erant*.  
The sources vary in the use of ♯ and ♮  
\*In IT64 *-mus* has lig. AG; ♭ is given to *prin-*.

ITHM 021A IT15: 37, f.7

Au-ro-ra lu-cis ru-ti-lat ce-lum lau-di-bus in-to - nat mun-dus ex-ul - tans iu-bi-lat  
ge-mens in - fer - nus u - lu-lat.

IT15, PsT, BC251: S IT64: B App: 26; Txts: 8  
Although IT15: 36 *Rex eterne* makes this tune's first appearance, *Aurora lucis* is given here as more representative, having the full octosyllabic first line.

ITHM 021B IT15: 48, f.8<sup>v</sup>

Ie-su no - stra re-dem-pti-o a - mor et de - si - de-ri-um de-us cre - a-tor om-ni - um  
ho-mo in fi - ne tem-po - rum.

IT15, PsT, BC251: SB IT64: BL App: 10; Txts: 2  
IT15 & PsT use BL notation when setting *Iam christus astra ascenderat*.  
BC251 alone has a flat at *cre-[ator]*.



ITHM 022 IT15: 39, f.7

Ad ce-nam ag - ni pro-vi-di et sto-lis al-bis can-di-di  
post tran-si - tum ma - ris ru - bri chri - sto ca - na-mus prin-ci-pi.

IT15, IT64, PsT, BC251: SB App: 6; Txts: 3. Discrepancies in the first three notes: IT64 has ♭, ♯, ♯; BC251: ♯, ♯, ♯

ITHM 023 IT15: 40, f.7<sup>v</sup>

Rex e - ter - ne do - mi-ne re-rum cre-a-tor om-ni-um qui es et an - te se - cu - la  
sem-per cum pa - tre fi - li - us.

IT15, IT64, PsT, BC251: S App: 11; Txts: 4  
Line 1 of this hymn has seven syllables, changed at Toledo later in the 16c to *Rex sempiternae domine*.  
BrRom68 made it *O Rex aeternae Domine*.

ITHM 024 IT15: 42, f.7<sup>v</sup>

Ad ce-nam ag - ni pro-vi-di et sto-lis al - bis can - di - di post tran-si-tum ma-ris ru-bri  
chri-sto ca - na - mus prin - ci - pi.

IT15, IT64, BC251: S App: 5; Txts: 2

ITHM 025 IT15: 43, f.7<sup>v</sup>

Ad ce-nam ag - ni pro - vi - di et sto-lis al - bis can - di-di post tran-si-tum ma-ris ru-bri  
chri-sto ca - na - mus prin - ci - pi.

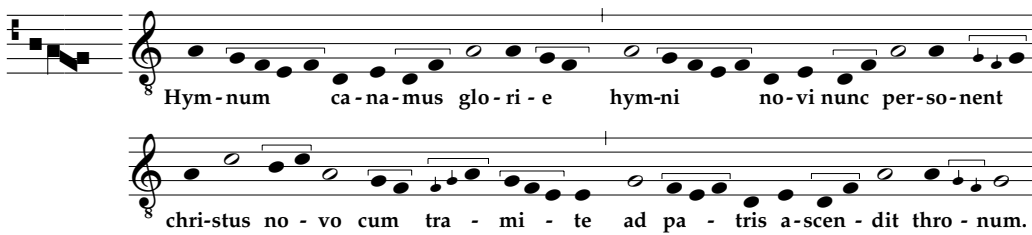
IT15, IT64: S App: 6; Txts: 3  
This so lends itself to a flowing triple time that it is surprising not to find it notated with B (perfect *brevis*) phrase ends.

ITHM 026 IT64: 47, f.12



Ad ce-nam ag - ni pro - vi - di et sto-lis al-bis can-di-di post tran - si-tum ma-ris ru-bri  
chri - sto ca - na - mus prin - ci - pi.

IT64, BC251: SB App: 3; Txts: 3  
This melody is included exceptionally; it is not in IT15 & PsT.

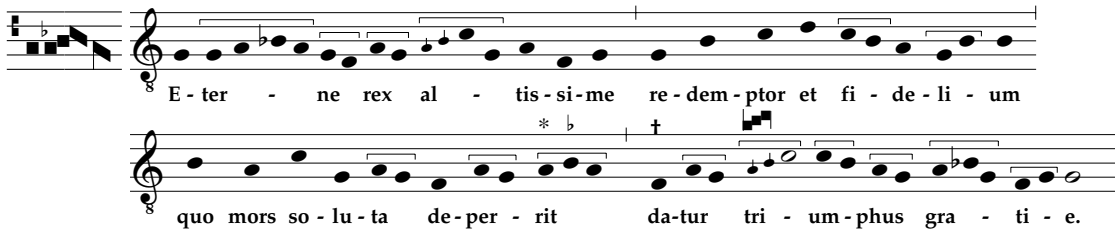
ITHM 027 IT15: 47, f.8





Hym-num ca-na-mus glo-ri-e hym-ni no-vi nunc per-so-nent  
chri-stus no-vo cum tra-mi-te ad pa-tris a-scen-dit thro-num.

IT15, IT64, PsT: BL App: 3; Txt: 1 PsT prints three ligas. as  where both IT books have . This tune is used for *Iesu nostra redemptio* in later Toledo cantorals; Rom1761 & Pront1799 have it for *Salutis humanae sator*.

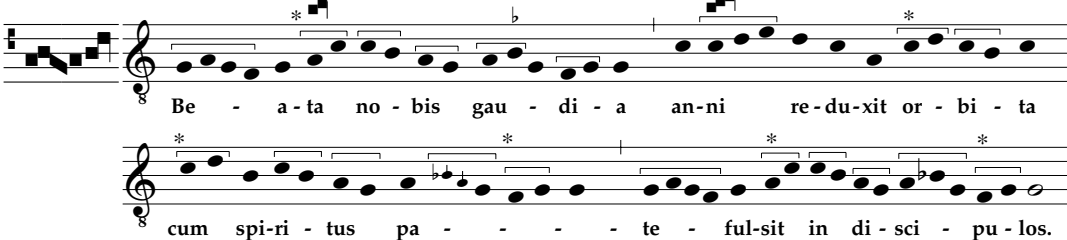
ITHM 028 IT15: 49, f.8<sup>v</sup>





E-ter-ne rex al-tis-si-me re-dem-ptor et fi-de-li-um  
quo mors so-lu-ta de-per-rit da-tur tri-um-phus gra-ti-e.

IT15, IT64, PsT: B BC251: S App: 4; Txt: 1 \*PsT has flat sign. †IT15 has C (above) not F. IT64 & PsT have  where IT15 has , a recurring matter for debate. BC251 has ‡ added by a later hand, cautionary against flats at *altissime; fidelium; triumphans*. BC251 has a version of *Beata nobis gaudia* with the first line of this tune, but continues close to ITHM 029A, below.

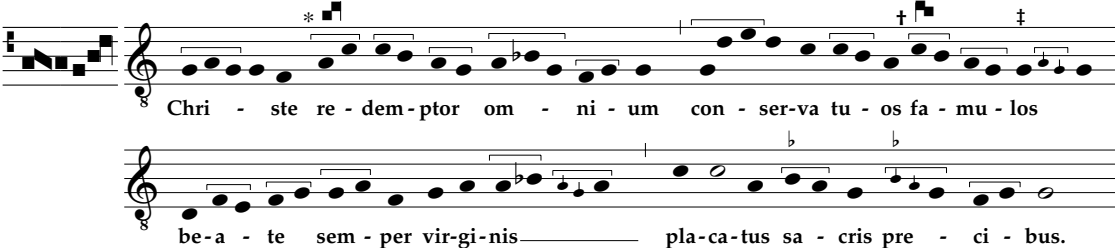
ITHM 029A IT15: 52, f.9











Be-a-ta no-bis gau-di-a an-ni re-du-xit or-bi-ta  
cum spi-ri-tus pa-te-ful-sit in di-sci-pu-los.

IT15, IT64, PsT: B App: 3; Txt: 1 \* seems here not to have mensural value, being treated as  which is the ligature appearing in differing places in all three sources.

ITHM 029B IT15: 176, f.25



Chri-ste re-dem-ptor om-ni-um con-ser-va tu-os fa-mu-los  
be-a-te sem-per vir-gi-nis pla-ca-tus sa-cris pre-ci-bus.

IT15, IT64, BC251: B PsT: S App: 4; Txt: 1 \*IT15 has ; IT64, BC251 have ; PsT has  †IT15 has ; IT64, BC251 have ; PsT has  ‡ PsT has  = ; IT15, IT64 as transcribed above.




ITHM 030 IT15: 53, f.9



Ve-ni cre-a-tor spi-ri-tus men-tes tu-o-rum vi-si-ta  
im-ple su-per-na gra-ti-a que tu cre-a-sti pe-cto-ra.

IT15, PsT, BC251: SB IT64: BL App: 4; Txt: 1

\*The ligature on *su-[perna]* was printed in IT15 as DC; the other prime sources, and all other sources presently known, have it as CB, as here transcribed. The Madrid BN copy of IT15 has been corrected by hand. The exemplar Fac.Der.2922 is unaltered. The significance of this is that Guerrero's polyphonic setting (publ. 1584) quotes this progression consistently as DC. No other setting of the hymn does this.

†This note is approached  BD in IT15, PsT; BC251 has  CD; in IT64 it is  BCD.

## THE HYMNS OF CORPUS CHRISTI

ITHM 031 IT15: 57, f.9<sup>v</sup>

Sa - cris so - lem - ni - is iun - cta sint gau - di - a et ex pre - cor - di - is so - nent pre - co - ni - a  
re - ce - dant ve - te - ra no - va sint om - ni - a cor - da vo - ces et o - pe - ra.

IT15, PsT: SB IT64, BC251: BL App: 10; Txt: 3 \*The syncopation is not present in IT64 and BC251 which have  $\text{♩}$  in these two places. Only the IT sources set *Sacris solemnibus* to this tune, for Matins of the Vigil. BC251 does not set the Toledan *Sancti eugenii digna memoria*; all four sources use this melody for *Sanctorum meritis*.

ITHM 032 IT15: 62, f.10

Ver - bum su - per - num pro - di - ens nec pa - tris lin - quens dex - te - ram ad o - pus su - um e - xi - ens  
ve - nit ad vi - te ves - pe - ram.

IT15, PsT, BC251: SB IT64: BL App: 26; Txt: 14 \*IT15, PsT:  $\blacklozenge\blacklozenge\blacksquare$ ; IT64:  $\blacksquare\blacksquare$ ; BC251:  $\blacklozenge\blacksquare$ . This hymn's stanza 5: *O salutaris hostia* is specified for Lauds of the Vigil. *Verbum supernum...nec patris*, in full, was sung at Lauds of the Feast Day. A popular tune, it is specified in BC251 for 12 hymns. Rom1761 and Pronti799 use dotted rhythmic figures not only in the initial phrase.

ITHM 033

The following pages present *Pange lingua ... corporis* (Vespers I & II) and *Sacris solemnibus* (Matins of the Feast); IT15 designates *Sacris* (to ITHM034) for Compline; the other Toledan sources give it to Matins. It is given for Compline in the monastic Month1500 and ProcMB1571.

A wide selection of notations are given:

ITHM 033 IT15, PsT: SB IT64, BC251: BL App: 8; Txts: 5

ITHM 034 IT15, PsT: SB IT64, BC251: BL App: 5; Txts: 2

PsT sets *Clangant cetus* and *Mucro secat iberorum* to 033. BC251 sets *Hymnum novum* and *Magne pater augustine* to 033. BC251 specifies (by incipit) 034 to the hymn *Plaude ierusalem*. But the tunes are normally reserved for Corpus Christi. IT15, PsT, BC251 have *B-flat* notated. Of the great number of sources of these hymns, as notated in the 16<sup>th</sup> & 17<sup>th</sup> centuries, many are without the flat, especially monastic prints and mss. The 18<sup>th</sup> century sources usually give *B-flat*. The modern *Liber Usualis* and the *Dominican Antiphoner* (1933) print the *Pange* tune without the flat, as Mode V (*F Lydian*).

IT15: 59, f.9<sup>v</sup> Unaltered exemplar, Madrid, Universidad Complutense, Facultad de Derecho.

Pan - ge lin - gua glo - ri - o - si cor - po - ris my - ste - um san - gui - nis - que pre - ti - o - si  
quem in mun - di pre - ti - um fru - ctus ven - tris ge - ne - ro - si rex ef - fu - dit gen - ti - um.

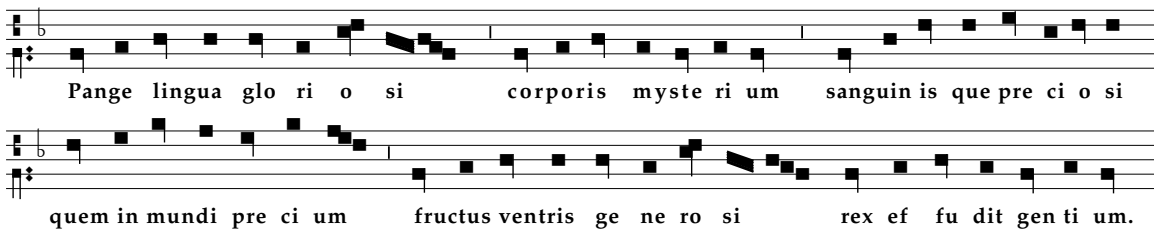
*Intonarum Toletanum*, 1515, ex Madrid, BN. M 268, as altered (\*) by a later hand.

Pan ge lin - gua glo ri o si cor - poris my - ste ri um san - guinis - que pre - ci o si  
quem in mundi precium fructus ventris genero si rex ef fu dit gen ti um.

Toledo Cathedral, Mozarabic Chapel, Cantoral C/IV (*olim* III), f.33: 'Cisneros' neo-mozarabic, ms., after 1508. *In festo sancte luce evangeliste ad vesperum ... Hymnus' ... St. Luke. No flat sign.*

En evangeliste ad e st festum luce domine. quem a se cu lo sublimasti  
paulinam apostoli. medicus sistit ce le sti s Spiritu vel corpori.

Cantoral S. Hieronymi, ms. c.1470, Barc. BC.M 251.



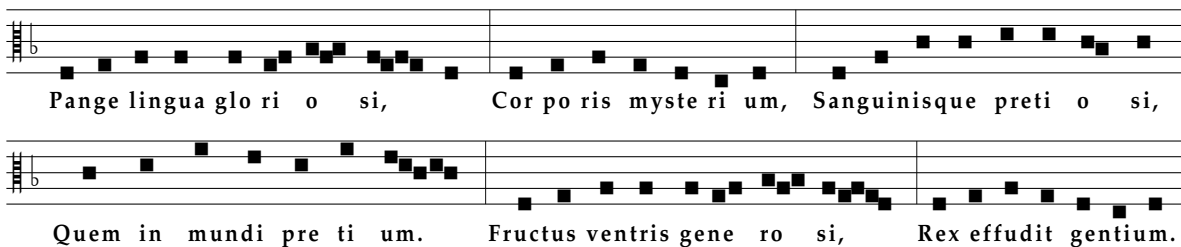
Pange lingua glo ri o si corporis myste ri um sanguinis que pre ci o si  
quem in mundi pre ci um fructus ventris ge ne ro si rex ef fu dit gen ti um.

Benedictine Hymnary, pr. J. Luschner, Montserrat, 1500 (MontH1500: 21, f.13). No flat sign.



Pange lingua glo ri o si corporis mysteri um sanguisque preci o si  
quem in mundi pre ci um: fructus ventris ge ne ro si rex ef fu dit gen ti um.

Monophonic verse as printed with the polyphony in Victoria's *Hymni Totius Anni*, Rome, 1581.



Pange lingua glo ri o si, Cor po ris myste ri um, Sanguisque preti o si,  
Quem in mundi pre ti um. Fructus ventris gene ro si, Rex effudit gentium.

Modern transcription of the form most commonly found in vocal and instrumental settings, with two frequently encountered variants, indicated \*.



Pan-gue lin-gua glo-ri-o-si, Cor-po-ris my-ste-ri-um, San-gui-nis-que pre-ti-o-si  
Quem in mun-di pre-ti-um, Fru-ctus ven-tris ge-ne-ro-si, Rex ef-fu-dit gen-ti-um.

ITHM 034 IT15: 61, f.10 Unaltered exemplar, Madrid, Universidad Complutense, Facultad de Derecho.



Sa - cris so-lem-ni-is iun-cta sint gau-di-a et ex pre-cor - di-is so-nent pre-co-ni-a  
re-ce - dant ve - te-ra no-va sint om - ni-a cor-da vo-ces et o - pe-ra.

Intonarum Toletanum, 1515, ex Madrid BN. M 268, as altered (\*) by a later hand.



Sacris solemniis iuncta sint gaudia et ex precordiis sonent preconia  
recedant vetera nova sint omnia corda voces et opera.

*Manuale Chori ... (Frat. Min. = Franciscans), Salamanca, 1506. Note: No flat sign; not mensural.*

Sacris solemnibus iuncta sint gaudia et ex precordiis sonent preconia recedant  
vetera nova sint omnia corda voces et opera.

*Cantoral S. Hieronymi, ms. c.1470, Barc. BC.M 251.*

The same form appears in identical note values and melodic detail in *Processionem ... Hieronymi, Madrid, 1775.*

Sacris solemnibus iuncta sint gaudia et ex precordiis sonent preconia  
recedant vetera nova sint omnia corda voces et opera.

*Arte de canto llano ..., Romero de Ávila, Madrid 1761. Note the syllable distribution.*

Sacris solemnibus iuncta sint gaudia, & ex precordiis sonent preconia; Recedant  
vetera, nova sint omnia, Corda, voces, & opera.

Modern transcription of the form most commonly found in vocal and instrumental settings.

Sacris solemnibus iuncta sint gaudia, Et ex precordiis sonent preconia:  
Recedant vetera, nova sint omnia, Corda, voces et opera.

ITHM 035 IT15: 63, f.10




O lux beata trinitas et principalis unitas  
iam sol recedit igneus infunde lumen cordibus.

IT15, PsT, BC251: SB IT64: BL App: 5; Txt: 1 IT15 & PsT are notated identically. BC251 has minor differences but keeps \*the odd opening. IT64 has lengthened notes breaking up the ternary basis. In Rom1761 the opening three notes are transformed into regular triple time.

†IT64, BC251 have EDDC.


ITHM 036 IT15: 65, f.10<sup>v</sup>

Nocte surgentes vigilamus omnes semper in psalmis meditemur atque  
viribus totis domino canamus dulciter hymnos.

IT15, IT64, PsT, BC251: SB App: 4; Txt: 1 PsT has the two ligatures erroneously as  and ; they should be *c.o.p.* IT64 has the initial note as 



ITHM 037 IT15: 66, f.10<sup>v</sup>

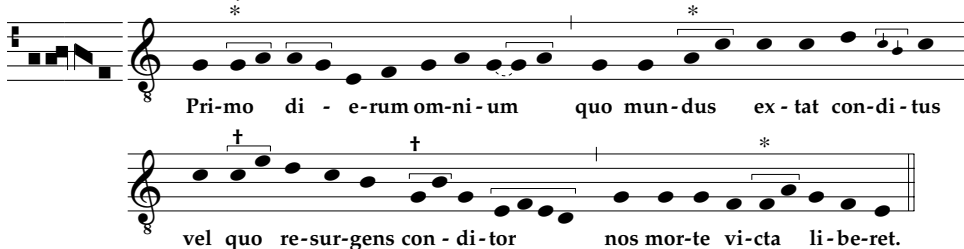


Ec - ce iam no - ctis te-nu-a-tur um-bra lu - men au-ro - ra ru - ti-lans co-ru - scant  
vi - ri-bus to - tis ro-gi-te-mus om - nem cun - cti-po-ten - tem.

IT15, IT64, PsT, BC251: SB App: 4; Txt: 1

Text variants: for *viribus* BC251 & BrRom68 have *nisibus*; others include *lucis/lumen*; *coruscant/coruscant*; *omnes/omnem*. IT64 & BC251 give a flat at *viribus/nisibus*. PsT has  $\blacksquare$  and IT64 has  $\blacksquare$  where IT15 & BC251 have  $\blacksquare$

ITHM 038 IT15: 67, f.11

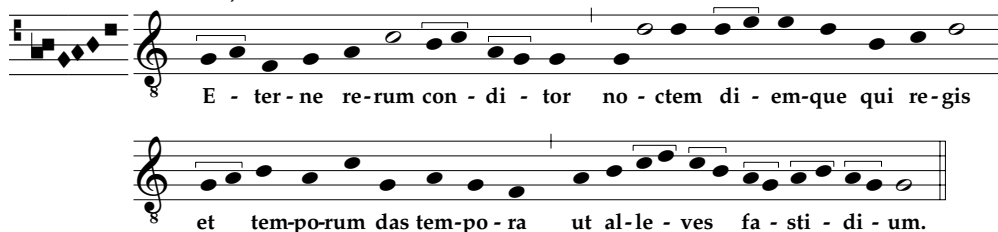


Pri-mo di - e-rum om-ni-um quo mun-dus ex - tat con-di - tus  
vel quo re-sur-gens con - di - tor nos mor-te vi-cta li - be-ret.

IT15, IT64: B PsT, BC251: S (PsT has erroneous ligatures) App: 4; Txt: 1

PsT has *vita* in error for *victa*. \*  $\blacksquare$  ligs. †  $\blacksquare$  ligs.

ITHM 039 IT15: 68, f.11

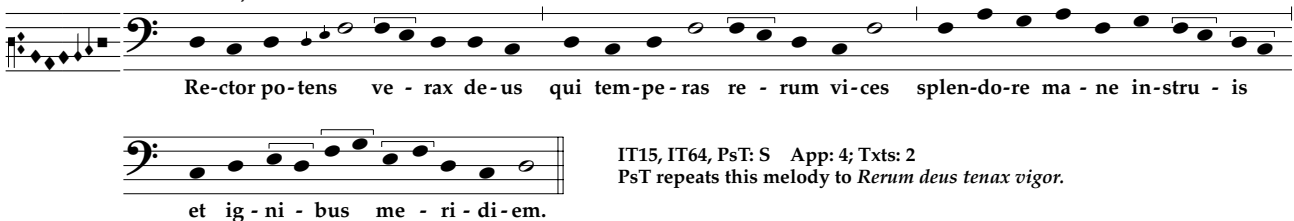


E - ter-ne re-rum con - di - tor no - ctem di - em-que qui re-gis  
et tem-po-rum das tem-po - ra ut al-le - ves fa - sti - di - um.

IT15, BC251: S IT64, PsT: B & S haphazard mixture: nonsense. App: 6; Txts: 3

PsT notates correctly when setting *Iam lucis orto* and *Nunc sancte nobis* with consistent S.

ITHM 040 IT15: 69, f.11

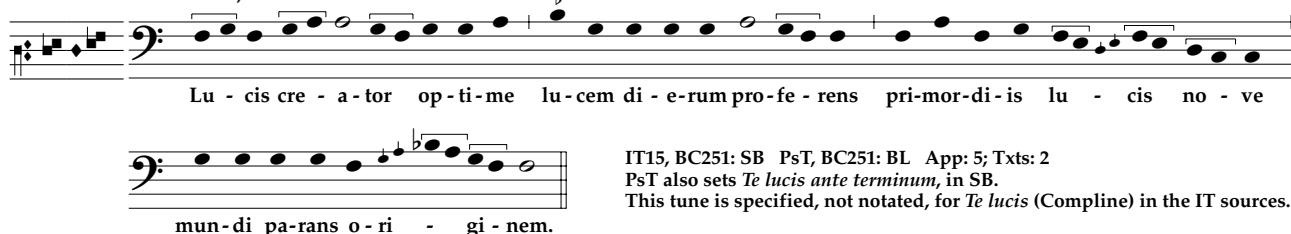


Re-ctor po-tens ve - rax de-us qui tem-pe-ras re - rum vi-ces splen-do-re ma - ne in-stru - is  
et ig - ni - bus me - ri - di-em.

IT15, IT64, PsT: S App: 4; Txts: 2

PsT repeats this melody to *Rerum deus tenax vigor*.

ITHM 041 IT15: 71, f.11<sup>v</sup>



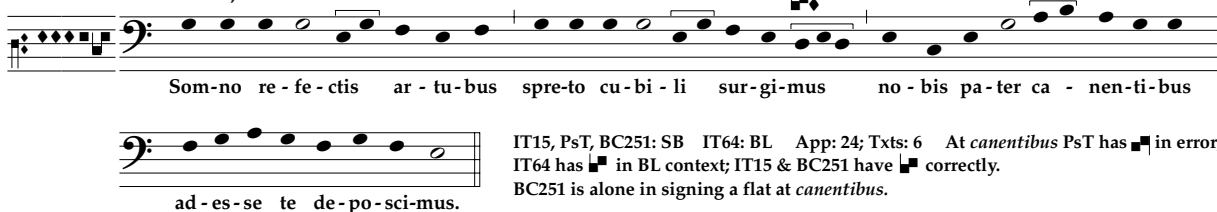
Lu - cis cre - a - tor op-ti-me lu-cem di - e-rum pro-fe - rens pri-mor-di-is lu - cis no - ve  
mun-di pa-rans o - ri - gi - nem.

IT15, BC251: SB PsT, BC251: BL App: 5; Txts: 2

PsT also sets *Te lucis ante terminum*, in SB.

This tune is specified, not notated, for *Te lucis* (Compline) in the IT sources.

ITHM 042 IT15: 72, f.11<sup>v</sup>



Som-no re - fe - ctis ar - tu-bus spre-to cu-bi - li sur-gi-mus no - bis pa-ter ca - nen-ti-bus  
ad - es-se te de-po-sci-mus.

IT15, PsT, BC251: SB IT64: BL App: 24; Txts: 6 At *canentibus* PsT has  $\blacksquare$  in error; IT64 has  $\blacksquare$  in BL context; IT15 & BC251 have  $\blacksquare$  correctly. BC251 is alone in signing a flat at *canentibus*.

ITHM 043 IT15: 73, f.11<sup>v</sup>

Splen-dor pa-ter-ne glo-ri-e de lu-ce lu-cem pro-fe-rens lux lu-cis et fons lu-mi-nis  
di-es di-em il - lu-mi-nans.

IT15, PsT, BC251: SB IT64: B App: 24; Txts: 6 PsT has the ligatures as rather than the correct ; IT64 has them as , wrongly for the BL context.

ITHM 044 IT15: 74, f.12

Iam lu-cis or-to si-de-re de-um pre-ce - mur sup-pli-ces ut in di-ur-nis a-cti-bus  
nos ser-vet a no-cen-ti - bus.

IT15: S IT64: B App: 2; Txt: 1  
PsT uses ITHM 039 for this text; BC251 has a melody related to ITHM 046.

ITHM 045 IT15: 75, f.12

Im-men-se ce-li con-di-tor qui mix-ta ne con-fun-de-rent at-que flu-en - ta di - vi-dens  
ce-lum de-di - sti li - mi-tem.

IT15, PsT: SB IT64, BC251: BL App: 20; Txts: 5  
\*IT15 has F, but G is given in the other sources.

ITHM 046 IT15: 90, f.13

Ut que - ant la - xis re-so-na-re fi - bris mi - ra ge-sto-rum fa-mu-li tu-o-rum  
sal - ve po - lu - ti la - bi - i re - a - tum san-cte io-an - nes.

IT15, PsT, BC251: SB IT64: BL App: 39; Txts: 15 (of which 4 are *divisiones* of *Ut queant laxis*).  
\*PsT also has the dotted figure; IT64 (in BL) has , and BC251 (in SB) has here.

ITHM 047 IT15: 92, f.13<sup>v</sup>

Iam lu - cis or - to si - de - re de - um pre - ce - mur sup - pli - ces ut in di - ur - nis a - cti - bus  
nos ser - vet a no - cen - ti - bus.

IT15, PsT: SB IT64, BC251: BL App: 38; Txts: 12  
The sources vary as to which intervals and progressions are ornamented with small notes.

ITHM 048 IT15: 93, f.13<sup>v</sup>

Ut que-ant la - xis re-so-na-re fi - bris mi - ra ge-sto-rum fa-mu-li tu-o-rum  
sol - ve po-lu - ti la - bi-i re - a - tum san - cte io-an - nes.

IT15, IT64, PsT, BC251: BL App: 8; Txts: 2 (*Ut queant* and *Iste confessor*; normally only these before 1600).

\*The ligatures, in IT15: 93, vary elsewhere in IT15, IT64 & PsT, or ; the latter is always used in BC251.

ITHM 049 IT15: 97, f.14

E-ter-na chri - sti mu-ne-ra a-po-sto-lo - rum glo - ri - a lau-des ca-nen - tes de - bi-tas  
le - tis ca - na-mus men - ti - bus.

IT15, IT64: B App: 6; Txts: 2  
Both sources set *Eterna christi* and *Exultet celum laudibus*.

ITHM 050 IT15: 98, f.14<sup>v</sup>

Ex-ul - tet ce - lum lau-di-bus re-sul-tet ter-ra gau - di - is a - po - sto - lo - rum glo - ri - a  
sa - cra ca-nunt so-lem - ni - a.

IT15, PsT: SB IT64, BC251: BL App: 53; Txts: 13  
Found in printed sources from AntSH1491 to Pront1799; a very popular tune, it occurs in innumerable ms choirbooks.

ITHM 051 IT15: 99, f.14<sup>v</sup>

Iam lu - cis or - to si - de-re de-um pre-ce-mur sup - pli-ces ut in di-ur-nis a - cti-bus  
nos ser-vet a no-cen - ti-bus.

IT15, PsT: SB IT64, BC251: BL App: 21; Txts: 6  
IT15, PsT have it in F, as here; IT64, BC251 have it in G without F sharp. Exceptionally, IT15: 190 sets *Deus sacra[n]ti nominis* in G with F sharp printed. Late versions are in F: Rom1761 & Pront1799.

ITHM 052 IT15: 100, f.14<sup>v</sup>

Fe-lix per om - nes fe-stum mun - di car - di-nes a - po-sto-lo - rum pre-pol-let a - la-cri-ter  
pe-tri be - a - ti pau-li sa-cra-tis - si - mi quos chri-stus al-mo con-se-cra - vit san-gui-ne  
ec - cle-si - a - rum de-pu - ta - vit prin - ci - pe.

IT15, IT64: BL PsT, BC251: SB App: 10; Txts: 4 (three *divisiones*) IT15 sets *O Roma felix* in SB and gives ♯ for ♭ \*Moz.Cant.IV: *Solenne festum* is alone in signing a flat in line 2; BC251 has an added sharp to prevent a flat. The sources have many variations of note values.

ITHM 053 IT15: 103, f.15

Au - re - a lu-ce et de - co-re ro - se - o lux lu-cis om - ne per-fu - di-sti se - cu - lum  
de - co-rans ce-los in-cly-to mar - ty - ri - o hac sa-cra di - e que dat re - is ve - ni - am.

IT15, IT64: B PsT, BC251: S App: 17; Txts: 3 (two *divisiones*) \*Notated ♯ IT15; ♯♯ PsT; ♯ IT64, in B context; ♯ BC251, in S context. BC251 has a later added sharp at the third note of line 2, [*lux lu-cis*].

ITHM 054 IT15: 108, f.15<sup>v</sup>

Rex chri-ste mar-ti - ni de - cus hic laus tu - a tu il - li - us tu nos in hunc te co - le-re  
qui ip - sum in te tri - bu - e.

IT15, IT64: B PsT: S/B App: 10; Txts: 2  
Rising BB ligas. are all ♯, not ♯, in IT15 & IT64. PsT notates the opening in S and continues on the next page in B. PsT is then consistent in B notation for *Martine par apostolis*, the second hymn to this tune.

ITHM 055 IT15: 117, f.17

Lau - da ma - ter ec - cle - si - a lau - da chri - sti cle - men - ti - am  
qui sep - tem pur - gat vi - ci - a per sep - ti - for - mem gra - ti - am.

IT15, PsT: SB IT64, BC251:BL App: 12; Txts: 6 No significant variants. The tune was later used for the 'new' (1602) Magdalen hymn *Pater superni luminis*; it appears in Rom1761 and Pront1799 with C# always given. \*IT15 & IT64, setting *Eterni patris*, both have  $\text{♩}$  DC here.

ITHM 056 IT15: 118, f.17<sup>v</sup>

Vo - ti - va cun - ctis or - bi - ta lu - cis tri - um - phat gra - ti - a  
qua scan - dit a - stra ver - nu - la ma - ri - a chri - sti ful - gi - da.

IT15, PsT: SB IT64, BC251: BL App: 11; Txts: 4

### ITHM 057 AVE MARIS STELLA The ubiquitous Marian hymn in Hispanic sources

This melody's first appearance in the IT books is for Vespers of St Anne, '*In festo beate anne matris marie*'. The tune is also given to *Celsi confessoris* for S. Ildefonso (Ildephonsus) at Vespers on 23<sup>rd</sup> January. The saint defended the Virginity of Mary and was rewarded by her personal appearance in 666 AD. The Marian Feast '*de Pace*' was on 24<sup>th</sup> January, when the Vespers hymn *Ave maris stella* was sung to this the universally famous melody. On the following pages a wide selection of versions is presented. The variety of differences in melodic details and in the notations may remind us that before our age of standardisation, local traditions were jealously guarded. But questions arise as to what is a variant and what is an error. This was probably the best known of all hymn-tunes, being used for many devotions outside the liturgy as well as for all the great Marian Feasts. Other tunes for *Ave maris stella* are given at ITHM 071 and 085 - 088.

IT15: 123, f.18

Anne gra - te festa colat plebs hone - sta congruis cum laudi - bus et condignis precibus.

IT15: 133, f.19<sup>v</sup> and IT15: 145, f.21 (one variant, noted below).

Ave maris stella dei mater al ma atque semper virgo felix celi porta.

IT15: 207, f.29

Celsi confes soris festum vene ran dum nobis ut est moris adest cele brandum.

PsT1515: 60, f.125<sup>v</sup>

Ave maris stella dei mater al ma atque semper virgo felix celi porta.

Tol.Cant. 4.5A

Ave maris stella dei mater al ma atque semper virgo felix celi porta.

IT64: 122, f.29<sup>v</sup>

An[n]e gra te festa colat plebs hone sta congruis cum laudi bus et condignis precibus.

IT64: 132, f.31<sup>v</sup>

Ave maris stella dei mater al ma atque semper virgo felix celi porta.

BC 251: 102, p.63b

Ave maris stella dei mater al ma atque semper virgo felix celi porta.

MontH1500: 26, f.17

Ave maris stella dei mater al ma. atque semper virgo: felix celi porta.

IntG 1548, f.48

Ave maris stella dei mater al ma: atque semper virgo felix celi porta.

OrdU 1548, f.17

A ve ma ris stel la Dei ma ter al ma: at que semper vir go fe lix ce li por ta.

BrInst 1565, f.6

Ave ma ris stel la Dei ma ter al ma: at que semper vir go fe lix ce li por ta.

ProcC 1573, f.140<sup>v</sup>

Ave ma ris stel la, Dei ma ter al ma, at que semper virgo, fe lix cae li por ta. *[sic]*

ProcVal 1578, p.266

A ve maris stel la Dei mater a lma at que semper virgo fe lix cae li por ta.

PsMex 1584, f. 157

Ave maris stella: Dei ma ter al ma at que semper vir go fe lix ce li por ta.

RvatCS15, f.42<sup>v</sup> (first stanza copied with Dufay's setting). Late XVc.

Ave maris stel la de i ma ter al ma at que sem per vir go felix ce li por ta.

Ram1827: 1

Ave maris stel la, De i ma ter al ma, at que sem per vir go fe lix cae li por ta. *[sic]*



ITHM 058A IT15: 125, f.18<sup>v</sup>

Clara di-e - i gau - di-a de-can-tet nunc ec-cle - si - a in an - na de - i fa-mu-la  
pan-gens ce - li mi-ra - cu-la.

IT15, PsT: SB IT64, BC251: BL App: 23; Txts: 6  
\*IT15: 125 has *plangens* in error. BC251 has ♭ as its third note, effectively a liquescent B (= SS) in BL context.

ITHM 058B IT15: 297, f.41<sup>v</sup>

Ma-ri - a ma-ter gratie... etc.

IT15, IT64, PsT: SB App: 3; Txt: 1  
The initial rest in IT15 is not given in IT64 or PsT.

ITHM 059 IT15: 135, f.20

O glo-ri - o - sa do-mi-na ex-cel - sa su-pra si - de-ra qui te cre-a - vit pro - vi-de  
la - cta - sti sa - cro u - be-re.

IT15, IT64, BC251: BL App: 7; Txts: 2  
BC251 has ♭ not ♮ at *pro-videt*, possibly as ♭ BC.  
BC251 also sets this tune to *In ierarchia celica*, this time with ♮ not ♭

ITHM 060 IT15: 142, f.20<sup>v</sup>

Quem ter - ra pon - tus e - the-ra co - lunt ad - o - rant pre - di-cant  
tri-nam re-gen - tem ma - chi-nam clau-strum ma - ri - e ba - iu-lat.

IT15, IT64, PsT: SB App: 18; Txt: 3 IT64 also has a BL setting of *Iam lucis orto*.

ITHM 061 IT15: 143, f.20<sup>v</sup>

O glo - ri - o - sa do - mi-na ex-cel-sa su-pra si-de-ra qui te cre-a - vit pro-vi-de  
la - cta - sti sa - cro u - be-re.

IT15, IT64, BC251: BL App: 8; Txts: 3 \*IT15 has ♭ in error; IT64 has ♮ correctly. BC251 has ♯ here, in both its settings.

ITHM 062 IT15: 147\*, f.21

O glo - ri - o - sa do - mi-na ex-cel - sa su - pra si - de-ra qui te cre-a - vit pro - vi-de  
la - cta - sti sa - cro u - be-re.

IT15: SB IT64: BL App: 7; Txts: 1 \*Appears first as an incipit at IT15: 144. IT64 uses ♮ at *ex-celsa* and ♭ at *la-ctasti*.

ITHM 063 IT15: 146, f.21

Quem ter - ra pon - tus e - the-ra co-lunt ad - o - rant pre - di-cant  
tri-nam re-gen-tem ma - chi-nam clau-strum ma - ri - e ba - iu-lat.

IT15, IT64, PsT, BC251: BL App: 13; Txts: 3 PsT has SB versions (for St Bernard) with notational errors.

\*Both IT and PsT have a superfluous *brevis* here. † ♯ in IT and PsT.

ITHM 064 IT15: 151, f.21<sup>v</sup>

Im-ple-ta san-cto spi-ri-tu ma-ne-ant va-sa cor-di-um qui re-ple-vit in so-ni-tu fi-de cor-da fi-de-li-um.

IT15, PsT: SB IT64, BC251: BL App: 4; Txts: 2 (BC251 sets *O gloriosa domina*). From *cordium*, PsT appears to set the tune a third too low, a clef error. An unexpected tune to have in this group of sources.

ITHM 065 IT15: 164, f.23

Ti - bi chri-ste splen-dor pa-tris vi-ta vir-tus cor-di-um

in con-spe-ctu an-ge-lo-rum vo-tis vo-ce psal-li-mus

al-ter-nan-tes con-cre-pan-do me-los da-mus vo-ci-bus.

IT15, IT64: BL PsT, BC251: SB App: 17; Txts: 7

\*IT15: 164 has ■ here; the others have double the value, adopted here.

ITHM 066 IT15: 174, f.24<sup>v</sup>

E-ter-na chri-sti mu-ne-ra et mar-ty-rum vi-cto-ri-as lau-des ca-nen-tes de-bi-tas

le-tis ca-na-mus men-ti-bus.

IT15, IT64: BL BC251: SB App: 18; Txts: 8  
*Eterna Christi* is repeated at IT15: 256 in SB.

ITHM 067 IT15: 185, f.26<sup>v</sup>

Nunc cun-cto-rum vox iu-cun-da de-can-tet ec-cle-si-e

nam con-gau-det le-ta-bun-da si-on ma-ter fi-li-e

a-scen-den-ti de pro-fun-da con-val-le mi-se-ri-e.

IT15, IT64, PsT: BL App: 6; Txts: 2 None seem error free; between the two \* they are differently muddled.

Editorial solution: fi- BB | / -li- B ■ / -e LBL ■■ / a- L ■ / -scen- SS ■, the second L being perfect.

ITHM 068 IT15: 187, f.26<sup>v</sup>

Ca-the-ri-na mi-ra-bi-lis at-que de-o a-ma-bi-lis

per om-ni-a lau-da-bi-lis no-bis suc-cu-re mi-se-ris.

\*BC 251: 131

\*Pront 1799: 36

IT15, PsT: SB IT64, BC251: BL App: 13; Txts: 5 \*The disruption of the ternary flow by a hypermetric beat in the 16c Toledan sources is avoided in BC251, and differently in later Toledan cantorals, and such as Pront1799.

ITHM 069 IT15: 192, f.27<sup>v</sup>

Post pe - trum pri - mum prin - ci - pem an - dre - as est a - po - sto - lus

sa - lu - tis ver - bum pre - di - cans in a - cha - ia pro - vin - ci - a.

IT15, IT64: BL App: 3; Txt: 1

ITHM 070 IT15: 200, f.28<sup>v</sup>

Le - ta - re to - le - tum in hoc sa - cro - fe - sto cu - i to - tum le - tum pre - ci - bus ad - e - sto.

IT15: SB IT64, PsT: BL App: 3; Txt: 1

ITHM 071 IT15: 210, f.29<sup>v</sup>

Cel - si con - fes - so - ris fe - stum ve - ne - ran - dum no - bis ut est mo - ris

ad - est ce - le - bran - dum.

IT15, IT64, PsT, BC251: BL. App: 6; Txts: 2 (*Celsi confessoris* and *Ave maris stella*). \*The sources vary: ligatures BBB or BBL.  
 †The sources vary: ■ or ▣

ITHM 072 IT15: 222, f.30<sup>v</sup>

Mar - ty - ris ec - ce di - es a - ga - the vir - gi - nis e - mi - cat e - xi - mi - e

qua si - bi chri - stus e - am so - ci - at et di - a - de - ma du - plex co - ro - nat.

IT15, IT64: BL PsT: SB App: 5; Txts: 2 \*IT15 and Month1500 have *coronat*; IT64, PsT have *decorat*. Only IT15 has a flat at *duplex*.

ITHM 073 IT15: 245, f.34

De - us tu - o - rum mi - li - tum sors et co - ro - na pre - mi - um

lau - des ca - nen - tes mar - ty - ris ab - sol - ve ne - xu cri - mi - nis.

IT15, IT64: B BC251: S App: 12; Txts: 6 (three are the variants of *Rex gloriose*...)  
 BC251 and Month1500 give the first note of line 3 a third higher.

ITHM 074 IT15: 248, f.34<sup>v</sup>

De - us tu - o - rum mi - li - tum sors et co - ro - na pre - mi - um lau - des ca - nen - tes mar - ty - ris

ab - sol - ve ne - xu cri - mi - nis.

IT15, IT64: BL (*Deus tuorum*) IT15, IT64: SB (*Rex gloriose*)  
 BC251: SB (*Martir dei*) App: 7; Txts: 4  
 \*■ IT15:248; IT15:261 has ■ in SB context (*Rex gloriose*)

ITHM 075 IT15: 250, f.35

San-cto-rum me-ri-tis in-cly-ta gau-di-a pan-ga-mus so-ci-i ge-sta-que for-ti-a  
nam gli-scit a-ni-mus pro-me-re can-ti-bus vi-cto-rum ge-nus o-pti-mum.

IT15, PsT, BC251: SB IT64: BL App: 5; Txts: 2 \*IT64 & BC251 have *F* here; PsT seems corrupt to the end.

ITHM 076 IT15: 254, f.35<sup>v</sup>

San-cto-rum me-ri-tis in-cly-ta gau-di-a pan-ga-mus so-ci-i ge-sta-que for-ti-a  
nam gli-scit a-ni-mus pro-me-re can-ti-bus vi-cto-rum ge-nus o-pti-mum.

IT15, BC251: SB IT64: BL App: 5; Txt: 1

ITHM 077 IT15: 259, f.36<sup>v</sup>

San-cto-rum me-ri-tis in-cly-ta gau-di-a pan-ga-mus so-ci-i ge-sta-que for-ti-a  
nam gli-scit a-ni-mus pro-me-re can-ti-bus vi-cto-rum ge-nus op-ti-mum.

IT15, IT64: SB App: 2; Txt: 1

ITHM 078 IT15: 264, f.37

I-ste con-fes-sor do-mi-ni sa-cra-tus fe-sta plebs cu-ius ce-le-brant per-or-bem  
ho-di-e le-tus me-ru-it se-cre-ta scan-de-re ce-li.

IT15, PsT, BC251: SB IT64: BL App: 15; Txts: 3

PsT & BC251 do not have rests; phrase ends are B. At *scan-[dere]*, PsT & BC251 have  $\text{♩} \text{CA}$ ; IT64 has  $\text{♩} \text{CA}$ .

ITHM 079 IT15: 267, f.37<sup>v</sup>

I-ste con-fes-sor do-mi-ni sa-cra-tus fe-sta plebs cu-ius ce-le-brant per-or-bem  
ho-di-e le-tus me-ru-it se-cre-ta scan-de-re ce-li.

IT15, IT64: BL App: 2; Txt: 1 \*S rests given in IT15 should be B as in IT64. †IT64 has  $\text{♩} \text{CA}$  at *scandere*. This melody is almost exactly the same in rhythm and intervals as the upper voice of the 3-voice setting in Apt16 bis, f.16, pitched a fifth higher without F sharp.

ITHM 080 IT15: 268, f.37<sup>v</sup>

I-ste con-fes-sor do-mi-ni sa-cra-tus fe-sta plebs cu-ius ce-le-brant per-or-bem  
ho-di-e le-tus me-ru-it se-cre-ta scan-de-re ce-li.

IT15, IT64: BL BC251: SB App: 6; Txts: 3 IT64 lacks the flat at *festa*. BC251 has  $\text{♩} \text{CA}$  at *scan-[dere]* in SB context; IT64 has  $\text{♩} \text{CA}$ .

ITHM 081 IT15: 271, f.38

I - ste con-fes - sor do-mi-ni sa-cra-tus fe-sta plebs cu - ius ce - le-brant per or-bem  
ho - di - e le - tus me-ru-it se-cre - ta scan - de-re ce - li.

IT15, BC251: SB IT64: BL App: 13; Txts: 7 At scan-[dere] the SB versions have ♯ but IT64 in BL has lig. ♯  
At [con-]fes-sor and at le-tus BC251 has ♯, seeming to confirm ♯ liquescent.

ITHM 082 IT15: 272, f.38

I - ste con-fes - sor do-mi-ni sa-cra - tus fe-sta plebs cu - ius ce - le-brant per or - bem  
ho-di-e le-tus me - ru-it se-cre - ta scan - de-re ce - li.

IT15, IT64: B BC251: S App: 3; Txt: 1  
Only IT15 has the flat.

ITHM 083 IT15: 273, f.38

I - ste con-fes - sor do - mi-ni sa-cra-tus fe-sta plebs cu - ius ce - le-brant per or-bem  
ho-di-e le - tus me - ru-it se-cre-ta scan-de-re ce - li.

IT15, IT64: B BC251: S App: 5; Txts: 2

The penultimate note is ♯ in IT15: 273 ; in IT64: 274 and IT15: 289 it is ♯ ; BC251 has ♭, GFE on the penultimate syllable.

ITHM 084 IT15: 285, f.39<sup>v</sup>

Ie - su co - ro-na vir-gi-num quem ma-ter il - la con - ce - pit  
que so - la vir-go par-tu-rit hec vo-ta cle - mens ac - ci - pe.

IT15, IT64: B BC251: S App: 4; Txt: 1 \*IT15 has GG at vota; the other sources have GA, as do Toledan 16c mss cantorals.

ITHM 085 IT15: 293, f.40<sup>v</sup>

A - ve ma - ris stel - la de - i ma-ter al - ma  
at - que sem-per vir - go fe - lix ce - li por - ta.

IT15, IT64: BL PsT, BC251: SB App: 4; Txt: 1 IT15 has S rests in error; IT64 has B rests, omitting the initial one.  
BC251 has no rests. PsT has a bar covering two stave spaces placed after each line of the hymn.

†On the syllable por-[ta] PsT & BC251 have ♯



ITHM 086 IT15: 294, f.41

A - ve ma-ris stel-la de-i ma-ter al - ma at-que sem-per vir-go fe-lix ce-li por - ta.

IT15, IT64: SB PsT, BC251: SM App: 4; Txt: 1

At *por-[tal]*, IT15 has ; IT64 has in SB context; PsT has ; BC251 has in SM context, the being on G.

ITHM 087 IT15: 295, f.41

A - ve ma-ris stel - la de - i ma - ter al - ma  
at - que sem - per vir - go fe - lix ce - li por - ta.

IT15, IT64, PsT, BC251: BL App: 4; Txt: 1 The sources differ using or ; PsT has not ; BC251 has where the other sources have

ITHM 088 IT15: 296, f.41

A - ve ma-ris stel - la de-i ma - ter al - ma  
at - que sem - per vir - go fe - lix ce - li por - ta.

IT15, IT64, PsT, BC251: BL App: 4; Txt: 1 At *stel-[la]* IT15 & IT64 have ; PsT has ; BC251 has IT64 uses where the others have

ITHM 089 IT15: 297, f.41<sup>v</sup>

Ma - ri - a ma - ter gra - ti - e ma - ter mi - se - ri - cor - di - e  
tu nos ab ho - ste pro - te - ge et bo - na mor - tis su - sci - pe.

IT15, IT64, PsT: SB App: 4; Txt: 1

ITHM 090 IT15: 303, f.42

Quem ter - ra pon - tus e - the - ra co - lunt ad - o - rant pre - di - cant tri - nam re - gen - tem ma - chi - nam  
clau - strum ma - ri - e ba - iu - lat.

IT15, IT64, PsT, SB App: 6; Txts: 2

ITHM 'cantus ferialis planus' (recto tono) IT15: 4, f.2<sup>v</sup>

Re - ctor po - tens ve - rax de - us qui tem - pe - ras re - rum vi - ces splen - do - re ma - ne in - stru - is  
et ig - ni - bus me - ri - di - em.

IT15, IT64, PsT: SB

The notation seems not to be taken strictly, but to indicate stress in recitation, sometimes called psalmodic notation. It is used for hymns at the Day Hours of Prime, Terce, Sext and None on days of low rank. The sources give *Memento salutis auctor* in similar fashion, '*ad horas minores beate marie*'.

APPENDIX I:  
SIX HYMN MELODIES FROM THE JERONYMITE CANTORAL NOT FOUND IN THE TOLEDO SOURCES

BC251: 46, p.51a

Pan - ge lin - gua glo - ri - o - si pre - li-um cer - ta - mi - nis  
et su - per cru - cis tro - phe - um dic tri - um - phum no - bi - lem  
qua - li - ter re - dem - ptor or - bis im - mo - la - tus vi - ce - rit.

BC251: 76, p.58a

Dux ce - lo - rum an - ge - lo - rum de - o de - can - tat ve - ni - ens  
de ma - ri - a me - lo - di - a ver - bum su - per - num pro - di - ens.

BC251: 109, p.65a

Quem ter - ra pon - tus e - the - ra co - lunt ad - o - rant pre - di - cant  
tri - nam re - gen - tem ma - chi - nam clau - strum ma - ri - e ba - iu - lat.

BC251: 113, p.65b

O glo - ri - o - sa do - mi - na ex - cel - sa su - pra si - de - ra  
qui te cre - a - vit pro - vi - de la - cta - sti sa - cro u - be - re.

BC251: 114, p.65b

O glo - ri - o - sa do - mi - na ex - cel - sa su - pra si - de - ra  
qui te cre - a - vit pro - vi - de la - cta - sti sa - cro u - be - re.

BC251: 145, p.70a

San - cto - rum me - ri - tis in - cli - ta gau - di - a pan - ga - mus so - ci - i ge - sta - que for - ti - a  
nam gli - scit a - ni - mus pro - me - re can - ti - bus vi - cto - rum ge - nus o - pti - mum.

## APPENDIX II Two Toledan Printed Books Containing Hymns

***Commune sanctorum*** [A.G.de Brocar, Alcalá de Henares, 1516]

CS1516: 1, f.2 *Exultet celum laudibus...* (*Apostolorum*) ITHM 051 (in F, as IT15: 99)

CS1516: 2, f.11 *Deus tuorum militum...* (*Unius martyris*) ITHM 047 (near to IT15: 242)

CS1516: 3, f.20v *Sanctorum meritis...* (*Plurimorum martyrum*) ITHM 075 (as IT15: 250)

CS1516: 4, f.28v *Iste confessor...* (*Unius confessoris*) ITHM 048 (some differences in note values from IT15: 262 & PsT: 127)

CS1516: 5, f.45v *Iesu corona virginum...* (*Unius virginis*) ITHM 068 (minor variants)

Thus there is one hymn for each of the Commons of Saints (*historiae*). The untypically brief preface confirms that this book was part of Cardinal Cisneros' publication plan: '*post Psalterium [1515] Intonarium [1515] Passionarium [1516] curavimus imprimendum Commune sanctorum quod alii quinque historias appellantur: ...*' The dates are here editorially inserted.

***Processionarii / Toletani prima pars ... ordinata per Ioannem / Rincon ... 1562 / Toleti Excudebat Ioannes de Ayala.***

This book contains five hymns, three for the procession on Passion Sunday, and two for Corpus Christi.

'***Dominica in passione. Fit processio solennis ...*** with a full circuit of the church without stations, bearing the banner of the Cross and singing the following hymns.'

ProcT1562: 1, f.70v *Vexilla regis prodeunt ...* ITHM 012. Stanza 1 with music; 2 - 8 text.

ProcT1562: 2, f.71v *Pange lingua ... prelium ...* ITHM 016. Six stanzas all with music.

ProcT1562: 3, f.75 *Lustra sex qui iam peracta ...* ITHM 016. Five stanzas with music; the doxology is given an incipit and *ut supra*.

'***Festum corporis Christi. Fit processio extra Ecclesiam ...*** around the city, carrying the Holy Sacrament and singing the hymns given below.'

ProcT1562: 4, f.176 *Pange lingua gloriosi corporis ...* ITHM 033. Stanza 1 with music, stanzas 2 - 7 text only.

ProcT1562: 5, f.176v *Sacris solemnibus ...* ITHM 034. Stanza 1 with music, stanzas 2 - 7 text only.

The melody of *Sacris solemnibus* has the lower variant at *recedant vetera* as given in IT15 (as printed, unaltered), in IT64, PsT, and in BC251 and all later Jeronymite versions.

### APPENDIX III The Ms.Cantoral C/IV (*olim* III), after 1508, of the Capilla de Corpus Christi, the Mozarabic Chapel, Toledo Cathedral.

Of the four cantorals ordered by Cardinal Ximénez de Cisneros for his revival of the Mozarabic Rite, one book, Cantoral C/IV, contains six Office hymns. One of these is given two melodies. Of these seven hymn tunes, five are clearly to be identified with melodies in IT15. The other two are not to be found in the sources, primary or ancillary, cited in this study. These tunes are transcribed below with their first stanzas.

*Christe rex mundi creator et redemptor...* (f.16) *In agenda mortuorum*. The melody is given with stanza 1; the remaining four stanzas follow in full. The melody is our **ITHM 065** with minor differences, including many ♯ and some apparent triplets. *Analecta Hymnica* gives the text in AH27:209.

*En evangeliste adest...* (f.32v) *In sancti luce*. Only the first stanza is given. The melody is **ITHM033** (that of *Pange lingua...* 'more hispano'). The ms. directs the reader to 'fol.cccvj. extra' for the full text, i.e., f.406 of the Mozarabic Breviary of 1502 (MozBr1502). The ten stanzas are in AH27:149.

*Germine nobilis eulalia...* (f.36) *De sancta eulalia*. Reference is given to f.422v of MozBr1502, where all 44 stanzas are found; also see AH50:32 (and AH27 p.38). The melody is **ITHM072**, adapted to the five-line stanzas by repeating the third line of the tune.

*Solenne festum plebs benigna...* (f.41) *In sancti sebastiani*. Of the full 26 stanzas, the cantoral gives only 1–4 plus the doxology, each set to the melody repeated completely. The MozBr1502 gives the 26 stanzas at f.334v; also see AH27:164. The melody is **ITHM052**, very closely, but in SB notation, not BL.

*Insignem Christi martyrem...* (f.46) ... for Feasts of One Martyr. Six stanzas are given in MozBr1502, f.316v, to which the cantoral refers. AH27:183 gives this hymn with a different doxology. Two tunes are given in the cantoral, both to the first stanza. The second of these is designated *Tempore Resurrectionis* and is our **ITHM021A**. The first is a melody not found in our cited sources. It is transcribed below.

#### Moz.Cap.Cant.C/IV (*olim* III), f.46

Musical notation for the first stanza of *Insignem Christi martyrem...*. The notation is in G-clef, 8/8 time, and consists of two staves. The lyrics are: In-sig-nem chri-sti mar-ty-rem — lau-de-mus o-re pe-cto-re quem cla-ra mor-tis glo-ri-a — ce-le-stem fe-cit in-co-lam.

*Urbis romulee iam toga candida...* (f.49v) *In sancti torquati*. The cantoral gives the first stanza to a melody not found in our cited sources. The full 15 stanzas are found in MozBr1502, f.363, to which the cantoral refers; see also AH27:176.

#### Moz.Cap.Cant.C/IV (*olim* III), f.49v

Musical notation for the first stanza of *Urbis romulee iam toga candida...*. The notation is in G-clef, 8/8 time, and consists of two staves. The lyrics are: Ur-bis ro-mu-le-e iam to-ga can-di-da se-ptem pon-ti-fi-cum de-sti-na pro-mi-cat mis-sos he-spe-ri-e quos ab a-po-sto-lis ad sig-nat fi-de-i pri-sca re-la-ti-o.

APPENDIX IV: THE HYMNS CONTAINED IN THE FOUR PRIME SOURCES

First Stanza	ITHM no.	IT15 no./loc.	IT64 no./loc.	PsT no./loc.	BC251 no./loc.	Liturgical Function	Full Text Location
<i>A solis ortus cardine</i>	005	12: 3	12: 4	38: 118 <sup>v</sup>	30: 48a	L Nativitas Domini	PsT: 118 <sup>v</sup> ; BrT: 266 <sup>v</sup> ; AH50: 53
<i>Ad cenam agni providi</i>	020	35: 6 <sup>v</sup>	35: 9 <sup>v</sup>	-	-	V Dom. in Albis	PsT: 121 <sup>v</sup> ; BrT: 268; AH51: 83
<i>Ad _____ " _____</i>	021A	38: 7	38: 10	-	-	V TP 6 capp.	_____ " _____
<i>Ad _____ " _____</i>	022	39: 7	39: 10 <sup>v</sup>	48: 121 <sup>v</sup>	48: 51b	V TP 9 lect.	_____ " _____
<i>Ad _____ " _____</i>	024	42: 7 <sup>v</sup>	42: 11	-	49: 51b	V TP Diebus ferialibus	_____ " _____
<i>Ad _____ " _____</i>	025	43: 7 <sup>v</sup>	43: 11 <sup>v</sup>	-	-	V TP fer. & fest. 3 lect.	_____ " _____
<i>Ad _____ " _____</i>	026	-	47: 12	-	-	V TP alius cantus fer.	_____ " _____
<i>Ad festum sancte virginis</i>	032	189: 27	188: 43	112: 141 <sup>v</sup>	-	L S. Catherine	PsT: 141 <sup>v</sup> ; BrT: 279; AH16: 328
<i>Adest dies leticie</i>	004	204: 28 <sup>v</sup>	203: 45 <sup>v</sup>	63: 126 <sup>v</sup>	-	V Transl. S. Iacobi	PsT: 126 <sup>v</sup> ; BrT: 271; AH16: 274
<i>Adest dies sanctissima</i>	047	193: 27 <sup>v</sup>	192: 44	115: 142 <sup>v</sup>	-	V S. Nicolai	PsT: 142 <sup>v</sup> ; BrT: 279 <sup>v</sup>
<i>Adesto sancta trinitas</i>	005	-	-	-	62: 53b	V S. Trinitatis	BrH: 1/209; AH51: 102
<i>Ales diei nuncius</i>	043	77: 12 <sup>v</sup>	77: 18 <sup>v</sup>	8: 38	12: 46b	L Fer.iii Temp. Comm.	PsT: 38; BrT: 219 <sup>v</sup> ; AH50: 22
<i>Angelus in mundum missus</i>	016	229: 31 <sup>v</sup>	230: 50	-	-	M S. Gabrielis	Divisio: <i>Gabrielem veneremur</i>
<i>Angularis fundamentum</i>	065	170: 24	169: 39	-	173: 73b	L Dedicatione Ecclesie	Divisio: <i>Urbs beata ierusalem</i>
<i>Anne grate festa colat</i>	057	123: 18	122: 29 <sup>v</sup>	83: 133	-	V S. Anne	PsT: 133; BrT: 274 <sup>v</sup> ; AH52: 101
<i>Antra deserti teneris</i>	046	-	-	-	86: 60a	M S. Ioannis Bapt.	Divisio: <i>Ut queant laxis</i>
<i>Audi benigne conditor</i>	006	16: 3 <sup>v</sup>	16: 4 <sup>v</sup>	40: 119	33: 48b	V Sabb. et dom. in xl	PsT: 119; BrT: 267; AH51: 54
<i>Audi _____ " _____</i>	008	18: 4	18: 5	41: 119	34: 48b	V Diebus fer. in xl	_____ " _____
<i>Augustini deo cari</i>	017B	-	-	-	72: 57b	M Transl. S. Augustini	BrH: 2/41 <sup>v</sup> ; AH16: 114
<i>Augustini solennia celi cives</i>	061	-	-	-	71: 57a	V _____ " _____	BrH: 2/41 <sup>v</sup> ; AH16: 117
<i>Augustini solennia christicolarum</i>	032	-	-	-	73: 57b	L _____ " _____	BrH: 2/44; AH16: 118
<i>Aurea luce et decore</i>	053	103: 15	103: 25	77: 131	88: 60a	V SS. Petri et Pauli	PsT: 131; BrT: 273 <sup>v</sup> ; AH51: 188
<i>Aures ad nostras</i>	046	-	-	-	38: 49a	MLV in xl. Temp. Prop.	BrH: 1/242; AH51: 61
<i>Aurora iam spargit</i>	043	89: 13	89: 21	16: 73 <sup>v</sup>	24: 47b	L Sabb. Temp. Comm.	PsT: 73 <sup>v</sup> ; BrT: 244; AH51: 33
<i>Aurora lucis rutilat</i>	021A	37: 7	37: 10	50: 122	-	L TP 6 capp.	PsT: 122; BrT: 268 <sup>v</sup> ; AH51: 84
<i>Aurora _____ " _____</i>	023	41: 7 <sup>v</sup>	41: 11	-	52: 52a	L TP Dominicis	_____ " _____
<i>Aurora _____ " _____</i>	025	45: 8	45: 12	-	-	L TP 3 lect. & feriis	_____ " _____
<i>Aurora _____ " _____</i>	026	-	-	-	53: 52b	L TP in feriis	_____ " _____
<i>Ave maris stella</i>	057	133: 19 <sup>v</sup>	132: 31 <sup>v</sup>	60: 125 <sup>v</sup>	102: 63b	V BMV [see Notes, below]	PsT: 125 <sup>v</sup> ; BrT: 270 <sup>v</sup> ; AH51: 123
<i>Ave _____ " _____</i>	071	292: 40 <sup>v</sup>	293: 64 <sup>v</sup>	131: 159	100: 63a	V BMV 6 & 4 capp.	_____ " _____
<i>Ave _____ " _____</i>	085	293: 40 <sup>v</sup>	294: 64 <sup>v</sup>	132: 159 <sup>v</sup>	104: 64a	V BMV 2 capp. vel 9 lect.	_____ " _____
<i>Ave _____ " _____</i>	086	294: 41	295: 64 <sup>v</sup>	133: 159 <sup>v</sup>	105: 64a	V BMV Fer. vel 3 lect.	_____ " _____
<i>Ave _____ " _____</i>	087	295: 41	296: 65	134: 159 <sup>v</sup>	103: 63b	V BMV Sabb. in xl	_____ " _____
<i>Ave _____ " _____</i>	088	296: 41	297: 65	135: 160	101: 63a	V BMV Alius cantus fer.vi	_____ " _____
<i>Ave stella cuius splendor</i>	065	-	-	-	94: 62a	V BMV Visitatione	BrH: 2/97; AH16: 49
<i>Beata nobis gaudia</i>	028	-	-	-	61: 53b	L Pentecostes	PsT: 124; BrT: 269 <sup>v</sup> ; AH51: 91
<i>Beata _____ " _____</i>	029A	52: 9	53: 13 <sup>v</sup>	55: 124	-	L _____ " _____	_____ " _____
<i>Bernardus doctor</i>	063	149: 21 <sup>v</sup>	148: 35	92: 135	-	V S. Bernardi	PsT: 135; BrT: 276; AH52: 136
<i>Catherina mirabilis</i>	068	187: 26 <sup>v</sup>	186: 42 <sup>v</sup>	110: 141	-	V S. Catherine	PsT: 141; BrT: 278 <sup>v</sup>
<i>Celesti doctus lumine</i>	056	-	-	-	124: 66b	M S. Hieronymi	BrH: 2/169
<i>Celi cives applaudite</i>	032	-	-	-	117: 66a	L S. Augustini	BrH: 2/147; AH52: 118
<i>Celi deus sanctissime</i>	045	81: 12 <sup>v</sup>	81: 19 <sup>v</sup>	24: 101 <sup>v</sup>	16: 47a	V Feria iv Temp. Comm.	PsT: 101 <sup>v</sup> ; BrT: 2; AH51: 37
<i>Celitum festum merito</i>	046	-	227: 49 <sup>v</sup>	-	-	M Angeli custodis	BrT: 272; AH16: 101
<i>Celsi confessoris</i>	057	207: 29	206: 46	66: 127 <sup>v</sup>	-	V S. Ildefonsi	PsT: 127 <sup>v</sup> ; BrT: 271 <sup>v</sup> ; AH16: 289
<i>Celsi _____ " _____</i>	071	210: 29 <sup>v</sup>	209: 46 <sup>v</sup>	-	-	L _____ " _____	_____ " _____
<i>Ceteri tantum cecinere</i>	046	96: 14	96: 23	74: 130	-	L S. Ioannis Bapt.	Divisio: <i>Ut queant laxis</i>
<i>Chorus fidelium</i>	075	-	-	-	81: 59a	M Transl. S. Hieronymi	BrH: 2/69; AH16: 250
<i>Chorus noster solemniter</i>	047	139: 20	138: 33	89: 134	-	V S. Laurentii	PsT: 134 <sup>v</sup> ; BrT: 275 <sup>v</sup> ; AH16: 337
<i>Christe qui lux es et dies</i>	007	17: 3 <sup>v</sup>	17: 5	29: 112	-	C Sabbatis & Dominicis in xl	PsT: 112; BrT: 265; AH51: 22
<i>Christe _____ " _____</i>	009	19: 4	19: 5 <sup>v</sup>	30: 112 <sup>v</sup>	-	C Diebus ferialibus in xl	_____ " _____
<i>Christe _____ " _____</i>	014	27: 5	27: 7 <sup>v</sup>	31: 112 <sup>v</sup>	-	C Sabb. et Dom.Pass. & Palm.	_____ " _____
<i>Christe _____ " _____</i>	015	28: 5	28: 7 <sup>v</sup>	32: 112 <sup>v</sup>	-	C In fer. hebdom. Pass. & Palm.	_____ " _____
<i>Christe redemptor ... conserva</i>	029B	176: 25	175: 40 <sup>v</sup>	101: 138	128: 67a	V Omnium Sanctorum	PsT: 138; BrT: 277 <sup>v</sup> ; AH51: 129
<i>Christe _____ " _____</i>	005	178: 25	177: 41	-	-	L _____ " _____	_____ " _____
<i>Christe redemptor ... ex patre</i>	005	11: 3	11: 3 <sup>v</sup>	37: 118	-	M Nativitas Domini	PsT: 118; BrT: 266 <sup>v</sup> ; AH51: 50
<i>Christe _____ " _____</i>	004	-	-	-	29: 48a	M _____ " _____	_____ " _____
<i>Christe sanctorum ... angelorum</i>	046	166: 23 <sup>v</sup>	165: 38	96: 136	122: 66b	M S. Michaelis	PsT: 136; BrT: 276 <sup>v</sup> ; AH50: 146
<i>Christe sanctorum ... atque</i>	046	110: 16	110: 26 <sup>v</sup>	72: 129	-	M S. Benedicti	PsT: 129; BrT: 272 <sup>v</sup>
<i>Clangant cetus gloriosi</i>	017B	172: 24 <sup>v</sup>	171: 39 <sup>v</sup>	-	-	M In Victorie de Benamarin	PsT: 137 <sup>v</sup> ; BrT: 277; AH16: 29
<i>Clangant _____ " _____</i>	033	-	-	99: 137 <sup>v</sup>	-	M _____ " _____	_____ " _____
<i>Clara diei gaudia</i>	058A	125: 18 <sup>v</sup>	124: 29 <sup>v</sup>	85: 133 <sup>v</sup>	-	L S. Anne	PsT: 133 <sup>v</sup> ; BrT: 274 <sup>v</sup> ; AH52: 102
<i>Conditor alme siderum</i>	001	1: 2	1: 1 <sup>v</sup>	33: 117	26: 47b	VC Sabb. & Dom.AdventuT.Prop.	PsT: 117; BrT: 266; AH51: 47



First Stanza	ITHM no.	IT15 no./loc.	IT64 no./loc.	PsT no./loc.	BC251 no./loc.	Liturgical Function	Full Text Location
<i>Conditor alme siderum</i>	003	5: 2 <sup>v</sup>	5: 2 <sup>v</sup>	-	-	V Diebus feriis Adventu T. Prop.	PsT: 117; BrT: 266; AH51: 47
<i>Consortes paterni luminis</i>	042	76: 12	76: 18 <sup>v</sup>	7: 30 <sup>v</sup>	11: 46b	M Feria iii. Temp. Comm.	PsT: 30 <sup>v</sup> ; BrT: 215; AH51: 26
<i>Congaudentes cum angelis</i>	032	188: 27	187: 43	111: 141 <sup>v</sup>	-	M S. Catherine	PsT: 141 <sup>v</sup> ; BrT: 279
<i>Custos suorum militum</i>	005	-	226: 49	-	-	VL Angeli custodis	BrT: 272; AH16: 100
<i>Delicie cui carcer</i>	072	224: 31	223: 48 <sup>v</sup>	-	-	L S. Agathe	Divisio: <i>Martyris ... Agathe</i>
<i>Deus sacrati nominis</i>	051	190: 27	189: 43 <sup>v</sup>	113: 142	-	VL S. Andree	PsT: 142; BrT: 279 <sup>v</sup>
<i>Deus tuorum militum</i>	047	242: 33 <sup>v</sup>	243: 53	122: 144	136: 68b	VL Unius martyris 6 capp.	PsT: 144; BrT: 280 <sup>v</sup> ; AH51: 114a
<i>Deus</i> " "	066	244: 34	245: 53 <sup>v</sup>	-	139: 68b	VL " " 2 capp. 9 lect.	" "
<i>Deus</i> " "	073	245: 34	246: 53 <sup>v</sup>	-	-	VL " " alius ad lib.	" "
<i>Deus</i> " "	074	248: 34 <sup>v</sup>	249: 54 <sup>v</sup>	-	-	VL " " 3 lect.	" "
<i>Deus</i> " "	050	-	-	-	137: 68b	VM " " solemnibus	" "
<i>Deus</i> " "	032	-	-	-	138: 68b	VM " " simplicibus	" "
<i>Doctor egregie paule</i>	053	105: 15 <sup>v</sup>	105: 25 <sup>v</sup>	-	68: 55a	L Commem. S. Pauli Apost.	Divisio: <i>Aurea luce</i>
<i>Ecce iam noctis</i>	037	66: 10 <sup>v</sup>	66: 16	4: 14	5: 45b	L Dom. (estate) Temp. Comm.	PsT: 14; BrT: 204; AH51: 31
<i>Ecce qui christi</i>	081	-	-	-	126: 67a	V <sub>2</sub> S. Hieronymi	BrH: 2/172
<i>Enixa est puerpera</i>	005	15: 3 <sup>v</sup>	15: 4 <sup>v</sup>	-	32: 48b	L Epiphanie Domini	Divisio: <i>A solis ortus</i>
<i>Eterna celi gloria</i>	043	86: 13	86: 20 <sup>v</sup>	14: 63 <sup>v</sup>	21: 47a	L Feria vi. Temp. Comm.	PsT: 63 <sup>v</sup> ; BrT: 236 <sup>v</sup> ; AH51: 32
<i>Eterna christi ... apostolorum</i>	049	97: 14	97: 23	-	-	M SS. Petri et Pauli	PsT: 144; BrT: 280; AH50: 17
<i>Eterna</i> " "	050	241: 33 <sup>v</sup>	242: 52 <sup>v</sup>	121: 144	134: 68a	M Apostolorum. Comm. SS.	" "
<i>Eterna</i> " "	032	-	-	-	135: 68a	M Oct. Apostolorum	" "
<i>Eterna christi ... martyrum</i>	066	174: 24 <sup>v</sup>	173: 40	-	-	M Omnium Sanctorum	PsT: 145; BrT: 281; AH50: 17
<i>Eterna</i> " "	050	251: 35	252: 55	125: 145	146: 70b	M Plur. martyrum 6 & 4 capp.	" "
<i>Eterna</i> " "	073	256: 36	257: 56	-	148: 70b	M " " 2 capp. 9 lect.	" "
<i>Eterna</i> " "	003	260: 36 <sup>v</sup>	261: 57	-	-	M " " 3 lect.	" "
<i>Eterna</i> " "	032	-	-	-	147: 70b	M " " Solemn.	" "
<i>Eterne rerum conditor</i>	039	68: 11	68: 16 <sup>v</sup>	3: 13 <sup>v</sup>	3: 45a	L Dom. (hieme). Temp. Comm.	PsT: 13 <sup>v</sup> ; BrT: 204; AH50: 4
<i>Eterne rex altissime</i>	028	49: 8 <sup>v</sup>	50: 13	53: 123	58: 53a	M Ascensione Domini	PsT: 123; BrT: 269; AH51: 88
<i>Eterne patris unice</i>	055	119: 17 <sup>v</sup>	118: 28 <sup>v</sup>	80: 132	-	L S. Marie Magdalene	PsT: 132; BrT: 274; AH52: 284
<i>Ex more docti mistico</i>	006	-	-	-	35: 49a	M Dom. in xl. T. Prop.	BrH: 1/139 <sup>v</sup> ; AH51: 55
<i>Ex</i> " "	008	-	-	-	36: 49a	M Feria in xl. T. Prop.	" "
<i>Exultet aula celica</i>	050	194: 28	193: 44	116: 142 <sup>v</sup>	-	M S. Nicolai	PsT: 142 <sup>v</sup> ; BrT: 279 <sup>v</sup> ; AH51: 184
<i>Exultet celum laudibus</i>	050	98: 14 <sup>v</sup>	98: 23 <sup>v</sup>	-	132: 68a	L SS. Petri et Pauli	PsT: 143 <sup>v</sup> ; BrT: 280; AH51: 108
<i>Exultet</i> " "	049	107: 15 <sup>v</sup>	107: 26	-	-	L " " Ult. 3d. oct.	" "
<i>Exultet</i> " "	051	240: 33	241: 52 <sup>v</sup>	120: 143 <sup>v</sup>	130: 67b	VL Unius & plur. apostolorum	" "
<i>Exultet</i> " "	022	-	-	-	56: 52b	L Apost. & Evang. TP	" "
<i>Exultet</i> " "	068	-	-	-	131: 67b	V Apostolorum. Dupl. min.	" "
<i>Exultet</i> " "	032	-	-	-	133: 68a	L " " Solemn.	" "
<i>Exultet nostra conscio</i>	050	121: 17 <sup>v</sup>	120: 29	82: 132 <sup>v</sup>	-	M S. Iacobi	PsT: 132 <sup>v</sup> ; BrT: 274 <sup>v</sup> ; AH16: 277
<i>Felix per omnes</i>	052	100: 14 <sup>v</sup>	100: 24	75: 130 <sup>v</sup>	-	V SS. Petri et Pauli	PsT: 130 <sup>v</sup> ; BrT: 273; AH50: 103
<i>Festiva iam solemnitas</i>	005	-	137: 32 <sup>v</sup>	-	99: 63a	L In Transfiguratione Dñi.	BrT: 275 <sup>v</sup> ; BrH: 2/123 <sup>v</sup>
<i>Gabrielem veneremur</i>	016	227: 31 <sup>v</sup>	228: 49 <sup>v</sup>	71: 129	-	VL S. Gabrielis	PsT: 129; BrT: 272 <sup>v</sup> ; AH16: 219
<i>Gabrielem</i> " "	065	-	-	-	77: 58a	V <sub>2</sub> S. Gabrielis	" "
<i>Gaude felix hispania</i>	005	205: 29 <sup>v</sup>	204: 45 <sup>v</sup>	64: 127	-	M Transl. S. Iacobi	PsT: 127; BrT: 271; AH16: 275
<i>Generosa virgo surgens</i>	017B	-	-	-	92: 62a	M BMV Visitatione	BrH: 2/94; AH16: 47
<i>Harum obtentu deus</i>	078	290: 40 <sup>v</sup>	291: 63 <sup>v</sup>	-	-	M Nat. Virginum 6 & 4 capp.	Divisio: <i>Virginis proles</i>
<i>Harum</i> " "	081	291: 40 <sup>v</sup>	292: 64	-	-	M " " 9 lect.	" "
<i>Hec dies sacre fidei</i>	055	-	-	-	127: 67a	V Oct. S. Hieronymi	BrH: 2/172 <sup>v</sup>
<i>Hec insignis hec beata</i>	067	186: 26 <sup>v</sup>	185: 42 <sup>v</sup>	109: 140 <sup>v</sup>	-	L S. Elizabeth de Ungaria	PsT: 140 <sup>v</sup> ; BrT: 278 <sup>v</sup> ; AH52: 181
<i>Hic iudicandis ovibus</i>	051	120: 17 <sup>v</sup>	119: 28 <sup>v</sup>	81: 132 <sup>v</sup>	-	VL S. Iacobi	PsT: 132 <sup>v</sup> ; BrT: 274; AH16: 279
<i>Hostis herodes impie</i>	005	13: 3	13: 4 <sup>v</sup>	39: 118 <sup>v</sup>	31: 48b	V Epiphanie Domini	PsT: 118 <sup>v</sup> ; BrT: 267; AH50: 53
<i>Huius obtentu deus</i>	081	-	-	-	168: 73a	VML Nat. Virginum (dupl.)	Divisio: <i>Virginis proles</i>
<i>Huius</i> " "	078	-	-	-	169: 73a	VML " " (solemn.)	" "
<i>Huius</i> " "	080	-	-	-	170: 73b	VL " " (simpl.)	" "
<i>Hymnum canamus ... hymni</i>	027	47: 8	48: 12 <sup>v</sup>	51: 122 <sup>v</sup>	-	V Ascensione Domini	PsT: 122 <sup>v</sup> ; BrT: 268 <sup>v</sup> ; AH50: 82
<i>Hymnum canamus ... deo</i>	047	220: 30 <sup>v</sup>	219: 47 <sup>v</sup>	69: 128	-	VL S. Blasii	PsT: 128; BrT: 272; AH16: 141
<i>Hymnum novum decantemus</i>	033	-	-	-	80: 58b	V Transl. S. Hieronymi	BrH: 2/68 <sup>v</sup> ; AH16: 249
<i>Iam bone pastor</i>	053	132: 19 <sup>v</sup>	131: 31	-	70: 56b	L In vincula S. Petri	Divisio: <i>Aurea luce</i>
<i>Iam christe sol iustitie</i>	011	21: 4 <sup>v</sup>	21: 6	43: 119 <sup>v</sup>	37: 49a	L Dominicis in xl	PsT: 119 <sup>v</sup> ; BrT: 267 <sup>v</sup> ; AH51: 59
<i>Iam</i> " "	008	22: 4 <sup>v</sup>	22: 6	-	-	L Diebus ferialibus in xl	" "
<i>Iam christus astra ascenderit</i>	021B	50: 8 <sup>v</sup>	51: 13 <sup>v</sup>	54: 123 <sup>v</sup>	60: 53b	V Pentecostes	PsT: 123 <sup>v</sup> ; BrT: 269 <sup>v</sup> ; AH50: 92
<i>Iam christus dator munerum</i>	063	150: 21 <sup>v</sup>	149: 35	93: 135 <sup>v</sup>	-	M S. Bernardi	PsT: 135 <sup>v</sup> ; BrT: 276
<i>Iam lucis orto sidere</i>	011	23: 4 <sup>v</sup>	23: 6	-	-	PT Dominicis Temp. Comm.	PsT: 79; BrT: 248; AH51: 41

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<i>Iam lucis orto sidere</i>	008	24: 4 <sup>v</sup>	24: 6 <sup>v</sup>	-	-	P Diebus ferialibus T. Comm.	PsT: 79; BrT: 248; AH51: 41
<i>Iam</i> _____ " _____	044	74: 12	74: 18	-	-	P In fer. oct. epiph. - Dom.Ixl	_____ " _____
<i>Iam</i> _____ " _____	047	92: 13 <sup>v</sup>	92: 22	-	-	PTSN S. Ioannis Bapt.	_____ " _____
<i>Iam</i> _____ " _____	051	99: 14 <sup>v</sup>	99: 24	-	-	PTSN SS. Petri et Pauli	_____ " _____
<i>Iam</i> _____ " _____	060	161: 23	160: 37	-	-	Omn. horas Nat. BMV: post fest.	_____ " _____
<i>Iam</i> _____ " _____	039	-	-	17: 79	-	P Per annum. Temp. Comm.	_____ " _____
<i>Iesu corona ... festum colentes</i>	051	126: 18 <sup>v</sup>	125: 30	86: 133 <sup>v</sup>	-	V S. Marthe	PsT: 133 <sup>v</sup> ; BrT: 275; AH16: 397
<i>Iesu corona virginum</i>	068	280: 38 <sup>v</sup>	281: 61 <sup>v</sup>	129: 146	161: 72a	VL Virginum 6 capp.	PsT: 146; BrT: 281; AH50: 21
<i>Iesu</i> _____ " _____	055	281: 39	282: 61 <sup>v</sup>	-	162: 72b	VL _____ " _____ alius cantus	_____ " _____
<i>Iesu</i> _____ " _____	032	283: 39 <sup>v</sup>	284: 62	-	163: 72b	VL _____ " _____ 4 capp.	_____ " _____
<i>Iesu</i> _____ " _____	084	285: 39 <sup>v</sup>	286: 62 <sup>v</sup>	-	164: 72b	VL _____ " _____ 2 capp. 9 lect.	_____ " _____
<i>Iesu</i> _____ " _____	003	288: 40	289: 63	-	-	VL _____ " _____ 3 lect.	_____ " _____
<i>Iesu nostra redemptio</i>	021B	48: 8 <sup>v</sup>	49: 13	52: 123	57: 53a	M Ascen. dñi & Pentecostes	PsT: 123; BrT: 269; AH51: 89
<i>Iesu redemptor ... gentes</i>	005	171: 24	170: 39 <sup>v</sup>	98: 137	-	V In Victorie de Benamarin	PsT: 137; BrT: 277; AH16: 28
<i>Iesu redemptor ... perpes</i>	032	-	-	-	157: 72a	L Conf. pont. (dupl. & semi-d.)	BrH: 2/221 <sup>v</sup> ; AH51: 117
<i>Iesu</i> _____ " _____	066	-	-	-	159: 72a	L Conf. pont. (simpl.)	_____ " _____
<i>Iesu salvator seculi</i>	005	177: 25	176: 40 <sup>v</sup>	102: 138 <sup>v</sup>	129: 67b	M Omnium sanctorum	PsT: 138 <sup>v</sup> ; BrT: 227 <sup>v</sup> ; AH51: 130
<i>Ihesu corona scelsior</i>	066	-	-	-	160: 72a	L Conf. non pont. (simpl.)	BrH: 2/225
<i>Imbuit post hec homines</i>	046	112: 16 <sup>v</sup>	112: 27	-	-	L S. Benedicti	Divisio: <i>Christe sanctorum ... atque</i>
<i>Immense celi conditor</i>	045	75: 12	75: 18 <sup>v</sup>	22: 98	10: 46b	V Feria ii. Temp. Comm.	PsT: 98; BrT: 257; AH51: 35
<i>Impleta sancto spiritu</i>	064	151: 21 <sup>v</sup>	150: 35	94: 135 <sup>v</sup>	-	L S. Bernardi	PsT: 135 <sup>v</sup> ; BrT: 276
<i>In festo leocadie</i>	068	199: 28	198: 45	118: 143	-	V S. Leocadie	PsT: 143; BrT: 280; AH16: 347
<i>In gabrielis ordine</i>	055	-	-	-	74: 57b	V S. Gabrielis	BrH: 2/46 <sup>v</sup>
<i>In hierarchia celica</i>	059	-	-	-	75: 57b	M _____ " _____	BrH: 2/46 <sup>v</sup>
<i>In matutinas domine</i>	047	221: 30 <sup>v</sup>	220: 48	68: 128	-	M S. Blasii	PsT: 128; BrT: 272; AH16: 142
<i>Iste confessor domini</i>	048	262: 37	263: 57 <sup>v</sup>	127: 145 <sup>v</sup>	152: 71a	V Unius & plur. conf. 6 capp.	PsT: 145 <sup>v</sup> ; BrT: 281; AH51: 118
<i>Iste</i> _____ " _____	078	264: 37	265: 58	128: 145 <sup>v</sup>	154: 71a	L _____ " _____ 6 capp.	_____ " _____
<i>Iste</i> _____ " _____	079	267: 37 <sup>v</sup>	268: 58 <sup>v</sup>	-	-	L _____ " _____ 4 capp.	_____ " _____
<i>Iste</i> _____ " _____	080	268: 37 <sup>v</sup>	269: 58 <sup>v</sup>	-	155: 71b	VL _____ " _____ 2 capp.	_____ " _____
<i>Iste</i> _____ " _____	081	271: 38	272: 59 <sup>v</sup>	-	153: 71a	VL _____ " _____ 9 lect.	_____ " _____
<i>Iste</i> _____ " _____	082	272: 38	273: 59 <sup>v</sup>	-	156: 71b	VL _____ " _____ alius 9 lect.	_____ " _____
<i>Iste</i> _____ " _____	083	273: 38	274: 60	-	-	VL _____ " _____ 3 lect.	_____ " _____
<i>Lauda mater ecclesia</i>	055	117: 17	116: 28	78: 131 <sup>v</sup>	-	V S. Marie Magdalene	PsT: 131 <sup>v</sup> ; BrT: 274; AH52: 283
<i>Laude devota hymnos</i>	046	209: 29 <sup>v</sup>	208: 46 <sup>v</sup>	67: 127 <sup>v</sup>	-	M S. Ildelfonsi	PsT: 127 <sup>v</sup> ; BrT: 271 <sup>v</sup> ; AH16: 142
<i>Laude laudet laxa</i>	065	-	-	-	123: 66b	V S. Hieronymi	BrH: 2/168 <sup>v</sup>
<i>Letare toletum</i>	070	200: 28 <sup>v</sup>	199: 45	119: 143 <sup>v</sup>	-	M S. Leocadie	PsT: 143 <sup>v</sup> ; BrT: 280; AH16: 348
<i>Lucis creator optime</i>	041	71: 11 <sup>v</sup>	71: 17 <sup>v</sup>	21: 96 <sup>v</sup>	6: 45b	V Dom. per annum	PsT: 96 <sup>v</sup> ; BrT: 256; AH51: 34
<i>Lustra sex qui iam peracta</i>	016	31: 5 <sup>v</sup>	31: 8 <sup>v</sup>	47: 121	-	L Dom. in passione dñi.	Divisio: <i>Pange lingua ... prelium</i>
<i>Lustra</i> _____ " _____	017A	32: 6	32: 8 <sup>v</sup>	-	-	L Fer. in _____ " _____	_____ " _____
<i>Luxtris sex qui iam peractis</i>	016	-	-	-	47: 51a	L Dom. et fer. _____ " _____	_____ " _____
<i>Lux ecce spargit polum</i>	043	-	-	-	18: 47a	L Feria v. Temp. Comm.	BrH: 1/41 = ... <i>surgit aurea</i>
<i>Lux ecce surgit aurea</i>	043	83: 12 <sup>v</sup>	83: 20	12: 55 <sup>v</sup>	-	L _____ " _____	PsT: 55 <sup>v</sup> ; BrT: 231; AH50: 24
<i>Magne deus potentie</i>	045	84: 13	84: 20	25: 104	19: 47a	V _____ " _____	PsT: 104; BrT: 260 <sup>v</sup> ; AH51: 38
<i>Magne pater augustine</i>	033	-	-	-	155: 71b	V S. Augustini	BrH: 2/144; AH52: 117
<i>Magne</i> _____ " _____	017B	-	-	-	116: 66a	M _____ " _____	_____ " _____
<i>Maria mater gratie</i>	058B	297: 41 <sup>v</sup>	298: 65	136: 160 <sup>v</sup>	-	C Festis et dom. BMV	PsT: 160 <sup>v</sup> ; BrT: 2
<i>Maria</i> _____ " _____	089	298: 41 <sup>v</sup>	299: 65 <sup>v</sup>	137: 160 <sup>v</sup>	-	C Fer. et 3 lect. BMV	_____ " _____
<i>Martine par apostolis</i>	054	109: 16	109: 26 <sup>v</sup>	104: 139	-	M S. Martini	PsT: 139; BrT: 278; AH50: 200
<i>Martyr dei qui unicum</i>	050	154: 22	153: 36	123: 144 <sup>v</sup>	140: 69a	M Unius martyris. 6 capp.	PsT: 144 <sup>v</sup> ; BrT: 280 <sup>v</sup> ; AH51: 113
<i>Martyr</i> _____ " _____	066	246: 34	247: 54	-	-	M _____ " _____ 2 capp. 9 lect.	_____ " _____
<i>Martyr</i> _____ " _____	073	247: 34 <sup>v</sup>	248: 54	-	-	M _____ " _____ alius cantus	_____ " _____
<i>Martyr</i> _____ " _____	003	249: 34 <sup>v</sup>	250: 54 <sup>v</sup>	-	-	M _____ " _____ 3 lect.	_____ " _____
<i>Martyr</i> _____ " _____	074	-	-	-	141: 69a	L _____ " _____ dupl.	_____ " _____
<i>Martyris ecce dies agathe</i>	072	222: 30 <sup>v</sup>	221: 48	70: 128 <sup>v</sup>	-	VM S. Agathe	PsT: 128 <sup>v</sup> ; BrT: 272; AH51: 134
<i>Memento salutis auctor</i>	recto	305: 42	306: 67	159: 179 <sup>v</sup>	-	P Hore BMV	PsT: 179 <sup>v</sup> ; BrT: 5; AH51: 50 (st.3)
<i>Mucro secat iberorum</i>	017B	173: 24 <sup>v</sup>	172: 40	-	-	L In Victorie de Benamarin	PsT: 138; BrT: 277 <sup>v</sup> ; AH16: 30
<i>Mucro</i> _____ " _____	033	-	-	100: 138	-	L _____ " _____	_____ " _____
<i>Nam draco magnus rumpitur</i>	005	206: 29	205: 46	65: 127	-	L Transl. S. Iacobi	PsT: 127; BrT: 271; AH16: 276
<i>Nardi maria pistici</i>	055	-	-	-	95: 62a	VM S. Marie Magdalene	BrH: 2/106; BrRom68: 5137
<i>Nocte surgentes preparemus</i>	046	127: 18 <sup>v</sup>	126: 30	87: 134	-	M S. Marthe	PsT: 134; BrT: 275; AH16: 399
<i>Nocte surgentes vigilemus</i>	036	65: 10 <sup>v</sup>	65: 16	2: 1 <sup>v</sup>	4: 45a	M Dominicis Temp. Comm.	PsT: 1 <sup>v</sup> ; BrT: 197 <sup>v</sup> ; AH51: 24
<i>Non fuit vasti spatium</i>	046	152: 22	151: 35 <sup>v</sup>	-	-	VL Decollatio Ioannis Bapt.	Divisio: <i>Ut queant laxis</i>

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<i>Nova resultent gaudia</i>	047	182: 25 <sup>v</sup>	181: 41 <sup>v</sup>	105: 139 <sup>v</sup>	-	VL S. Eugenii	PsT: 139 <sup>v</sup> ; BrT: 278; AH16: 176
<i>Novum sidus emicuit</i>	047	184: 26	183: 42	107: 140	-	V S. Elizabeth de Ungaria	PsT: 140; BrT: 278 <sup>v</sup> ; AH52: 182
<i>Novum sidus vere lucis</i>	065	-	-	-	83: 59a	V <sub>2</sub> Transl. S. Hieronymi	BrH: 2/71 <sup>v</sup> ; AH16: 252
<i>Nox atra rerum contegit</i>	042	82: 12 <sup>v</sup>	82: 19 <sup>v</sup>	11: 46	17: 47a	M Feria v. Temp. Comm.	PsT: 46; BrT: 224 <sup>v</sup> ; AH51: 28
<i>Nox et tenebre et nubila</i>	043	80: 12 <sup>v</sup>	80: 19 <sup>v</sup>	10: 45 <sup>v</sup>	15: 47a	L Feria iv. Temp. Comm.	PsT: 45 <sup>v</sup> ; BrT: 224; AH50: 23
<i>Nunc cunctorum vox iucunda</i>	067	185: 26 <sup>v</sup>	184: 42	108: 140	-	M S. Elizabeth de Ungaria	PsT: 140; BrT: 278 <sup>v</sup> ; AH50: 231
<i>Nunc sancte nobis spiritus</i>	018	33: 6	33: 9	-	-	T Comm. per annum	PsT: 87; BrT: 251 <sup>v</sup> ; AH50: 18
<i>Nunc _____ " _____</i>	039	-	-	18: 87	-	T _____ " _____	_____ " _____
<i>O crux ave spes unica</i>	012	116: 17	115: 28	-	118: 66a	L Triumphi S. Crucis	Divisio: <i>Vexilla regis</i>
<i>O crux _____ " _____</i>	022	-	-	-	78: 58b	V Inventione S. Crucis	_____ " _____
<i>O felix permutatio</i>	047	141: 20 <sup>v</sup>	140: 33	91: 135	-	L S. Laurentii	PsT: 135; BrT: 276; AH16: 339
<i>O gloriosa domina</i>	059	135: 20	155: 36 <sup>v</sup>	-	111: 65a	L BMV [see Notes, below]	PsT: 126; BrT: 271; AH50: 72
<i>O gloriosa _____ " _____</i>	061	143: 20 <sup>v</sup>	142: 33 <sup>v</sup>	-	-	L _____ " _____	_____ " _____
<i>O gloriosa _____ " _____</i>	062	144: 21	143: 34	-	-	L _____ " _____	_____ " _____
<i>O gloriosa _____ " _____</i>	058A	300: 41 <sup>v</sup>	301: 66	62: 126	-	L BMV 6 & 4 capp.	_____ " _____
<i>O gloriosa _____ " _____</i>	060	302: 42	303: 66	147: 169	-	L BMV 2 capp. 9 lect.	_____ " _____
<i>O gloriosa _____ " _____</i>	090	304: 42	305: 66 <sup>v</sup>	154: 175 <sup>v</sup>	-	L BMV Feriis & 3 lect.	_____ " _____
<i>O gloriosa _____ " _____</i>	002	307: 42 <sup>v</sup>	308: 67	139: 161	-	L BMV Adventu 6 & 4 capp.	_____ " _____
<i>O gloriosa _____ " _____</i>	003	309: 43	310: 67 <sup>v</sup>	141: 161 <sup>v</sup>	-	L BMV Adv. 2 capp. 9 lect.	_____ " _____
<i>O gloriosa _____ " _____</i>	021A	311: 43	312: 68	156: 176	-	L BMV TP 6 & 4 capp.	_____ " _____
<i>O gloriosa _____ " _____</i>	023	313: 43 <sup>v</sup>	314: 68 <sup>v</sup>	158: 176	-	L BMV TP 2 capp. 9 lect.	_____ " _____
<i>O gloriosa _____ " _____</i>	064	-	-	-	112: 65b	L In festis maioribus BMV	_____ " _____
<i>O lux beata trinitas</i>	005	54: 9	55: 14	-	-	V Vig. S. Trinitatis	PsT: 109 <sup>v</sup> ; BrT: 263 <sup>v</sup> ; AH51: 40
<i>O lux _____ " _____</i>	035	63: 10	63: 15 <sup>v</sup>	27: 109 <sup>v</sup>	1: 44b	V Sabbatis Temp. Comm.	_____ " _____
<i>O lux beata ... marthe</i>	050	128: 19	127: 30 <sup>v</sup>	88: 134	-	L S. Marthe	PsT: 134; BrT: 275; AH16: 399
<i>O mira patientia</i>	050	140: 20	139: 33	90: 134 <sup>v</sup>	-	M S. Laurentii	PsT: 134 <sup>v</sup> ; BrT: 275 <sup>v</sup> ; AH16: 338
<i>O nata lux de lumine</i>	004	-	-	-	98: 63a	VM Transfiguratione Dñi.	BrH: 2/121; BrT: 275; AH51: 99
<i>O nata _____ " _____</i>	005	-	135: 32	-	-	VCH _____ " _____	_____ " _____
<i>O nimis felix meritique</i>	046	95: 14	95: 22 <sup>v</sup>	-	-	M S. Ioannis Bapt.	Divisio: <i>Ut queant laxis</i>
<i>O nimis _____ " _____</i>	081	-	-	-	87: 60a	L _____ " _____	_____ " _____
<i>O pater sancte</i>	046	-	-	-	63: 54a	M S. Trinitatis	BrH: 1/210; AH51: 95
<i>O Roma felix</i>	052	102: 15	102: 24 <sup>v</sup>	76: 131	-	M SS. Petri et Pauli	Divisio: <i>Felix per omnes</i>
<i>O salutaris hostia</i>	032	58: 9 <sup>v</sup>	-	-	-	L Vig. Corpus Christi	Divisio: <i>Verbum supernum ... patris</i>
<i>O sator rerum</i>	046	-	136: 32 <sup>v</sup>	-	-	M Transfiguratione Dñi.	BrT: 275 <sup>v</sup> ; AH51: 98
<i>O venerande pontifex</i>	047	195: 28	194: 44 <sup>v</sup>	117: 143	-	L S. Nicolai	Divisio: <i>Exultet aula celica</i>
<i>O veneranda trinitas</i>	081	-	-	-	64: 54a	L S. Trinitatis	BrH: 1/212
<i>Pange lingua ... corporis</i>	033	59: 9 <sup>v</sup>	59: 14 <sup>v</sup>	57: 124 <sup>v</sup>	65: 54b	V Corpus Christi	PsT: 124 <sup>v</sup> ; BrT: 270; AH50: 386
<i>Pange lingua ... prelium</i>	016	29: 5	29: 7 <sup>v</sup>	46: 120 <sup>v</sup>	-	M Dom. in passione	PsT: 120 <sup>v</sup> ; BrT: 267 <sup>v</sup> ; AH50: 66
<i>Pange _____ " _____</i>	017A	30: 5 <sup>v</sup>	30: 8	-	45: 50b	M diebus feriis in passione	_____ " _____
<i>Pange _____ " _____</i>	019	34: 6	34: 9	-	-	Ad adorandum crucem veneris s.	_____ " _____
<i>Petrus beatus catenarum</i>	052	129: 19	128: 30 <sup>v</sup>	-	96: 62a	V S. Petri ad Vincula	Divisio: <i>Felix per omnes</i>
<i>Plasmator hominis</i>	045	87: 13	87: 20 <sup>v</sup>	26: 107	22: 47a	V Feria vi Temp. Comm.	PsT: 107; BrT: 262; AH51: 39
<i>Plaude ierusalem</i>	034	-	-	-	91: 62a	V BMV Visitatione	BrH: 2/113 <sup>v</sup> ; AH16: 46
<i>Post petrum primum</i>	050	191: 27 <sup>v</sup>	190: 43 <sup>v</sup>	114: 142	-	M S. Andree	PsT: 142; BrT: 279 <sup>v</sup> ; AH51: 139
<i>Post _____ " _____</i>	069	192: 27 <sup>v</sup>	191: 44	-	-	M S. Andree alius cantus	_____ " _____
<i>Primo dierum omnium</i>	038	67: 11	67: 16 <sup>v</sup>	1: 1	2: 44b	M Dominicis Temp. Comm.	PsT: 1; BrT: 197; AH51: 23
<i>Quam terra pontus ... astra</i>	056	124: 18	123: 29 <sup>v</sup>	84: 133	-	M S. Anne	PsT: 133; BrT: 274 <sup>v</sup> ; AH16: 102
<i>Quem terra pontus ... adorant</i>	056	134: 19 <sup>v</sup>	-	-	107: 64b	M BMV [see Notes, below]	PsT: 126; BrT: 270 <sup>v</sup> ; AH50: 72
<i>Quem _____ " _____</i>	060	142: 20 <sup>v</sup>	133: 31 <sup>v</sup>	150: 175	-	M _____ " _____	_____ " _____
<i>Quem _____ " _____</i>	063	146: 21	145: 34	61: 126	106: 64a	M _____ " _____	_____ " _____
<i>Quem _____ " _____</i>	058A	159: 22 <sup>v</sup>	158: 37	149: 175	108: 64b	M _____ " _____	_____ " _____
<i>Quem _____ " _____</i>	090	303: 42	304: 66 <sup>v</sup>	151: 175 <sup>v</sup>	-	M BMV Feriis & 3 lect.	_____ " _____
<i>Quem _____ " _____</i>	002	306: 42 <sup>v</sup>	307: 67	138: 161	-	M BMV Feriis 6 & 4 capp.	_____ " _____
<i>Quem _____ " _____</i>	003	308: 42 <sup>v</sup>	309: 67 <sup>v</sup>	140: 161 <sup>v</sup>	-	M BMV 2 capp. 9 lect.	_____ " _____
<i>Quem _____ " _____</i>	021A	310: 43	311: 68	155: 175 <sup>v</sup>	-	M BMV TP 6 & 4 capp.	_____ " _____
<i>Quem _____ " _____</i>	023	312: 43	313: 68 <sup>v</sup>	157: 176	-	M BMV TP 2 capp. 9 lect.	_____ " _____
<i>Quem _____ " _____</i>	061	-	-	-	110: 65a	M In festis maioribus BMV	_____ " _____
<i>Quodcumque vinculis</i>	052	-	-	-	69: 56a	VM S. Petri Cathedra	Divisio: <i>Felix per omnes</i>
<i>Rector potens verax</i>	recto	4: 2 <sup>v</sup>	4: 2	-	-	S Per annum	PsT: 89 <sup>v</sup> ; BrT: 252 <sup>v</sup> ; AH50: 19
<i>Rector _____ " _____</i>	040	69: 11	69: 17	19: 89 <sup>v</sup>	-	S _____ " _____	_____ " _____
<i>Rerum creator optime</i>	042	79: 12 <sup>v</sup>	79: 19	9: 38 <sup>v</sup>	14: 46b	M Feria iv. Temp. Comm.	PsT: 38 <sup>v</sup> ; BrT: 219 <sup>v</sup> ; AH51: 27
<i>Rerum deus tenax vigor</i>	040	-	-	20: 91 <sup>v</sup>	-	N Per annum	PsT: 91 <sup>v</sup> ; BrT: 254; AH50: 20

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<i>Rex christe martini</i>	054	108: 15 <sup>v</sup>	108: 26	103: 138 <sup>v</sup>	-	VL S. Martini	PsT: 138 <sup>v</sup> ; BrT: 277 <sup>v</sup> ; AH50: 199
<i>Rex eterne domine</i>	021A	36: 6 <sup>v</sup>	36: 10	49: 121 <sup>v</sup>	50: 52a	N TP 6 capp.	PsT: 121 <sup>v</sup> ; BrT: 268; AH51: 2
<i>Rex _____ " _____</i>	023	40: 7 <sup>v</sup>	40: 11	-	-	M TP 9 lect.	_____ " _____
<i>Rex _____ " _____</i>	024	46: 8	46: 12	-	-	M TP [alius cantus]	_____ " _____
<i>Rex _____ " _____</i>	025	44: 8	44: 11 <sup>v</sup>	-	-	M TP Feriis & 3 lect.	_____ " _____
<i>Rex _____ " _____</i>	026	-	-	-	51: 52a	M TP diebus ferialibus	_____ " _____
<i>Rex gloriose martyrum</i>	050	252: 35	253: 55 <sup>v</sup>	126: 145 <sup>v</sup>	149: 70b	L Plur. martyrum 6 & 4 capp.	PsT: 145 <sup>v</sup> ; BrT: 281; AH51: 112
<i>Rex _____ " _____</i>	066	257: 36	258: 56 <sup>v</sup>	-	151: 71a	L _____ " _____ 2 capp. 9 lect.	_____ " _____
<i>Rex _____ " _____</i>	073	258: 36	259: 56 <sup>v</sup>	-	-	L _____ " _____ alius cantus	_____ " _____
<i>Rex _____ " _____</i>	074	261: 36 <sup>v</sup>	262: 57 <sup>v</sup>	-	-	L _____ " _____ 3 lect.	_____ " _____
<i>Rex _____ " _____</i>	032	-	-	-	150: 70b	L _____ " _____ solemn.	_____ " _____
<i>Rex gloriose omnium</i>	005	175: 25	174: 40 <sup>v</sup>	-	-	L Omnium Sanctorum	_____ " _____
<i>Rex _____ " _____</i>	066	278: 38 <sup>v</sup>	279: 61	-	-	M Plur. Confessorum	_____ " _____
<i>Rex _____ " _____</i>	073	279: 38 <sup>v</sup>	280: 61	-	-	M _____ " _____ [alius]	_____ " _____
<i>Rex gloriose presulum</i>	050	263: 37	264: 58	-	-	M Confessorum 6 capp.	_____ " _____
<i>Rex _____ " _____</i>	066	269: 37 <sup>v</sup>	270: 59	-	-	M _____ " _____ 2 capp.	_____ " _____
<i>Rex _____ " _____</i>	073	270: 37 <sup>v</sup>	271: 59	-	-	M _____ " _____ alius cantus	_____ " _____
<i>Rex _____ " _____</i>	003	274: 38 <sup>v</sup>	275: 60	-	-	M _____ " _____ 3 lect.	_____ " _____
<i>Rex _____ " _____</i>	074	275: 38 <sup>v</sup>	276: 60 <sup>v</sup>	-	-	M _____ " _____ alius cantus	_____ " _____
<i>Sacris solemniss</i>	031	57: 9 <sup>v</sup>	58: 14 <sup>v</sup>	-	-	M Vig. Corpus Christi	PsT: 125; BrT: 270; AH50: 387
<i>Sacris _____ " _____</i>	034	61: 10	61: 15	58: 125	66: 54b	M Corpus Christi	_____ " _____
<i>Sancti eugenii</i>	031	183: 26	182: 41 <sup>v</sup>	106: 139 <sup>v</sup>	-	M S. Eugenii	PsT: 139 <sup>v</sup> ; BrT: 278; AH16: 177
<i>Sanctorum decus presulum</i>	081	-	-	-	82: 59a	L Transl. S. Hieronymi	BrH 2/71; AH16: 251
<i>Sanctorum meritis</i>	075	250: 35	251: 55	124: 144 <sup>v</sup>	142: 69a	V Plur. martyrum 6 & 4 capp.	PsT: 144 <sup>v</sup> ; BrT: 280 <sup>v</sup> ; AH50: 153
<i>Sanctorum _____ " _____</i>	031	253: 35 <sup>v</sup>	254: 55 <sup>v</sup>	-	143: 69b	V _____ " _____ 2 capp. 9 lect.	_____ " _____
<i>Sanctorum _____ " _____</i>	076	254: 35 <sup>v</sup>	255: 55 <sup>v</sup>	-	144: 69b	V _____ " _____ alius cantus	_____ " _____
<i>Sanctorum _____ " _____</i>	077	259: 36 <sup>v</sup>	260: 57	-	-	V _____ " _____ 3 lect.	_____ " _____
<i>Somno reffectis artubus</i>	042	72: 11 <sup>v</sup>	72: 17 <sup>v</sup>	5: 16	7: 46a	M Feria ii. Temp. Comm.	PsT: 16 <sup>v</sup> ; BrT: 206; AH51: 25
<i>Splendent celi sedilia</i>	032	-	-	-	125: 67a	L S. Hieronymi	BrH: 2/172
<i>Splendor paterne glorie</i>	005	56: 9 <sup>v</sup>	57: 14 <sup>v</sup>	-	-	L S. Trinitatis	PsT: 23 <sup>v</sup> ; BrT: 211 <sup>v</sup> ; AH50: 5
<i>Splendor _____ " _____</i>	043	73: 11 <sup>v</sup>	73: 18	6: 23	8: 46a	L Feria ii. Temp. Comm.	_____ " _____
<i>Summe deus clementie</i>	042	88: 13	88: 21	15: 64	23: 47b	M Sabbatis Temp. Comm.	PsT: 44; BrT: 236 <sup>v</sup> ; AH51: 30
<i>Summi largitor premii</i>	010	20: 4	20: 5 <sup>v</sup>	42: 119 <sup>v</sup>	-	M In xl. Temp. Prop.	PsT: 119 <sup>v</sup> ; BrT: 267; AH51: 60
<i>Te lucis ante terminum</i>	032	60: 10	60: 15	-	-	C Corpus Christi	PsT: 111; BrT: 264 <sup>v</sup> ; AH51: 44
<i>Te lucis _____ " _____</i>	047	94: 13 <sup>v</sup>	94: 22 <sup>v</sup>	-	-	C Decollatio S. Ioannis Bapt.	_____ " _____
<i>Te lucis _____ " _____</i>	051	101: 14 <sup>v</sup>	101: 24 <sup>v</sup>	-	-	C SS. Petri et Pauli	_____ " _____
<i>Te lucis _____ " _____</i>	050	111: 16	111: 27	-	-	C Transl. S. Benedicti	_____ " _____
<i>Te lucis _____ " _____</i>	005	114: 16 <sup>v</sup>	-	-	-	C Triumphi S. Crucis	_____ " _____
<i>Te lucis _____ " _____</i>	058A	208: 29	207: 46	-	-	C S. Ildefonsi	_____ " _____
<i>Te lucis _____ " _____</i>	068	223: 31	222: 48 <sup>v</sup>	-	-	C S. Agathe	_____ " _____
<i>Te lucis _____ " _____</i>	021A	234: 32 <sup>v</sup>	235: 51	-	-	C Inventionem S. Crucis	_____ " _____
<i>Te lucis _____ " _____</i>	041	-	-	28: 111	-	C Per annum	_____ " _____
<i>Te lucis _____ " _____</i>	007	-	-	-	39: 49b	C In duplicibus ... in xl	_____ " _____
<i>Te lucis _____ " _____</i>	009	-	-	-	40: 49b	C In diebus ferialibus in xl	_____ " _____
<i>Te lucis _____ " _____</i>	014	-	-	-	41: 50a	C Sabb. Pass. Dom. Palm. dupl.	_____ " _____
<i>Te lucis _____ " _____</i>	015	-	-	-	42: 50a	C _____ " _____ feriis	_____ " _____
<i>Telluris ingens conditor</i>	045	78: 12 <sup>v</sup>	78: 19	23: 100	13: 46b	V Feria iii. Temp. Comm.	PsT: 100; BrT: 258; AH51: 36
<i>Tibi christe splendor</i>	065	164: 23	163: 37 <sup>v</sup>	95: 136	120: 66a	VL S. Michaelis	PsT: 136; BrT: 276 <sup>v</sup> ; AH50: 156
<i>Tibi _____ " _____</i>	017B	-	-	-	121: 66b	M _____ " _____	_____ " _____
<i>Tristes erant apostoli</i>	020	-	-	-	54: 52b	V Apost. & Evang. TP	Divisio: <i>Aurora lucis rutilat</i>
<i>Tristes _____ " _____</i>	021A	-	-	-	55: 52b	M _____ " _____	_____ " _____
<i>Tu trinitatis unitas</i>	005	55: 9 <sup>v</sup>	56: 14 <sup>v</sup>	-	-	M S. Trinitatis	PsT: 56; BrT: 231 <sup>v</sup> ; AH51: 29
<i>Tu _____ " _____</i>	042	85: 13	85: 20 <sup>v</sup>	13: 56	20: 47a	M Feria vi. Temp. Comm.	_____ " _____
<i>Urbs beata ierusalem</i>	065	167: 23 <sup>v</sup>	166: 38 <sup>v</sup>	97: 136 <sup>v</sup>	171: 73b	V Dedicatione Ecclesie	PsT: 136 <sup>v</sup> ; BrT: 276 <sup>v</sup> ; AH51: 102
<i>Urbs _____ " _____</i>	017B	169: 24	168: 39	-	172: 73b	M _____ " _____	_____ " _____
<i>Ut queant laxis</i>	046	90: 13	90: 21 <sup>v</sup>	-	85: 59b	M S. Ioannis Bapt.	PsT: 129 <sup>v</sup> ; BrT: 273; AH50: 96
<i>Ut _____ " _____</i>	048	93: 13 <sup>v</sup>	93: 22	73: 129 <sup>v</sup>	84: 59b	V _____ " _____	_____ " _____
<i>Veni creator spiritus</i>	030	53: 9	54: 14	56: 124	59: 53b	T Pentecostes	PsT: 124; BrT: 269 <sup>v</sup> ; AH50: 144
<i>Veni redemptor gentium</i>	004	10: 2 <sup>v</sup>	10: 3 <sup>v</sup>	36: 117 <sup>v</sup>	-	V Nativitas domini	PsT: 117 <sup>v</sup> ; BrT: 266 <sup>v</sup> ; AH50: 8
<i>Verbum supernum ... a patre</i>	002	2: 2	2: 1 <sup>v</sup>	34: 117	27: 47b	M Sabb. & Dom. in adventu	PsT: 117; BrT: 266; AH51: 48
<i>Verbum _____ " _____</i>	003	6: 2 <sup>v</sup>	6: 2 <sup>v</sup>	-	-	M Diebus feriis in adventu	_____ " _____
<i>Verbum supernum ... nec patris</i>	032	62: 10 <sup>v</sup>	62: 15 <sup>v</sup>	59: 125 <sup>v</sup>	67: 55a	L Corpus Christi	PsT: 125 <sup>v</sup> ; BrT: 270; AH50: 388



First Stanza	ITHM no.	IT15 no./loc.	IT64 no./loc.	PsT no./loc.	BC251 no./loc.	Liturgical Function	Full Text Location
<i>Vexilla regis prodeunt</i>	012	25: 4 <sup>v</sup>	25: 6 <sup>v</sup>	44: 120	43: 50a	V Dom. in passione	PsT: 120; BrT: 267; AH50: 67
<i>Vexilla</i> ——— " ———	013	26: 5	26: 7	45: 120	44: 50b	V diebus ferialibus in passione	———— " ———
<i>Vexilla</i> ——— " ———	058A	162: 23	161: 37 <sup>v</sup>	-	-	VL Exaltationis S. Crucis	———— " ———
<i>Vexilla</i> ——— " ———	020	233: 32	234: 51	-	-	V Inventionis S. Crucis	———— " ———
<i>Vexilla</i> ——— " ———	021A	236: 32 <sup>v</sup>	237: 51 <sup>v</sup>	-	-	L ——— " ———	———— " ———
<i>Virginis proles opifexque</i>	078	282: 39	283: 62	130: 146 <sup>v</sup>	166: 73a	M Virginum 6 capp.	PsT: 146 <sup>v</sup> ; BrT: 281 <sup>v</sup> ; AH51: 121
<i>Virginis</i> ——— " ———	080	286: 39 <sup>v</sup>	287: 62 <sup>v</sup>	-	-	M Virginum 4 capp.	———— " ———
<i>Virginis</i> ——— " ———	081	287: 40	288: 63	-	165: 73a	M Virginum 9 lect.	———— " ———
<i>Virginis</i> ——— " ———	083	289: 40	290: 63 <sup>v</sup>	-	167: 73a	M Virginum 3 lect.	———— " ———
<i>Votiva cunctis orbita</i>	056	118: 17 <sup>v</sup>	117: 28	79: 132	-	M S. Marie Magdalene	PsT: 132; BrT: 274; AH51: 188
<i>Vox clara dulcis sonuit</i>	058A	-	-	-	93: 62a	L BMV Visitatione	BrH: 2/116 <sup>v</sup> ; AH16: 48
<i>Vox clara ecce intonat</i>	002	3: 2	3: 2	35: 117 <sup>v</sup>	28: 48a	L Sabb. & Dom. in adventu	PsT: 117 <sup>v</sup> ; BrT: 266; AH51: 49
<i>Vox</i> ——— " ———	003	7: 2 <sup>v</sup>	7: 2 <sup>v</sup>	-	-	L diebus feriis in adventu	———— " ———

#### NOTES ON APPENDIX IV

**Column 1: First Stanzas:** The initial words of the hymn texts are given in alphabetical order. Multiple appearances of a given hymn indicate it being set to more than one melody. The orthography follows that of the sources ; it is not neo-classicised, as in AH. Thus we have *Eterna*, not *Aeterna*. There is no *J*; thus *Iam* and *Iesu*.

**Column 2: ITHM numbers:** 001-090 are the numbers of our transcription of the melodies in IT15, in the order of first appearance in that source. ITHM 026 is the exception; it appears in IT64, the only tune not found in common with IT15.

**Columns 3 & 4: No./loc. in IT15 and IT64:** The first figure gives the sequential numbering of the items in the hymnary sections of IT15 and IT64. The second figure (location) indicates the folio on which the item appears. For each hymn only one entry is given in this table, representing (usually) its first appearance with a given melody. Appendix V lists every item in the IT15 *Hymnarium*, full first stanzas and incipits (*incipia*). IT64's numbering falls in and out of step with that of IT15 due to later changes in the omission, addition and revision of some hymns. The new Feast of Guardian Angels and revisions to the Feast of the Transfiguration are examples.

**Column 5: PsT no./loc.:** The Psalterium of 1515 provides us with all the stanzas and gives in full, or at least indicates, all the doxologies of the hymns, following the first stanza and complete melody. Of our four prime sources it is the least accurate in printing the musical notation; mistakes are especially evident in the ligatures.

**Column 6: BC 251 no./loc.:** The foliation of this manuscript is given by numbering on the verso of each leaf. But it is clear that the scribe regarded the number as referring to each opening of the book, to the pair of pages, left and right. When an incipit is shown, the scribe gives an *ut supra* with a number that often refers to a right hand page where the complete melody is to be found. Thus, unconventionally, we have given the ms. number the suffix 'a' and its facing page 'b'.

**Column 7: Liturgical Function:** The abbreviations are V=Vespers; M=Matins; L=Lauds; C=Compline. Lauds is often effectively *Laudes et per horas*. The Lesser Day Hours are shown only when the source is specific: P=Prime; T=Terce; S=Sext; N=None. The ranking of feasts follows the sources, with primacy given to the Toledo rubrics according to IT15. '6 capp. 9 lect.' indicates the wearing of six copes by the officiant clergy and the recitation of nine lessons at Matins. TP is Paschal Time; *Quadragesima* (Lent) is indicated 'in xl' as in the sources. The case endings of the saints' names are given as in the sources, omitting 'In festo...', 'On the Feast of...'. As noted in the Appendix Table, three Marian hymns need attention:

*Ave maris stella*, sung to ITHM 057, is repeated throughout IT15 for the major Feasts BMV. *O gloriosa domina* has 059 specified for S. Maria de Pace, de Nivibus, and the Vigil of the Nativity BMV. 061 is for the Feastday of her Nativity, for Conception and for the Vigil of Assumption. 062 is for Assumption Day and for Purification.

Similarly, the first four tunes listed above for *Quem terra pontus ethera* are festally allotted.

**Column 8: Full Text Location:** Where possible two contemporary sources are given. References to *Analecta Hymnica* are indicated by item number, not by page. Caution is advised with the neo-classicised versions of AH, some of which are at variance from the Toledo texts. The specifically Jeronymite hymns in BC251 are not all to be found in the 'hispanic' volume AH16, and only a reference to the Jeronymite Breviary of 1499 is provided.



APPENDIX V: INTONARIUM TOLETANUM (1515): *Pars Hymnorum [Temporale]*

No. & Folio	HYMN TEXT	ITHM
1. f.2	<i>Conditor alme siderum ...</i>	001 Full
2. f.2	<i>Verbum supernum ... a patre ...</i>	002 Full
3. f.2	<i>Vox clara ecce intonat ...</i>	002 Full
4. f.2 <sup>v</sup>	<i>Rector potens verax deus ...</i>	Recto Full
5. f.2 <sup>v</sup>	<i>Conditor alme siderum ...</i>	003 Full
6. f.2 <sup>v</sup>	<i>Verbum supernum.</i>	003 Incipit
7. f.2 <sup>v</sup>	<i>Vox clara ecce.</i>	003 Incipit
8. f.2 <sup>v</sup>	<i>Verbum supernum.</i>	002 Incipit
9. f.2 <sup>v</sup>	<i>Vox clara.</i>	002 Incipit
10. f.2 <sup>v</sup>	<i>Veni redemptor gentium ...</i>	004 Full
11. f.3	<i>Christe redemptor omnium ex patre ...</i>	005 Full
12. f.3	<i>A solis ortus cardine ...</i>	005 Full
13. f.3	<i>Hostis herodes impie ...</i>	005 Full
14. f.3 <sup>v</sup>	<i>Christe redemptor omnium.</i>	005 Incipit
15. f.3 <sup>v</sup>	<i>Enixa est puerpera.</i>	005 Incipit
16. f.3 <sup>v</sup>	<i>Audi benigne conditor ...</i>	006 Full
17. f.3 <sup>v</sup>	<i>Christe qui lux es et dies ...</i>	007 Full
18. f.4	<i>Audi benigne conditor ...</i>	008 Full
19. f.4	<i>Christe qui lux es et dies ...</i>	009 Full
20. f.4	<i>Summi largitor premii ...</i>	010 Full
21. f.4 <sup>v</sup>	<i>Iam Christe sol iusticie ...</i>	011 Full
22. f.4 <sup>v</sup>	<i>Iam Christe sol.</i>	008 Incipit
23. f.4 <sup>v</sup>	<i>Iam lucis orto sidere ...</i>	011 Full
24. f.4 <sup>v</sup>	<i>Iam lucis.</i>	008 Incipit
25. f.4 <sup>v</sup>	<i>Vexilla regis prodeunt ...</i>	012 Full
26. f.5	<i>Vexilla regis prodeunt ...</i>	013 Full
27. f.5	<i>Christe qui lux es et dies ...</i>	014 Full
28. f.5	<i>Christe qui lux es et dies ...</i>	015 Full
29. f.5	<i>Pange l[ing]ua ... prelium ...</i>	016 Full
30. f.5 <sup>v</sup>	<i>Pange lingua ... prelium ...</i>	017A Full
31. f.5 <sup>v</sup>	<i>Lustra sex qui iam peracta ...</i>	016 Full
32. f.6	<i>Lustra sex qui iam peracta ...</i>	017A Full
33. f.6	<i>Nunc sancte nobis spiritus ...</i>	018 Full
34. f.6	<i>Pange lingua ... prelium ...</i>	019 Full
35. f.6 <sup>v</sup>	<i>Ad cenam agni providi ...</i>	020 Full
36. f.6 <sup>v</sup>	<i>Rex eterne domine ...</i>	021A Full
37. f.7	<i>Aurora lucis rutilat ...</i>	021A Full
38. f.7	<i>Ad cenam agni providi ...</i>	021A Full
39. f.7	<i>Ad cenam agni providi ...</i>	022 Full
40. f.7 <sup>v</sup>	<i>Rex eterne domine ...</i>	023 Full
41. f.7 <sup>v</sup>	<i>Aurora lucis rutilat ...</i>	023 Full
42. f.7 <sup>v</sup>	<i>Ad cenam agni providi ...</i>	024 Full
43. f.7 <sup>v</sup>	<i>Ad cenam agni providi ...</i>	025 Full
44. f.8	<i>Rex eterne domine ...</i>	025 Full
45. f.8	<i>Aurora lucis .</i>	025 Incipit
46. f.8	<i>Rex eterne domine.</i>	024 Incipit
47. f.8	<i>Hymnum canamus glorie ...</i>	027* Full
48. f.8 <sup>v</sup>	<i>Iesu nostra redemptio ...</i>	021B Full
49. f.8 <sup>v</sup>	<i>Eterne rex altissime ...</i>	028 Full
50. f.8 <sup>v</sup>	<i>Iam christus astra ascenderat ...</i>	021B Full
51. f.9	<i>Iesu nostra redemptio.</i>	021B Incipit
52. f.9	<i>Beata nobis gaudia ...</i>	029A Full
53. f.9	<i>Veni creator spiritus ...</i>	030 Full
54. f.9	<i>O lux beata trinitas ...</i>	005 Full
55. f.9 <sup>v</sup>	<i>Tu trinitatis unitas.</i>	005 Incipit
56. f.9 <sup>v</sup>	<i>Splendor paterne glorie.</i>	005 Incipit
57. f.9 <sup>v</sup>	<i>Sacris solemniis iuncta sint ...</i>	031 Full
58. f.9 <sup>v</sup>	<i>O salutaris hostia.</i>	032 Incipit
59. f.9 <sup>v</sup>	<i>Pange lingua gloriosi corporis ...</i>	033 Full
60. f.10	<i>Te lucis ante.</i>	032 Incipit
61. f.10	<i>Sacris solemniis iuncta sint ...</i>	034 Full
62. f.10	<i>Verbum supernum ... nec patris ...</i>	032 Full

No. & Folio	HYMN TEXT	ITHM
63. f.10	<i>O lux beata trinitas ...</i>	035 Full
64. f.10 <sup>v</sup>	<i>O lux beata trinitas.</i>	005 Incipit
65. f.10 <sup>v</sup>	<i>Nocte surgentes vigilemus ...</i>	036 Full
66. f.10 <sup>v</sup>	<i>Ecce iam noctis tenuatur umbra ...</i>	037 Full
67. f.11	<i>Primo dierum omnium ...</i>	038 Full
68. f.11	<i>Eterne rerum conditor ...</i>	039 Full
69. f.11	<i>Rector potens verax deus ...</i>	040 Full
70. f.11 <sup>v</sup>	<i>Rector potens verax deus ...</i>	Recto Full
71. f.11 <sup>v</sup>	<i>Lucis creator optime ...</i>	041 Full
72. f.11 <sup>v</sup>	<i>Sommo refectis artubus ...</i>	042 Full
73. f.11 <sup>v</sup>	<i>Splendor paterne glorie ...</i>	043 Full
74. f.12	<i>Iam lucis orto sidere ...</i>	044 Full
75. f.12	<i>Immense celi conditor ...</i>	045 Full
76. f.12	<i>Consors paterni luminis ...</i>	042 Full
77. f.12 <sup>v</sup>	<i>Ales diei nuncius ...</i>	043 Full
78. f.12 <sup>v</sup>	<i>Tel[l]uris ingens conditor.</i>	045 Incipit
79. f.12 <sup>v</sup>	<i>Rerum creator optime.</i>	042 Incipit
80. f.12 <sup>v</sup>	<i>Nox et tenebre et nubila.</i>	043 Incipit
81. f.12 <sup>v</sup>	<i>Celi deus sanctissime.</i>	045 Incipit
82. f.12 <sup>v</sup>	<i>Nox atra rerum contegit.</i>	042 Incipit
83. f.12 <sup>v</sup>	<i>Lux ecce surgit aurea.</i>	043 Incipit
84. f.13	<i>Magne deus potentie.</i>	045 Incipit
85. f.13	<i>Tu trinitatis unitas.</i>	042 Incipit
86. f.13	<i>Eterne celi gloria.</i>	043 Incipit
87. f.13	<i>Plasmator hominis deus.</i>	045 Incipit
88. f.13	<i>Summe deus potentie.</i>	042 Incipit
89. f.13	<i>Aurora iam.</i>	043 Incipit
	<i>Incipit sanctorale hymnorum</i>	
90. f.13	<i>Ut queant laxis resonare fibris ...</i>	046 Full
91. f.13 <sup>v</sup>	<i>Ceteri tantum.</i>	046 Incipit
92. f.13 <sup>v</sup>	<i>Iam lucis orto sidere ...</i>	047 Full
93. f.13 <sup>v</sup>	<i>Ut queant laxis resonare fibris ...</i>	048 Full
94. f.13 <sup>v</sup>	<i>Te lucis ante terminum ...</i>	047 Full
95. f.14	<i>O nimis felix meritique celsi ...</i>	046 Full
96. f.14	<i>Ceteri tantum cecinere vatium ...</i>	046 Full
97. f.14	<i>Eterna christi munera ...</i>	049 Full
98. f.14 <sup>v</sup>	<i>Exultet celum laudibus ...</i>	050 Full
99. f.14 <sup>v</sup>	<i>Iam lucis orto sidere ...</i>	051 Full
100. f.14 <sup>v</sup>	<i>Felix per omnes festum mundi ...</i>	052 Full
101. f.14 <sup>v</sup>	<i>Te lucis ante.</i>	051 Incipit
102. f.15	<i>O Roma felix que tantorum ...</i>	052 Full
103. f.15	<i>Aurea luce et decore roseo ...</i>	053 Full
104. f.15 <sup>v</sup>	<i>Exultet celum laudibus.</i>	050 Incipit
105. f.15 <sup>v</sup>	<i>Doctor egregie paule ...</i>	053 Full
106. f.15 <sup>v</sup>	<i>Te lucis.</i>	051 Incipit
107. f.15 <sup>v</sup>	<i>Exultet celum laudibus ...</i>	049 Full
108. f.15 <sup>v</sup>	<i>Rex christe martini ...</i>	054 Full
109. f.16	<i>Martine par apostolis ...</i>	054 Full
110. f.16	<i>Christe sanctorum decus atque virtus ...</i>	046 Full
111. f.16	<i>Te lucis ante terminum ...</i>	050 Full
112. f.16 <sup>v</sup>	<i>Imbuit post hec homines ...</i>	046 Full
113. f.16 <sup>v</sup>	<i>Vexilla regis prodeunt ...</i>	012 Full
114. f.16 <sup>v</sup>	<i>Te lucis ante terminum ...</i>	005 Full
115. f.17	<i>Pange lingua gloriosi prelium ...</i>	016 Full
116. f.17	<i>O Crux ave spes.</i>	012 Incipit
117. f.17	<i>Lauda mater ecclesia ...</i>	055 Full
118. f.17 <sup>v</sup>	<i>Votiva cunctis orbita ...</i>	056 Full
119. f.17 <sup>v</sup>	<i>Eterne patris unice ...</i>	055 Full
120. f.17 <sup>v</sup>	<i>Hic iudicandis ovibus ...</i>	051 Full
121. f.17 <sup>v</sup>	<i>Exultet nostro conscio ...</i>	050 Full
122. f.18	<i>Exultet celum laudibus ...</i>	049 Full
123. f.18	<i>Anne grate festa colat ...</i>	057 Full

\*026 appears only in IT64 & BC251; see Introduction.

No. & Folio	HYMN TEXT	ITHM
124. f.18	<i>Quam terra pontus ... colunt et astra ...</i>	056 Full
125. f.18 <sup>v</sup>	<i>Clara dei gaudia ...</i>	058A Full
126. f.18 <sup>v</sup>	<i>Iesu corona virginum festum colentes ...</i>	051 Full
127. f.18 <sup>v</sup>	<i>Nocte surgentes preparemus ...</i>	046 Full
128. f.19	<i>O lux beata trinitas vera marthe ...</i>	050 Full
129. f.19	<i>Petrus beatus catenarum laqueos ...</i>	052 Full
130. f.19	<i>Te lucis ante terminum.</i>	051 Incipit
131. f.19	<i>Exultet celum.</i>	050 Incipit
132. f.19 <sup>v</sup>	<i>Iam bone pastor petre clemens ...</i>	053 Full
133. f.19 <sup>v</sup>	<i>Ave maris stella ...</i>	057 Full
134. f.19 <sup>v</sup>	<i>Quem terra pontus ... adorant ...</i>	056 Full
135. f.20	<i>O gloriosa domina ...</i>	059 Full
136. f.20	<i>O lux beata trinitas.</i>	005 Incipit
137. f.20	<i>Tu trinitatis.</i>	005 Incipit
138. f.20	<i>Splendor paterne glorie.</i>	005 Incipit
139. f.20	<i>Chorus noster solemniter ...</i>	047 Full
140. f.20	<i>O mira patientia ...</i>	050 Full
141. f.20 <sup>v</sup>	<i>O felix permutatio ...</i>	047 Full
142. f.20 <sup>v</sup>	<i>Quem terra pontus ... adorant ...</i>	060 Full
143. f.20 <sup>v</sup>	<i>O gloriosa domina ...</i>	061 Full
144. f.21	<i>O gloriosa domina.</i>	062 Incipit
145. f.21	<i>Ave maris stella ...</i>	057 Full
146. f.21	<i>Quem terra pontus ... adorant ...</i>	063 Full
147. f.21	<i>O gloriosa domina ...</i>	062 Full
148. f.21 <sup>v</sup>	<i>Iam lucis orto sidere.</i>	060 Incipit
149. f.21 <sup>v</sup>	<i>Bernardus doctor inclutus ...</i>	063 Full
150. f.21 <sup>v</sup>	<i>Iam christus dator munerum ...</i>	063 Full
151. f.21 <sup>v</sup>	<i>Impleta sancto spiritu ...</i>	064 Full
152. f.22	<i>Non fuit vasti spacium ...</i>	046 Full
153. f.22	<i>Te lucis ante terminum ...</i>	047 Full
154. f.22	<i>Martir dei qui unicum ...</i>	050 Full
155. f.22 <sup>v</sup>	<i>Quem terra pontus ethera.</i>	060 Incipit
156. f.22 <sup>v</sup>	<i>O gloriosa domina ...</i>	059 Full
157. f.22 <sup>v</sup>	<i>Ave maris stella.</i>	057 Incipit
158. f.22 <sup>v</sup>	<i>Te lucis ante.</i>	058A Incipit
159. f.22 <sup>v</sup>	<i>Quem terra pontus ... adorant ...</i>	058A Full
160. f.22 <sup>v</sup>	<i>O gloriosa domina ...</i>	061 Full
161. f.23	<i>Iam lucis orto sidere ...</i>	060 Full
162. f.23	<i>Vexilla regis pro.</i>	058A Incipit
163. f.23	<i>Pange lingua gloriosi.</i>	016 Incipit
164. f.23	<i>Tibi christe splendor patris ...</i>	065 Full
165. f.23 <sup>v</sup>	<i>Te lucis ante terminum ...</i>	005 Full
166. f.23 <sup>v</sup>	<i>Christe sanctorum decus ...</i>	046 Full
167. f.23 <sup>v</sup>	<i>Urbs beata ierusalem ...</i>	065 Full
168. f.24	<i>Te lucis ante.</i>	005 Incipit
169. f.24	<i>Urbs beata ierusalem ...</i>	017B Full
170. f.24	<i>Angularis fundamentum.</i>	065 Incipit
171. f.24	<i>Iesu redemptor omnium gentes conserva.</i>	005 Full
172. f.24 <sup>v</sup>	<i>Clanga[n]t cetus gloriosi ...</i>	017B Full
173. f.24 <sup>v</sup>	<i>Mucro secat iberorum ...</i>	017B Full
174. f.24 <sup>v</sup>	<i>Eterna christi munera ...</i>	066 Full
175. f.25	<i>Rex gloriose omnium.</i>	005 Incipit
176. f.25	<i>Christe redemptor omnium conserva ...</i>	029B Full
177. f.25	<i>Iesu salvator seculi ...</i>	005 Full
178. f.25	<i>Christe redemptor omnium.</i>	005 Incipit
179. f.25 <sup>v</sup>	<i>Rex christe martini ...</i>	054 Full
180. f.25 <sup>v</sup>	<i>Martine par apostolis ...</i>	054 Full
181. f.25 <sup>v</sup>	<i>Deus tuorum militum ... premium.</i>	047 Incipit
182. f.25 <sup>v</sup>	<i>Nova resultent gaudia ...</i>	047 Full
183. f.26	<i>Sancti eugenii digna memoria ...</i>	031 Full
184. f.26	<i>Novum sidus emicuit ...</i>	047 Full
185. f.26 <sup>v</sup>	<i>Nunc cunctorum vox iucunda ...</i>	067 Full

No. & Folio	HYMN TEXT	ITHM
186. f.26 <sup>v</sup>	<i>Hec insignis hec beata</i>	067 Full
187. f.26 <sup>v</sup>	<i>Catherina mirabilis ...</i>	068 Full
188. f.27	<i>Congaudentes cum angelis ...</i>	032 Full
189. f.27	<i>Ad festum sancte virginis ...</i>	032 Full
190. f.27	<i>Deus sacrati nominis ...</i>	051 Full
191. f.27 <sup>v</sup>	<i>Post petrum primum principem ...</i>	050 Full
192. f.27 <sup>v</sup>	<i>Post petrum primum principem ...</i>	069 Full
193. f.27 <sup>v</sup>	<i>Adest dies sanctissima ...</i>	047 Full
194. f.28	<i>Exultet aula celica ...</i>	050 Full
195. f.28	<i>O venerande pontifex ...</i>	047 Full
196. f.28	<i>Ave maris stella.</i>	057 Incipit
197. f.28	<i>Quem terra pontus.</i>	058A Incipit
198. f.28	<i>O gloriosa domina.</i>	061 Incipit
199. f.28	<i>In festo leocadie ...</i>	068 Full
200. f.28 <sup>v</sup>	<i>Letare toletum ...</i>	070 Full
201. f.28 <sup>v</sup>	<i>Conditor alme.</i>	001 Incipit
202. f.28 <sup>v</sup>	<i>Verbum supernum.</i>	002 Incipit
203. f.28 <sup>v</sup>	<i>Vox clara ecce.</i>	002 Incipit
204. f.28 <sup>v</sup>	<i>Adest dies leticie ...</i>	004 Full
205. f.29	<i>Gaude felix hispania ...</i>	005 Full
206. f.29	<i>Nam draco magnus rumpitur ...</i>	005 Full
207. f.29	<i>Celsi confessoris ...</i>	057 Full
208. f.29	<i>Te lucis ante terminum ...</i>	058A Full
209. f.29 <sup>v</sup>	<i>Laude devota hymnos decantemus ...</i>	046 Full
210. f.29 <sup>v</sup>	<i>Celsi confessoris ...</i>	071 Full
211. f.29 <sup>v</sup>	<i>Iam lucis orto sidere ...</i>	060 Full
212. f.30*	<i>Ave maris stella.</i>	057 Incipit
213. f.30	<i>Quem terra pontus.</i>	056 Incipit
214. f.30	<i>O gloriosa.</i>	059 Incipit
215. f.30	<i>Doctor egregie.</i>	053 Incipit
216. f.30	<i>Exultet celum laudibus ...</i>	050 Full
217. f.30	<i>Ave maris stella.</i>	057 Incipit
218. f.30	<i>Quem terra pontus.</i>	063 Incipit
219. f.30 <sup>v</sup>	<i>O gloriosa domina.</i>	062 Incipit
220. f.30 <sup>v</sup>	<i>Hymnum canamus glorie ...</i>	047 Full
221. f.30 <sup>v</sup>	<i>In matutinis domine ...</i>	047 Full
222. f.30 <sup>v</sup>	<i>Martyris ecce dies agathe ...</i>	072 Full
223. f.31	<i>Te lucis ante terminum ...</i>	068 Full
224. f.31	<i>Delicie cui carcer erat ...</i>	072 Full
225. f.31	<i>Iam bone pastor.</i>	053 Incipit
226. f.31	<i>Exultet celum laudibus.</i>	050 Incipit
227. f.31 <sup>v</sup>	<i>Gabrielem veneremur ...</i>	016 Full
228. f.31 <sup>v</sup>	<i>Te lucis ante terminum.</i>	005 Incipit
229. f.31 <sup>v</sup>	<i>Angelus in mundum missus ...</i>	016 Full
230. f.32	<i>Christe sanctorum decus atque virtus ...</i>	046 Full
231. f.32	<i>Te lucis ante terminum.</i>	050 Incipit
232. f.32	<i>Imbuit post hec homines ...</i>	046 Full
233. f.32	<i>Vexilla regis prodeunt ...</i>	020 Full
234. f.32 <sup>v</sup>	<i>Te lucis ante terminum.</i>	021A Incipit
235. f.32 <sup>v</sup>	<i>Pange lingua gloriosi prelium ...</i>	016 Full
236. f.32 <sup>v</sup>	<i>Vexilla regis prodeunt ...</i>	021A Full
237. f.33	<i>Tibi christe.</i>	065 Incipit
238. f.33	<i>Te lucis ante.</i>	021A Incipit
239. f.33	<i>Christe sanctorum decus angelorum.</i>	046 Incipit
	<i>Incipit commune sanctorum</i>	
240. f.33	<i>Exultet celum laudibus ...</i>	051 Full
241. f.33 <sup>v</sup>	<i>Eterna christi munera apostolorum ...</i>	050 Full
242. f.33 <sup>v</sup>	<i>Deus tuorum militum ...</i>	047 Full
243. f.33 <sup>v</sup>	<i>Martyr dei qui unicum ...</i>	050 Full
244. f.34	<i>Deus tuorum militum ...</i>	066 Full
245. f.34	<i>Deus tuorum militum ...</i>	073 Full
246. f.34	<i>Martyr dei qui unicum ...</i>	066 Full

\*f.30 was printed fo.xxix; recte xxx.

No. & Folio	HYMN TEXT	ITHM
247. f.34 <sup>v</sup>	<i>Martyr dei qui unicum ...</i>	073 Full
248. f.34 <sup>v</sup>	<i>Deus tuorum militum ...</i>	074 Full
249. f.34 <sup>v</sup>	<i>Martyr dei qui unicum ...</i>	003 Full
250. f.35	<i>Sanctorum meritis inclyta gaudia ...</i>	075 Full
251. f.35	<i>Eterna christi munera et martyrum ...</i>	050 Full
252. f.35	<i>Rex gloriose martyrum ...</i>	050 Full
253. f.35 <sup>v</sup>	<i>Sanctorum meritis inclyta gaudia ...</i>	031 Full
254. f.35 <sup>v</sup>	<i>Sanctorum meritis inclyta gaudia ...</i>	076 Full
255. f.35 <sup>v</sup>	<i>Eterna christi munera et martyrum ...</i>	066 Full
256. f.36	<i>Eterna christi munera et martyrum ...</i>	073 Full
257. f.36	<i>Rex gloriose martyrum ...</i>	066 Full
258. f.36	<i>Rex gloriose martyrum ...</i>	073 Full
259. f.36 <sup>v</sup>	<i>Sanctorum meritis inclyta gaudia ...</i>	077 Full
260. f.36 <sup>v</sup>	<i>Eterna christi munera et martyrum ...</i>	003 Full
261. f.36 <sup>v</sup>	<i>Rex gloriose martyrum ...</i>	074 Full
262. f.37	<i>Iste confessor domini sacratus ...</i>	048 Full
263. f.37	<i>Rex gloriose presulum.</i>	050 Incipit
264. f.37	<i>Iste confessor domini sacratus ...</i>	078 Full
265. f.37	<i>Iste confessor.</i>	078 Incipit
266. f.37 <sup>v</sup>	<i>Rex gloriose presulum.</i>	050 Incipit
267. f.37 <sup>v</sup>	<i>Iste confessor domini sacratus ...</i>	079 Full
268. f.37 <sup>v</sup>	<i>Iste confessor domini sacratus ...</i>	080 Full
269. f.37 <sup>v</sup>	<i>Rex gloriose presulum.</i>	066 Incipit
270. f.37 <sup>v</sup>	<i>Rex gloriose presulum.</i>	073 Incipit
271. f.38	<i>Iste confessor domini sacratus ...</i>	081 Full
272. f.38	<i>Iste confessor domini sacratus ...</i>	082 Full
273. f.38	<i>Iste confessor domini sacratus ...</i>	083 Full
274. f.38 <sup>v</sup>	<i>Rex gloriose presulum ...</i>	003 Full
275. f.38 <sup>v</sup>	<i>Rex gloriose presulum.</i>	074 Incipit
276. f.38 <sup>v</sup>	<i>Sanctorum meritis.</i>	031 Incipit
277. f.38 <sup>v</sup>	<i>Sanctorum meritis.</i>	076 Incipit
278. f.38 <sup>v</sup>	<i>Rex gloriose omnium.</i>	066 Incipit
279. f.38 <sup>v</sup>	<i>Rex gloriose.</i>	073 Incipit
280. f.38 <sup>v</sup>	<i>Iesu corona virginum ...</i>	068 Full
281. f.39	<i>Iesu corona virginum ...</i>	055 Full
282. f.39	<i>Virginis proles opifexque matris ...</i>	078 Full
283. f.39 <sup>v</sup>	<i>Iesu corona virginum ...</i>	032 Full
284. f.39 <sup>v</sup>	<i>Virginis proles.</i>	078 Incipit
285. f.39 <sup>v</sup>	<i>Iesu corona virginum ...</i>	084 Full
286. f.39 <sup>v</sup>	<i>Virginis proles opifexque matris ...</i>	080 Full
287. f.40*	<i>Virginis proles opifexque matris ...</i>	081 Full
288. f.40	<i>Iesu corona virginum ...</i>	003 Full
289. f.40	<i>Virginis proles opifexque matris ...</i>	083 Full
290. f.40 <sup>v</sup>	<i>Harum obtentu deus alme.</i>	078 Incipit
291. f.40 <sup>v</sup>	<i>Harum obtentu deus alme nostris.</i>	081 Incipit
<i>Incipiunt modulationes hymnorum ad horas minores beate marie secundum consuetudinem ecclesie Toletane per totum annum.</i>		
292. f.40 <sup>v</sup>	<i>Ave maris stella ...</i>	071 Full
293. f.40 <sup>v</sup>	<i>Ave maris stella ...</i>	085 Full
294. f.41	<i>Ave maris stella ...</i>	086 Full
295. f.41	<i>Ave maris stella ...</i>	087 Full
296. f.41	<i>Ave maris stella ...</i>	088 Full
297. f.41 <sup>v</sup>	<i>Maria mater gratie ...</i>	058B Full
298. f.41 <sup>v</sup>	<i>Maria mater gratie ...</i>	089 Full
299. f.41 <sup>v</sup>	<i>Quem terra pontus ... adorant ...</i>	058A Full
300. f.41 <sup>v</sup>	<i>O gloriosa domina.</i>	058A Incipit
301. f.42	<i>Quem terra pontus ... adorant ...</i>	060 Full
302. f.42	<i>O gloriosa domina.</i>	060 Incipit
303. f.42	<i>Quem terra pontus ... adorant ...</i>	090 Full
304. f.42	<i>O gloriosa domina.</i>	090 Incipit
305. f.42	<i>Memento salutis auctor ...</i>	Recto Full
306. f.42 <sup>v</sup>	<i>Quem terra pontus ... adorant ...</i>	002 Full

No. & Folio	HYMN TEXT	ITHM
307. f.42 <sup>v</sup>	<i>O gloriosa domina.</i>	002 Incipit
308. f.42 <sup>v</sup>	<i>Quem terra pontus ... adorant ...</i>	003 Full
309. f.43	<i>O gloriosa domina.</i>	003 Incipit
310. f.43	<i>Quem terra pontus ... adorant ...</i>	021A Full
311. f.43	<i>O gloriosa domina.</i>	021A Incipit
312. f.43	<i>Quem terra pontus ... adorant ...</i>	023 Full
313. f.43 <sup>v</sup>	<i>O gloriosa domina.</i>	023 Incipit
314. f.43 <sup>v</sup>	<i>Quem terra pontus.</i>	021A Incipit
315. f.43 <sup>v</sup>	<i>O gloriosa domina.</i>	021A Incipit
316. f.43 <sup>v</sup>	<i>Conditor alme siderum.</i>	001 Incipit
317. f.43 <sup>v</sup>	<i>Verbum supernum.</i>	002 Incipit
318. f.43 <sup>v</sup>	<i>Vox clara ecce intonat.</i>	002 Incipit

**Note:** The ITHM numbers are printed **red** on the first appearance of each melody. Exceptionally, 032 appears first as an incipit at item no. 58, then in full at no. 62. The same occurs with ITHM062 at nos. 144 and 147.

The sequential numbering of the later ms. IT64 falls out of step with IT15 (above) due to omissions and additions. Thus IT64's numbering first coincides, then goes one step ahead, returns and finally moves one ahead to the end. This may be seen in the columns in Appendix IV.

\*f.40 was printed fo.lx; recte xl.



APPENDIX VI: A SIMPLIFIED CALENDAR OF THE USE OF TOLEDO IN THE EARLY XVIc.

Dies	Januarius habet dies xxxi.
1.	<b>Circunsio Domini</b> 6 capp. ✠
2.	Oct. S. Stephani protomartyr. 4 capp.
3.	Oct. S. Ioannis apost. evang. 4 capp.
4.	Oct. SS. Innocentum martyrum. 4 capp.
5.	<b>Vigilia.*</b>
6.	<b>Epiphania Domini.</b> 6 capp. ✠
7.	Iuliani & Basilisse martyrum. 4 capp.
10.	Pauli primi eremite conf. 4 capp.
13.	Oct. Epiphanie. 4 capp.
14.	Felicis in pincis martyris. 3 lect.
15.	Mauri abbatis. 9 lect.
16.	Marcelli pape et martyris. 9 lect.
17.	Antoni abbatis et confessoris. 9 lect.
18.	Prisce virginis et martyris. 3 lect.
20.	<b>Fabiani &amp; Sebastiani martyrum.</b> 6 capp.
21.	Agnētis virginis et martyris. 4 capp.
22.	Vincentii martyris. 4 capp.
23.	<b>Illefosni archiepiscopi et conf.</b> 6 capp. ✠
24.	<b>S. Marie de pace [Descensio].</b> 6 capp.
25.	Conversio S. Pauli apostoli. 6 capp.
26.	Policarpī episcopi et martyris. 9 lect.
27.	Ioannis Chrysostomi episc. conf. 9 lect.
28.	Oct. S. Agnetis. 3 lect.
30.	Oct. S. Illefosni. 4 capp.
31.	Brigide virginis. 9 lect.

Dies	Februarius habet dies xxviii. [bissexus.xxix.]
1.	Ignatī episc. et martyris. 9 lect.
2.	<b>Purificatio beate marie.</b> 6 capp. ✠
3.	Blasii episcopi & martyris. 6 capp.
5.	Agathe virginis & martyris. 6 capp.
9.	Oct. purificatio B. Marie. 4 capp.
10.	Scholastice virginis. 6 capp.
12.	Translatio S. Eugenii archepisc. Toletani mart. 6 capp.
14.	Valentini martyris. 9 lect.
22.	<b>Cathedra S. Petri apostoli.</b> 6 capp. ✠
24.	<b>Mathie apost.<sup>1</sup></b> 6 capp. ✠ [Locus bissexti.]

Dies	Martius habet dies xxxi.
1.	[Angeli custodis <sup>2</sup> 6 capp.]
3.	Emetherii & Celedoni martyrum 4 capp.
7.	Thome de Aquino conf. et doct. 6 capp.
8.	Iuliani archiepisc. Toletani conf. et doct. 6 capp.
12.	<b>Gregorii pape confessoris et doctoris.</b> 6 capp.
13.	Leandri episcopi confessoris et doctoris. 4 capp.
18.	<b>Gabrielis archangeli.</b> 6 capp.
19.	Ioseph conf. sponsi beate Marie virg. 6 capp.
21.	<b>Benedicti abbatis.</b> 6 capp.
25.	<b>Annuntiatio Beate Marie.</b> 6 capp. ✠

Dies	Aprilis habet dies xxx.
1.	Oct. annuntiatio S. Marie. 4 capp.
4.	Ambrosii episcopi conf. et doctoris. 6 capp.
5.	Isidori episcopi conf. et doctoris. 6 capp.
13.	[Hemergildi mart. filii regis Castelle. <sup>3</sup> 9 lect.]
14.	Tiburtii, Valeriani & Maximi martyrum. 3 lect.
23.	Georgii martyris. 4 capp.
24.	Felicis, Fortunati & Achillei martyrum. 3 lect.
25.	<b>Marci evangeliste.</b> 6 capp. ✠
26.	Cleti episcopi et martyris. 9 lect.
28.	Vitalis martyris. 3 lect.
29.	Petri martyris de ordine predicatorum. 6 capp.
30.	Eutropii episcopi et martyris. 2 capp.

Dies	Maius habet dies xxxi.
1.	<b>Philippi &amp; Iacobi Apostolorum.</b> 6 capp. ✠
2.	Athanasii episcopi conf. et doctoris. 6 capp.
3.	<b>Inventio S. Crucis.</b> 6 capp.
6.	<b>Ioannis apost. ante portam latinam.</b> 6 capp.
7.	Domicille virginis. 9 lect.
8.	<b>Revelatio S. Michaelis archangeli.</b> 6 capp.
9.	Translatio S. Nicolai episcopi et confessoris. 6 capp.
10.	Gordiani & Epimachi martyrum. 3 lect.
11.	Pontii martyris. 4 capp.
12.	Nerei, Achillei, Pancratii martyrum. 3 lect.
14.	Victoris & Corone martyrum. 9 lect.
19.	Potentiane virginis. 9 lect.
20.	Bernardini confessoris. 9 lect.
22.	Quiterie virginis et martyris. 9 lect.
25.	Urbane pape et martyris. 4 capp.

Dies	Iunius habet dies xxx.
1.	Nicomedis & Reveriani martyrum. 3 lect.
2.	Marcellini & Petri martyrum. 9 lect.
9.	Primi & Feliciani martyrum. 3 lect.
11.	<b>Barnabe apostoli.</b> 6 capp. ✠
12.	Basilidis, Cirini, Naboris & Nazarei mart. 3 lect.
13.	Fernandi conf. qui est Antonius de Padua. 9 lect.
16.	Cyrici & Iuliete martyrum. 9 lect.
18.	Marci & Marcelliani fratrum martyrum. 3 lect.
19.	Gervasii & Prothasi fratrum martyrum. 9 lect.
23.	<b>Vigilia.</b>
24.	<b>Nativitas S. Ioannis Bapt.</b> 6 capp. ✠
26.	Ioannis & Pauli fratrum martyrum. 9 lect.
27.	Zoyli atque Felicis martyrum. 9 lect.
28.	<b>Vigilia.</b>
29.	<b>Apostolorum Petri &amp; Pauli.</b> 6 capp. ✠
30.	Commemoratio S. Pauli Apostoli. 6 capp.

\**Vigilia* : The vigil and fast before certain major Feasts; the full rubric is *Vigilia recitanda et ieiunanda*.

<sup>1</sup> *Dies bissextus*, the sixth day before March begins, was reckoned twice in leap years, continuing Roman custom; then the Feast of St. Mathias was celebrated on the second '24<sup>th</sup>' of February.

<sup>2</sup> The Feast of Guardian Angels was introduced at Toledo after the Cisneros publications; it appears in the Missal of 1550 and the Breviary of 1551. It is included in IT64.

<sup>3</sup> The Feast of St. Hemergild/Hermenegild (various spellings) appears in the Toledan books of 1550 and 1551, not in the calendars of 1499, 1512 and 1515.

Dies	Julius habet dies xxxi.
1.	Oct. S. Ioannis Baptiste. 6 capp.
2.	<b>Visitatio Sancte Marie.</b> 6 capp.
4.	Translatio S. Martini episc. et conf. 9 lect.
6.	Oct. Apost. Petri & Pauli. 4 capp.
9.	Oct. visitationis virginis Marie. 4 capp.
10.	Septem fratrum martyrum. 9 lect.
11.	Translatio sancti Benedicti abbatis. 6 capp.
13.	Margarete virginis et martyris. 9 lect.
16.	<b>Triumphus S. Crucis.</b> 6 capp. ✠
17.	Iuste & Ruffine virginum et martyrum. 4 capp.
18.	Marine virginis et martyris. 4 capp.
21.	Praxedis virginis. 6 capp.
22.	<b>Marie Magdalene.</b> 6 capp. ✠
23.	Apollinaris episcopi et martyris. 3 lect.
24.	<b>Vigilia.</b>
25.	<b>Iacobi apostoli.</b> 6 capp. ✠
26.	Anne matris sancte Marie. 6 capp.
28.	Pantaleonis martyris. 6 capp.
29.	Marthe hospite christi. 6 capp.
30.	Abdon & Sennen martyrum. 3 lect.
31.	Oct. S. Iacobi. <sup>4</sup> 4 lect.

Dies	Augustus habet dies xxxi.
1.	<b>Petri Apostoli ad Vincula.</b> 6 capp. ✠ [Oct. S. Iacobi. <sup>4</sup> ]
2.	Stephani pape et martyris. 4 capp.
3.	Inventio S. Stephani prothomartyris. 9 lect.
4.	Petri episcopi exomensis. 4 capp.
5.	<b>S. Marie de Nivibus.</b> 6 capp. [Dominici conf. 6 capp.]
6.	<b>Transfiguratio domini.</b> <sup>5</sup> 6 capp. ✠
8.	Cyriaci, Largi, Sinaragdi martyrum. 3 lect.
9.	<b>Vigilia.</b>
10.	<b>Laurentii martyris.</b> 6 capp. ✠
11.	Tyburtili martyris. 9 lect.
12.	Clare virginis. 4 capp.
13.	Hippolyti martyris. 4 capp.
14.	<b>Vigilia.</b>
15.	<b>Assumptio beate Marie.</b> 6 capp. ✠
17.	Oct. S. Laurentii. 9 lect.
18.	Agapiti martyris. 3 lect.
19.	Ludovici episcopi et doctoris. 9 lect.
20.	Bernardi abbatis et doctoris. 6 capp.
22.	Oct. assumptio beate Marie. 6 capp.
23.	<b>Vigilia.</b>
24.	<b>Bartholomei Apostoli.</b> 6 capp. ✠
25.	Genesii mart. [atque] Ludovici regis Francorum. 9 lect.
28.	Augustini episcopi confessoris et doctoris. 6 capp.
29.	<b>Decollatio S. Ioannis bapt.</b> 6 capp.
30.	Felicis & Adaucti martyrum. 3 lect.

Dies	September habet dies xxx.
1.	Egidii abbatis. 2 capp.
2.	Antonini martyris. 6 capp.
5.	Obdulie virginis et martyris.
7.	<b>Vigilia.</b>
8.	<b>Nativitas Sancte Marie.</b> 6 capp. ✠
9.	Gorgoni & Dorothei martyrum. 3 lect.
11.	Prothi & Iacinti martyrum. 9 lect.
14.	<b>Exaltatio S. Crucis.</b> 6 capp.
15.	Oct. S. Marie. 4 capp.
16.	Eufemie virginis et martyris. 9 lect.
20.	<b>Vigilia.</b>
21.	<b>Matthei apostoli &amp; evangeliste.</b> 6 capp. ✠
22.	Mauricii & sociorum eius martyrum. 2 capp.
27.	Cosme & Damiani fratrum martyrum. 9 lect.
28.	Fausti, Ianuarii & Martialis martyrum. 9 lect.
29.	<b>Dedicatio S. Michaelis archangeli.</b> 6 capp. ✠
30.	Hieronimi presbyteri conf. et doct. 6 capp.

Dies	October habet dies xxxi.
1.	Remigii, Germani & Vedasti episcoporum. 9 lect.
4.	<b>Francisci confessoris.</b> 6 capp. ✠
6.	Fidis virginis et martyris. 9 lect.
7.	Lini episcopi et martyris. 9 lect.
8.	Marci pape et confessoris. 9 lect.
9.	Dionysii, Rustici & Eleutherius martyrum. 2 capp.
13.	Geraldi confessoris. 9 lect.
14.	Calixti pape et martyris. 9 lect.
16.	[Leonardi confessoris laici. <sup>6</sup> 9 lect.]
18.	<b>Luce evangeliste.</b> 6 capp. ✠
20.	Caprasii martyris. 9 lect.
21.	Ursule & undecim millium virginum et mart. 2 capp.
23.	Servandi & Germani fratrum martyrum. 9 lect.
25.	<b>Dedicatio S. Ecclesie Toletane.</b> 6 capp.
27.	Vincentii, Sabine & Christete frat. mart. 6 capp. <b>Vigilia.</b>
28.	<b>Apostolorum Simonis &amp; Iude.</b> 6 capp. ✠
30.	<b>Festum Victorie [Bellum] de Benamarin.</b> 6 capp.
31.	<b>Vigilia.</b>

<sup>4</sup> The Octave of St. James is given a day early in the 1550 and 1551 calendars to avoid collision with St. Peter's Chains. The books of 1499, 1512 and 1515 give it to August 1<sup>st</sup>.

<sup>5</sup> The Office of the Feast of the Transfiguration was changed at Toledo after the 1515 books. Those of 1550 and 1551 take in the Office (1456) of Callixtus III. Thus the different hymns in IT15 and IT64.

<sup>6</sup> Another festal introduction post-dating the Toledan calendar of 1515.

Dies	November habet dies xxx.
1.	<b>Omniium Sanctorum. 6 capp. ☩</b>
2.	Commemoratio omnium fidelium defunctorum. 9 lect.
8.	Oct. Omniium Sanctorum. 4 capp.
9.	Theodori martyris. 9 lect.
10.	Menne martyris. 9 lect.
11.	<b>Martini episcopi et confessoris. 6 capp.</b>
12.	Emiliani abbatis. 9 lect.
13.	Bricii episcopi et confessoris. 9 lect.
14.	<b>Vigilia.</b>
15.	<b>Eugenii archiepiscopi Toletani et martyris. 6 capp. ☩</b>
17.	Ascisli & victorie martyrum. 9 lect.
18.	Oct. S. Martini. 9 lect.
19.	Elizabeth de Ungaria. 6 capp.
20.	Oct. S. Eugenii. 4 capp.
21.	<b>Presentatio Virginis Marie. 6 capp.</b>
22.	<b>Cecilie virginis et martyris. 6 capp.</b>
23.	Clementis pape et martyris. 6 capp.
24.	Chrisogoni martyris. 9 lect.
25.	<b>S. Catherine virginis et martyris. 6 capp.</b>
27.	Facundi, Primitivi [et al.] martyrum. 9 lect.
29.	Saturnini episcopi et martyris. 6 capp. <b>Vigilia.</b>
30.	<b>Andree apostoli. 6 capp. ☩</b>

Dies	December habet dies xxxi.
1.	Crisanti, Mauri & Darie martyrum. 3 lect.
2.	S. Anastasie martyris. 9 lect.
4.	Barbare virginis et martyris. 6 capp.
6.	<b>Nicolai episcopi et confessoris. 6 capp.</b>
7.	Oct. S. Andree apost. 4 capp.
8.	<b>Conceptio S. Marie. 6 capp.</b>
9.	<b>Leocadie virginis et martyr. 6 capp.</b>
10.	Eulalie virginis et martyris. 9 lect.
11.	Damasi pape et confessoris. 9 lect.
13.	Lucie virginis et martyris. 6 capp.
15.	Oct. Conceptionis S. Marie. 4 capp.
16.	Oct. S. Leocadie. 4 capp.
17.	<b>[O sapientia]<sup>7</sup></b>
18.	<b>Annunciatio domini<sup>7</sup> [Beate Marie de la O.] 6 capp. ☩</b>
20.	Dominici abbatis. 4 capp. <b>Vigilia.</b>
21.	<b>Thomi Apostoli. 6 capp. ☩</b>
22.	Translatio S. Isidori episc. conf. doct. 4 capp.
24.	<b>Vigilia.</b>
25.	<b>Nativitas domini nostri Iesu Christi. 6 capp. ☩</b>
26.	<b>Stephani protomartyris. 6 capp. ☩</b>
27.	<b>Ioannis apostoli et evangeliste. 6 capp. ☩</b>
28.	<b>Sanctorum Innocentum martyrum. 6 capp. ☩</b>
29.	Thome episcopi Cantuarensis et martyris. 4 capp.
30.	Translatio S. Iacobi Zebedei apost. 6 capp.
31.	Silvestri pape et confessoris. 4 capp.

<sup>7</sup> *In festo beate Marie de la O* heads the pages of the breviary of 1551 containing the Office of December 18<sup>th</sup>. It is given in 15<sup>th</sup> century calendars variously as *Annunciatio Domini* and *Annunciatio beate marie*. The former appears in the calendars of the Toledo missals of 1499, 1512 and the *Psalterium* (PsT) of 1515. The neo-Mozarabic *Breviarium secundum regulam beati hysidori* of 1502 gives *Annuntiationis sancte marie de la O* (f.429v); it then directs that all shall be said as in the Feast of the Annunciation 'quod est in marcio. fo. ccclviiij.' In fact the origin of this duplicate Feast is in Visigothic times when Feasts were prohibited in Lent. This excluded the Annunciation from the 25<sup>th</sup> March that was celebrated elsewhere. When the ban was rescinded, Spain was left with two Feasts of the Annunciation. It kept them. December 18<sup>th</sup> became *Expectatio Partus BMV*, the Expectation of the Blessed Virgin Mary, confirmed for Spain by Clement VIII in the *Proprium Sanctorum Hispanorum*, 1614.

What of the '...de la O'? There is an ancient tradition that the clergy in choir uttered a prolonged 'O' at the end of Vespers on this Feast to show the longing of mankind for the imminent birth of the Saviour. It is usually maintained that the seven Great O Antiphons have nothing to do with this tradition. They were unknown to the Visigothic/Mozarabic Rite. But in the Toledo (Roman Rite) Use they begin on December 17<sup>th</sup> with *O Sapientia*. It was sung at First Vespers of the 'de la O' Feast in the Toledo Use in the early 16<sup>th</sup> century. Later, an eighth O Antiphon, *O virgo virginum*, was introduced and approved for the Spanish Feast, to be sung at Second Vespers.



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