

THE WORCESTER FRAGMENTS

A PALEOGRAPHICAL EXAMINATION



VOL. II of II

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ABBREVIATIONS USED FOR TABLES

In addition to the abbreviations used in Volume I, Volume II will further abbreviate the sigla for the Worcester Fragments to save space in tables. The simplified system of reference will omit ‘folio’ and ‘fragment’ and will use an abbreviated manuscript sigla. For example, GB-WOc Add. 68, frag. x, fol. 2 will be listed as WOc x 2, while GB-Ob Lat. lit. d. 20, fol. 28 will be referenced Ob 28. The fragment numbers will always be in Roman numerals and the folio numbers in Arabic. Other manuscripts not part of the Worcester Fragments will continue to be referred to by RISM/DIAMM sigla. Reconstructions will be referred to as RI, RII and RIII.

WOc	GB-WOc, Add. 68
Ob	GB-Ob Lat. lit. d. 20
Lbl	GB-Lbl Add. 25031
R	Reconstruction
h	Hair side of parchment
f	Flesh side of parchment

FIGURE 1.1: Current location of the Worcester Fragments

Worcester Cathedral Library

GB-WOc Add. 68

Fragment ix

Fragment x

Fragment xi

Fragment xii

Fragment xiii

Fragment xviii

Fragment xix

Fragment xx

Fragment xxviii

Fragment xxix

Fragment xxx

Fragment xxxi

Fragment xxxii

Fragment xxxiv

Fragment xxxv

Fragment xxxix/1

Fragment xl

Fragment xli

Fragment xlii

London British Library

GB-Lbl Add. 25031

Oxford Bodleian Library

GB-Ob Lat. lit. d. 20

MS Auct. F. inf. 1.3

MS Hatton 30

MS Bodley 862

	RI
	RII
	RIII

FIGURE 1.2: Letter from Godfrey Driver, Librarian of Magdalen College, Oxford to the Dean of Worcester Cathedral

1920s.
 From the Librarian.
 Accepted July 26
 JHP
 (Paule)
 19 St. Giles.
 MAGDALEN COLLEGE,
 OXFORD.
 1920

Dear Mr. Dean.

You may perhaps remember that Don Ainslie Hughes recently identified six leaves of music, found in the bindings of books in our library, as belonging to 14 service-books once used in your Cathedral. Other leaves, we understand, are still at Worcester, being now in your library. The

President & Fellows, therefore, have given their consent, at a meeting held on 7 July, to a proposal to offer you the gift of these leaves, that they may once again be reunited with those, now in your possession, to which they belong.

I am therefore writing officially to convey this offer to you. If you and your Chapter accept it, will

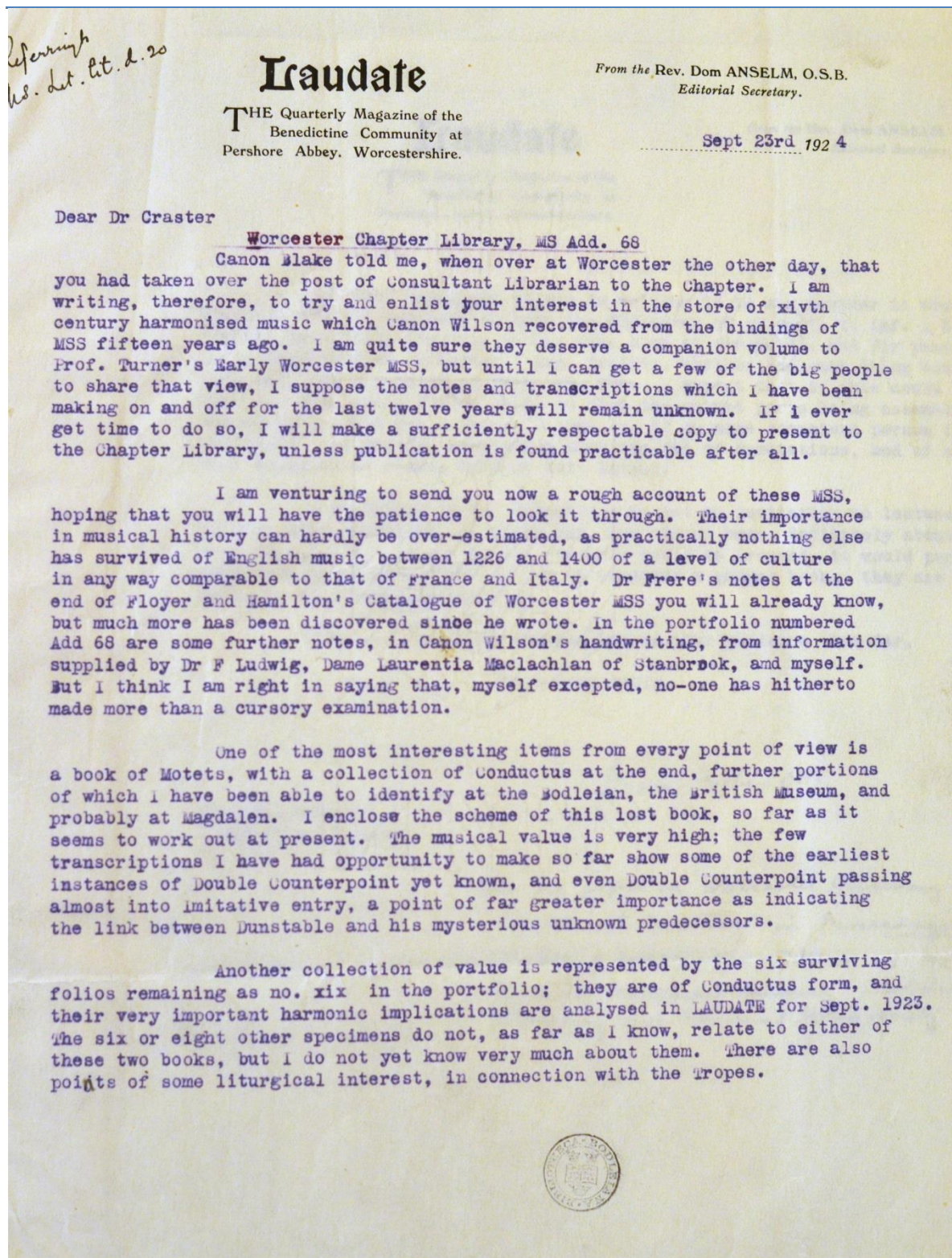
you kindly let me know, in order that I may arrange to send them to you whenever it may be convenient?

I remain,

Yours sincerely
 G. Driver,

Fellow & Librarian.

The Very Reverend the Dean,
 The Cathedral Close,
 Worcester.



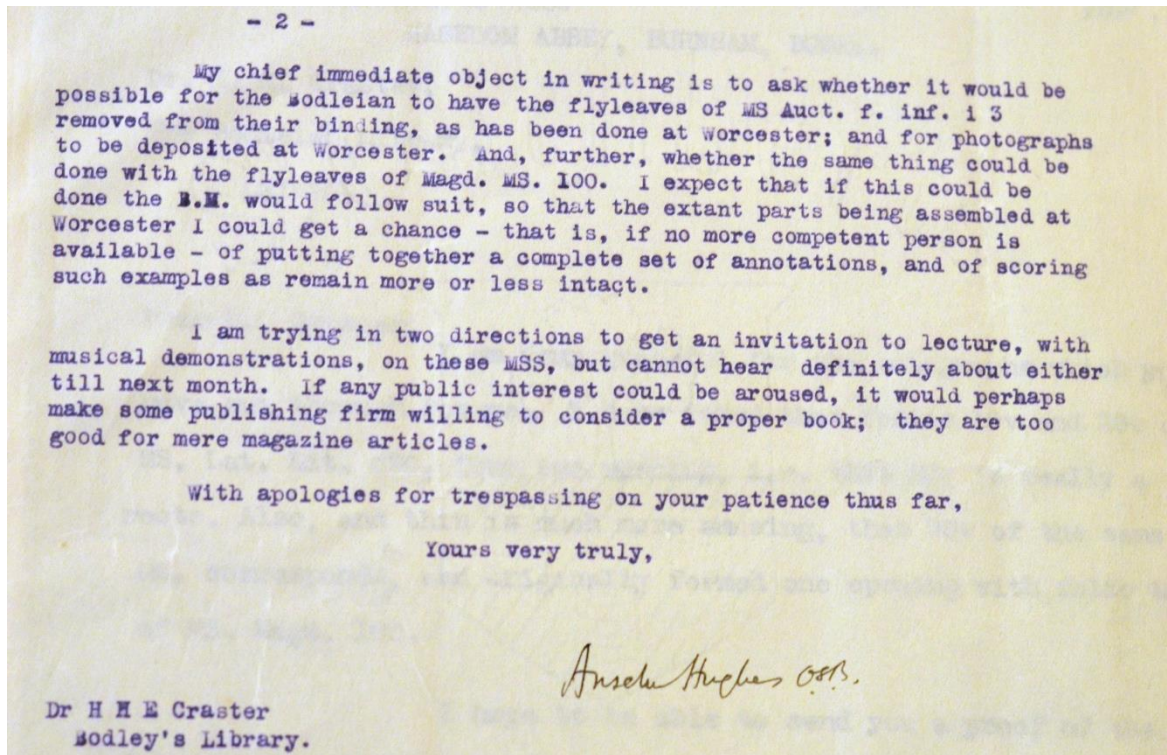


FIGURE 1.4: Oxford Bodleian MS Lat. lit. d. 20, 'The Worcester Motet Book'

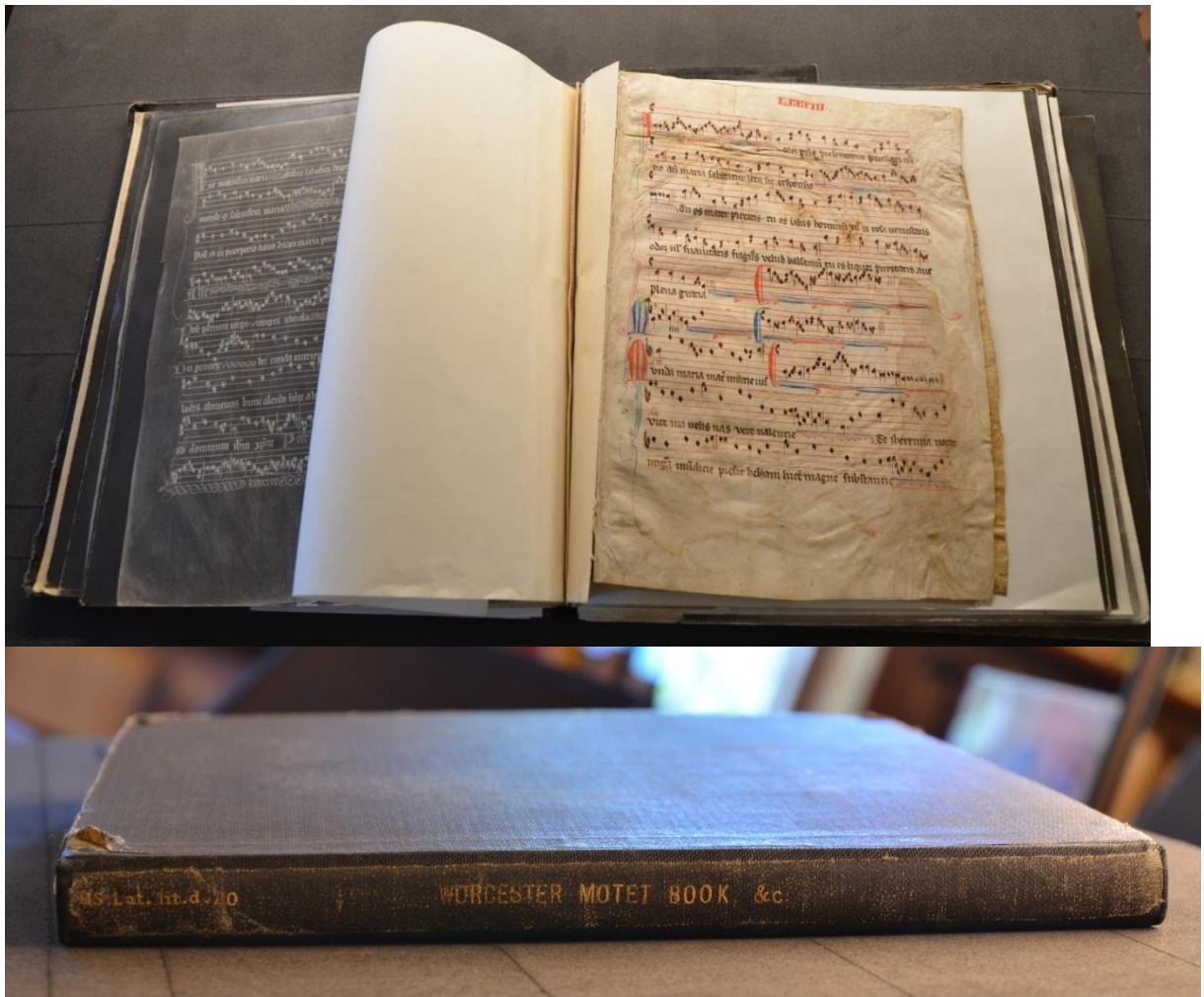
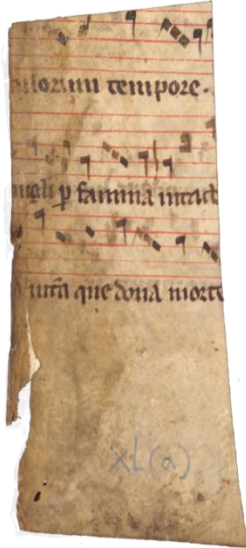


FIGURE 1.5: New discoveries in the 1990s and 2000s

WOc xla (left), xlb (right), xlii (below)

xla



xlb



xlii



TABLE 2.1: Division of fragments into original sources.¹

Hughes 1928	Dittmer 1957	Losseff 1994	EECM 57 2016	Nyikos 2017
‘Motet Book’	Volume I	Reconstruction I	Reconstruction I	Reconstruction I
WOc x	WOc x	WOc x	WOc x	WOc x
WOc xi	WOc xi	WOc xi	WOc xi	WOc xi
WOc xxviii	WOc xxviii	WOc xxviii	WOc xxviii	WOc xxviii
(WOc xxxi)	WOc xxxi	WOc xxxi	WOc xxxi	WOc xxxi
Ob 12-19, 22	Ob 12-19, (22)	Ob 12-19, 22	Ob 12-19, 22	Ob 12-19, 22
Lbl 1-5	Lbl 1-5	Lbl 1-5	Lbl 1-5	Lbl 1-5
		WOc xiii	WOc xiii	WOc xl, xli, xlii
			WOc xl, xli, xlii	(WOc xiii)
‘Troper’	Volume 2 ²	Reconstruction II	Reconstruction II	Reconstruction II
Ob 25-35	Ob 25-(33)	Ob 23-35	Ob 23-35	Ob 25-35
WOc xxxv	WOc xxxv	WOc xxxv	WOc xxxv	WOc xxxv, 1-4, 6
WOc ix	WOc ix	WOc ix	WOc ix	WOc ix
				WOc xii
‘Conductus Book’	Volume 3	Reconstruction III	Reconstruction III	Reconstruction III
WOc xix	Ob 23-24	WOc xix	WOc xix	WOc xix
WOc xxxii		WOc xxxii	WOc xxxii	WOc xxxii
	Volume 4			
‘Larger	WOc xiii		Further sources	Further sources
Motet Book’			(each separate)	(each separate) ³
Ob 23-24	Volume 5		WOc xii	Ob 23-24
WOc xii	Ob 34-35		WOc xviii	WOc xxxv, 5
(WOc xiii)			WOc xx	WOc xviii
			WOc xxix	WOc xx
			WOc xxx	WOc xxix
			WOc xxxiv a,b,c	WOc xxx
			WOc xxxiv d	WOc xxxiv a,b,c
			WOc xxxix/1	WOc xxxiv d
				WOc xxxix/1

¹ The fragments are not listed in manuscript order. Manuscripts that may (or may not) be part of the volume are in parentheses. This dissertation does not provide a new foliation, but does give descriptions and tables of the manuscript order for all three Reconstructions.

² According to Dittmer, Ob 33 could belong to either volume 2 or 5. Dittmer 1957a, 7. Note that the division of flyleaves making up Reconstruction III does not appear in his dissertation, but it does in later articles, and follows the same arrangement made by Hughes and later scholars.

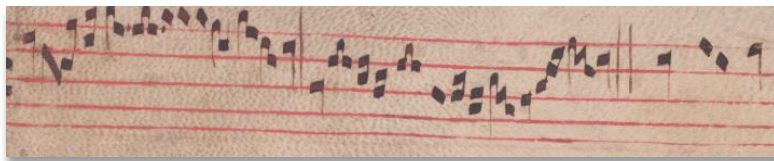
³ A conservative reading assigns each fragment to a separate source; however, the discussion in Chapter 2.6 is open to the possibility that there may be fewer sources represented. Some fragments may have been in the same original codex, although at the present there are no firm paleographical grounds to consider this to be the case.

FIGURE 2.1: Marginal frame rulings⁴

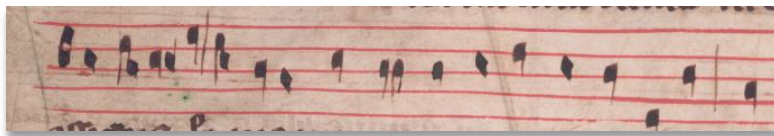
Ob 16v

Woc xxxv 4r

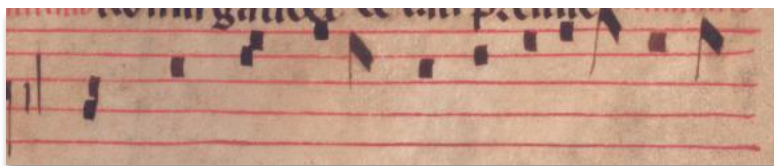
FIGURE 2.2: Freely-ruled vs. rastrum-ruled staves



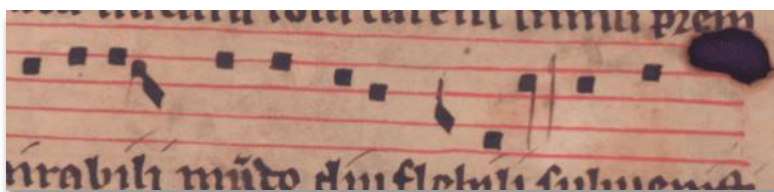
1. Varied staff gauge
Ob 23



2. Unequal line ends
Ob 25v



3. Uneven splay
Ob 17v



4. Lack of parallelism
Ob 19v



Woc xxxv 1v
One staff line ruled
differently



For comparison:
Rastrum ruled staff in
GB-Ob Canon, Ital. 16.

⁴ Note the double-ruling on the right folio's inner margin.

FIGURE 2.3: Pricking for staves, GB-Ob Lat. lit. c.1



FIGURE 2.4: Stave 8 of Ob 12v



FIGURE 2.5: Copying order in thirteenth-century manuscripts



GB-Lbl Arundel 248, fol. 200v



GB-Cjc QB 1, fol. 1b recto

FIGURE 2.6: Initial letter and stave ruling



Ob 15v
Space has been left for the 'P'



Lbl 1r
An 'F' was added over existing staves



Lbl 2r
Stave ends were erased and the letter 'D' added



WOc xiii 4r
A 'P' was painted in the margin

FIGURE 2.7: Pricking and ruling patterns for Reconstruction III (dimensions in mm)

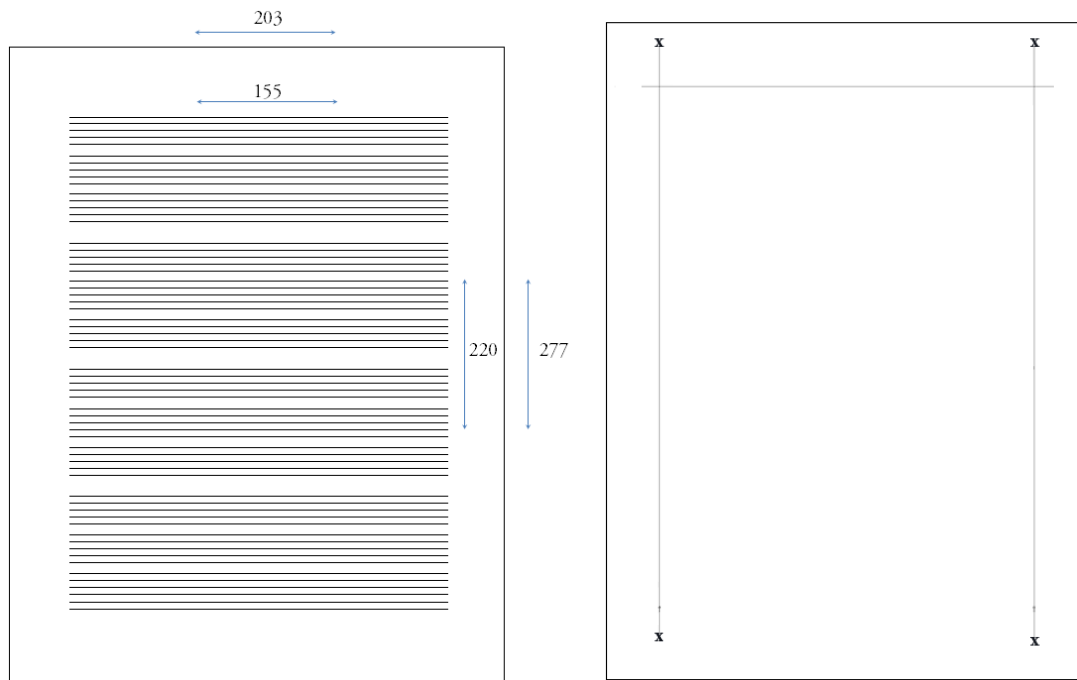


FIGURE 2.8: WOc xix b2v

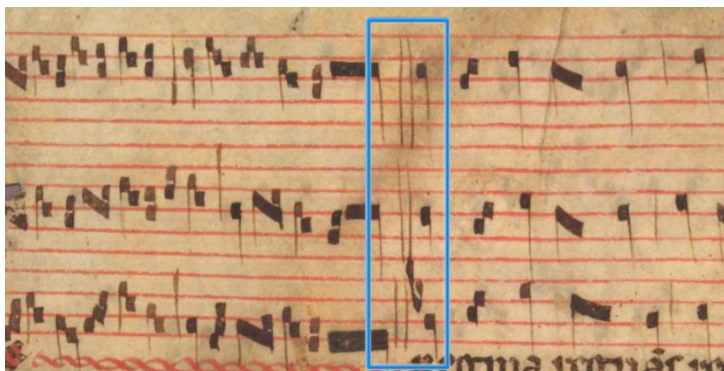


TABLE 2.2: Gathering of Reconstruction III⁵

Key: ca. 1300 ca. 1330 ca. 1350-90 ca. 1400

Fragment xix

		Untexted composition			
c2r	...nos sceleris sic que sanctifica	T2	M2	Conductus	<i>f</i>
c2v	Et in terra pax	T1	M1	Gloria	<i>b</i>
b2r	Et in terra pax (cont.)	T1	M1		<i>b</i>
b2v	Regina regnans regis palatio	T1	M1	Conductus	<i>f</i>
a2r	...angelorum agmina transcendes Maria Beata viscera Marie virginis	T1	M1	Conductus	<i>f</i>
a2v	Salve rosa florum salutis puerpera	T3	M3	Conductus	<i>b</i>
a1r	...merenti modo facienti			Cantilena	<i>b</i>
a1v	[Gloria laus et honor] tibi sit			Gloria	<i>f</i>
		Untexted two-voiced composition			
b1r	[Benedictus] [Sanctus]	*	*	Sanctus	<i>f</i>
b1v	[Sanctus] [Gloria laus et honor] tibi sit Agnus Dei	*	*	Gloria Agnus Dei	<i>b</i>
c1r	[Gloria laus et honor]			Gloria	<i>b</i>
c1v	[Gloria laus et honor] (cont.)				<i>f</i>

Fragment xxxii

r	Sanctus ...perduc ad polor nostra gaudia	T4	M4	Sanctus Cantilena	<i>b</i>
v	Grata iuvenula decora nimium	T4	M4	Conductus	<i>f</i>

⁵ Dotted lines represent one or more missing folios. The fourteenth-century compositions marked with an asterisk are the work of one hand; otherwise each added piece is copied in a different hand (see Chapter 4 for a discussion on the fourteenth-century additions). Dates given are dates of copying, taken from Summers 1983-5, 57-67.



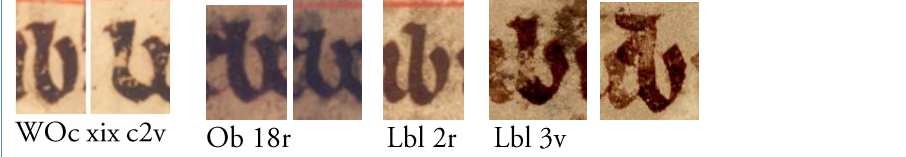
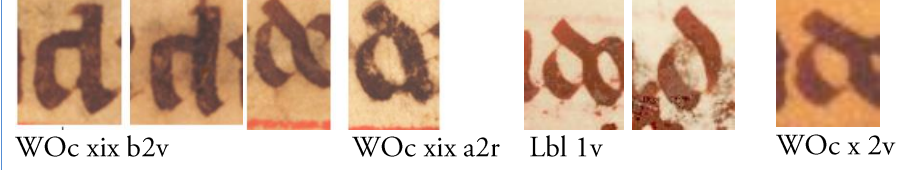







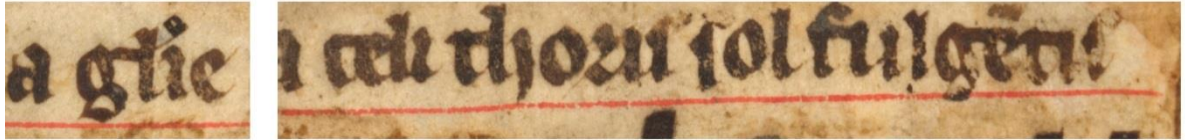
<p>Majuscules</p> <p>Often decorated with interior strokes or dots</p>	 <p>WOc xi 2v WOc xix b2v WOc xix c2v Ob 18r Lbl 1v</p>
<p>A Two forms: rounded and more angular. The upper arc is always closed</p>	 <p>WOc xix b2v WOc xix b2r Ob 16v</p>
<p>B Round, with a very short stem, sometimes extends to the left in club</p>	 <p>WOc xix c2v Ob 18r Lbl 2r Lbl 3v</p>
<p>D Two forms: one angular one rounded. The stem is very short, in the rounded form it can almost disappear</p>	 <p>WOc xix b2v WOc xix a2r Lbl 1v WOc x 2v</p>
<p>G Stem of g extends far to right and lower loop is often closed</p>	 <p>WOc xix b2v, WOc xix c2v WOc xix a2r WOc x 2v</p>
<p>H and L are often / bifurcated at the top of the stem, and have a thin stroke upwards at the base</p>	 <p>WOc xix b2v WOc xi 1r Lbl 2r WOc xi 1v</p>
<p>R Two forms, depending on placement of r at the beginning or middle of word</p>	 <p>WOc xix b2v WOc xix b2v Ob 17r</p>
<p>X Often has a thin tail extending to the left, similar to 'r' and the abbreviation '-orum'</p>	 <p>WOc xi 1r WOc xi 2r Ob 19r Lbl 1r</p>
<p>S Can be open or closed. Long form has a very curved shape</p>	 <p>WOc xix a1r WOc xix b2v WOc xix b2r Ob 17r</p>
<p>T The miniscule t's crossbar extends to the right, and just barely to the left</p>	 <p>Ob 18r WOc xix c2v Lbl 2r</p>
<p>Abbreviations</p>	 <p>Ob 17r Ob 18r Lbl 1r Lbl 2r WOc xi 1v</p>

FIGURE 2.9: Comparison of Wibberley’s scribe ‘b’ and ‘d’



WOc xi 1r: ‘Scribe ‘b’



WOc xi 1v: ‘Scribe ‘d’



WOc xi 2r: ‘Scribe b’

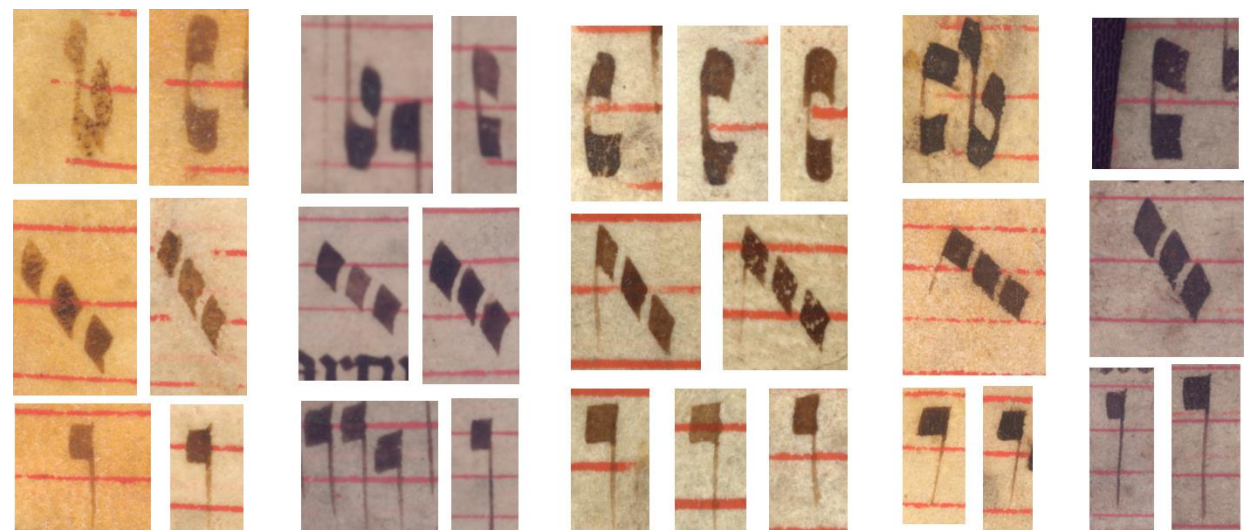


‘Gloria’, WOc xix c2v: ‘Scribe b’



‘Gloria’ continued, WOc xix b2r: ‘Scribe d’

TABLE 2.4: Music hand M1



WOc x 1r

Ob 19r

Lbl 2r

WOc xi 2v

Ob 28v

TABLE 2.5: Musical hands of Reconstruction III, WOc xix

	M1	M2	M3
Notes	 c2v	 c2r	 a2r
Clefs	 b2r	 c2r	 a2r
Custodes	 b2r	 c2r	 a2r

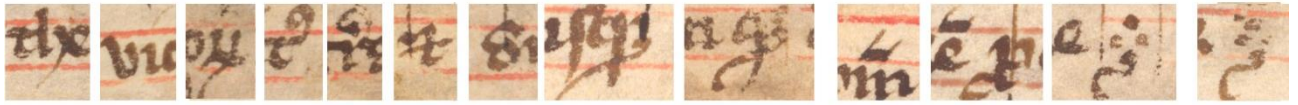
FIGURE 2.10: Script samples of T2 and T3



FIGURE 2.11: Script samples of M4



TABLE 2.6: Text hand T4



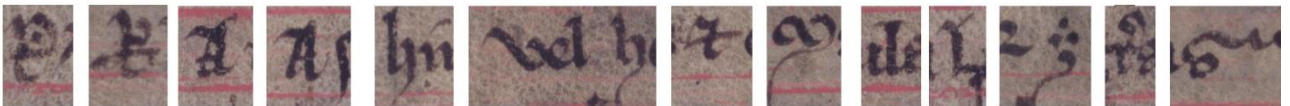
Woc xii 1r



Woc xii 1v



Ob 24v



Ob 35r



Woc xxxv 5r



Woc xxxii 1r-v

FIGURE 2.12: Woc xxxv 5r compared to Wibberley's scribe 'g'

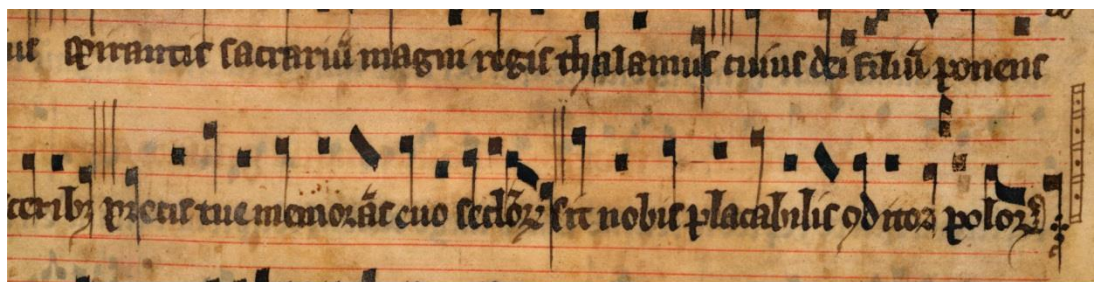
Woc
xxxv 5rScribe 'g'
Ob 24v

FIGURE 2.13: Decorations in Reconstruction III



WOc xix a2r



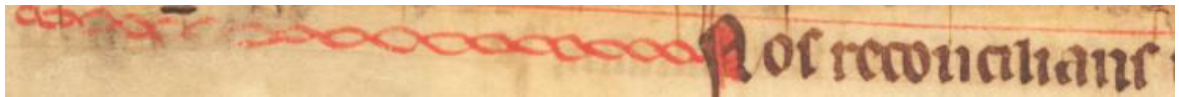
WOc xix b2v



WOc xxxii 1r



WOc xix a2r



WOc xix b2v

FIGURE 2.14: Evidence of copying order, WOc xix a2v (above, middle) and c2r (below)

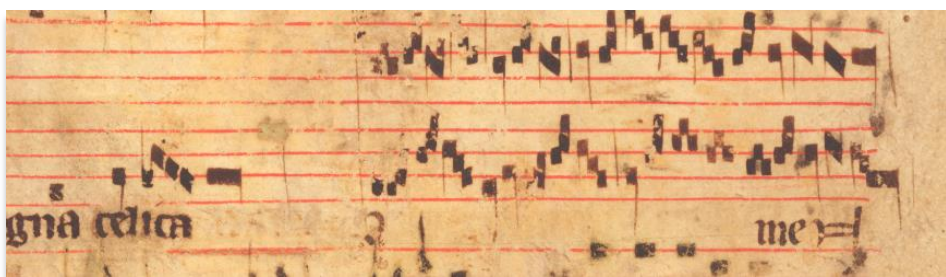
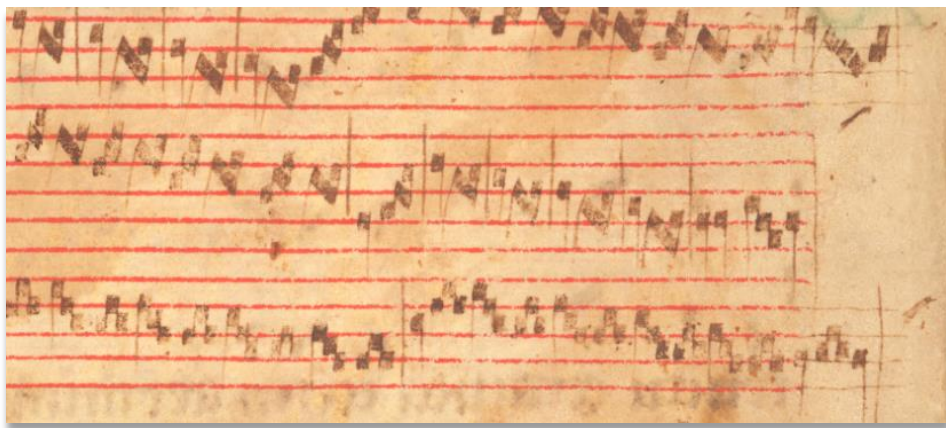
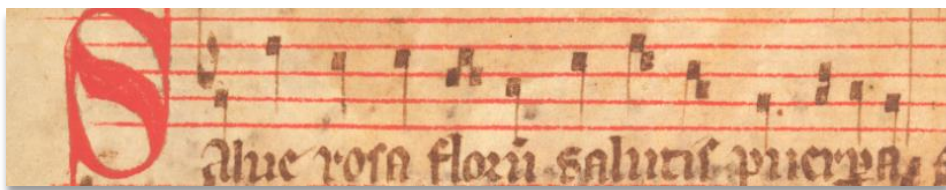


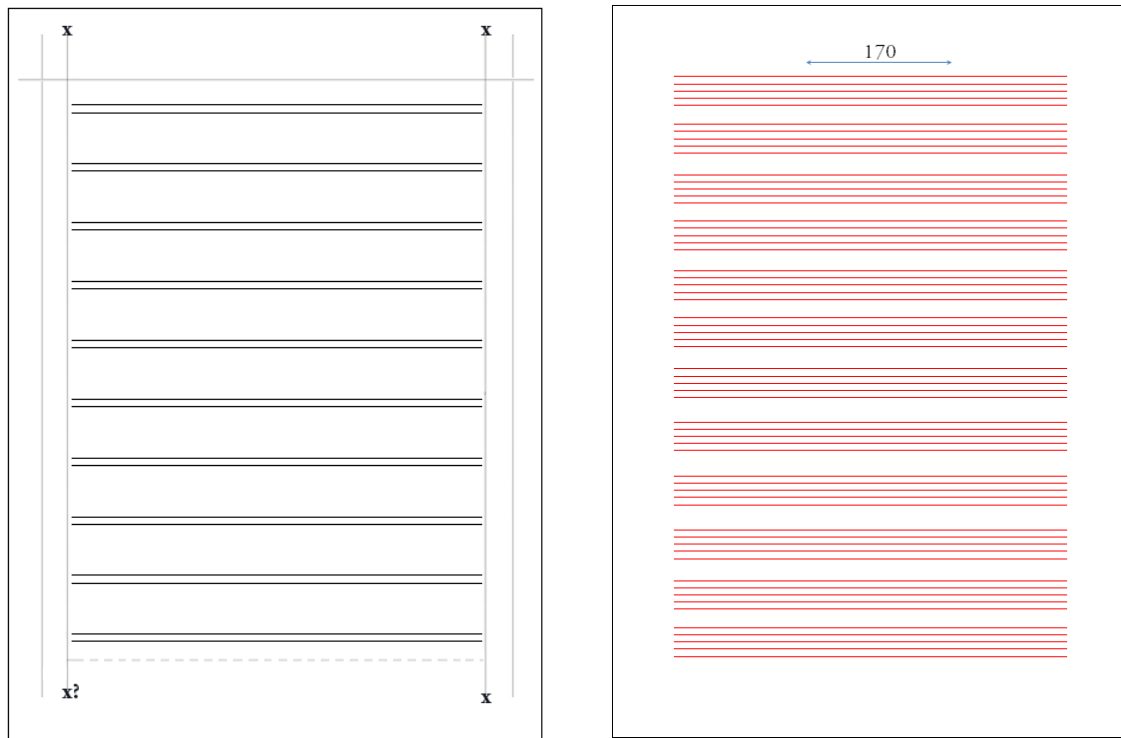
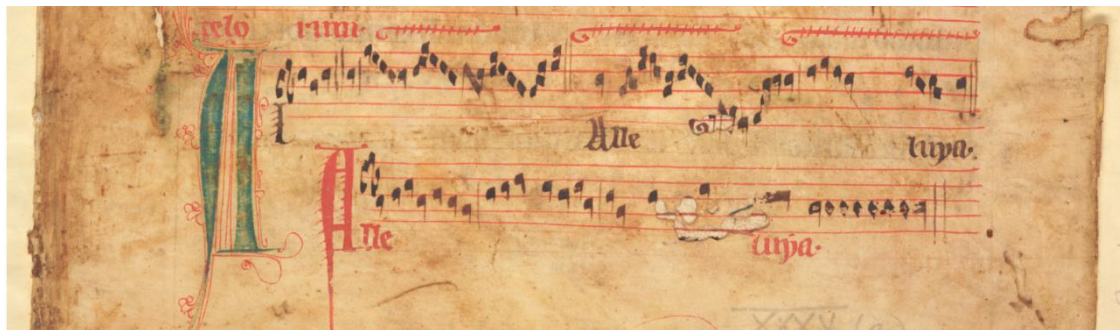
FIGURE 2.15: Pricking and frame ruling pattern, Reconstruction II⁶

FIGURE 2.16: Space left for initial letters



Woc xxxv 1r



Woc xxxv 3r



Woc xxxv 6r



Woc xxxv 2r

⁶ FIGURE 2.13 represents a typical recto, with the inner bottom (left) pricking optional (marked with 'x?') The bottom frame ruling is also either completely rubbed out or was simply never ruled on many of the folios – hence it is marked with a dotted line. Bold interior lines represent double-ruled lines of text. Dimensions are given in mm, the length of the text block is not given as it varies depending on the musical material on any given page.

TABLE 2.8: Script samples for T5

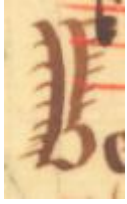

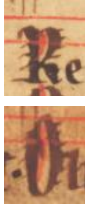






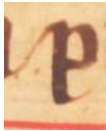

						
WOc xxxv 4r	WOc xxxv 1r	WOc xxxv 1v			WOc xxxv 2r	WOc ix 1r
						
Ob 25v	WOc xxxv 6r	WOc xxxv 3r	Ob 25v		WOc xxxv 3r	WOc xxxv 4r

TABLE 2.9: Paleographic features of M5



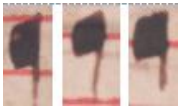










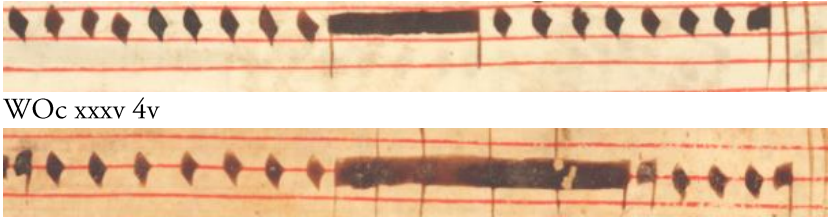
Note heads	Curved right side				
		WOc xxxv 6r	WOc xxxv 3r		
Stems	Stems are much shorter than for other hands in the fragments				
		Ob 25v	WOc xxxv 6r	Ob 25v	
Ligatures	Compact; lower notes often curve to right				
		WOc xxxv 1r	Ob 25v	WOc xxxv 1r	WOc xxxv 6r
Clefs	C clef is sloped downward to the right, sometimes closed all the way				
		WOc xxxv 6r	WOc xxxv 2v	WOc xxxv 3r	WOc xxxv 1r
Other	Musical decorations on end of the lines appear on two of the folios				
		WOc xxxv 4v			
		WOc xxxv 6r			

TABLE 2.10: Line fillers and initials in Reconstruction II

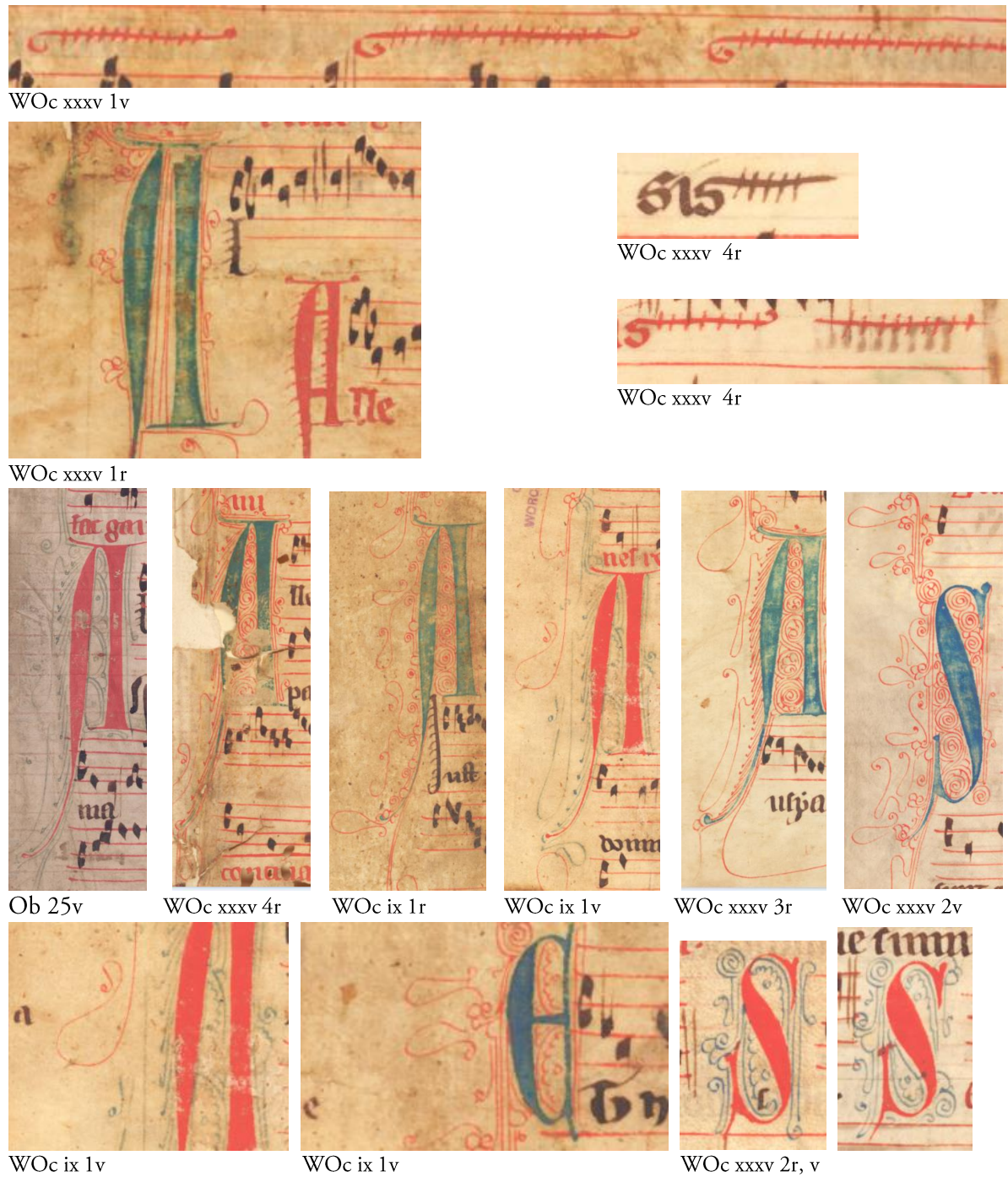


FIGURE 2.17: Text underlay in Reconstruction II, WOc xxxv 1v

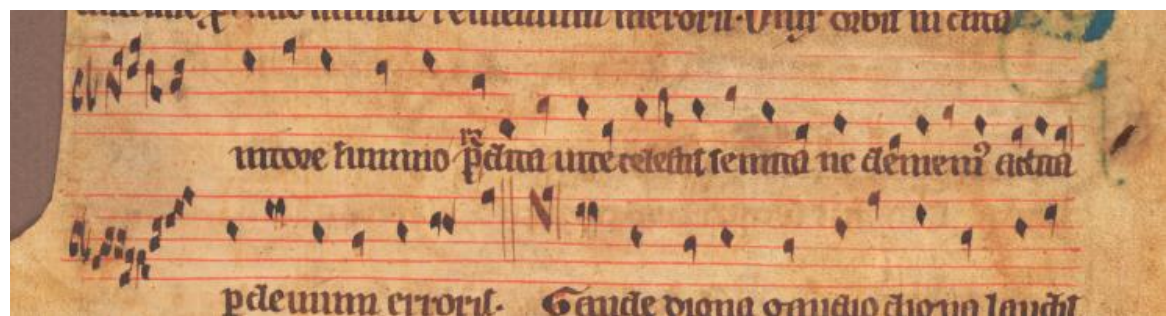


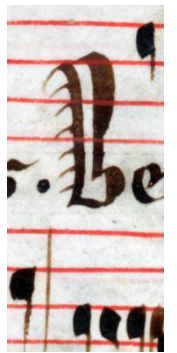
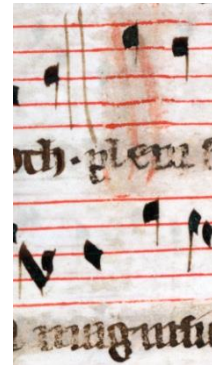
FIGURE 2.18: Copying order in Reconstruction II



WOc xxxv 6r



WOc xxxv 4v



WOc xxxv 2v

FIGURE 2.19: Hand T5 in the palimpsests



Ob 35r, edited



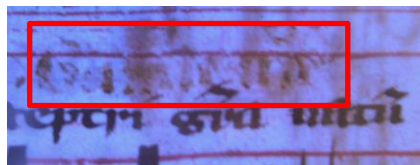
'Alleluia', Ob 25r



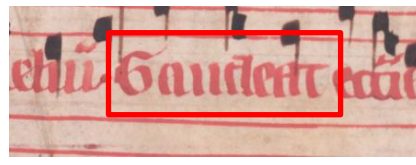
'Alleluia', Ob 25v



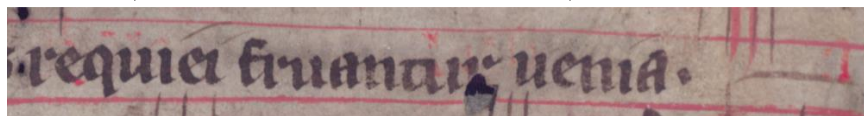
WOc xxxv 6v, edited



'Gaudam', Ob 25r



'Gaudat', Ob 25v



Ob 28v



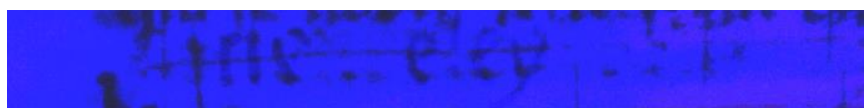
Ob 28v digitally edited to remove palimpsest text



WOc xxxv 1r



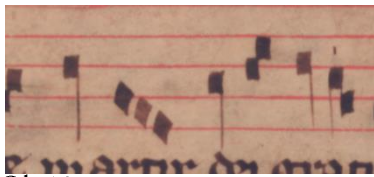
WOc xii 1v



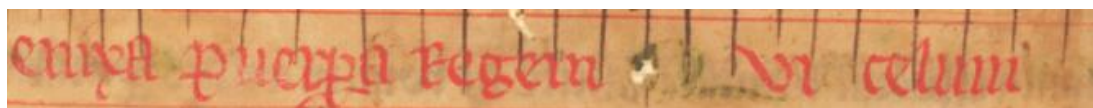
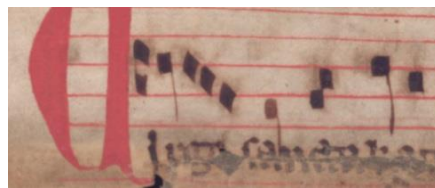
WOc xii 1r

FIGURE 2.20: Script comparison T1⁷

Ob 28v



Ob 19r

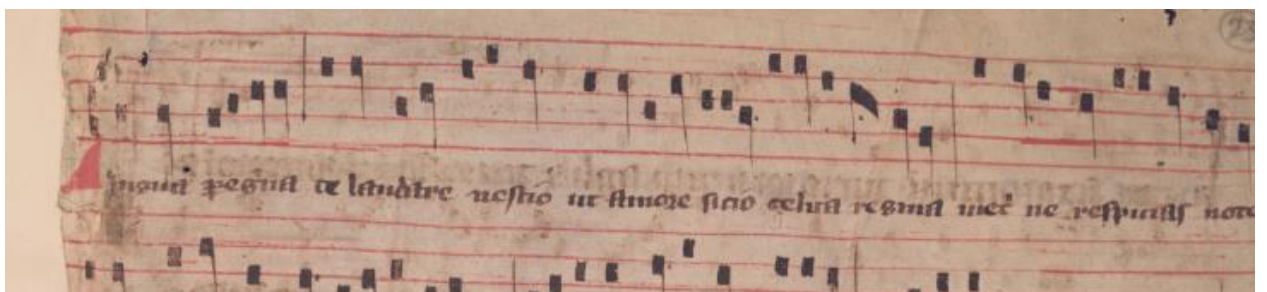


WOc xxxv 5r

FIGURE 2.21: Hands T6, M6



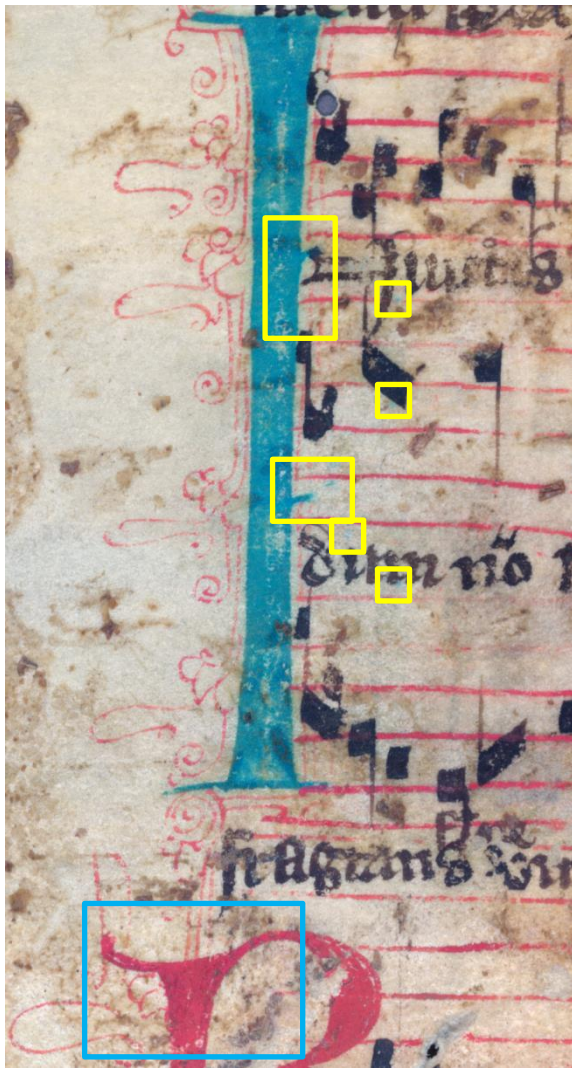
WOc xxxv 6r



Ob 25r

⁷ See also TABLE 2.4.

FIGURE 2.22: ‘Recycling’ previous decoration for palimpsest text



WOc xii 1v



Above: Digital interpretation of how the initial ‘k’ might have looked. Note that while there is enough surviving paint to determine the rough shape of the bow of the ‘k’, there is not enough paint to show how the downward arm of the ‘k’ might have been shaped.

Left: Yellow boxes outline remnants of blue paint from original initial letter ‘k’; the blue box highlights a point where the later, cruder initial letter has been painted over the earlier red penwork.

Below: D2’s flourished marginal decorations remain even in the palimpsest pages.



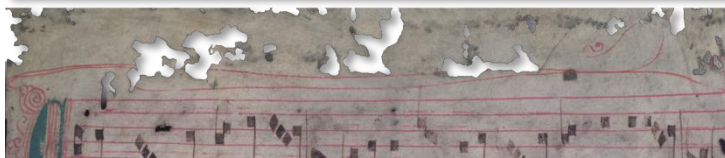
WOc xxxv 6r



WOc xii 1v
(palimpsest page)



Ob 25r
(palimpsest page)



Ob 28v
(palimpsest page)

TABLE 2.11: Reconstruction II's inventory and stages of copying⁸

	Ut recreentur celitus/Secundus tenor	T4	M4	D1		
WOc xxii 1r	Kyrie eleyson (erased)	T5	M5	D2?	Troped chant setting?	<i>f</i>
WOc xxii 1v	Kyrie...Christe verbum patris incarnatum... Christe lux oriens (erased)	T5	M5	D2	Troped chant setting	<i>b</i>
	Inter choros paradiscularum/Invictis pueris inter flammis	T4	M4	D1		
	Regnum sine termino/T. Regnum tuum solidum	T4	M4	D1		
	Lingua peregrina te laudare/ T. Laqueus	T6	M6		Tenor motet	
Ob 25r	...Alleluya... (erased)	T5	M5?	D2	Troped chant setting?	<i>b</i>
Ob 25v	In tuis laudibus/ Gaude per quam cornu David/ T. Alleluya Alleluya psallat hec familia/Alleluya psallat hec familia/ T. Alleluya concinat-	T5	M5	D2	Troped chant setting Troped chant setting	<i>f</i>
WOc xxxv 6r	In tuis laudibus (cont.), Alleluya psallat hec familia (cont.)	T5	M5	D2		<i>f</i>
WOc xxxv 6v	... T. Alleluya (erased)	T5	M5?	D2?	Troped chant setting?	<i>b</i>
	Peregrina moror/T.	T6	M6		Tenor motet	
	Rex omnipotencie				Tenor motet	
	...Et honore speciali/ [T. Alleluya V. Letabitur iustus]				Troped chant setting	
WOc ix 1v	Gaude plaude/ T. Alleluya V. Iudicabunt sancti	T5	M5	D2	Troped chant setting	<i>b</i>
WOc ix 1r	Et tanquam scintille/ ...et gloria in celestia/T. Alleluya V. Fulgebunt iusti Alme veneremur diei/Alme veneremur diei/T. Alleluya V. Iusti epulentur	T5	M5	D2	Troped chant setting Troped chant setting	<i>f</i>
Ob 28r	Et tanquam scintille (cont.), Alme veneremur diei (cont.)	T5	M5	D2		<i>f</i>
Ob 28v	T. Alleluya... (erased)	T5	M5?	D2	Troped chant setting	<i>b</i>
	Candens crescit lilium/Candens lilium columbina/Quartus cantus	T1	M1	D1?	Refrain motet	

⁸ Dotted lines join consecutive folios that could be either centre bifolios or adjacent folios: they are continuous and in the correct manuscript order with each other. The rest are listed in liturgical order, as there is some evidence from continuous folios that Kyrie, Alleluia and Sanctus settings were each grouped together; however, it may not necessarily be the manuscript order. The foliation is that used by RISM. Palimpsest compositions are represented by shading: green for T1 and M1, blue for T6 and M6, and grey for T4 and M4.

WOc xxxv 3r	O laus sanctorum/T. Alleluya V. O laus sanctorum Alleluia Veni mater/Alleluya moduletur Syon/T. Alleluya	T5	M5	D2	Troped chant setting Troped chant setting	<i>b</i>
WOc xxxv 3v	Alleluia Veni mater (cont.) Ave magnifica Maria/Ave mirifica Maria/Alleluya	T5	M5	D2	Troped chant setting	<i>f</i>
WOc xxxv 1r	Ave magnifica Maria (cont.)	T5	M5	D2		<i>f</i>
WOc xxxv 1v	Regis celorum - O regina glorie/Alleluia.../ T. Alleluya	T5	M5	D2	Troped chant setting	<i>b</i>
WOc xxxv 2r	... Unus tamen est divinus/ . . . celitus pater natus Sanctus sanctus sanctus adonay genitor/ ...Osanna in excelsis/T. [Sanctus]	T5	M5	D2	Troped chant setting Troped chant setting	<i>b</i>
WOc xxxv 2v	Sanctus sanctus sanctus adonay genitor (cont.) Sanctus Deus ens ingenitus/T. Sanctus	T5	M5	D2	Troped chant setting	<i>f</i>
WOc xxxv 4r	Benedictus/T. [Sanctus]... nomine domini Sanctus et eternus Deus/... Osanna in celesti/T. [Sanctus]...venit in nomine	T5	M5	D2	Troped chant setting Troped chant setting	<i>b</i>
WOc xxxv 4v	Sanctus et eternus Deus (cont.) Sanctus ex quo omnia/T. [Sanctus] Sursum corda elevate/T. Sursum corda	T5	M5	D2	Troped chant setting Troped chant setting	<i>f</i>
Ob 34r	...P... (erased)			D1?		<i>b</i>
Ob 34v	(erased) T[homas cesus]/Thomas gemma/P[rimus Tenor]/Secundus Tenor				Motet	<i>f</i>
Ob 35r	T[homas cesus](cont.) (erased) according to Wibberley, same conductus which continues on verso	T5	M5?	D2?	Conductus	<i>f</i>
Ob 35v	. . . [d]ans quod vocis primuit Quem trina polluit	T5	M5	D2	Conductus-Rondellus	<i>b</i>

FIGURE 2.23: Medieval foliation in Reconstruction I

	vi Woc xl 1r
	xiii Lbl 1r
	xxxvi Woc xl 1r
	lxxxii Ob 14r
	ci Ob 19r
	cxxxvi Woc xi 1r
	'X' for 'Christe' Ob 16v

TABLE 2.12: Manuscript organisation in Reconstruction I

	I								
	II								
	III								
	IV								
	V								
1	VI	WOc x 1r	Christe lux mundi perpetua . . . clemens eleyson	T1	M1	D1	Troped chant setting	<i>h</i>	
		WOc x 1v	[Lux polis] refulgens a[urea] fit inmensis/Lux et gloria/T. Kyrieleyson Beata viscera Marie virginis (fifteenth-century) Beata viscera (cont.)	T1	M1	D1	Troped chant setting	<i>f</i>	
	VII	WOc x 2r	Lux polis refulgens (cont.)	T1	M1	D1			
	VIII	WOc x 2v	Lux polis refulgens (cont.) Benedicta domina mundi per spacia	T1	M1	D1	Troped chant setting Troped chant setting	<i>h</i>	
		IX							
		X							
	XI								
	XII								
2	XIII	Lbl 1r	Felix namque Maria	T1	M1	D1	Troped chant setting	<i>f</i>	
		Lbl 1v	De supernis sedibus	T1	M1	D1	Conductus-rondellus	<i>h</i>	
	XIII	Lbl 2r	De supernis sedibus (cont.)	T1	M1	D1		<i>h</i>	
		Lbl 2v	Prolis eterne genitor/Psallat mater gratie/T. Pes super Prolis Psallat	T1	M1	D1	Pes motet	<i>f</i>	
	XV	Lbl 3r	Prolis eterne genitor (cont.)	T1	M1	D1		<i>f</i>	
		Lbl 3v	Quem non capit/ . . . in genitrix o dulcis alitrix/T. Pes super Quem non capit	T1	M1	D1	Pes motet	<i>h</i>	
	XVI	Lbl 4r	Quem non capit (cont.)	T1	M1	D1		<i>h</i>	
	Lbl 4v	. . . est ex te verbum nunc natum quo salvantur omnia . . .	T1	M1	D1	Conductus	<i>f</i>		

Fol. XVII – XXXV (29 missing folios)

3	XXXVI	WOc xlii 1r	[Text missing]	M7	D3		<i>b</i>
		WOc xlii 1v	S... [Text missing]	M7	D3		<i>f</i>
	(1 or more missing bifolios if xlii is not a centrefold)						
		WOc xlii 2r	[Text missing]	M7	D3		<i>f</i>
		WOc xlii 2v	P... [Text missing]	M7	D3		<i>b</i>

Fol. XXXVII- LXXII (36 missing folios)

4	LXXIII	WOc xxxi 1r	Salve sancta parens virgo/[Salve sancta parens virgo]/T. Salve sancta parens	T7	M7	D3	Troped chant setting	<i>f</i>	
		WOc xxxi 1v	O quam glorifica luce/O quam felix femina/O quam beata domina/T. O quam glorifica luce (cont.)	T7	M7	D3	Pes motet	<i>b</i>	
	LXXIII	WOc xxviii 1r	Senator regis curie/Primus pes/Secundus pes	T7	M7	D3	Pes motet	<i>b</i>	
		WOc xxviii 1v	Virgo regalis fidei/[Virgo regalis fidei]/Pes O venie vena spes seculi/T. Illumina morti datis	T8	M8	D3	Voice-exchange pes motet Pes motet with rondellus	<i>f</i>	
	LXXV								
			Virgo paris filium/T. [Virgo dei] genitrix				Troped chant setting		
	LXXVI	WOc xxviii 2r	.iiii. de ave parens/.v.	T8	M8	D3	Two voices with hoquet	<i>b</i>	
		WOc xxviii 2v	Eterne virgo memorie/Eterna virgo mater/T. [pes] Quam admirabilis/Quam admirabilis/Pes	T8	M8	D3	Pes motet	<i>f</i>	
			Quam admirabilis/Quam admirabilis/Pes	T9	M9	D3	Voice-exchange pes motet		
			Eterne virgo memorie (cont.)	T8	M8	D3			
	LXXVII	WOc xxviii 3r	Quam admirabilis (cont.)	T9	M9	D3		<i>f</i>	
		WOc xxviii 3v	Sol in nube tegitur/Non hircorum sanguine/Pes	T10	M9	D3	Pes motet	<i>b</i>	
	LXXVIII								
	LXXIX	WOc xxviii 4r	Loquelis archangeli/Quartus cantus	T10	M9	D3	Voice-exchange motet	<i>f</i>	
	WOc xxviii 4v	Ave magnifica Maria/[Ave mirifica Maria]/T. Alle[luya]	T8	M8	D3	Troped chant setting	<i>b</i>		
LXXX									

5	LXXXI							
	LXXXII	WOc xli 1r	P...	T8	M9	D3		<i>f</i>
		WOc xli 1v	A[mor patris presentatur]	T8	M9	D3	Conductus-rondellus	<i>b</i>
	LXXXIII	Ob 12r	Amor patris presentatur (cont.) Munda Maria mater militia	T8	M9	D3	Rota	<i>b</i>
		Ob 12v	Munda Maria mater militia (cont.) O regina celestis curie flos/O regina celestis curie consolare	T8	M9	D3		<i>f</i>
				T11			Pes motet	
	LXXXIII							
	LXXXV							
	LXXXVI							
	LXXXVII							
	LXXXVIII	Ob 13r	Sanctorum omnium virgo/T.	T8	M9	D3	Motet	<i>f</i>
		Ob 13v	. . . omnipotencia . . . laus honor reverencia . . . Ave virgo mater dei	T8	M9	D3	Rondellus	<i>b</i>
	LXXXIX	WOc xli 2r	[Text missing]		M9			<i>b</i>
		WOc xli 2v	[Text missing]		M9			<i>f</i>
LXXXX								
LXXXXI								

[As gatherings have a range of 4-6 bifolios each, folio LXXXXI could belong to either gathering 5 or 6]

	LXXXXXI								
6	LXXXXXII	Ob 14r	Beata supernorum-Virga iesse floruit/T. [Benedicta V. Virgo] dei genitrix	T12	M10	D4	Troped chant setting	<i>b</i>	
		Ob 14v	Alleluya canite-Parens alma/Alleluya canite-Parens alme/T. Alleluya-Pes	T12	M10	D4	Troped chant setting	<i>f</i>	
	LXXXXXIII	Ob 15r	Alleluya canite (cont.)	T12	M10	D4		<i>f</i>	
		Ob 15v	Alma iam ad gaudia/Alme matris dei /T. Alleluya	T12	M10	D4	Troped chant setting	<i>b</i>	
	LXXXXXIII	Ob 16r	Alma iam ad gaudia (cont.)	T12	M10	D4		<i>b</i>	
		Ob 16v	Kyrie fons pietatis	T12	M10	D4	Troped chant setting	<i>f</i>	
		LXXXXXV							
		LXXXXXVI							
		LXXXXXVII							
		LXXXXXVIII							
		LXXXXXIX	Ob 17r	Fons ortorum riga morum/Pes	T1	M1	D1	Pes motet	<i>f</i>
			Ob 17v	Fulget celestis/O Petre flos/Roma gaudet de tali	T1	M1	D1	Polytextual rondellus	<i>b</i>
		C	Ob 18r	Fulget celestis (cont.)	T1	M1	D1		<i>b</i>
			Ob 18v	...recolat ecclesia Katerine/Virgo sancta Katerina/T. [pes]	T1	M1	D1	Pes motet	<i>f</i>
	CI	Ob 19r	...recolat ecclesia Katerine (cont.)	T1	M1	D1		<i>f</i>	
		Ob 19v	decus virginitatis . . . /T. [Salve virgo virginum M]aria virgo intercede	T1	M1	D1	Troped Chant Setting	<i>b</i>	
	CII								

Fol. CII – CXXXV (34 missing folios)

			Felix illa curia (fifteenth century)					
7	CXXXVI	WOc xi 1r	Salve fenestra vitrea/...grantis fumi virgule fumus	T1	M1	D1	Polytextual conductus	<i>f</i>
		WOc xi 1v	[Gaude Mari]ia plaude dulcis et amena/T. [Gaude] Maria virgo	T1	M1	D1	Troped chant setting	<i>b</i>
		CXXXVII						
				(at least one missing bifolio)				
			WOc xi 2r	O regina glorie Maria/T. [pes]	T1	M1	D1	Pes motet
		WOc xi 2v	O decus predicantium/T. [Agmina]	T1	M1	D1	Cf motet	<i>f</i>

8	WOc xiii 1r	Pro beati Pauli/O pastor patris/O preclara patrie/T. Pes	T7	M7	D3	Cf motet	<i>f</i>
	WOc xiii 1v	Te domine laudat/Te dominum clamat/T. Pes	T7	M7	D3	Pes motet	<i>b</i>
		Virginis Marie laudemus/Salve gemma virginum/T. Pes	T7	M7	D3	Cf motet	
	WOc xiii 2r	Te domine laudat (cont.)	T7	M7	D3		
		Virginis Marie laudemus (cont.)	T7	M7	D3		<i>b</i>
	WOc xiii 2v	O debilis o flebilis/T. Pes super O debilis/T. Primus pes	T7	M7	D3	Pes motet	<i>f</i>
	WOc xiii 3r	[Fulgens stella]... quiquid homo gescit/T. Pes	T7	M7	D3	Pes motet	<i>f</i>
	WOc xiii 3v	Dulcis Iesu memoria/Pes de Dulcis Iesu memoria	T7	M7	D3	Pes motet	<i>b</i>
		Dulcis Iesu memoria (cont.)	T7?	M7	D3		
WOc xiii 4r	Puellare gremium/Purissima mater/T. Pes	T7?	M7	D3	Pes motet	<i>b</i>	
WOc xiii 4v	Sanctus et eternus Deus/T. Sanctus	T7	M7	D3	Troped chant setting	<i>f</i>	
9	Ob 22r	profero in te rex glorie . . . mundum in prospero				Motet?	
		Salve gemma confessorum Nicholae	T12	M10	D3	Motet	<i>b</i>
	Ob 22v	Pro beati Pauli gloria/O pastor patris/T. [pes]	T12	M10	D3	Motet	<i>f</i>
10	WOc xl 1r	No...	T7	M7	D3		<i>f</i>
	WOc xl 1v	[Domine Iesu] Christi lumen celi prin[cipium]	T7	M7			<i>b</i>
	<i>(possibly centrefold but cannot tell because fragmentary)</i>						
	WOc xl 2r	[Angelus ad virginem]... in conclave virginis	T7	M7			<i>b</i>
...culorum temore...angeli per famina intacta...		T7	M7			<i>f</i>	

TABLE 2.13: Text and Music hands in Reconstruction I

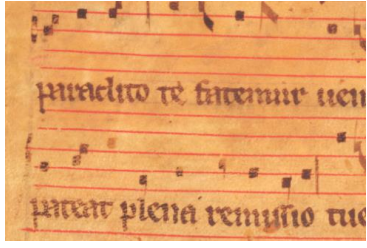

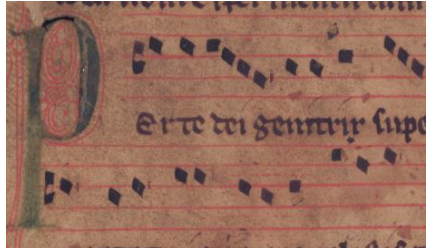
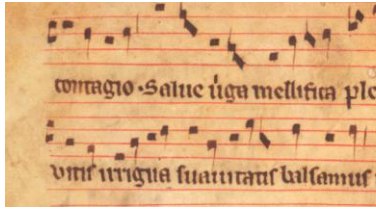


Group 1	Group 2	Group 3
		
WOc x 1r	WOc 68 xxviii 2r	Ob 15v
		
WOc xi 1r	Ob 12r	Ob 14r

TABLE 2.14: Limners of Reconstruction I

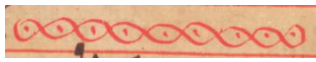


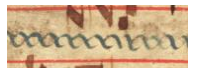


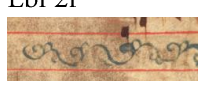




D3 (first stage)	D3 (second stage)	D4	D1
			
WOc xxviii 1v	Ob 12r	Ob 15v	Lbl 2r
			
WOc xxviii 2r	Ob 12r		Lbl 2r
			
WOc xxviii 1r	WOc xxviii 3r	Ob 15r	Lbl 3v

FIGURE 2.24: Batch-ruled staves, retouched staves

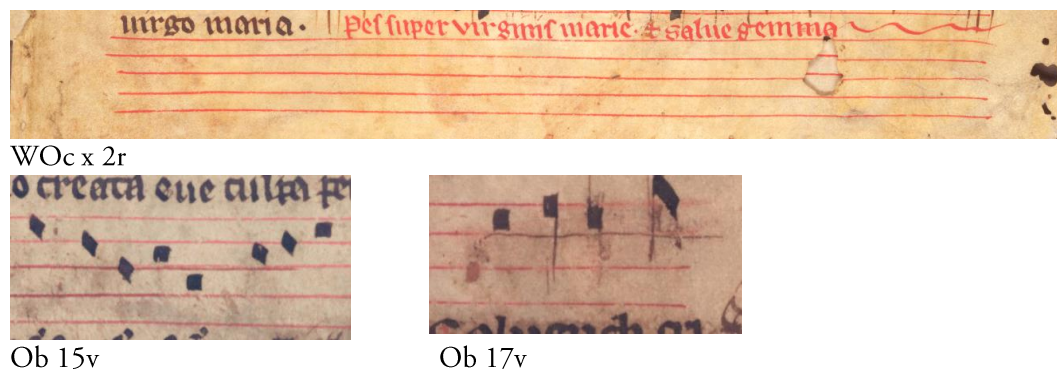


FIGURE 2.25: Four and five-line staves, Ob 23r



TABLE 2.15: Layout of compositions, Ob 23, 24 (palimpsest text in blue)

Ob 23r	Dulciflua tua memoria/Precipua michi da gaudia/Tenor de Dulciflua	Pes Motet
Ob 23v	Inviolata integra mater/Inviolata integra mater/T. Inviolata integra et casta	Troped chant setting
Ob 24r	Inviolata integra mater (cont.)	
Ob 24v	Inviolata integra mater (cont.) (erased composition) Spiritus procedens a patre	Troped chant setting

TABLE 2.16: Layout of compositions, WOc xxxv 5

WOc xxxv 5r	Salve mater redemptoris/Salve lux languentium/Salve sine spina rosa/T. [Salve] sancta parens enixa	Troped chant setting
WOc xxxv 5v	Conditio nature/T. Loquelis archangeli/[Quartus cantus]	Motet Motet

TABLE 2.17: Layout of compositions, WOc xviii (later additions in blue)

WOc xviii 1r	...superioris.../T. [Benedicta et venerabilis] V. Virgo dei genitrix	Troped chant setting
WOc xviii 1v	Alleluia V. Nativitas gloriose virgi[nis] Marie. Ex semine Habrahe	Clausula-motet
	Sanctus	Monophonic
	Ad honorem summi regis	Monophonic
WOc xviii 2r	Alleluia V. Nativitas (cont.)	
WOc xviii 2v	Ad honorem summi regis (cont)	Monophonic

FIGURE 2.26: WOc xviii 1v

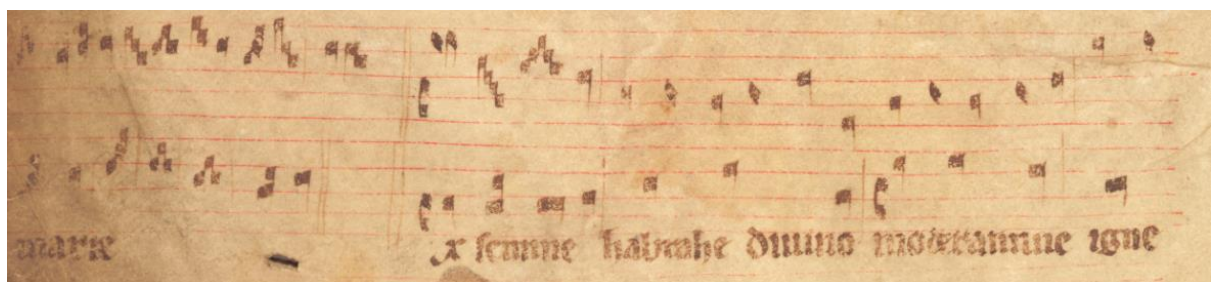


TABLE 2.18: Layout of compositions, WOc xx

WOc xx 1r	[I]n excelsis Gloria	Conductus-Rondellus	<i>f</i>
WOc xx 1v	Gaudeat ecclesia cuncti	Rondellus	<i>b</i>
.....			
WOc xx 2r	Sed fulsit virginitas/ Primus tenor	Motet	<i>b</i>
WOc xx 2v	Crucifixum dominum in carne/ T. [Crucifixum in carne]	Troped chant setting	<i>f</i>

FIGURE 2.27: WOc xx 1r



TABLE 2.19: Layout of compositions, WOc xxix (later compositions in blue)

WOc xxix a1r	Singularis et insignis mundi domina	Chant setting	<i>b</i>
WOc xxix a1v	Singularis et insignis (cont)		<i>f</i>
	Sanctus	Monophonic	
	[A]ve Maria gracia plena virgo amantissima	Monophonic	
	[Ave] virgo concipiens angelo salutatis	Monophonic	
.....			
	[Alleluia V. Virga florem germinavit...mun]di pressuram	Chant setting	
	Sanctus	Monophonic	
WOc xxix a2r	O Maria virgo pia plena dei gracia	Conductus	<i>f</i>
WOc xxix a2v	O Maria virgo (cont)		<i>b</i>
	Virginis Matie matris...eleyson (text only)	Chant setting	
WOc xxix b1r	[erased]	Conductus?	<i>b</i>
WOc xxix b1v	...designator cuius lilia ante partum et post partum sunt simila	Conductus	<i>f</i>
	Ave Maria gracia plena dominus	Monophonic	
	Sanctus	Monophonic	
.....			
WOc xxix b2r	Benedicta es celorum regina	Monophonic	<i>f</i>
WOc xxix b2v	[S]ponsa rectoris omnium summi patris O sponsa dei electa esto nobis via recta	Chant setting Conductus	<i>b</i>

TABLE 2.20: Layout of compositions, WOC xxx

WOC xxx a1r	De spineto nata rosa	Sequence
WOC xxx a1v	De spineto (cont.)	
WOC xxx a2r	[Salve virgo sacra parens] ...solatium. Et qui mente...Salve virgo virginum	Sequence
WOC xxx a2v	Salve virgo (cont.)	
WOC xxx b1r	...m virgo mundi lilium lumen fidelium O mater pia... Mater patris et filia mulierum Letitia	Conductus Conductus
WOC xxx b1v	[E]rgo virgo tam beata	Sequence
WOC xxx c1r	Paranimphus salutatur virginem	Sequence
WOC xxx c1v	Paranimphus salutatur (cont.)	

FIGURE 2.28: WOC xxx c1r

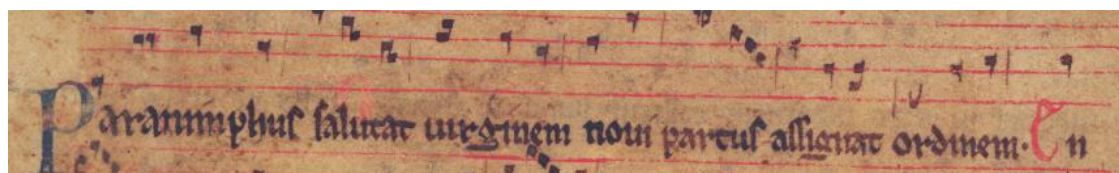


TABLE 2.21: Layout of compositions, WOC xxxix 1

WOC xxxix a1r	...tuis in laudibus tu celicis commenda...	Motet
WOC xxxix a1v	...Nunc in celis Katerina fluens deliciis	Motet
WOC xxxix b1r	...	Motet
WOC xxxix b1v	...concipies parvulum que presens	Motet

TABLE 2.22: Three individual workshops

Workshop:	Associated hands:			Produced:	Edited:
	Text	Music	Limner		
Workshop 1	T5	M5	D2	Reconstruction II	
Workshop 2	T7- T11	M8- M10	D3	Reconstruction I, gatherings 3-5, 8, 9 Ob 23, 34	
Workshop 3	T1, T4	M1, M4	D1	Reconstruction I, Gatherings 1-2, 6,7 Reconstruction III WOC xxxv 5	Reconstruction II Reconstruction I Ob 23, 34 WOC xx

TABLE 3.1 Chronological ordering of the Worcester Repertory⁹

1200	1250	1300	1350		
I		II	III	IV	V
Group 1 (6%) ca.1230	Group II (63%) 1270	Group III (13%) 1280-1290	Group IV (13%) 1295-1315	Group V (5%) ca.1330	
1 Organum 1 Conductus with cauda 2 Sequences 2 Cantus firmus settings				1 Cantilena 3 Chant settings 1 fragmentary	
WF 81, 97, 98, 99, 100, 101, 102-6	1 Chant settings: WF 1,2, 3, 9, 14, 34, 35, 42, 63, Alleluia 19, 45, 46, 49-52, 54-7; Sanctus 58-62 2 Motets on a pes: WF 6-7, 10-13, 15- 18, 20, 22-23, 36, 65, 71, 73-6 3 Fragmentary: WF 4, 8, 24, 38-40 4 Conductus: WF 68-9, 93-4, 107 5 Motets on c.f.: WF 37, 70, 72, 96 6 Rondelli: WF 5, 25, 94 7 Rota: WF 21	1 Chant settings: WF 26-9, 33 2 Conductus: WF 87, 89, 91 3 Pes motets: WF 30, 32, 41 4 Rondellus: WF 31 5 Gloria setting: WF 88	1 Chant settings: WF 43, 64, 96, 108 2 Motets on c.f.: WF 44, 47, 78, 79, 80 3 Variation motets: WF 53, 67 4 Cantilena: WF 109 5 Fragmentary: WF 48	WF 82, 84-6, 83	

⁹ The group divisions are by Sanders, ‘Worcester Polyphony’. If a genre was inconclusive because of the manuscript’s fragmentary nature, it is simply listed as ‘fragmentary’. Datings refer to the date of composition and not of copying.

TABLE 3.2 Concordances of the Worcester Fragments

Composition	Siglum	R	Concordances
Alleluia V. Nativitas gloriose virginis Marie. Ex semine Habrahe	WOc xviii 1v-2r	n/a	I-FI Plut. 29.1; F-MO H 196; D-W Cod. Guelf.1099 Helmst; D-BAs Lit. 115; E-BULh 9
Ave magna Maria/Ave mirifica Maria/ Alleluia V. Post partum virgo	WOc xxviii 4v	I	Concordance between Recon I, II (transposed); F-MO H 196, no. 339 (contrafactum); Text concordance GB-Ob c. 400*, 1r-v
Ave magna Maria/Ave mirifica Maria/ Alleluia V. Dulce lignum	WOc xxxv 3	II	
Candens crescit lilium	Ob 28v	II	GB-Cpc 228, 2c; US-NYpm MS 978
Conditio nature/T.	WOc xxxv 5v	n/a	Text concordance F-MO H 196, no. 42
Et in terra pax	WOc xix c2v-b2r	III	GB-Ob Mus. c. 60, 82v-83r
Fulget celestis/O Petre flos/Roma gaudet	Ob 17v-18r	I	GB-Onc 362, 83v, 90r
In excelsis Gloria	WOc xx 1r	n/a	US-CHu 654, 1v-2r
Kyrie pater venerande rex/T. Kyrie fons bonitatis	Ob 20 16v	I	GB-Ob Mus. c. 60, 82r
Loquelis archangeli/Quartus cantus	WOc xxviii 4r WOc xxxv 5v	I, n/a	Concordance between Worcester Fragments
Lux polis refulgens aurea fit inmensis/Lux et gloria/T. Kyrie eleyson	WOc x 1v-2v	I	GB-Cclc1988/17, 1r-v
O dulcis Iesu Memoria/ Pes de Dulcis Iesu memoria	WOc xiii 3v-4r	I	D-BAs MS Ed IV 6, 80v I-Fn MS II.I.122, 148v-150
O regina glorie Maria/T.	Ob 21r	I II	Text concordance between RI, RII
Pro beati Pauli gloria/O pastor patris/T.	Ob 22v	I	Text concordances in adjacent piece in RI GB-Lwa 33327, 2r
Pro beati Pauli/O pastor patris/O preclara patrie/T. Pes de Pro beati Pauli et de O pastor patris et de O preclara patrie	WOc xiii	I	
Quem trina polluit	Ob 35v	II	GB-DRu Bamburgh Collection, Sel. 13, no. 1
Salve sancta parens virgo/Salve sancta parens virgo/T.	WOc xxxi 1r	I	GB-Ob Mus. c. 60, 79r
Sanctus et eternus Deus	WOc xiii, 4 WOc xxxv, 4r-v	I II	Concordance between Recon I, II
Sed fulsit virginitas/Primus tenor	WOc xx, 2	n/a	4-voice motet, concordance a3 with F-MO H 196, no. 59
Senator regis curie/Primus pes/ Secundus pes	WOc xxviii 1r	I	D-Gs 220g, 1v
Spiritus procedens a patre	Ob 24v	n/a	Text concordance GB-Onc 362
Sursum corda elevate	WOc xxxv 4v	II	Text concordance D-W Cod. Guelf.1099 Helmst, and many others
Thomas cesus/Thomas gemma/ Primus Tenor/Secundus Tenor	Ob 34v-35r	II	US-PRu 119; GB-Cgc 512/543, 254v-255r

FIGURE 3.1: GB-Ob Mus. c. 60, fol. 83v-84r

FIGURE 3.2: Text spacing, *Ave magna Maria*, GB-Ob c. 400*, fol. x and WOc xxviii 4v

TABLE 3.3: *Sanctus et eternus Deus* in Reconstruction II¹⁰

	Sanctus ... unus tamen est divinus	Troped Sanctus setting	
WOc xxxv 2r	Sanctus adonay genitor	Troped Sanctus setting	<i>h</i>
WOc xxxv 2v	Sanctus adonay genitor (cont.)		<i>f</i>
	Sanctus Deus ens ingenuus	Troped Sanctus setting	
	Benedictus/T. [Sanctus]... nomine domini	Sanctus setting	
WOc xxxv 4r	Sanctus et eternus Deus	Troped Sanctus setting	<i>f</i>
WO xxxv 4v	Sanctus et eternus Deus (cont.)		<i>h</i>
	Sanctus ex quo omnia/T. [Sanctus]	Troped Sanctus setting	
	Sursum corda elevate/T. Sursum corda	Troped chant setting	

TABLE 3.4: *Sanctus et eternus Deus* in Reconstruction I

WOc xiii 1r	Pro beati Pauli/O pastor patris/O preclara patrie/T. Pes	Cf motet	<i>f</i>
WOc xiii 1v	Te domine laudat/Te dominum clamat/T. Pes	Pes motet	<i>h</i>
	Virginis Marie laudemus/Salve gemma virginum/T. Pes	Cf motet	
WOc xiii 2r	Te domine (cont.), Virginis Marie (cont)		<i>h</i>
WOc xiii 2v	O debilis o flebilis/T. Pes super O debilis/T. Primus pes	Pes motet	<i>f</i>
WOc xiii 3r	[Fulgens stella] . . . quiquid homo gescit/T. Pes	Pes motet	<i>f</i>
WOc xiii 3v	Dulcis Iesu memoria/Pes de Dulcis Iesu memoria	Pes motet	<i>h</i>
	Dulcis Iesu memoria (cont.)		
WOc xiii 4r	Puellare gremium/Purissima mater/T. Pes	Pes motet	<i>h</i>
WOc xiii 4v	Sanctus et eternus Deus/T. Sanctus	Sanctus trope	<i>f</i>

FIGURE 3.3: *Sanctus et eternus Deus*, WOc xiii 4vFIGURE 3.4: Erasures in *Sanctus et eternus Deus*, WOc xxxv 4v

¹⁰ Genre categorisations in TABLE 3.4 and 3.5 are taken from the introduction to Summers and Lefferts, 2016.

FIGURE 3.5: Tenor repetitions in *Sanctus et eternus Deus*, WOc xiii 4vEXAMPLE 3.1: *Sanctus et eternus Deus*, bars. 74–81 (a) and 124–30 (b)

a.

In per - hen - ni sae - cu - lo - rum Ae - vo ma - nens ae - ter - no - rum
in ex - - - -

b.

In cae - les - ti ie - rar - chi - a Dul - ci so - nat ar - mo -
in ex - - - - cel

EXAMPLE 3.2: Text setting in *Sanctus et eternus Deus*, bars. 41-49

sa - tor u - sy - ae to - ti - us A - do - na - y sa - ba

sa - - - ba

EXAMPLE 3.3: 'Gloria prae magnifica' Reconstruction I vs. II

R II
et ter - ra glo Glo

R I
et ter - ra Glo
et ter - ra glo

celi & terra gloria
Reconstruction I

et celi & terra
Reconstruction II

EXAMPLE 3.4: Singing 'Sanctus' in *Sanctus et eternus Deus*, bars. 134-144

so - nant ag - mi - na ter san - ctus in ex - cel - - - - sis

can - tus, sanc-tus, sanc - tus, san - ctus in ex - cel - - - - sis

[excel] - - - - - sis

TABLE 3.5: *Text and translation of Thomas gemma/Thomas cesus*¹¹*Triplum*

Thomas gemma Cantuarie
 primula fide pro tuenda cesus in ecclesia
 a divina repentina mira caritate
 fulgens matutina vespertina lucis increate
 gratia late tibi nova reparate
 sublimaris curia regis pro fidelitate
 tua a ruina leti bina per te liberate
 sunt a fece et ab amaro malo frivolo
 a sentina serpentina gentes expiate
 et a viciis singularis nuncuparis gratia ditatus
 super hinc perfectos et electos tu es sublimatus
 rivulo madido pie sanans egros
 preciosis generosis gemmis tumulatus
 aureis modulo tumulo
 cum decore vel honore pie laureatus.
 in celis inter cives celicos digne veneratus
 Thoma nunc pro populo stimulo
 tempestatis caritate fervida rogatus.

Thomas, unequalled jewel of Canterbury,
 slain in church as defender of the faith,
 shining, through God's wondrous immediate love,
 far and wide, morning and evening, with the new grace of
 pure light restored to thee, thou art elevated in the court of
 the heavenly king for thy fealty; through thee humanity is
 freed from the twofold affliction of death, from the cesspool
 of our sins, and from the bitter, wretched apple;
 it is cleansed of the serpent's filth and of corruption;
 thou art called outstanding, rich in grace, and hence thou art
 exalted above the perfect and elect;
 with the moisture flowing from thy veins thou faithfully
 healest the sick; thou art buried with admirable, precious
 jewels wrought with gold in thy seemly shrine,
 meetly crowned in heaven with grace and honour and
 properly revered amongst the blessed in heaven,
 Thomas, who art now besought with burning love
 to help thy people in the suffering of their misery.

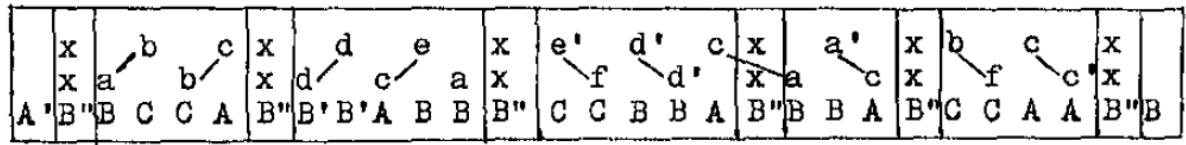
Duplum

Thomas cesus in Doveria emulo lesus
 a divina repentina mira caritate
 fulgens matutina vespertina lucis increate
 gratia rivulo patulo
 sublimaris curia manens in eternitate
 patris a ruina repentina per te liberate
 sunt sane tu doctrine medicina serva sanitate
 tremulo sub dolo
 purga a sentina serpentina gentes expiate
 dirige singularis nuncuparis gratia ditatus
 super Remo atque Romulo tremulo
 tu per sanctos et electos pie sublimatus
 merito peris in ecclesia decora tumulatus
 stimulo primulo de sancto
 in honore et decore pie laureatus
 gaudiis inter cives celicos summe veneratus
 querulo celo sine fine manens tam beatus.

Thomas, wounded by thy enemy and slain in Dover,
 radiant, through God's wondrous immediate love,
 morning and evening, with the grace of pure light,
 through the stream of thy blood, thou art glorified, residing
 forever in the heavenly father's court;
 through thee all are truly freed from sudden ruin;
 thou, fount of learning and healing, with thy miraculous
 curing power save humanity in the face of its trembling
 wrongdoing, and, having been purified, cleanse it from the
 serpent's filth and guide it; thou art called eminent, rich in
 grace, and, with Remus and Romulus quivering,
 thou art rightly exalted by the holy and elect;
 worthily thou diest and liest buried in the magnificent
 church because of thy first holy suffering;
 rightly thou art crowned in heaven with honour and grace,
 and art greatly revered with joy among the heavenly host; so
 blessed art thou, as thou residest forever in heaven with its
 captivating sounds.

¹¹ The text and its translation by Roger Wibberley have been taken from the insert of the CD recording, *Worcester Fragments – English Sacred Music of the Late Middle Ages*. The Orlando Consort 1993. The text here is not a version of any one source, but the amalgamated text of Summers's edition.

FIGURE 3.6: Peter Lefferts's division of *Thomas gemma*¹²



Or more schematically

Intro/R/i/R/ii/R/iii/R/iv/R/v/R/Coda

where R is a hocketing refrain over B'.

TABLE 3.6: Structure of *Thomas gemma*

Tenor	Triplum		Duplum
1		9pp	9pp
2		9p	5p
3		7pp	14p
4	4-ina, 4-ina, 6-ate	14p	2p
5		2p	14p
6	4-ina, 4-ina, 6-ate	14p	3pp
7		5p	6pp
8		8p	15p
9	4-aris, 5-esis, 6-ate	15p	2p
10		2p	14p
11	4-ina, 4-ina, 6-ate	14p	3p
12		9p	14p
13		5pp	5p
14	4-ina, 4-ina, 6-ate	14p	3p
15		4p	14p
16	4-aris, 4-aris, 6-atus	14p	3pp
17		2p	14p
18	4-ectos, 4-ectos, 6-atus	14p	6p
19		6pp	6pp
20		6p	14p
21	4-osis, 4-osis, 6-atus	14p	5p
22		3pp	14p
23		6pp	6pp
24	4-ore, 4-ore, 6-atus	14p	3p
25		3p	14p
26	7-icos, 6-atus	13p	2p
27		4p	13p
28		6pp	5p
29	4-ate, 4-ate, 4-atus	14p	10p

¹² Lefferts 1986, 46.

EXAMPLE 3.5: Opening measures of *Thomas gemma*¹³

Tho - mas gem - ma Can - tu - a - ri - e

Tho - mas ce - sus in Do - ve - ri - a

P[rimus] Tenor

[S]ecundus Tenor

EXAMPLE 3.6: Tenor repetition 27¹⁴

Tho - - - ma nunc pro
iu - va
mi - ra

in - ter ci - ves ce - li - cos sum - me ve - ne - ra - tus

¹³ This the version found in US-PRu Garrett 119A (triplum, duplum) and GB-Ob Lat. lit. d. 20 (triplum, secundus tenor), with missing primus tenor supplied from GB-Cgc 512/543. The latter's secundus tenor (in blue) has more movement, and its upper voices divide into two breves, swapping each other's notes - the inverse of the second measure.

¹⁴ The extant voices of the three sources agree in this section, except at the third longa, which US-PRu Garrett 119A embellishes (in blue). The variant versions of text in the final bar are, top to bottom: GB-Cgc 512/543, GB-Ob Lat. lit. d. 20 and US-PRu Garrett 119A.

FIGURE 3.7: Pilgrim ampullae from Canterbury¹⁵

EXAMPLE 3.7: Text setting at tenor repetition 21

GB-Ob Lat.
lit. d. 20

GB-Cgc
512/543

US-PRu
Garret 119A

pre - ci - o - sis ge - ne - ro - sis gem - mis tu - mu - la - tus

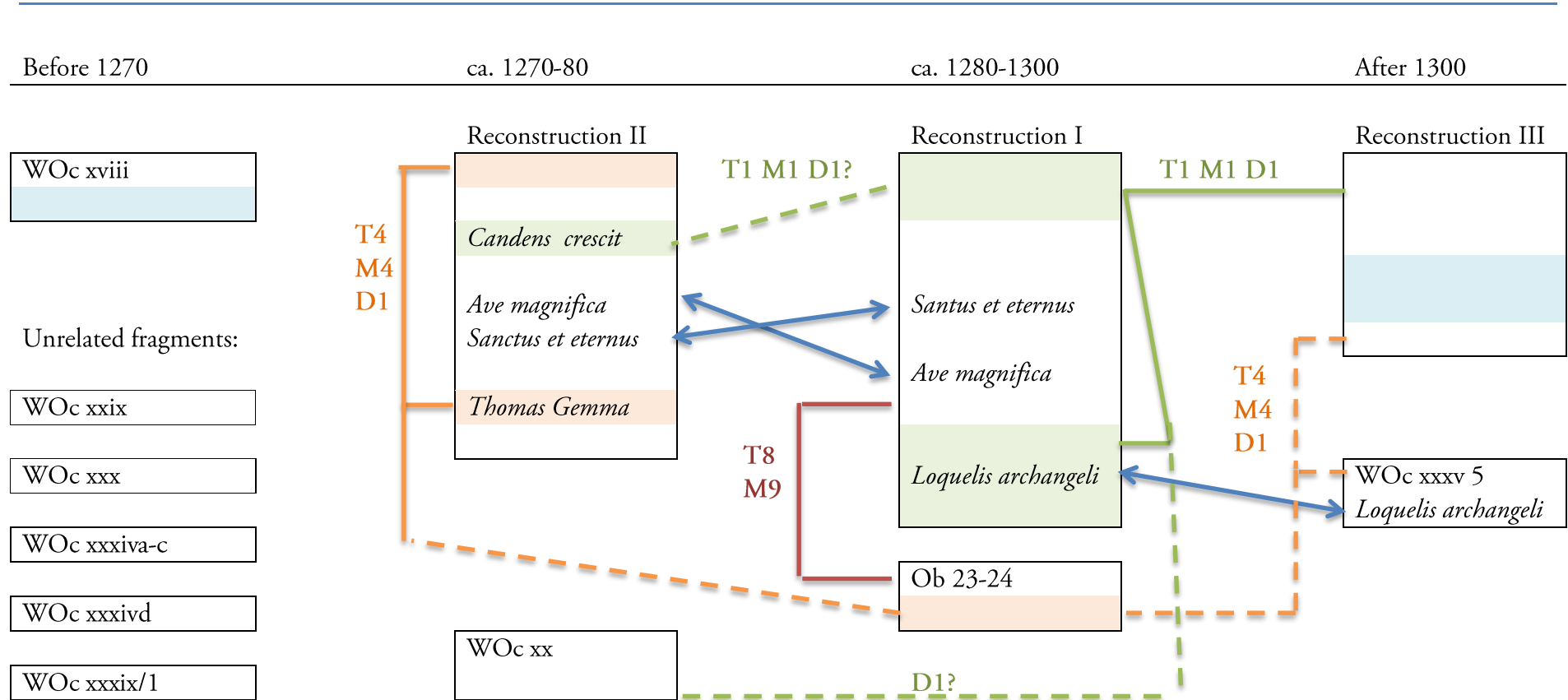
pre - ci - o - sis et ge - ne - ro - sis gem - mis tu - mu - la - tis

pre - ci - o - sis que ge - ne - ro - sis gem - mis tu - mu - la - tis

FIGURE 3.8: Martyrdoms of Thomas Hale (left) and Thomas Becket (right)¹⁶

¹⁵ Photo © Museum of London and the British Museum. The ampulla held in the Museum of London (left) is from the 12th or 13th century. It bears an image of St Thomas Becket with the inscription, 'optimus egrorum medicus fit toma bonorum', or 'Thomas is the best doctor of the worthy sick'. The reverse (pictured here) shows Thomas lying on his funeral bier attended by two priests holding a book and crosier, and two angels with a sword and a cross. A thirteenth-century ampulla from the British Museum (right) depicts the saint as an archbishop.

¹⁶ Thomas Hale's martyrdom is illustrated in GB-Lbl MS Cotton Nero D II; the image of Thomas Becket is from a thirteenth-century English Psalter, GB-Lbl Harley 5102.

TABLE 3.7: Fragments of Music taken from Worcester Bindings¹⁷

¹⁷ Dating refers to the date of copying and not necessarily of composition. Blue lines with arrows represent shared musical material. Colourful lines indicate material created by groups of hands: T4, M4 and D1 (orange) and T1, M1 and D1 (green) from Workshop 3 and T8, M9 from Workshop 2. Shading represents the later addition of material; where shading is coloured it represents later addition of material by a specific group of hands. Dotted lines indicate where scribal concordances are debatable, and open to interpretation (they are discussed fully in Chapter 2.2. Note that WOC xviii does not share any concordances with other fragments but the addition may prove significant and will be discussed in the next chapter so it is included here for reference. For dating of unrelated fragments, see Chapter 2.5.

FIGURE 4.1: Early additions¹⁸

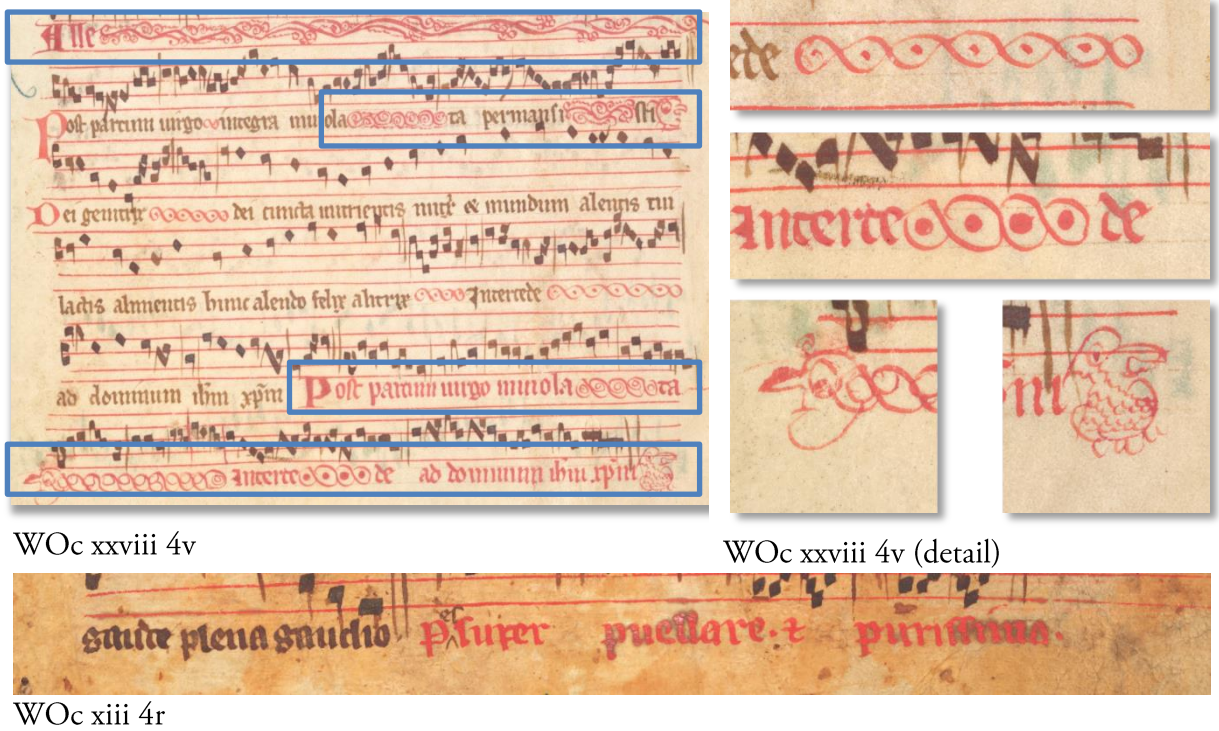


TABLE 4.1: Fourteenth-century additions to Reconstruction III, WOc xix

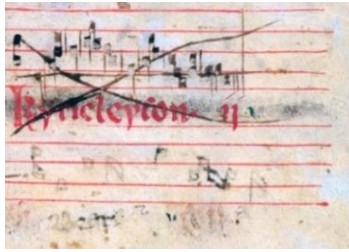
Folio	Composition	Text	Music
c2r	Textless two voice composition		M29
a1r-v	...merenti modo scitienti (Cantilena)	T33	M30
a1v	[Gloria laus et honor] tibi sit	T34	M31
b1r	[Benedictus]		M32
b1r-v	[Sanctus]		M33
b1v	Agnus Dei	T35	M33
b1v-cl	[Gloria laus et honor] tibi sit	T35	M33
c1v	[Gloria laus et honor]	T36	M34

FIGURE 4.2: Majuscules in Reconstruction III, fragment xix: T1 vs T13

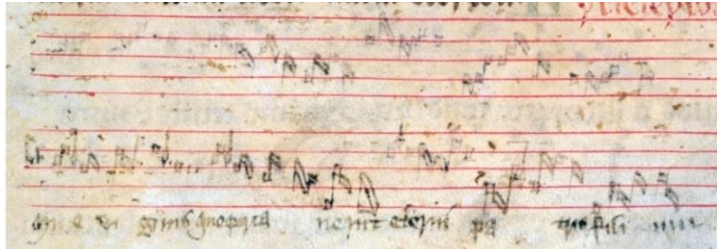


¹⁸ D5's additions are outlined with blue boxes. The 'P' in 'Post partum virgo' for the tenor on the penultimate line is a noticeably different shape from that of D3's 'P' in the duplum's 'Post partum virgo' three lines above.

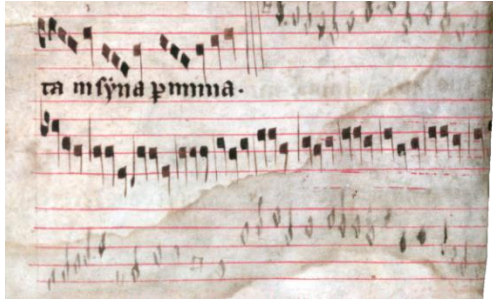
FIGURE 4.3: Fifteenth-century additions in the Worcester Fragments



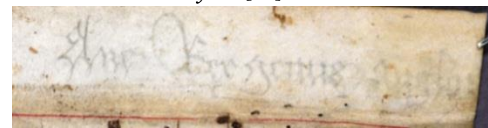
WOc x 1r: *Beata viscera marie virginis*



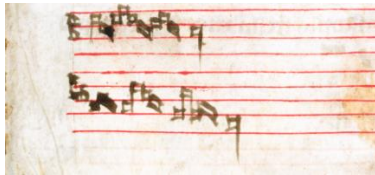
WOc xii 1r: *To my mo[st?]*



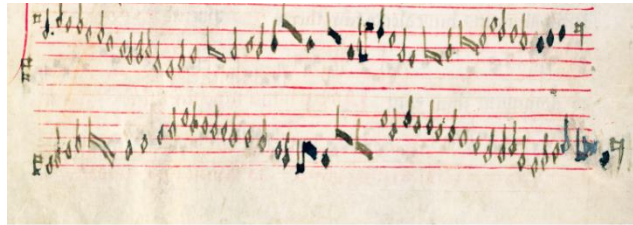
Ob 19r



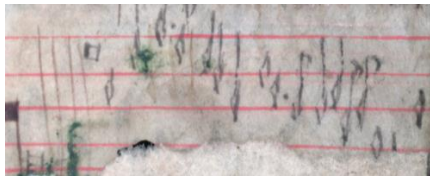
WOc xli: *Ave rex gentis Anglor[um]*



WOc xiii 1r



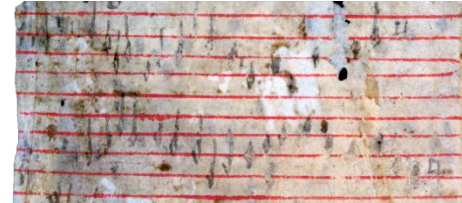
WOc xxviii 3v-4r



Ob 17r



WOc xi 1r: *Felix illa curia*



WOc xix a1v

FIGURE 4.4: GB-WOc MS Q. 61 - 'Thomas Goodman is a god'



FIGURE 4.5: *Ad honorem summi regis* in GB-WOc xviii and GB-WOc F. 160

WOc xviii 2r



GB-WOc F. 160, fol. 285r

TABLE 4.2: 13-14^h-century manuscripts at Worcester before the Reformation

<i>Current City</i>	<i>Library/Archive</i>	<i>Shelfmark</i>	<i>Century</i>
Aberystwyth	National Library of Wales	Peniarth 326	13
Birmingham	Birmingham University Library	11/v/10	14
Cambridge	Corpus Christi College	MS 24	14
		MS 217	13
Cambridge	Peterhouse College	MS 496	13
		MS 71	13/14
		Mm.1.19	12/13
Edinburgh	National Library of Scotland	Advocates 18.5.3	12/13
Gloucester	Gloucester Cathedral	MS 25	13
London	British Library	Add. 25031	13
		Add. 89137	13
		Cotton Caligula A.x	14
		Cotton Claudius A.viii	13
		Harley 1659	13
		Harley 4967	13
		Harley 5228	12-13
		Royal 2 C.vii	13-14
		Royal 2 D.xxvi	13
		Royal 2 E.vi	13-14
		Royal 2 E.xi	13
		Royal 2 F.i	13
		Royal 3 A.viii	13
Royal 4 D.xii	13		
Royal 5 A.xiv	13		
Royal 5 C.ii	13		
Royal 5 C.vi	14		
Royal 5 E.xii	13		

		Royal 9 B.v	13
		Royal 10 B.x	14
		Royal 11 B.ii	12-13
		Royal 15 B.iv	12-13
	Lambeth Palace Library	MS 238	13
	Westminster School	MS 1	13
Oxford	Bodleian Library	Lat. lit. d. 20	13-14
		Auct. F. inf. 1.3	12-14
		Auct. D. inf. 2.4	13
		Auct. F. 5. 16	14
		Bodley 81	13-14
		Bodley 442	12-13
		Bodley 543	12-13
		Bodley 633	12-13
		Bodley 828	13-14
		Hatton 6	13
		Rawlinson C.428	14
	Magdalen College	MS 100	13
<hr/>			
	Worcester Cathedral Library		
	<i>Shelfmark</i>	<i>Shelfmark</i>	<i>Century</i>
	A. 2	F. 35	14
	A. 4	F. 36	13-14
	F. 1	F. 37	13-14
	F. 2	F. 39	14
	F. 3	F. 41	14
	F. 4	F. 42	13
	F. 5	F. 43	13
	F. 6	F. 45	14
	F. 7	F. 46	13
	F. 8	F. 50	13
	F. 9	F. 51	14
	F. 11	F. 52	13
	F. 12	F. 53	13
	F. 13	F. 54	13
	F. 14	F. 55	13
	F. 15	F. 56	14
	F. 16	F. 57	13
	F. 18	F. 58	13-14
	F. 19	F. 59	13
	F. 20	F. 60	14
	F. 21	F. 61	14
	F. 22	F. 62	14
	F. 23	F. 63	13
	F. 25-28	F. 64	12-13
	F. 29	F. 65	14
	F. 31	F. 66	13
	F. 32	F. 67	14
	F. 34	F. 68	14

Worcester Cathedral Library (continued)

<i>Shelfmark</i>	<i>Century</i>	<i>Shelfmark</i>	<i>Century</i>
F. 69	14	F. 133	13
F. 72	14	F. 134	13
F. 73	14	F. 135	13
F. 75	13	F. 136	13
F. 77	14	F. 137	14
F. 78	13	F. 139	14
F. 79	13-14	F. 140	15
F. 84	13	F. 141	14
F. 85	13	F. 142	13
F. 86	15	F. 143	13
F. 87	13	F. 144	14
F. 88	13	F. 145	14
F. 89	15	F. 146	13
F. 90	14	<u>F. 147</u>	13
F. 96	14	F. 148	15
F. 97	14	F. 149	13
F. 98	15	F. 150	13
F. 99	13	F. 151	14
F. 100	14	F. 152	14
F. 101	13	F. 153	14
F. 102	13	<u>F. 154</u>	14
F. 103	13-14	<u>F. 155</u>	14
F. 104	13-14	F. 156	14
F. 105	14	F. 157	13
F. 106	14	F. 158	15
F. 107	14	F. 159	13
F. 108	14	<u>F. 160</u>	13-14
F. 109	13-14	F. 161	15
F. 110	13	F. 162	13
F. 111	14	F. 164	14
F. 112	14	F. 165	13
F. 113	13-14	F. 167	13
F. 115	14	F. 168	14
F. 116	14	F. 169	14
F. 117	13-14	F. 170	13
F. 118	15	F. 172	15
F. 120	13	F. 175	14
F. 121	15	F. 176	13
F. 122	13	F. 177	13
F. 123	14	Q. 2	13
F. 124	13-14	Q. 3	15
F. 125	14	Q. 4	13-14
<u>F. 126</u>	14-15	<u>Q. 6</u>	13
F. 127	15	<u>Q. 9</u>	14
F. 128	14	Q. 10	15
F. 129	14	Q. 12	14
F. 130	14	Q. 13	13

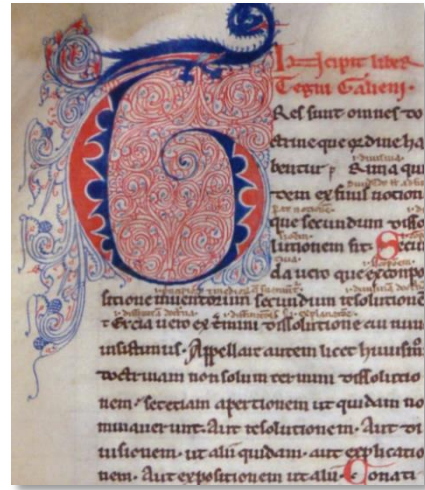
Worcester Cathedral Library (continued)

<i>Shelfmark</i>	<i>Century</i>	<i>Shelfmark</i>	<i>Century</i>
<u>F. 131</u>	14	Q. 14	14
F. 132	14	Q. 17	13-14
Q. 19	13	Q. 61	13-14
Q. 20	13-14	Q. 62	13
Q. 22	14	Q. 63	13
Q. 23	14	<u>Q. 64</u>	13-14
Q. 24	13-14	<u>Q. 65</u>	14
<u>Q. 25</u>	13	Q. 67	13
<u>Q. 26</u>	13	Q. 68	15
Q. 27	14	Q. 69	13
Q. 29	12-13	<u>Q. 71</u>	14
Q. 30	13	Q. 72	14
Q. 31	13	Q. 73	13
<u>Q. 32</u>	13	Q. 74	13
<u>Q. 33</u>	13	Q. 76	14
Q. 34	13-14	<u>Q. 77</u>	13
Q. 35	13	Q. 79	15
Q. 36	14	Q. 80	1200
Q. 37	13	Q. 81	12-13
Q. 38	13	Q. 83	13
Q. 41	13	Q. 84	15
Q. 42	13	Q. 85	13
Q. 43	13	Q. 86	13-14
Q. 45	15	Q. 87	14
<u>Q. 46</u>	13	Q. 88	12-13
Q. 47	13	Q. 90	13-14
Q. 49	13	Q. 91	15
Q. 50	13	Q. 92	14
<u>Q. 51</u>	12-13	Q. 93	15
Q. 52	13	Q. 94	12-13
Q. 53	13	Q. 96	13
Q. 54	15	Q. 97	14
Q. 57	13	Q. 98	13
Q. 58	13	<u>Q. 99</u>	13
Q. 60	12-13	Q. 100	14

FIGURE 4.6: Script comparison in manuscripts with a known Worcester provenance¹⁹



GB-WOc F. 160, fol. 287r: Antiphony

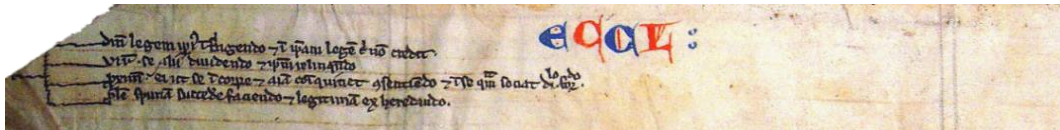


GB-WOc F. 85, fol. 33r: Tengi by Galen

FIGURE 4.7: Foliation script comparison



Ob 14r



GB-WOc MS PF 11r

FIGURE 4.8: Script comparison: WOc xviii and GB-Ob Bodley 828



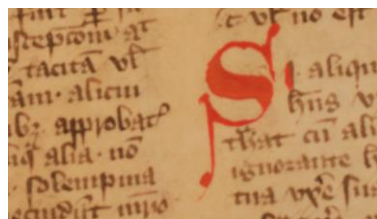
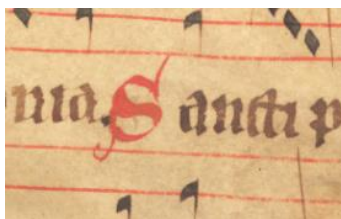
WOc xviii



GB-Ob Bodley MS 828



GB-Ob Bodley MS 828



¹⁹ Both manuscripts are currently part of Worcester Cathedral Library's collection.

FIGURE 4.9: Script comparison: hands T4, M4 and additions in GB-WOc F. 160



FIGURE 4.10: Palimpsest script comparisons

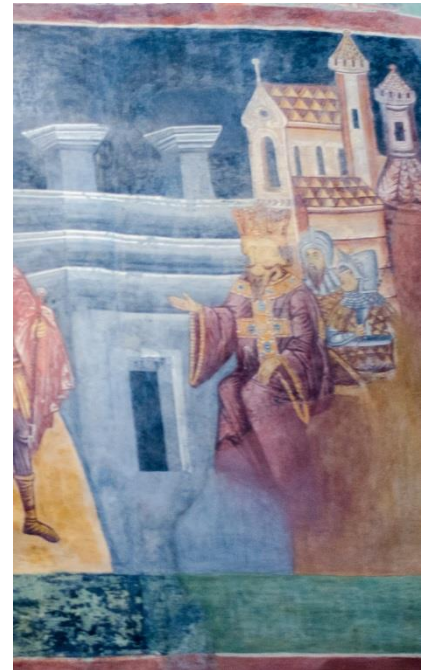


FIGURE 4.11: Map of England



1. Bury St. Edmunds
2. Leominster
3. London
4. Oxford
5. Pershore Abbey
6. Reading
7. Salisbury
8. Worcester

FIGURE 5.1: Frescos in the Holy Trinity Chapel, Lublin



APPENDIX

TABLE 1: Foliations of Reconstructions²⁰

DIAMM/EECM	Roman	R	EECM 57	Ob	WMH	WF
GB-Lbl Add. 25301						
1	xiii	I	3	3, 6v	3	3
2	xiii	I	4	4	4	4
3	xv	I	5	5	5	5
4	xvi	I	6	6	x ⁴	6
GB-WOc Add. 68						
Frag ix						
1 & 2 (same folio)		II	5	27	28	27
Frag x						
1	vi	I	1	1	1	1
2	vii	I	2	2	2	2
Frag xi						
1	cxxxvi	I	24	20	x ⁵	20
2	cxxxix	I	25	21	x ⁵	21
Frag xiii						
1		I	27	36	25	36
2		I	28	37	26	37
3		I	29	38	27	38
4		I	30	39	24	39
Frag xix						
c2		III	1	n/a	n/a	n/a
b2		III	2	n/a	n/a	n/a
a2		III	3	n/a	n/a	n/a
a1		III	4	n/a	n/a	n/a
b1		III	5	n/a	n/a	n/a
c1		III	6	n/a	n/a	n/a
Frag xxviii						
1	lxxiiii	I	10	8	6	8
2	lxxvi	I	11	9	7	9
3	lxxvii	I	12	10	8	10
4	lxxix	I	13	11	9	11
Frag xxxi						
	lxxiii	I	9	7	10	7
Frag xxxii						
		III	7	n/a	n/a	n/a

²⁰ Manuscripts are listed by source and numerical order. The foliations represent the ‘manuscript order’ proposed by different scholars: this is the order the fragments would have appeared in the three reconstructions, although, given the amount of missing material, this certainly does not represent the original numbering of folios. WMH was published in 1928, WF in 1957, EECM 57 in 2016. Ob refers to the ordering of folios in GB-ObLat. lit. d. 20.

Frag xxxv (originally GB-Omc 100)						
1		II	8	30	x	30
2		II	9	31	x	31
3		II	7	29	x	29
4		II	10	32	x	32
5		II	11	33	x	33
6		II	4	26	x	26
Frag xl						
1	vi	I	32	n/a	n/a	n/a
2	vii	I	31	n/a	n/a	n/a
Frag xli						
1	lxxxii	I	14	n/a	n/a	n/a
2	lxxxix	I	17	n/a	n/a	n/a
Frag xlii						
1	xxxvi	I	7	n/a	n/a	n/a
2		I	8	n/a	n/a	n/a
GB-Ob Lat. lit. d20						
<u>Originally Auct. F. inf. 1.3:</u>						
12	lxxxiii	I	15	12	11	12
13	lxxxviii	I	16	13	12	13
14	lxxxii	I	18	14	13	14
15	lxxxiiii	I	19	15	14	15
16	lxxxiiii	I	20	16	15	16
17	lxxxix	I	21	17	16	17
18	c	I	22	18	17	18
19	ci	I	23	19	18	19
<u>Originally Hatton 30:</u>						
22		I	26	22	x	22
<u>Originally Bodley 862:</u>						
23		II	1	23	19	23
24		II	2	24	23v	24
25		II	3	25	20	25
27 (offset)				Ix 1/2r		
28		II	6	28	21	28
34 (palimpsest)		II	12	34	x ⁶	34v
35		II	13	35	22	35
Offset and reverse on cover board (still part of GB-Ob Bodley 862)		II	14	27a	x	27a

Table 2: Text, Music and Decorative Hands²¹

Medieval foliation	Modern foliation	Surviving Gathering	Original text hand	Original music hand	Decorative Hand	Later (added) Hands	Wibberley Notator	Wibberley Scribe
Reconstruction I								
vi	WOc x 1r	1	T1	M1	D1		C	d
	v		T1	M1	D1		C	d
vii	WOc x 2r	1	T1	M1	D1		C	d
	v		T1	M1	D1		C	d
xiii	Lbl 1r	2	T1	M1	D1		C	d
	v		T1	M1	D1		C	d
xiv	Lbl 2r	2	T1	M1	D1		C	d
	v		T1	M1	D1		C	d
xv	Lbl 3r	2	T1	M1	D1		C	d
	v		T1	M1	D1		C	d
xvi	Lbl 4r	2	T1	M1	D1		C	d
	v		T1	M1	D1		C	d
xxxvi	WOc xlii 1r	3		M7	D3			
lxxiii	WOc xxxi 1r	4	T7	M7	D3		D	a
	v		T7	M7	D3		A	a
lxxiv	WOc xxviii 1r	4	T7	M7	D3		A	a
	v		T8	M8	D3		D	e
lxxvi	WOc xxviii 2r	5	T8	M8	D3	T9, M9	D	e
	v		T8	M8	D3	T9, M9	D (1-5) E (6-)	g (1-5) e (6-)
lxxvii	WOc xxviii 3r	5	T8	M8	D3	T9, M9	D (1-4) E (5-)	g (1-4) e (5-)
	v					T10, M9	E	h
lxxix	WOc xxviii 4r	5				T10, M9	E	h
	v		T8	M8	D3	D5	D	e
lxxxii	WOc xli 1r		T8	M9	D3			
	v							

²¹ The numbering system is neither chronological nor reflective of the most extensive hand but is simply the order in which the hands were discussed in this chapter. Hands are divided into text hands (T), music notators (M) and limners (D).

lxxxiii	Ob 12r	T8	M9	D3		E	e
	v	T8	M9	D3	T11	E	e
lxxxviii	Ob 13r	T8	M9	D3	T11 lines 1-2	E	g
	v	T8	M9	D3		E	e
lxxxix	WOc xli 1r	T8	M9	D3			
	v						
lxxxxii	Ob 14r	T12	M10	D4		A	a
	v	T12	M10	D4		A	a
lxxxxiii	Ob 15r	T12	M10	D4		A	a
	v	T12	M10	D4		A	a
lxxxxix	Ob 16r	T12	M10	D4		A	a
	v	T1	M1	D1		A	b
lxxxxix	Ob 17r	T1	M1	D1		A	b
	v	T1	M1	D1		A	b
c	Ob 18r	T1	M1	D1		A	b
	v	T1	M1	D1		A	b
ci	Ob 19r	T1	M1	D1		A	b
	v	T1	M1	D1		A	b
cxxxvi	WOc xi 1r	T1	M1	D1		A	b
	v	T1	M1	D1		A	d
cxxxix	WOc xi 2r	T1	M1	D1		A	b
	v	T1	M1	D1		A	b
	Ob 22r	T12	M10			A	b
	v	T12	M10			A	b
	WOc xiii 1r	T7	M7	D2		A	a
	v	T7	M7	D2		A	a
	WOc xiii 2r	T7	M7	D2		A	a
	v	T7	M7	D2		A	a
	WOc xiii 3r	T7	M7	D2		A	a
	v	T7	M7	D2		A	a
	WOc xiii 4r	T7	M7	D2		A	a
	v	T7	M7	D2		A	a
	WOc xlr	T7	M7				
	v	T7	M7				
Reconstruction II							
	WOc xii 1r	T5	M5	D2	T4, M4, D1	F	f
	v	T5	M5	D2	T4, M4, D1	F	f
	Ob 25r	T5	M5	D2	T6, M6	G	i
	v	T5	M5	D2		B	c
	WOc xxxv 6r	T5	M5	D2		B	c
	v	T5	M5	D2	T6, M6	G	i
	WOc ix 1r	T5	M5	D2		B	c

v	T5	M5	D2		B	c
Ob 28r	T5	M5	D2		B	c
v	T5	M5	D2	T1? M1? D1?	A	e
WOc xxxv 3r	T5	M5	D2		B	c
v	T5	M5	D2		B	c
WOc xxxv 1r	T5	M5	D2		B	c
v	T5	M5	D2		B	c
WOc xxxv 2r	T5	M5	D2		B	c
v	T5	M5	D2		B	c
WOc xxxv 4r	T5	M5	D2		B	c
v	T5	M5	D2		B	c
Ob 34r	T5	M5	D2	T4, M4,	F	f
v	T5	M5	D2	T4, M4,		
Ob 35r	T5	M5	D2	T4, M4	F	f
v	T5	M5	D2		D	c

Reconstruction III

WOc xix c2r	T2	M2	D1	M29	A (1-9)	b
v	T1	M1	D1		A?	b?
WOc xix b2r	T1	M1	D1		A	d
v	T1	M1	D1			
WOc xix a2r	T1	M1	D1		A	d
v	T3	M3	D1			
WOc xix a1r				T33, M30	A	a
v				T33, M30 T34, M31	A (1-3)	a (1-3)
WOc xix b1r				M32, M33	Ars Nova	Ars Nova
v				T35, M33	Ars Nova	Ars Nova
WOc xix c1r				T35, M33	A?	?
v				T36, M34	Ars Nova	Ars Nova
WOc xxxii	T4	M4	D1		r-v	f

Other Worcester Fragments

Ob 23r	T8	M8	D3		E	e
v	T9	M9	D3		B	b
Ob 24r	T9	M9	D3		B	b
v	T9	M9	D3	T4, M4, D1	B (1-2) F (3-)	b (1-2) f (3-)
WOc xxxv 5r	T4	M4			F	g
v	T8?	M8?			E	e
WOc xviii 1r	T13	M11			A	d
v	T13	M11			A	d
WOc xviii 2r	T13	M11		T14, M12 T15, M13	D	d

v	T13	M11	T15, M13	D	d
WOc xx 1r	T16	M14		C	b
v	T16	M14		C	b
WOc xx 2r	T17	M15		C	b
v	T17	M15		C	b
WOc xxix a1r	T18	M16	T19, M17 T20, M18 T21, M19	?	e
WOc xxix b1r	T22		T23		e
v	T22		T24, M20 T25, M21		e
WOc xxix b2r	T26	M22		B	e (1-7)
	T27	M23			c (8-9)
v	T27	M23			
WOc xxix a2r	T27	M23		D	c
v	T27	M23			
WOc xxx a1r	T28	M24		?	?
v	T28	M24			
WOc xxx b1r	T29	M25		?	?
v	T28	M24			
WOc xxx c1r	T28	M24		?	?
v	T28	M24			
WOc xxxiv a1r	T30	M26			
v	T30	M26			
WOc xxxiv b1r	T30	M26			
v	T30	M26			
WOc xxxiv c1r	T30	M26			
v	T30	M26			
WOc xxxiv d1r	T31	M27			
v	T31	M27			
WOc xxxix/1	T32	M28			

TABLE 3: Decorations


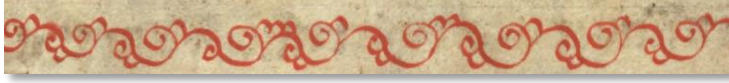




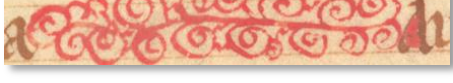
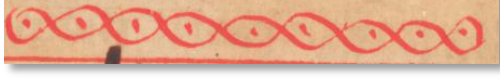




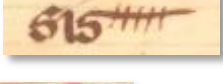
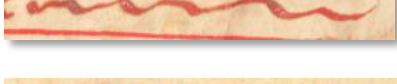
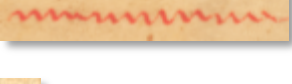



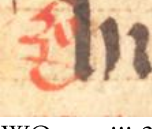
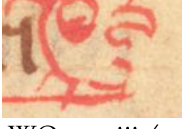


Decoration	Folio
	Ob 12r-v
	Lbl 1v (red and blue), 2r (red and blue) WOc x 1r/v (red) Ob 17v, 18r
	Ob 12r-v
	Lbl 1r/v, 2r (red and blue), 3v, 4r WOc x 2r (blue), xix 5v, xix 6r Ob 17v, 23r, 24v, 28, 35r (red and blue)
	Lbl 2r (blue)
	WOc xxviii 4v
	WOc xxviii 4v
	WOc xxviii 1v, 4v Ob 24v
	WOc xxviii 4v
	WOc xii 1r
	WOc xxxv 1r, 2v, 6r
	WOc xxxv 1r
	
	WOc xxviii 2r WOc xiii 1 r/v, 2r/v, 3r/v, 4r; xlii; xxxv 5v
	
	WOc xxviii 2r
	WOc xxxv 5r
	Ob 17v
	WOc xxviii 2r
	WOc xxviii 4v
	
	

TABLE 4: Inventory of Compositions

Siglum	Fol.	Composition	EECM	WF
Lbl	1	Felix namque Maria	RI, 5	4
	1 ^v -2 ^r	De supernis sedibus	RI, 6	5
	2 ^v -3 ^r	Prolis eterne genitor/Psallat mater gratie/T. Pes super Prolis Psallat	RI, 7	6
	3 ^v -4 ^r	Quem non capit/... in genitrix o dulcis alitrix/T. Pes super Quem non capit	RI, 8	7
	4 ^v	[Benedicta es celorum regina]...est ex te verbum nunc natum quo salvantur...	RI, 9	8
Ob	12	Amor patris presentatur	RI, 28	20
	12 ^{r-v}	Munda Maria mater militia	RI, 29	21
	12 ^v	O regina celestis curie flos/O regina celestis curie consolare	RI, 30	22
	13	Sanctorum omnium virgo/T.	RI, 31	23
	13	Untexted (<i>fifteenth century</i>)	RI, 32	
	13 ^v	...omnipotencia... laus honor reverencia	RI, 33	24
	13 ^v	Ave virgo mater dei	RI, 34	25
	14	Beata supernorum-Virga iesse floruit/T. [Benedicta V. Virgo] dei genitrix	RI, 36	26
	14 ^v -15	Alleluya canite-Parens alma/Alleluya canite-Parens alme/T. Alleluya-Pes	RI, 37	27
	15 ^v -16	Alma iam ad gaudia-Per te dei genitrix/Alme matris dei-Per te o beata/T. Alleluya-V. Per te dei genitrix	RI, 38	28
	16 ^v	Kyrie fons pietatis	RI, 39	29
	17	Fons ortorum riga morum/Pes	RI, 40	30
	17	Untexted (<i>fifteenth century</i>)	RI, 41	
	17 ^v -18	Fulget celestis/O Petre flos/Roma gaudet de tali	RI, 42	31
	18 ^v -19	...recolat ecclesia Katerine/Virgo sancta Katerina/T. [pes]	RI, 43	32
	19	Untexted (<i>fifteenth century</i>)	RI, 44	
	19 ^v	...decus virginitatis...in te domine in eternum/T. [Salve virgo virginum M]aria virgo intercede	RI, 45	33
	22	...profero in te rex glorie... mundum in prospero	RI, 51	38
	22	Salve gemma confessorum Nicholae	RI, 52	39
	22 ^v	Pro beati Pauli gloria/O pastor patris/T. [pes]	RI, 53	40
	23	Dulciflua tua memoria/Precipua michi da gaudia/Tenor de Dulciflua	RII, 1	41
	23-24 ^v	Inviolata integra mater/Inviolata integra mater/T. Inviolata integra et casta	RII, 2	42
	24 ^v	Spiritus procedens a patre	RII, 3	43
	25	Lingua peregrina te laudare/T. Laqueus	RII, 4	44
	25 ^v	In tuis laudibus/Gaude per quam cornu David/T. Alleluya V. Gaude virgo gaude (<i>note: Lat. lit. d 20 fol. 26-7 = Worcester Add. 68, frag xxxv fol. 6-7</i>)	RII, 5	45
	25 ^v	Alleluya psallat hec familia/Alleluia psallat hec familia/T. Alleluya concinat - Alleluya [V. Virga Iesse floruit]	RII, 6	46
	28	Alme veneremur diei/Alme veneremur diei/T. Alleluya V. Iusti epulentur (<i>same composition as WOc ix, 1v</i>)	RII, 12	52
	28 ^v	Candens crescit lilium/Candens lilium columbina/Quartus cantus (<i>palimpsest</i>)	RII, 13	53
	34 ^v	Small strip, music and text unidentified	RII, 28	
	34	T[homas cesus]/Thomas gemma/P[rimus Tenor]/Secundus Tenor	RII, 29	67
	35 ^{r-v}	...[d]ans quod vocis primuit	RII, 30	68
	35 ^{r-v}	Unknown (<i>fifteenth century</i>)	RII, 31	
	35 ^v	Quem trina polluit	RII, 32	69
GB-Ob	862	Illegible (<i>offset on board</i>)	RII, 33	

WOC				
ix	1 ^r	...Et honore speciali/[T. Alleluya V. Letabitur iustus]	RII, 9	49
	1 ^r	Gaude plaude/T. Alleluya V. Iudicabunt sancti	RII, 10	50
	1 ^v	Et tanquam scintille/ ...et gloria in celestia/T. Alleluya V. Fulgebunt iusti	RII, 11	51
	1 ^v	Alme veneremur diei/Alme veneremur diei/T. Alleluya V. Iusti epulentur	RII, 12	52
x	1 ^r	Christe lux mundi perpetua . . . clemens eleyson	RI, 1	1
	1 ^v -2 ^v	[Lux polis] refulgens a[urea] fit inmensis/Lux et gloria/T. Kyrie eleyson	RI, 2	2
	2 ^v	Unknown (<i>fifteenth century</i>)	RI, 3	
	2 ^v	Benedicta domina mundi per spacia	RI, 4	3
xi	1 ^r	Salve fenestra vitrea/ . . . -grantis fumi virgula fumus ex aromati . . . / . . .	RI, 46	34
	1 ^r	Felix illa curia. (<i>fifteenth century</i>)	RI, 47	
	1 ^v	Gaude Mar]ia plaude dulcis et amena/T. [Gaude] Maria virgo	RI, 48	35
	2 ^r	O regina glorie Maria/T. [pes]	RI, 49	36
	2 ^v	O decus predicancium/T. [Agmina]	RI, 50	37
xii	1 ^r	Ut recreentur celitus/Secundus tenor (<i>palimpsest</i>)	1	78
	1 ^v	Inter choros paradiscularum/Invictis pueris inter flammis (<i>palimpsest</i>)	2	79
	1 ^v	Regnum sine termino/T. Regnum tuum solidum (<i>palimpsest</i>)	3	80
	1 ^v	Kyrie...Christe verbum patris incarnatum... Christe lux oriens	4	
xiii	1 ^r	Pro beati Pauli/O pastor patris/O preclara patrie/T. Pes de Pro beati Pauli et de O pastor patris et de O preclara patrie [Pro patribus]	RI, 54	70
	1 ^r	Unknown (<i>fifteenth century</i>)	RI, 55	
	1 ^v -2 ^r	Te domine laudat/Te dominum clamat/T. Pes super de Te domine et de Te dominum	RI, 56	71
	1 ^v -2 ^r	Virginis Marie laudemus/Salve gemma virginum/T. Pes super Virginis Marie et Salve gemma [Veritatem]	RI, 57	72
	2 ^v	O debilis o flebilis/T. Pes super O debilis/T. Primus pes super O debilis	RI, 58	73
	3	[Fulgens stella] . . . quiquid homo gescit/T. Pes de Fulgens stella	RI, 59	74
	3 ^v -4	Dulcis Iesu memoria/Pes de Dulcis Iesu memoria	RI, 60	75
	4	Puellare gremium/Purissima mater/T. Pes super Puellare et Purissima	RI, 61	76
4 ^v	Sanctus et eternus Deus/T. Sanctus	RI, 62	77	
xviii	1 ^r	. . . superioris . . . /T. [Benedicta et venerabilis] V. Virgo dei genitrix	1	80a
	1 ^v -2 ^r	Alleluia V. Nativitas gloriose virgi[nis] Marie. Ex semine Habrahe	2	81
	2 ^r	Sanctus	3	
	2 ^r - ^v	Ad honorem summi regis	4	
xix	c2	...nos sceleris sic que sanctifica...dans regna celica. Amen.	RIII, 1	87
	c2	Unknown	RIII, 2	
	c2 ^v -b2 ^r	Et in terra pax	RIII, 3	88
	b2 ^v	Regina regnans regis palatio	RIII, 4	89
	a2	...angelorum agmina transcendens Maria	RIII, 5	90
	a2	Beata viscera Marie virginis	RIII, 6	91
	a2 ^v	Salve rosa florum salutis puerperal	RIII, 7	92
	a1 ^r - ^v	...merenti modo scitienti... (<i>fourteenth century</i>)	RIII, 8	82
	a1 ^v	Unknown (<i>fifteenth century</i>)	RIII, 9	

	a1 ^v	[Gloria laus et honor] tibi sit	RIII, 10	
	b1	[Benedictus]	RIII, 11	83
	b1 ^{r-v}	[Sanctus]	RIII, 12	83
	b1 ^v	Agnus dei	RIII, 13	84
	b1 ^v -c1	[Gloria laus et honor] tibi sit....	RIII, 14	85
	c1 ^v	[Gloria laus et honor]	RIII, 15	86
xx	1 ^r	[I]n excelsis Gloria	1	93
	1 ^v	Gaudeat ecclesia cuncti	2	94
	2 ^r	Sed fulsit virginitas/ Primus tenor	3	95
	2 ^v	Crucifixum dominum in carne/ T. [Crucifixum in carne]	4	96
xxviii	1	Senator regis curie/Primus pes/Secundus pes	RI, 16	11
	1 ^v	Virgo regalis fidei/[Virgo regalis fidei]/Pes	RI, 17	12
	1 ^v	O venie vena spes seculi/T. Illumina morti datis	RI, 18	13
	2	Virgo paris filium/T. [Virgo dei] genitrix	RI, 19	14
	2	iiii. de ave parens/.v.	RI, 20	
	2 ^v -3 ^r	Eterne virgo memorie/Eterna virgo mater/T. [pes]	RI, 21	15
	2 ^v -3 ^r	Quam admirabilis/Quam admirabilis/Pes	RI, 22	16
	3 ^v	Sol in nube tegitur/Non hircorum sanguine/Pes	RI, 23	17
	3 ^v -4	[Beata viscera] Marie (<i>fifteenth century</i>)	RI, 24	18
	4	Loquelis archangeli/Quartus cantus	RI, 25	19
	4 ^v	Ave magnifica Maria/[Ave mirifica Maria]/T. Alle[luya] V. Post partum virgo	RI, 26	20
	4 ^v	O quam glorifica luce/O quam felix femina/O quam beata domina/T. [pes] (<i>continued from frag. xxxi</i>)	RI, 15	10
xxix	a1 ^{r-v}	Singularis et insignis mundi domina	1	97
	a1 ^v	Sanctus	2	
	a1 ^v	[A]ve Maria gracia plena virgo amantissima	3	
	a1 ^v	[Ave] virgo concipiens angelo salutatis	4	
	b1 ^r	[Illegible]	5	
	b1 ^r	Virginis Marie matris . . . eleyson	6	
	b1 ^v	Ave Maria gracia plena dominus	7	
	b1 ^v	Sanctus	8	
	b1 ^v	...designatur cuius lilia ante partum et post partum sunt similia	9	
	b2 ^r	Benedicta es celorum regina	10	
	b2 ^{r-v}	[S]ponsa rectoris omnium summi patris	11	98
	b2 ^v	O sponsa dei electa esto nobis via recta	12	99
	a2 ^r	[Alleluia V. Virga florem germinavit . . . mun]di pressuram	13	100
	a2 ^r	Sanctus	14	
	a2 ^{r-v}	O Maria virgo pia plena dei gracia	15	101
xxx	a1 ^{r-v}	De spineto nata rosa	1	102
	a2 ^{r-v}	[Salve virgo sacra parens] . . . solatium. Et qui mente . . . Salve virgo virginum	2	103
	b ^r	...m virgo mundi liliun lumen fidelium O mater pia...		-104
	b ^r	Mater patris et filia mulierum Letitia	3	
	b ^v	[E]rgo virgo tam beata	4	
	b ^v	[E]rgo virgo tam beata	5	105
	c ^{r-v}	Paranimphus salutatur virginem	6	106

xxx	1 ^{r-v}	Salve sancta parens virgo/[Salve sancta parens virgo]/T. Salve sancta parens enixa	14	9
	1 ^v	O quam glorifica luce/O quam felix femina/O quam beata domina/T. [pes]	15	10
xxxii	1 ^r	...perduc ad polor nostra gaudia	RIII, 16	
	1 ^r	Sanctus	RIII, 17	
	1 ^v	Grata iuvenula decora nimium	RIII, 18	
xxxiv	a1 ^r	... qua Christe exp ... Virgo m ...		
	a1 ^v	Textless		
xxxv	3 ^v -1 ^r	Ave magnifica Maria/Ave mirifica Maria/Alleluya V. Dulcis mater	RII, 16	56
	1 ^{r-v}	Regis celorum - O regina glorie/Alleluia .../ T. Alleluya V. Regis celorum	RII, 17	57
	2 ^r	...Unus tamen est divinus/ ...celitus pater natus	RII, 18	58
	2 ^{r-v}	Sanctus sanctus sanctus adonay genitor/...Osanna in excelsis/T. [Sanctus]	RII, 19	59
	2 ^v	Sanctus Deus ens ingenitus/T. Sanctus	RII, 20	60
	3 ^r	O laus sanctorum/T. Alleluya V. O laus sanctorum	RII, 14	54
	3 ^{r-v}	Alleluia Veni mater/Alleluya moduletur Syon/T. Alleluya V. Veni mater	RII, 15	55
	4 ^r	Benedictus/T. [Sanctus] ...nomine domini	RII, 21	60
	4 ^{r-v}	Sanctus et eternus Deus/ ...Osanna in celesti/T. [Sanctus]... venit in nomine	RII, 22	61
	4 ^v	Sanctus ex quo omnia pater/T. [Sanctus]	RII, 23	62
	4 ^v	Sursum corda elevate/T. Sursum corda	RII, 24	63
	5 ^r	Salve mater redemptoris/Salve lux languentium/Salve sine spina rosa/T.	RII, 25	64
	5 ^v	Conditio nature/T.	RII, 26	65
	5 ^v	Loquelis archangeli/[Quartus cantus]	RII, 27	18
	6 ^r	In tuis laudibus/Gaude per quam cornu David/T. Alleluya V. Gaude virgo	RII, 5	45
	6 ^r	Alleluya psallat hec familia/Alleluia psallat hec familia/T. Alleluya	RII, 6	46
	6 ^v	Peregrina moror/T (<i>palimpsest</i>)	RII, 7	47
	6 ^v	Rex omnipotencie (<i>palimpsest</i>)	RII, 8	48
xxxix	a ^r	... tuis in laudibus tu celicis commenda...	1	
/1	a ^v	...Nunc in celis Katerina fluens deliciis...	2	
	b ^r	...[Tu es] archa panis angelici...	3	
	b ^v	[Paranimphus salutat]... concipies parvulum que presens...	4	
xl	xl b	No...	RI, 63	
	xl b ^v	[Ave Domine Iesu Chr[iste] lumen celi prin[cipium]	RI, 64	
	xl a	Textless	RI, 65	
	xl a	[Angelus ad virginem]...in conclave virginis...[pa]ries intacta	RI, 66	
	xl a ^v	...culorum tempore ...angeli per famina intacta ...vitam que dona morte ...	RI, 67	
xli	a ^r	P...Ave rex gentis anglorum	RI, 27	
	a ^v	A...	RI, 28	
	b ^r	text missing	RI, 35	
	b ^v	text missing		
xlii	a ^r	text missing	RI, 10	
	a ^v	text missing	RI, 11	
	b ^r	text missing	RI, 12	
	b ^v	text missing	RI, 13	

TRANSCRIPTION 1: WF, no. 61

SANCTUS ET AETERNUS DEUS

($\eta = p.$)

61

Sanc - tus et ae - ter - nus de - us Pa - ter a - nul - lo ge - ni - tus, Sanc - tus co - ae -

san - ctus, san -

15 20 25

ter - nus de - us Fi - li - us a pa - tre so - lo de - o ge - ni - tus, Sanc - tus et con - sem - pi -

ctus, San

30 35

ter - nus De - us u - tri - us que spi - ri - tus, Do - mi - nus u - nus et de - us Es in men -

ctus, do - mi - nus de -

40 45 50 55

sis sat - or u - sy - ae to - ti - us A - do - na - y sa - ba - oth. Ple - ni sunt coe - li -

us sa - ba - oth. ple - ni sunt cae - li

60 65 70

et ter - ra Glo - ri a prae mag - ni - fi - ca tu - a, o - -

et ter - ra glo - ri - a tu - a, o - -

75 80

san - na In per - hen - ni sae - cu - lo - rum Ae - vo ma - nens ae - ter - no - rum, Quem lau - dat sanc -

san - na in ex -

85 90 95

to - rum Cho - rus an - ge - lo - rum in ex - cel - sis. Be - ne - dic - tus de - us

cel - sis. Be - ne - dic -

100 105 110

de - i - fi - li - us, Qui sa - lu - tem red - di - rur - us Ho - mi - ni Ve - nit in no - mi - ne

tus qui ve - nit in no - mi - ne

115 120 125

o - san - na in coe - les - ti glo - ri - a

do - mi - ni; o - san - na In cae - les - ti ie - rar - chi - a Dul - ci so - nat

do - mi - ni; o - san - na in ex - cel -

130 135 140

coe - li - ca so - nant ag - mi - na ter san - ctus in ex - cel - sis.

ar - mo - ni - a cae - li - co - rum can - tus, sanctus, sanctus sanctus in ex - celi - sis.

sis.

TRANSCRIPTION 2: WF, no. 67

THOMAS GEMMA CANTUARIAE * THOMAS CAESUS IN DOVERIA
PRIMUS TENOR * SECUNDUS TENOR

(q = p.)

67

Lat. Lit. d 20

Primus Tenor

Secundus Tenor

(q = p.)

Gonville and Gaius 543/512

Primus Tenor

Secundus Tenor

(q = p.)

Garrett 119

Primus Tenor

Secundus Tenor

Primus Tenor

Secundus Tenor

Primus Tenor

Secundus Tenor

Primus Tenor

Secundus Tenor

15 20

mi - ra ca - ri ta - te ful - gens, ma - tu - ti - na

mi - ra ca - ri ta - te ful - gens, ma - tu - ti - na
ma - tu - ti - na ves - per - ti - na lu - cis in cre - a - te gra -

mi - ra ca - ri ta - te ful - gens, ma - tu - ti - na
ma - tu - ti - na ves - per - ti - na lu - cis in cre - a - ti gra -

25

ves - per - ti - na lu - cis in cre - a - te gra - ti - a la - tet, i - bi no - va

ves - per - ti - na lu - cis in cre - a - te gra - ti - a la - tet, i - bi no - va
ti - a ri - vu - lo pa - tu - lo, sub - li - ma - ris

ves - per - ti - na lu - cis in cre - a - te gra - ti - a la - tet, i - bi no - va
ti - a a - nu - lo pa - tu - lo, sub - li - ma - ris

30 re - pa - ra - ta sub - li - ma - ris cu - ri - a ro - gas pro fi - de - li -

35

re - pa - ra - ta sub - li - ma - ris cu - ri - a ro - gas pro fi - de - li -

cu - ri - a ma - nens in ae - ter - ni - ta - te pa - tris

re - pa - ra - ta sub - li - ma - ris cu - ri - a re - gis pro fi - de -

cu - ri - a ma - nens in ae - ter - ni - ta - te pa - tris

40 ta - te tu - a; a - ru - i - na lac - ti bi - na

45 ta - te tu - a; a - ru - i - na lac - ti bi - na

a - ru - i - na re - pen - ti - na per te li - ber - ta - te sunt sa -

li - ta - te tu - a; a - ru - i - na lac - ti vi - va

a - ru - i - na re - pen - ti - na per te li - ber - ta - te sa -

60

vi - ci - is; sin - gu - la - ris nun - cu - par... gra - ti - a di - ca - tus

vi - ci - is; sin - gu - la - ris nun - cu - pa - ris gra - ti - a di - ca - tus
ser - pen - ti - na gen - tes ex - pi - a - te di - ri - ge,

vi - ci - is; sin - gu - la - ris nun - cu - pa - re gra - ti - a di - ca - tus
ser - pen - ti - na gen - tes ex - pi - a - te di - ri - ge,

65 70

su - per hinc per - fec - tos et e - lec - tos

su - per hinc per - fec - tos et e - lec - tos
sin - gu - la - ris nun - cu - pa - ris gra - ti - a di - ca - tus su - per

su - per hinc per - fec - tos et e - lec - tos
sin - gu - la - ris nun - cu - pa - ris gra - ti - a di - ca - tus su - per

75

tu - es su - bli - ma - tus, ri - vo - lo ma - ti - do pi - ae sa - nans

tu es su - bli - ma - tus, ri - vu - lo ma - ti - do pi - ae sa - nans

re - mo at - que ro - mu - lo sci - o - lo, tu per - fec - tos

tu - os su - bli - ma - tus ro - mu - lo ma - ti - dae pi - ae sa - nans

re - num at - que ro - mu - lo tre - mu - lo, tu per san - ctos

90

ae - gros, prae - ci - o - sus ge - ne - ro - sus gem - mis tu - mu - la - tus

ae - gros, prae - ci - o - sis et ge - ne - ro - sis gem - mis tu - mu - la - tis

et e - lec - tos pi - ae su - bli - ma - tus me - ri - to,

ae - gros, prae - ci - o - sus quae ge - ne - ro - sis gem - mis tu - mu - la - tus

et e - lec - tos pi - ae su - bli - ma - ris me - ri - to,

TRANSCRIPTION 3: PMFC XIV no. 61

61. THOMAS GEMMA CANTUARIE – THOMAS CESUS IN DOVERIA

Tr ^A Tho - mas gem - ma Can - tu - a - ri - e ^X pri - mu - la fi - de pro tu -

Du Tho - mas ce - sus in Do - ve - ri - a ce - mu - lo

T1 P[rimus Tenor]

T2 [S]ecundus Tenor

8

B 10 - en - da ce - sus in ec - cle - si - a, C 15 a di - vi - na re - pen - ti - na mi - ra ca - ri -

le - sus a di - vi - na re - pen - ti - na mi - ra ca - ri - ta - te ful - - gens,

D (C) 20 E ma - tu - ti - na ves - per - ti - na

- ta - te ful - - gens, ma - tu - ti - na ves - per - ti - na lu - cis in - cre - a - te gra - - ti -

X 25 F 30

lu - cis in - cre - a - te gra - ti - a la - te ti - bi no - va re - pa - ra -
- a, ri - vu - lo pa - tu - lo sub - li - ma - ris cu - ri - a ma - nens

G (F') 35 H (E')

te sub - li - ma - ris cu - ri - a re - gis pro fi - de - li - ta - te tu - a ;
in - e - ter - ni - ta - te pa - tris ; a ru - i - na re - pen - ti - na

40 I J (B') 45

a ru - i - na le - ti bi - na per te li - be - ra - te sunt a fe - ce et ab a -
per te li - be - ra - te sunt sa - ne ; tu doc - tri - na me - di - ci - na

X 50 K

- ma - ro ma - lo fri - vo - lo a sen - ti - na scr - pen - ti - na
ser - va sa - ni - ta - te tre - mu - lo sub do - lo

55 L. (C') 60 M (1^o)

gen - tes ex - pi - a - te et a vi - ci - is sin - gu - la - ris nun - cu - pa - ris
 pur - ga a sen - ti - na ser - pen - ti - na gen - tes ex - pi - a - te di - ri -

65 N (M) O (1^o)

gra - ti - a di - ta - tus su - per hinc per - fee - tos
 - ge ; sin - gu - la - ris nun - cu - pa - ris gra - ti - a di - ta - tus su -

70 X 75 P (B')

et e - lec - tos tu es sub - li - ma - tus, ri - vu - lo ma - di - do pi - e sa - nans
 - per Re - mo at - que Ro - mu - lo tre - mu - lo tu per sanc - tos

80 Q 85 R (1^o)

e - gros, pre - ci - o - sis ge - ne - ro - sis gem - mis tu - mu - la - tus au -
 et e - lec - tos pi - e sub - li - ma - tus me - ri - to per - is in ec -

X 90 S (C')

- re - - is mo - du - lo tu - mu - lo cum de - co - re
- cle - si - a de - co - ra tu - mu - la - tus sti - mu - lo pri - mu - lo de

95 T (D'') 100 U (H')

vel ho - no - re pi - e lau - re - a - - tus in ce - - lis in - ter ci - ves
san - - cto, in ho - no - re et de - co - re pi - e lau - re - a - - tus gau -

V (U')
105

ce - li - cos di - gne ve - ne - ra - tus Tho - - ma nunc pro
- di - - is in - ter ci - ves ce - li - cos sum - me ve - ne - ra - tus

X 110 W (B) 115

po - pu - lo sti - mu - lo tem - pe - sta - tis ca - ri - ta - te fer - vi - da ro - ga - - tus.
que - ru - lo ce - lo si - ne fi - ne ma - nens tam be - a - - tus.