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Music Deposit MS 58

Spain, s. XV

Gospel and liturgical texts with musical notation for the Vigil of Christmas and the Holy Week

1. ff. 1r-5r *In vigilia Natalis Domini evangelium*. Dominus vobiscum. Et cum spiritu tuo. Inicium sancti evangelii secundum Matheum. Gloria tibi, Domine. Liber generationis Ihesu Christi filii David filii Abraham. Abraham autem genuit Ysaach ... de qua natus est Ihesus qui vocatur Christus. Te Deum laudamus, te Dominum.

Vigil of Christmas: Mt. 1:1-16.

2. ff. 5r-13v *In vigilia Resurrectionis Domini benedictio cerey*. Exultet iam angelica turba ... qui tecum vivit et regnat in unitate Spiritus Sancti, Deus, per omnia secula seculorum. Amen.

Paschal Vigil: Benediction of the Pascal Candle.

3. ff. 14r-43v *Passio Domini nostri Ihesu Christi secundum Matheum*. In illo tempore dixit Dominus Ihesus discipulis suis: Scitis quia post biduum Pascha fiet ... et altera Maria sedentes contra sepulcrum. [f. 42r:] *Evangelium*. Altera autem die que est post Parasceven ... signantes lapidem cum custodibus.

Palm Sunday: Mt. 26:1-27:66.

4. ff. 43v-66v *Feria III^a*. *Passio Domini nostri Ihesu Christi secundum Marchum*. In illo tempore. Erat autem Pascha et azima post biduum ... et alie multe que simul cum eo ascenderant Iherosolimam. [f. 65v:] *Evangelium*. Et cum iam sero esset factum, quia erat Parasceve quod est ante Sabbatum ... et advolvit lapidem ad hostium monumenti.

Tuesday in the Holy Week: Mk. 14:1-15:46.

5. ff. 66v-90r *Feria IIII^a*. [f. 67r:] *Passio Domini nostri Ihesu Christi secundum Lucham*. In illo tempore. Appropinquabat autem dies festus azimorum qui dicitur Pascha ... et mulieres que secute erant eum a Galilea hec videntes. [f. 89r:] *Evangelium*. Et ecce vir nomine Ioseph, qui erat decurio, vir bonus et iustus ... in quo nondum quisquam positus fuerat.

Wednesday in the Holy Week: Lk. 22:1-23:53.

After this, on f. 90r and v, the text, similarly disposed as the preceding ones, has been entirely erased. Apparently written in red ink and dealing with the Passion. Staves and musical notation above the text lines do not seem to have been executed.

6. ff. 90v-109v *Feria sexta*. [f. 91r:] *Passio Domini nostri Ihesu Christi secundum Iohannem*. In illo tempore egressus est Ihesus cum discipulis suis trans torrentem Cedron ... et iterum alia scriptura dicit: Videbunt in quem transfixerunt. [f. 108r:] *Evangelium*. Post hec autem rogavit Pylatum Ioseph ab Arimathia ... Ibi ergo propter Parasceven Iudeorum, quia iuxta erat monumentum, posuerunt Ihesum.

Good Friday: Jn. 18:1-19:42.

Artt. 3-6, in small handwriting in the margins at the beginning of the Gospels (ff. 42r, 65r, 89r): “Iube, Dompne, benedicere”, on f. 42r preceded by “Ante Eeuangelium”; on f. 108r: “Hic non d(icitur) Iu(be)”.

Parchment, ff. 109 + 1, 380 x 260 mm. Dark yellow hairsides. The leaves have been heavily manipulated.

I-XI⁸ (ff. 1-88), XII² (ff. 89-90), XIII-XIV⁸ (ff. 91-106), XV⁴ (ff. 107-109 + rear flyleaf). Horizontal or sloping catchwords at right, variously decorated: framed, with penwork, or circled by dots with calligraphic decoration. No catchword on ff. 88 and 90 (hand B).

Ruling traced in lead for one column of 6 staves and 6 text lines. The four-line staves are in red ink and are interrupted for the cadels. Four prickings in the top and bottom margins for the double bounding lines. There is double ruling for the text. Music notation in nota quadrata.

Copied by two hands in a rather angular Southern Gothica Textualis Formata (Rotunda). Hand A copied ff. 1r-80v and 91r-109v. Hand B copied ff. 81r-90v (quires XI-XII).

Red headings. Yellow heightening of majuscules and cadels (yellow and red in the quires copied by hand B). Numerous elaborately decorated cadels; their height is normally 1 text line + 1 stave, in the quires copied by hand B 1 text line + ½ stave. Litterae duplices in red and blue with extremely developed penwork in purple and red; their height is 1 text line + 1 stave or (on ff. 1r, 14r, 67r and 91r) 2 text lines + 2 staves. On ff. 89r and 108r red flourished initials with purple penwork (1 text line + 1 stave).

Original binding: reddish brown leather over wooden boards, sewn on three leather thongs. Both covers blind-tooled with three frames of multiple fillets; the inner rectangle divided by diagonal lines into numerous lozenges. Between the two outer frames and in the lozenges rosette stamps; the space between the second and the inner frame is stamped with a roll consisting of rosettes set in a rectilinear interlace. The compartments of the spine blind-tooled like the inner rectangles of the covers. Marks of two clasps attached to the front board.

At the top of the rear flyleaf v, in s. XV/XVI handwriting: “XXXXVIII fo”.