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MEDIEVAL AND RENAISSANCE MANUSCRIPTS

Music Deposit MS 61

Germany, s. XV

Processional for a Dominican nun's convent

The references below are to Table VII in M. Huglo, *Les manuscrits du processional*, v. 1. Répertoire international des sources musicales, v. B XIV¹ (Munich, 1999), pp. 52*-53*.

1. ff. 1r-8v *Dominica in Ramis Palmarum*.

Palm Sunday (as in Huglo p. 52*).

2. ff. 8v-17r *Feria quinta in Cena Domini ad altare maius in choro*. In monte Oliveti ... Veruntamen ... Tristis est anima mea ... Ecce appropinquabit hora ... Ecce vidimus eum ... Vere languores nostros ipse tulit ... Amicus meus osculi me tradidit ... Filius quidem hominis ... Unus ex vobis tradet me ... Qui intingit mecum manus ... Circumdederunt me ... Quoniam tribulacio proxima est ... Tuam crucem adoramus ... Salvator mundi, salva nos ... O, per omnia laudabilem virum ... Laudemus Dominum, quem laudant angeli ... *De beata Virgine*. Ave regina celorum ...

Maundy Thursday.

3. ff. 17r-24v *Ad Mandatum peragendum*.

Foot-washing on Maundy Thursday (as in Huglo p. 52*).

4. ff. 24v-26v *In Parasceve sacerdotes versum*. Popule meus, quid feci tibi ... *Dyaconi*. Agyos o theos ... *Chorus*. Sanctus Deus ... lancea perforasti latus Salvatori tuo. *Dyaconi*. Agyos. *Chorus*. Sanctus Deus.

Veneration of the Cross on Good Friday.

5. ff. 26v- *In die Pasche et duobus diebus sequentibus*.

Easter (as in Huglo p. 52*).

6. ff. 28v-32r *In Ascensione Domini*.

Ascension (as in Huglo p. 53*).

7. ff. 32r-35r In dedicatione templi decantabat populus ... Obtulerunt sacrificium ...
Benedic, Domine, domum istam ... Domine, si conversus fuerit ... Terribilis ... Cumque
evigilasset Iacob ... O quam metuendus ...

Dedication of the church.

8. ff. 35r-39v *In Purificatione Marie Virginis.*

Purification (as in Huglo p. 53*).

9. ff. 39v-43r *In festo Assumptionis beate Marie.*
Assumption of the Virgin [as in Huglo p. 53*].

10. ff. 43v-44r Tua est potencia ... Creator omnium ...

Reception of princes (as in Huglo p. 53*).

11. ff. 44r-53r Salvator mundi, salva nos ... Exurge, Domine, adiuva nos ... V. Deus,
auribus nostris ... Gloria ... Aspice, Domine, de sede sancta ... Tu, Domine, cui humilium ...
Domine, rex omnipotens ... Exaudi, Domine, oracionem nostram ... Congregati sunt inimici
... Disperge illos ... Regnum mundi ... V. Eructavit cor meum ... Gloria ... Veni, Creator ...
Oblatus est quia ipse voluit ... Traditor autem dedit eis signum ... [f. 50v:] *Die czwuj
swester vor dem altar.* Kyrie. *Der chor.* Kyrie. *Die ersten.* Kyrie. *Die in der mitt.* Domine,
miserere. *Der chor. A.* Cristus Dominus factus est obediens... [f. 53r:] *Mulieres sedentes ad
monumentum lamentabantur flentes Dominum. Benedictus. Evovae.* f. 53v blank

Holy Week, the final part in alternate singing. Follows without interruption after art. 10.

12. Front pastedown: fragment of a breviary on parchment, containing the beginning of the
office of St. Louis (25 August): *Ludwici confessoris officium.* Germany, s. XV. Part of the
left-hand column and the left section of the right-hand column is preserved. Ink ruling,
with single bounding lines. Copied in Northern Gothic Textualis Formata with German
characteristics. Red rubrics, red stroking of majuscules, red versals and 2-line plain initials.
13. Rear pastedown: fragment of a missal on parchment containing the prayer for the living
and the commemoration of the dead: Deshusses, *Le sacramentaire grégorien* (Fribourg,
1971-1982), pp. 471-472, no. 1448. Germany, s. XIV. Copied in Northern Gothic
Textualis Formata with German characteristics. No decoration.

Parchment, ff. 53, 180 x 130 mm.

I-V¹⁰ (ff. 1-50), VI⁴ (-4, ff. 51-53). Horizontal catchwords at right.

Pricked and ruled for one column of 6 staves and 6 text lines on each page, except where also prayers occur. Single bounding lines traced in lead, based on 2 prickings in the upper and in the lower margin. There are 7 prickings in the outer margins for the upper horizontal line (which is a through line) and for the text lines. 4-line red staves, interrupted for rubrics, initials and cadels.

The text is written in a somewhat irregular Northern Gothica Textualis Formata. Musical notation in nota quadrata.

Red rubrics (rare). 2-line red plain initials for the prayers. Red plain initials, height 1 text line + 1 stave. Black cadels of the same height, stroked with red. On f. 1r blue flourished initial with interior reserved shapes and red penwork, height 2 text lines + 2 staves, decorated with a grotesque human face in red.

Original binding: brown pigskin over bevelled wooden boards, sewn on three split leather thongs. Both covers blind-tooled with a rectangular frame divided by diagonal lines, traced in double fillets. Remnants of one strap, attached to the rear board and clutching over a pin in the center of the front board. On the spine two paper labels with handwritten numbers: at the top "118"; at the bottom "44589".

The manuscript is very close to Music Deposit MS 60. Annotations and liturgical instructions in the margins, mostly in German and in s. XVIII Gothic script. Pencil note s. XIX in the lower margin of f. 1r: "Processionale ord. S. Dominici. 4° 44589". Collection of Thomas E. Marston (armorial bookplate).