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A Southern-Central European Tradition of *Benedicamus Domino* Melodies and Tropes

ABSTRACT This study examines, for the first time, a melodic network of 456 monophonic *Benedicamus Domino* items, representing sixty-five melodies, copied in thirty manuscripts from late medieval and early modern south-central Europe (*c*.1400–1620). It explores transmission patterns, sources and regional circulation, establishing a network shaped by both monastic and non-monastic contexts. The findings highlight the dynamic interplay between widespread liturgical practices and local scribal traditions, shedding light on networks of worship that transcended present-day national boundaries

ABSTRAKT Tradycja melodii i tropów *Benedicamus Domino* na południu Europy Środkowej. Artykuł analizuje po raz pierwszy melodyczną sieć 456 jednogłosowych kopii *Benedicamus Domino* – reprezentujących łącznie sześćdziesiąt pięć melodii – zapisanych w trzydziestu rękopisach z późnego średniowiecza i wczesnej nowożytności w południowej części Europy Środkowej (ok. 1400–1620). Omawia wzorce transmisji, źródła i regionalny obieg repertuaru, wyodrębniając sieć ukształtowaną zarówno w kontekstach monastycznych, jak i pozamonastycznych. Wyniki badań podkreślają dynamiczne współoddziaływanie między szeroko rozpowszechnionymi praktykami liturgicznymi a lokalnymi tradycjami skryptorskimi, rzucając światło na sieci praktyk religijnych, które przekraczały dzisiejsze granice państwowe.

Throughout the Middle Ages, the *Benedicamus Domino* versicle was sung to conclude many of the Office Hours and sometimes also at the end of Mass.[1] Its prevalence in medieval and early modern daily life challenged scholarly studies of the specific melodies used, along with their geographical and temporal distribution.[2] Early on, Barbara M. Barclay and Michel Huglo each listed a selection of *Benedicamus Domino* melodies in order to illustrate broader medieval polyphonic traditions,[3] while, more recently, the comprehensive overview of Ite Missa Est melodies by William F. Eifrig and Andreas Pfisterer also included some *Benedicamus Domino* melodies.[4] The first systematic investigation of *Benedicamus Domino* melodies was carried out by Nicholas David Yardley Ball, who reported around 260 monophonic, untroped *Benedicamus Domino* melodies, found in 130 European manuscripts between the eleventh and seventeenth centuries.[5] In addition to these useful resources, the *Benedicamus Domino* has been the subject of very focused case studies, in particular regarding its early written transmission and poetic developments,[6] or, under the aus-

1   In particular when the Gloria is not said or when Mass is followed immediately by another service, see Andrew Hughes, *Medieval Manuscripts for Mass and Office: A Guide to Their Organization and Terminology*, Toronto 1982, p. 93.

2   For a general introduction to the *Benedicamus Domino* melodies, see Anne Walters Robertson, '*Benedicamus Domino*: The Unwritten Tradition', *Journal of the American Musicological Society* 41 (1988) no. 1, pp. 1–62, https://doi.org/10.2307/831750; A.W. Robertson, 'Benedicamus Domino', in: *MGG Online*, published online November 2016, https://www.mgg-online.com/mgg/stable/46397; A.W. Robertson, 'Benedicamus Domino', in: *Grove Music Online*, published online 2001, last modified 26 October 2011, https://doi.org/10.1093/gmo/9781561592630.article.02655.

3   Barbara M. Barclay, 'The Medieval Repertory of Polyphonic Untroped Benedicamus Domino Settings', University of California, Los Angeles 1977 (PhD dissertation); Michel Huglo, 'Les débuts de la polyphonie à Paris: Les premiers organa parisiens', in: *Aktuelle Fragen der Musikbezogenen Mittelalterforschung: Texte zu einem Basler Kolloquium des Jahres 1975*, ed. Wulf Arlt, Winterthur 1982, pp. 134–54.

4   See William F. Eifrig and Andreas Pfisterer, *Melodien zum 'Ite Missa Est' und ihre Tropen*, Kassel 2006 (= Monumenta Monodica Medii Aevi 19).

5   Nicholas David Yardley Ball, 'Benedicamus Domino Melodies (Ball)', Cantus Index, https://cantusindex.org/melodies-ball, accessed 10 December 2024.

6   Jasmin Hartmann-Strauß, 'Benedicamus-Tropen zwischen Prosula und Neuem Lied: Der Fall *Adest nunc omnes* aus *Lucca 603*', *Kirchenmusikalisches Jahrbuch* 102 (2018), pp. 51–74, https://doi.org/10.30965/9783657702732_005; Konstantin Voigt, '"New Song", Old Verse: Continuity and Innovation in the Use of the Iambic Dimeter in 12th Century Conductus, Versus and Benedicamus Tropes', *Mittellateinisches Jahrbuch* 54 (2019) no. 3, pp. 308–440, https://doi.org/10.36191/mjb-2019-54-3-3; Nicholas David Yardley Ball, 'The Earliest Known Collection of Benedicamus Domino Chants: Musical and Poetic Additions in Brussels, KBR 9850–52', *Journal of Musicology* 41 (2024) no. 3, pp. 263–92, https://doi.org/10.1525/jm.2024.41.3.263.

pices of the BENEDICAMUS project led by Catherine A. Bradley, its polyphonic elaborations and plainchants melodies in later centuries, analysing specific sources, institutions, or individual songs derived from *Benedicamus Domino* melodies.[7] This study complements and expands these current efforts by combining microhistorical and macrohistorical approaches: it focuses on a specific geographical region and chronological period to illuminate patterns of transmission of monophonic, troped and untroped, *Benedicamus Domino* melodies.

The corpus defined here consists of thirty late medieval and early modern manuscript collections from a region broadly referred to as 'south-central Europe'. For the purpose of this article, 'south-central Europe' designates a geographical area extending as far west as St. Gallen, east as Vienna, north as Leipzig, and south as Montan an der Weinstraße (South Tyrol). The majority of sources (eighteen) date from the fifteenth century, but the corpus as a whole spans more than two-hundred years, from the early fifteenth century (St Gallen 392)[8] to 1620 (Schlägl 252). The numerous sources produced at this time and in this area have particularly rich collections of *Benedicamus Domino* chants. The selected thirty manuscripts share a significant number of *Benedicamus Domino* melodies, which indicates a chant network, as established and explored here for the first time.

This article charts and investigates the ways in which the melodies were transmitted and the extent to which these melodies were written down elsewhere. In Section 1, I examine the origins of the sources, in particular their institutional provenance and typology, in order to understand the contexts and reasons for recording the *Benedicamus Domino* melodies. In Section 2, I undertake melodic comparison and analysis, drawing on existing catalogues of Mass Ordinary chant melodies, to determine the liturgical and geographical provenance of some of the *Benedicamus Domino* melodies. The third and final section focuses on three key aspects of the corpus, namely scribal practices, the monastic reform movement of Melk, and three manuscripts related to the wandering monk Gallus Kemli. Overall, this study aims to present and to explore a tradition of monophonic *Benedicamus Domino* melodies in late-medieval and early modern south-central Europe. By doing so, this article also opens a window into the networks of liturgical practices beyond the present-day boundaries of European countries.

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7   See the collection of articles edited in '*Benedicamus Domino* as Female Devotion', ed. Catherine A. Bradley, *Early Music* 50 (2022) no. 4, pp. 419–92 and the Benedicamus Domino Conference, Oslo, 7–8 September 2023, https://www.hf.uio.no/imv/english/research/news-and-events/events/Conferences/previous.html, accessed 30 June 2025.

8   See Appendix 2 for source abbreviations.

I. DEFINING THE CORPUS: CONTEXTS AND CHARACTERISTICS

Table 1 presents the thirty manuscript sources that make up the south-central European corpus defined and studied here. The manuscripts were identified through searches in search engines, manuscript catalogues, as well as discussions with musicologists and librarians. Collectively, the thirty manuscripts transmit 456 *Benedicamus Domino* items, both troped and untroped, representing sixty-five distinct melody types, catalogued in the Appendix 1.

The general overview provided in Table 1 highlights the diversity of the types of sources, ranging from strictly liturgical books to miscellaneous collections. Interestingly, there is no correlation between the type of book and the number of *Benedicamus Domino* chants transmitted. For instance, Munich 23065 and St Gallen 392 are both antiphoners, but the former transmits nine *Benedicamus Domino* items, whereas the latter transmits twenty-nine. Moreover, the sources contain widely varying numbers of *Benedicamus Domino* chants, from the three added troped *Benedicamus Domino* texts in the psalter Innsbruck 398, to the fifty-one troped and untroped *Benedicamus Domino* items in the sequentiary and troper St Gallen 546. However, this latter number is quite exceptional; most sources transmit around ten *Benedicamus Domino* items, while eight manuscripts transmit around twenty.[9]

Table 1 underscores the predominance of monastic contexts for the *Benedicamus Domino*, although this is nuanced by the additional presence of not only parish churches but also of universities, as well as the fact that in six of the sources, the *Benedicamus Domino* items were subsequent additions to an existing layer. These aspects and contexts serve as points of entry into the corpus, offering insight into the network and its circulation. Before delving into these details, however, the next section presents the discovery of a newly established provenance for the manuscript Novacella 139.

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9   The reasons for the copying of such a high number of *Benedicamus Domino* items in St Gallen 546 are discussed below.

Table 1. Sources for *Benedicamus Domino* (BD)

Name	Source type	Date	Number of BD items	BD original (O) or added (A)	Religious tradition	Place of origin	Institution of origin	Male or female
Augsburg 13	Chantbook	1586	8	O	Cistercian (?)	South Germany, probably Kirchheim am Ries	Abbey (?)	Female (?)
Augsburg 57	Cantionale	1500–50	8	O	Cistercian (?)	South Germany, probably Kirchheim am Ries	Abbey (?)	Female (?)
Eichstätt 84	Psalter	1455	21	A	Use of Rome	Lands of the Bohemian Crown	Parish church (?)	—
Erlangen 464	Antiphoner, Gradual	15th c.	8	A	Cistercian (?)	South Germany, perhaps Heilsbronn	Abbey (?)	Male
Innsbruck 398	Book of prayers	15th c.	3	A	Cistercian (?)	German Tyrol, perhaps Stams (?)	Abbey (?)	Male
Kremsmünster 246a	Ceremonial	1428	9	O	Benedictine	Lambach	Abbey	Male
Leipzig 1478	Miscellany	1465	7	A	—	Leipzig	University (?)	—
Melk 1738	Miscellaneous, Processional, Ritual	1457	8	O	Benedictine	Melk	Abbey	Male
Munich 716	Antiphoner, Cantionale, Sequentiary	1475–99	4	A	Benedictine	Tegernsee	Abbey	Male
Munich 5023	Antiphoner, Cantionale, Gradual	1497	14	O	Benedictine	Benediktbeuern	Abbey	Male
Munich 5508	Ceremonial	After 1523	12	O	Benedictine	South Germany	Abbey	Male
Munich 19558	Breviar, Tonary, Hymnal	15th c.	9	O	Benedictine	Tegernsee	Abbey	Male
Munich 23065	Antiphoner	1496	9	O	Unknown	South Germany	Abbey	Male

Neustadt B	Chantbook (?)	1600	13	O	—	Neustadt an der Orla	Parish church	—
Novacella 139	Antiphoner, Gradual	1490–99	13	O	—	Montan an der Weinstraße, St Margaret	Parish church	—
Schlägl 252	Antiphoner, Hymnal	1620	37	O	Premonstratensian	Schlägl	Abbey	Male
St Gallen 392	Antiphoner	1400–15	29	O	Benedictine	St Gallen	Abbey	Male
St Gallen 448	Liber Ordinarius	1432	11	O	Benedictine	St Gallen	Abbey	Male
St Gallen 546	Sequentiary, Troper	1507–14	51	O	Benedictine	St Gallen	Abbey	Male
St Gallen 692	Miscellany	1466–76	17	O	Various	Various	Various	—
St Gallen 932	Miscellany	1437–43	10	O	Various	Various	Various	—
Udine 93	Gradual	15th c.	5	O	Use of Salzburg	Aquileia	Church	—
Vatican 552	Cantionale, Responsorium	1450–99	14	O	—	South-West Germany (Schwaben), perhaps Heidelberg	Abbey (?) Parish church (?)	—
Vienna 1915	Responsorium	15th–16th c.	22	O	Augustinian and Use of Passau	Vienna, St Maria Magdalena	Abbey	Female
Vienna 1932	Responsorium	1439	23	O	Augustinian and Use of Passau	Vienna, St Maria Magdalena	Abbey	Female
Vienna 4337	Miscellaneous	1521–25	14	O	—	Vienna (?)	University (?)	—
Zurich 21	Psalter, Tonary, Hymnal	1459	10	A	Benedictine	Rheinau (Switzerland)	Abbey	Male
Zurich 58	Directorium chori, Cantatorium	15th c.	19	O	Benedictine	Rheinau (Switzerland)	Abbey	Male
Zurich 101	Miscellany	15th c.	22	O	Various	Various	Various	Male
Zwickau 18	Antiphoner	1520	26	O	—	Zwickau	Parish church	—

1.1. NEW PROVENANCE FOR NOVACELLA 139

As is visible from Table 1 the provenance of several sources remains difficult to prove with certainty, despite the sustained efforts of previous scholarship. The current research has, however, succeeded in establishing a new and clearer provenance for the chantbook Novacella 139. The recent and very detailed catalogue entry by Giulia Gabrielli and Ursula Stampfer indicates that the manuscript was copied by a certain Heinricus Edlinger for use in a church within the parish of Kiens, though they do not specify a more precise location.[10] As the authors noted, an ownership inscription on the inside of the front binding is obscured by an eighteenth-century *exlibris* from the Augustinian abbey library at Neustift (Novacella); when the manuscript arrived there is unknown. Through digital image enhancement, I was able to decipher the ownership mark, which reads: 'Ad | Ecclesiam s. Margarethe V. M. | in Montan parochiae | Kiens' (see Fig. 1). Although the script is from a period much later than the late fifteenth-century, it is likely that the manuscript was indeed used at the church of St Margaret in Montan an der Weinstraße, parish of Kiens (South Tyrol).

a)

b)

Fig. 1. Digital image enhancement of the exlibris and ownership note in Biblioteca dell'Abbazia di Novacella, Cod. 139, front cover, verso (reproduced with permission): a) black and white, b) different higher contrast, less brightness

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10 The only known information about Heinricus Edlinger is his scribal work, see Giulia Gabrielli and Ursula Stampfer, 'Nr. 139 (olim Sign. 14819): GRADUALE. ANTIPHONARIUM', in: *Die Mittelalterlichen Handschriften in der Bibliothek des Augustiner Chorherrenstiftes Neustift*, by Ursula Stampfer and Claudia Schretter-Picker, Vienna 2021 (= Veröffentlichungen zum Schrift- und Buchwesen des Mittelalter 4, Monografien 9), pp. 346–51. On Novacella 139, see also Stephan Engels, 'Einstimmige liturgische Handschriften des Mittelalters in Tirol', in: *Musikgeschichte Tyrols I: Von den Anfängen bis zur Frühen Neuzeit*, eds. Monika Fink and Kurt Drexel, Innsbruck 2001, pp. 309–10.

1.2. INSTITUTIONAL ENVIRONMENTS

Monastic Orders and contexts

The predominance of monastic contexts in the written transmission of the *Benedicamus Domino* chant melodies might be to be expected, given the prevalence of this versicle in the liturgy of the monastic Office. Different monastic Orders are represented – fourteen Benedictine, four possibly Cistercian, two Augustinian, and one Premonstratensian – indicating that the copying of the *Benedicamus Domino* melodies was not tied to a particular Order. Some houses, like St Maria Magdalena in Vienna, even adhered more closely to diocesan liturgical practices than to monastic ones, highlighting the fluidity of liturgical observance.[11] Similarly, the greater number of sources specifically from Benedictine monasteries is likely due to historical contingencies and local reform movements, rather than any particularly strong connections between the singing of the *Benedicamus Domino* and Benedictine liturgical practices. In particular, the Melk Reform had been successfully implemented in this region, as evidenced by at least six manuscripts of the corpus, a constellation of sources explored in detail below (see Section 3.3). Nevertheless, the reason for such survivals might reflect not simply the preferences of particular monastic institutions, but rather the greater chances of survival of the sources. Monastic institutions such as St Gallen and Tegernsee were notably successful in preserving their rich library collections.

Parish churches

Zwickau 18 is an intriguing witness of the circulation of *Benedicamus Domino* melodies within a secular context, possibly without any practical application. It was produced under the supervision of Stephan Roth, an intellectual in the Reformation period born in Zwickau in 1492.[12] Roth graduated with a master's degree from the University of Leipzig in 1517 and was part of the sixteenth-century middle class. He was known for his reliability, strong moral principles and evident commitment to improving the organisation of his city, Zwickau, as well as the education of its

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11   Péter Halász, 'The Tradition of Monastery St. Mary Magdalen in Vienna', *Studia Musicologica Academiae Scientiarum Hungaricae* 30 (1988) no. 1, pp. 375–77.

12   On Stephan Roth, see Heinz Funck, 'Die Mehrstimmigen Kompositionen in Cod. Zwickau 119', *Zeitschrift für Musikwissenschaft* 13 (1930), p. 559; Regine Metzler, *Stephan Roth: 1492–1546. Stadtschreiber in Zwickau und Bildungsbürger der Reformationszeit. Biographie. Edition der Briefe seiner Freunde Franz Pehem und Nicolaus Günther*, Leipzig 2008; R. Metzler, 'Stephan Roth' in: *Sächsische Biografie*, ed. Institut für Sächsische Geschichte und Volkskunde, 30 May 2013, https://saebi.isgv.de/biografie/3392.

citizens. Notably, he owned a collection of around 6,000 books, one of the most significant urban private libraries of its time in the German-speaking area.[13] The fact that Zwickau 18 remained part of his collection attests to his musical interests as a learned city clerk.[14]

The concrete context that can, unusually, be established for Roth and Zwickau 18 may clarify the context of another source, Vatican 552. As the explicit indicates, this cantionale was written by a certain Hans Keptner over a short period of time.[15] Despite extensive archival research, Manfred Zimmerman could only find two mentions of 'Hans Keptner', both times described as a citizen of Gmünd and as a layman, making him seem an unlikely candidate for the role of scribe for Vatican 552 – indeed, one would typically expect the scribe of such a cantionale to be a cleric.[16] However, in light of the context provided by Zwickau 18, the possible identification of the Gmünd citizen Hans Kepner as a scribe, and, therefore, the circulation of the musical repertoire contained in Vatican 552 within a civic context, should not be rejected out of hand.

Universities

The third main institutional context in which collections of *Benedicamus Domino* items are found is academic, with the manuscripts Leipzig 1478 and Vienna 4337. The seven *Benedicamus Domino* items in Leipzig 1478 are added by a contemporary hand on empty staves on fol. 101r, amongst Latin hymns (see Fig. 2). The manuscript is otherwise primarily concerned with legal, philological, and philosophical texts, as well as university sermons and academic speeches. This rich content is detailed and comprehensively described by Almuth Märker.[17] All these texts are connected to the University of Leipzig (incidentally, the alma mater of Stephan Roth). Regarding Vienna 4337, its collection of fourteen *Benedicamus Domino* items is copied at the beginning of a section containing notated music (including Gloria patri melodies,

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13 In his will, Roth donated his entire library to the town of Zwickau on the condition that the volumes be used for education in the city's Latin school.

14 See R. Metzler, 'Stephan Roth'. Metzler writes: 'although [the books] do not reveal any selective collecting system, they do show a universally interested and educated practical humanist of the Reformation period'. Other manuscripts in Roth's collection attest to his musical interests, with further liturgical music manuscripts, as well as manuscripts containing polyphonic music and music theory texts. See H. Funck, 'Die Mehrstimmigen Kompositionen', p. 559.

15 Manfred Zimmermann, 'Neues zum Mönch von Salzburg', *Zeitschrift für deutsches Altertum und deutsche Literatur* 111 (1982) no. 2, p. 138.

16 Ibid., p. 140.

17 Almuth Märker, 'Leipzig, Universitätsbibliothek Leipzig, Ms 1478', Handschriftenportal, 2015, https://handschriftenportal.de/search?hspobjectid=HSP-bdb0e589-34c8-35bb-8c4d-c5d1da3f01d6, accessed 10 December 2024.

a tonary, and songs in German).[18] The manuscript also contains music treatises, forming what Karl A. Rosenthal described as an 'introduction to general music theory for students of theology around 1525'.[19] The nature of the texts copied in the manuscript strongly suggests that the scribe was involved in education, most likely at a large university, perhaps the University of Vienna.[20] Unlike Leipzig 1478, the book was almost certainly copied by a student, in the process of taking notes, as indicated by the somewhat untidy handwriting and the lack of a planned organisational structure. These two manuscripts suggest, therefore, that these *Benedicamus Domino* melodies were used as part of contemporary university curricula.
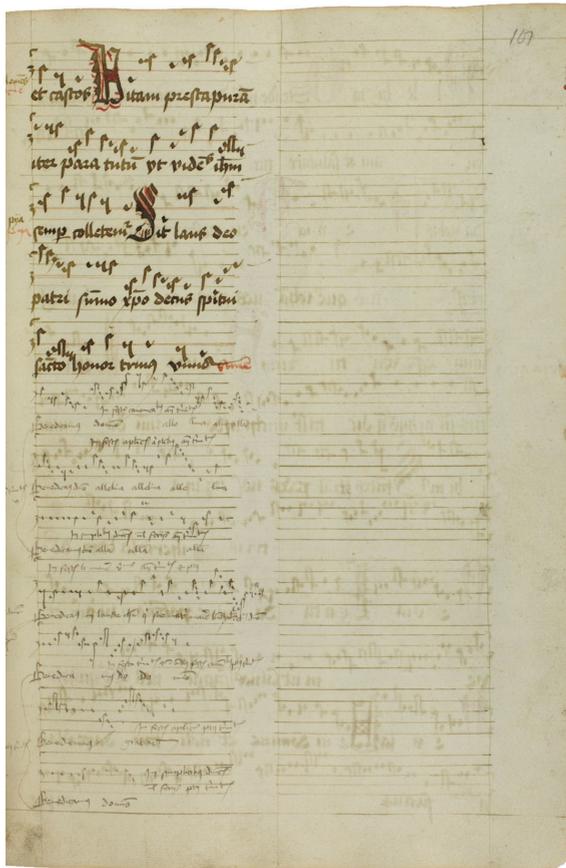
Fig. 2. *Benedicamus Domino* items in Leipzig, Universitätsbibliothek, ms. 1478, fol. 101r

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18 The musically notated contents of Vienna 4337 are summarized in *Katalog der Mittelalterlichen Musikhandschriften der Österreichischen Nationalbibliothek Wien*, ed. Robert Klugseder, Purkersdorf 2014 (= Codices Manuscripti & Impressi, Supplementum 10), p. 344.

19 Karl August Rosenthal, 'Einige unbekannte Motetten älteren Stils aus Handschriften der Nationalbibliothek, Wien', *Acta Musicologica* 6 (1934) no. 1, p. 58.

20 Ibid., p. 53.

1.3. ENGAGING WITH THE *BENEDICAMUS DOMINO* MELODIES

The ways in which the *Benedicamus Domino* melodies are presented in writing vary across the manuscripts, reflecting alternative forms of engagement with the material. This section analyses four such written interventions in order to better understand the motivations behind the gathering of the melodies.

Most manuscripts transmit the *Benedicamus Domino* melodies within chant-books intended for monastic liturgies. Among these, the scribe of Schlägl 252 documents the melodies with a particular emphasis on his monastic Order. The chant-book, copied in 1620 and used in the Premonstratensian monastery of Schlägl (Upper Austria), is composed of two main sections: a hymnal (fols. 6r–131v) and an antiphoner (fols. 133r–253v). The thirty-seven *Benedicamus Domino* items are copied sequentially in the antiphoner section, on fols. 200v–204v.[21] The scribe categorised the items into three groups using rubrication. The first five items are rubricated as 'Sequuntur benedicamina', while the following twenty-eight are specifically rubricated as *Benedicamus* chants of the Premonstratensian Order ('Sequuntur ordini nostri Benedicamina'). The opening rubric of the final four *Benedicamus Domino* items is even more specific, providing chants 'from our Order' and for 'Easter Time' ('Tempore paschali ordinis nostri Benedicamina'). This distinction, however, does not align with the current understanding of *Benedicamus Domino* melodies. For instance, among the first five items, presented as standard *Benedicamus Domino* chants, two appear only in one other manuscript within the studied network. Moreover, these two melodies have not been found outside of this network (see Table 2).[22] This striking lack of concordance suggests that these melodies were not widespread, representing more localised practices. Conversely, of the thirty-three *Benedicamus Domino* chants presented as belonging to the scribe's Order, only six are unique to Schlägl 252 (including one melody that is copied twice). Although Schlägl 252 is the only Premonstratensian source in this study, the fact that twenty-seven of its *Benedicamus Domino* melodies are also found in many other manuscripts within the network indicates that the bulk of its melodies are by no means specific to the Premonstratensian Order.

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21 See also Gottfried Vielhaber, *Catalogus Codicum Plagensium (Cpl.) manuscriptorum*, ed. and suppl. Gerlacus Indra, Linz 1918, pp. 374–75.

22 As of 30 July 2024. For the European melodic transmission of *Benedicamus Domino* melodies, see N.D.Y. Ball, 'Benedicamus Domino'.

Table 2. *Benedicamus Domino* items in Schlägl 252 and their melodic correspondence (blue shading indicates melodies only found in Schlägl 252)

Position in Schlägl 252	Folio	Melody number[23]	Number concordances within the network
Sequuntur benedicamina			
1	200v	Ball 148	1 other item (Munich 23065)
2		Ball 43	24 other items
3		Ball 73	1 other item (St Gallen 546)
4	201r	Add. 1	15 other items
5		Ball 228	27 other items
Sequuntur ordini nostri Benedicamina			
6	201v	Ball 246	Unique item
7		Ball 127	19 other items
8		Ball 79	14 other items
9		Ball 40	20 other items
10		Ball 116	Unique item
11		Ball 73	1 other item
12		Ball 72	1 other item (also in Schlägl 252)
13		Ball 72	1 other item (also Schlägl 252)
14	202r	Ball 66	Unique item
15		Ball 151	4 other items
16		Ball 151	4 other items
17		Ball 228	27 other items
18		Add. 1	15 other items
19		Add. 1	15 other items
20	203r	Ball 105	9 other items
21		Add. 1	15 other items
22	203v	Ball 2	17 other items
23		Ball 127	19 other items
24		Ball 106	12 other items
25		Ball 106	12 other items
26		Ball 114	13 other items
27		Ball 195	10 other items
28	204r	Ball 195.2	16 other items
29		Ball 231	7 other items
30		Ball 195.1	10 other items
31		Ball 110	42 other items
32		Ball 110	42 other items
33	204v	Ball 150	Unique item

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23   For melody abbreviations, see Appendix 1 (C).

Tempore paschali ordinis nostri benedicamina			
34		Ball 150	19 other items
35		Ball 110	42 other items
36		Ball 110	42 other items
37		Ball 110	42 other items

Reasons as to why the scribe rubricated these chants as 'Benedicamus Domino of our Order', therefore, remain unclear. During the Reformation, the Schlägl monastery came under secular administration, which severely impacted both monastic discipline and the buildings themselves, nearly leading to the monastery's ruin. However, from 1589 onwards, the provost Wenzeslaus Zypser and his successor Crispin Fuck, provost between 1609 and 1622, made significant improvements.[24] Thus, by the time Schlägl 252 was copied in 1620, the monastery seemed to have been in a good spiritual and material state. Consequently, the rubrics could indicate the appropriation of a more widespread melodic repertoire and reflect a local interpretation of these melodies.

The manuscript St Gallen 546 also illustrates the appropriation of a widespread melodic repertoire, but the objective for this collecting is much more political than liturgical. The story of the manuscript begins with Joachim Cuontz (†1515), who entered the Benedictine abbey of St Gallen in 1504. He compiled St Gallen 546 at the request of the abbot Franz Gaisberg (1504–29), shortly before the beatification in 1513 of Notker Balbulus (†912, also a monk of St Gallen).[25] The creation of St Gallen 546 is part of what Frank Joachim Labhardt describes as the 'local patriotism' fostered at the abbey around the turn of the fifteenth century into the sixteenth.[26] This 'local patriotism' included the celebration of significant figures like Notker, who had greatly contributed to the abbey's influence, particularly through the composition of new sequences. It also highlighted notable skills, such as the quality of the St Gallen's scriptorium. At a time when music printing had become increasingly accessible, the abbot Gaisberg emphasised the handwriting skills of his monks. The collection of old tropes and sequences composed at St Gallen or from outside the abbey was intended to underscore the abbey's splendour and re-establish it as the leading centre for the

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24 See Josef Andessner, 'Die Klöster des Mühlviertels (ii)', *Mühlviertler Heimatblätter* 7 (1967) nos. 3–4, p. 44; Alexander Rausch, 'Schlägl', in: *Österreichisches Musiklexikon online*, ed. Barbara Boisits, last modified 20 January, 2023, https://musiklexikon.ac.at/0xc1aa5576_0x000254a0; see also online information retrieved from the monastery's webpage, https://www.stift-schlaegl.at/das-stift/historisches/, accessed 10 December 2024.

25 *Die Handschriften der Stiftsbibliothek St. Gallen,* vol. 2, pt. 3/2, *Codices 450–546, Liturgica, Libri precum, deutsche Gebetbücher, Spiritualia, Musikhandschriften 9.–16. Jahrhundert,* ed. Beat Matthias von Scarpatetti, Wiesbaden 2008, p. 423.

26 Frank Joachim Labhardt, *Das Sequentiar Cod. 546 der Stiftsbibliothek von St. Gallen und seine Quellen*, Bern 1959 (= Publikationen der Schweizerischen Musikforschenden Gesellschaft 2, vol. 8.1), pp. 26–27.

art of tropes and sequences.[27] The inclusion of a remarkable number of *Benedicamus Domino* items in St Gallen 546 participated in this broader agenda.

Against this ambitious, almost political, agenda, the subsequent additions of *Benedicamus Domino* items to preexisting books exhibit strikingly different copying ambitions. Eichstätt 84 and Erlangen 464 are particularly illustrative of the varying methods by which the *Benedicamus Domino* melodies could be incorporated into existing manuscripts. The twenty-one *Benedicamus Domino* items copied in the psalter Eichstätt 84 were added at the very end of what may be a separate gathering, by the same scribe who inserted other folios elsewhere in the manuscript (e.g., fol. 82a) or added text on existing ones (e.g., fols. 135v and 155v).[28] These additions, dating from the second half of the fifteenth century, are relatively close in time to the original layer of the manuscript, which can be dated to 1455 based on watermark analysis.[29] Nevertheless, the additions do not fully align with the main contents of the book. They are presented without rubrics and with several mistakes or corrections, and aspects of the collection are unfinished (initials were, for instance, never inserted). This testifies to a compilation of materials based on convenience or practicality, rather than to the deliberate creation of an integral collection like that in Schlägl 252. Finally, among the eight *Benedicamus Domino* items copied in Erlangen 464, only one was copied as part of the original manuscript (fol. 18v). The other seven were added later throughout the manuscript, carefully inserted at the appropriate liturgical occasions. These seven additions have chant concordances elsewhere, contrary to the single original *Benedicamus Domino*, which was later crossed out (as were other items in the manuscript), apparently deemed unsuitable or outdated by later users of the manuscript (see Fig. 3).[30]

These additions to pre-existing sacred collections reflect a desire to write down *Benedicamus Domino* melodies in a particular place and at a particular time. This situation can be compared to the copying of Agnus Dei melodies: Martin Schildbach noted that in sources from today's Germany, Czechia, and Hungary, the fifteenth century represented a high point in the written transmission of both well-known and new Agnus Dei melodies.[31] The addition of several *Benedicamus Domino* items

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27 Ibid. See also *Die Handschriften der Stiftsbibliothek St. Gallen*, p. xviii.

28 Hardo Hilg, *Die Mittelalterlichen Handschriften der Universitätsbibliothek Eichstätt*, vol. 1, *Aus Cod. st 1 – Cod. st 275*, Wiesbaden 1994 (= Kataloge der Universitätsbibliothek Eichstätt 1), pp. 20–21.

29 Ibid.

30 Furthermore, individual *Benedicamus Domino* items were occasionally added to other manuscripts as well. For instance, the trope *Benedicamus 'regi polorum'* (discussed in Section 2.1) was added to three of the thirteen manuscripts in which it is known: it is part of the added *Benedicamus Domino* groups in Eichstätt 84 and Munich 716, and it was added at the end of the *Benedicamus Domino* collection in Augsburg 13 (it is the only added *Benedicamus Domino* of this manuscript).

31 Martin Schildbach, 'Das einstimmige Agnus Dei und seine Handschriftliche Überlieferung vom 10. bis zum 16. Jahrhundert', Friedrich-Alexander-Universität Erlangen-Nürnberg 1967 (PhD dissertation), pp. 10–11. He also notes that, in these regions, there was an unusually low point of new melodies
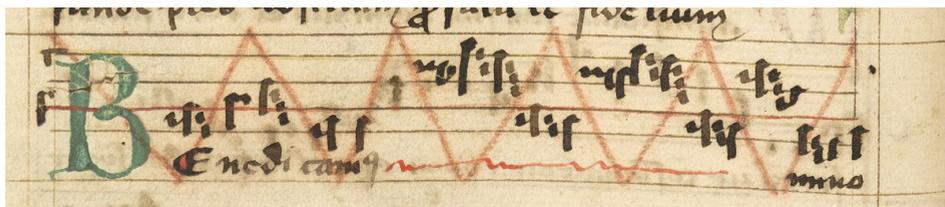
Fig. 3. *Benedicamus Domino* items in Erlangen, Universitätsbibliothek Erlangen-Nürnberg, 464, fol. 18v, line 8

to manuscripts in precisely the same region and period therefore reveals a parallel process of consolidating a liturgical repertoire in writing. The varied records of *Benedicamus Domino* melodies highlight the different levels of formality associated with their transmission. This, in turn, raises questions about how exactly *Benedicamus Domino* melodies circulated within this network of sources.

2. THE DISSEMINATION OF *BENEDICAMUS DOMINO* MELODIES WITHIN AND BEYOND SOUTH-CENTRAL EUROPE

2.1. CIRCULATION OF *BENEDICAMUS DOMINO* CHANTS

This section investigates the circulation of the sixty-five melody types within and beyond the south-central European network. It is based on a comparative analysis of seventy sources containing *Benedicamus Domino* melodies from outside of the geographical and chronological boundaries of the network.[32] The comparison yields significant findings: a striking thirty-seven melody types are unique to the network, eight have only a limited written transmission outside it, and twenty are widely shared beyond the network.

The thirty-seven melody types that are unique to this south-central European network of sources are distributed as follows:

– twenty melody types are uniquely recorded in a single source within the corpus (including melodies Ball 140 and 72, copied twice within a single manuscript, respectively St Gallen 392 and Schlägl 252);

– thirteen melodies are found in a small number of different sources (between two and four);

– four melodies appear in ten or more sources.

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copied in the fifteenth century, which Schildbach carefully explains as possibly being due to a certain cultural decline in the Lands of the Bohemian Crown after the spiritual flourishing under Charles IV.

32 My thanks to Nicholas David Yardley Ball for sharing his findings prior to their publication.

These thirty-seven melodies are, therefore, closely associated with specific institu-
tions, with only four in widespread circulation within the south-central European
region.

Table 3 lists the seven melodies which have a very small written transmission
outside of the network, appearing in five or fewer external sources. This reflects an in-
teresting contrast: while these melodies have a high number of concordances within
the network itself, their presence outside it is much less pronounced. Additionally,
the external concordances are typically copied in sources from the borderlands of the
network, such as the Cistercian abbey of Vyšší Brod. Even though these eight melo-
dies have concordances elsewhere, they therefore remain predominantly regional and
are characteristic of fifteenth- and sixteenth-century south-central Europe.

Table 3. *Benedicamus Domino* melodies with limited written transmission outside of the network
(ordered from most to least widespread)

Melody number	Number of items in the network	Number of items out-side of the network	Provenance of the sources outside of the network
Ball 240	7	5	Cistercian abbey of Vyšší Brod; Cistercian abbey of Wilhering
Ball 68	1	3	Cistercian abbey of Vyšší Brod
Ball 196.1	17	1	Cistercian abbey of Vyšší Brod
Ball 231	8	1	Cistercian abbey of Vyšší Brod
Ball 146	15	1	Cistercian abbey of Wilhering
Ball 143	13	1	Upper Rhine region
Add. 1	16	1	Cappella Palatina of Palermo

The twenty melody types that are shared more widely outside of the network are
outlined in Table 4. Here there is, by contrast, no clear pattern for the melodies that
are widespread within the network itself and those that are more broadly dissemi-
nated across Europe. Some melodies, like Ball 110 (a recitation tone followed by vari-
ous alleluias), Ball 228 (derived from the 'flos filius eius' melisma), or Ball 43 (derived
from Melnicki's Kyrie 18, known as Kyrie *Cunctipotens genitor*) are generally perva-
sive, as noted in previous scholarship.[33] Other melodies, however, are widespread
outside of the network, but not particularly common within it (e.g., Ball 100.2 or 3),
or vice versa (e.g., melodies Ball 106 and 105). Moreover, no source from outside of
the south-central European area contains an unexpectedly high number of melodies
widespread outside this region. This distribution suggests a complex and selective
process of transmission, where certain melodies gained broader written dissemina-

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33 See in particular B.M. Barclay, *The Medieval Repertory*.

tion that was not dependent on any geographical proximity, while others remain confined within the network.

Table 4. *Benedicamus Domino* melodies with widespread written transmission in medieval and early modern Europe (ordered from most to least widespread)

Melody number	Number of items in the network	Number of items outside of the network
Ball 228	28	32
Ball 100.2	6	26
Ball 110	43	24
Ball 3	4	22
Ball 43	25	20
Ball 131.2	15	20
Ball 51	12	15
Ball 151	5	15
Ball 40	21	13
Ball 127	20	10
Ball 193	9	9
Ball 32	12	6
Ball 200	4	6
Ball 114	14	5
Ball 232	9	5
Ball 216	6	5
Ball 105	10	4
Ball 116	1	4
Ball 106	13	3
Ball 95	4	3

A particularly illustrative case of this complex melodic distribution is the *Benedicamus Domino* melody derived from the 'flos filius eius' melisma. This melody originally accompanies the words 'flos filius eius' within the responsory *Stirps iesse virgam* for the Nativity of the Virgin.[34] As a *Benedicamus Domino* melody, it first appears as early as the eleventh century in Chartres and subsequently spread widely across

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34 Cantus Index ID: 007709, https://cantusindex.org/id/007709, accessed 10 December 2024. On the responsory, see Margot Fassler, 'Mary's Nativity, Fulbert of Chartres, and the *Stirps Jesse*: Liturgical Innovation circa 1000 and its Afterlife', *Speculum* 75 (2000) no. 2, pp. 389–434. For a short introduction to this melisma as a *Benedicamus Domino* melody, see B.M. Barclay, *The Medieval Repertory*, pp. 11 and 40–41.

medieval and early modern Europe. The first stave of Ex. 1 provides this melody from Trent 312, a sixteenth-century chantbook from the Franciscan monastery of San Bernardino in Trent. This *Benedicamus Domino* melody is notably transmitted in a large number of sources in the network under discussion, with twenty-seven iterations (see melody Ball 228 in the Appendix). Curiously, within this network, it is always associated with a trope text, as illustrated in the second stave of Ex. 1. The trope texts are all derived from *Benedicamus 'in laude ihesu'*, a trope that was similarly widespread across Europe.[35] Remarkably, an abbreviated version of melody Ball 228, catalogued as Ball 229 (see the third stave of Ex. 1), additionally circulated widely in south-central Europe. This shortened version is unique to sources within this particular region and is found in eleven different sources.[36] The presence of both the full and abbreviated versions of the 'flos filius' *Benedicamus Domino* within this specific region underscores the selective transmission and regional adaptation of *Benedicamus Domino* melodies and illustrates how certain musical traditions remained localized even as others spread more broadly.

Ex. 1. Comparison of Ball 228 and 229, troped and untroped

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35 Manon Louviot, 'Historical Contexts and Polyphonic Elaborations of *Benedicamus in laude Ihesu*', *Royal Musical Association Research Chronicle* 55 (2024), pp. 105–6, https://doi.org/10.1017/rrc.2024.5.

36 My thanks to Nicholas David Yardley Ball for sharing his findings prior to their publication.

2.2. SOURCES FOR *BENEDICAMUS DOMINO* MELODIES IN MASS ORDINARY CHANTS

Based on a Cantus Index melody search and a comparison with the melodies listed by Barclay, I have identified fourteen *Benedicamus Domino* melodies that have equivalent Mass Ordinary chant melodies, mostly Kyries, but also Sanctus and Agnus Dei chants (see Table 5).[37] Six of these melodies were widespread throughout Europe across the tenth to the eighteenth centuries, while one *Benedicamus Domino* melody (Ball 32) has only a single Kyrie concordance.[38] The remaining seven melodies appear as Mass Ordinary chant melodies only in sources from south-central Europe. These melodic distributions reveal that the adaptation of regional Kyrie melodies to *Benedicamus Domino* melodies was not a uniform phenomenon. Moreover, the melodic distributions presented here show that not only were *Benedicamus Domino* melodies shared, but a broader network of regional Mass Ordinary chant melodies also existed, from which similarly regional *Benedicamus Domino* melodies were then adapted. When the original *Benedicamus Domino* melodies were not derived from this regional pool of Mass Ordinary melodies, they come from two contrasting contexts: either the original melodies are extremely widespread throughout Europe and the centuries, and the *Benedicamus Domino* melodies are similarly widespread, or the original melodies are found in only a few sources, and so is the equivalent *Benedicamus Domino* melody. Overall, there is a balance between very widespread *Benedicamus Domino* melodies and regional ones, with only occasionally unique *Benedicamus Domino* melodies.

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37 B.M. Barclay, *The Medieval Repertory*. The melodic search on Cantus Index was last made on 28 March 2024.

38 The selection criteria for the manuscripts used in these three catalogues are significant. By 'Eastern Lands', Melnicki, Thannabaur, and Schildbach mean today's Czechia and Hungary. Melnicki catalogues 226 Kyrie melodies, spread across 493 manuscripts: France (97), England (3), Germany (139), 'Eastern Lands' (45), Italy (139), Spain/Portugal (2). Thannabaur catalogues 130 Sanctus melodies, spread across 463 manuscripts: France (90), England (4), Germany (124), 'Eastern Lands' (39), Italy (123), Spain/Portugal (22). Finally, Schildbach catalogues 486 Agnus Dei melodies, spread across 485 manuscripts: France (90), England (9), Germany (136), 'Eastern Lands' (35), Italy (121), Spain/Portugal (21), and Iceland (2). See Margaretha Melnicki, *Das einstimmige Kyrie des lateinischen Mittelalters*, Regensburg 1954; Peter Josef Thannabaur, *Das einstimmige Sanctus der römischen Messe in der handschriftlichen Überlieferung des 11. bis 16. Jahrhunderts*, Munich 1962; and M. Schildbach, 'Das einstimmige Agnus Dei'.

Table 5. *Benedicamus Domino* melodies and their Mass Ordinary chant sources based on Melnicki, Thannabaur, and Schildbach

Melody no.	No. of items	Regional circulation	Chronological span
Ball 240	7 BD items in 7 sources		
Kyrie 212		Germany (37), Czechia and Hungary (21), Italy (1), Italy/Germany (2)	14th–15th
Sanctus 215		Germany (37), Czechia and Hungary (21), Italy (1), Italy/Germany (2)	12th–16th
Agnus Dei 258 and 259		Switzerland (1), Germany (2), Czechia and Hungary (3), Italy (1)	15th–16th
Ball 169	4 BD items in 3 sources		
Kyrie 151		France (12), Germany (67), Czechia and Hungary (16), Italy (18)	12th–16th
Ball 127	20 BD items in 18 sources		
Kyrie 96		France (15), Germany (66), Czechia and Hungary (22), Italy (10)	12th–16th
Sanctus 103		Germany (9), Italy/Germany (1), Czechia and Hungary (23)	12th–16th
Agnus Dei 120		Germany (10), Czechia and Hungary (5)	14th–16th
Ball 143	13 BD items in 12 sources		
Kyrie 111		Germany (19), Czechia and Hungary (25), Italy (1)	14th–16th
Sanctus 113		Germany (1)	16th
Agnus Dei 132		Germany (1)	16th
Ball 171	3 BD items in 2 sources		
Kyrie 149		Germany (4), Czechia and Hungary (16)	14th–15th
Sanctus 147		Germany (21), Italy/Tirol (1), Czechia and Hungary (10)	13th–16th
Agnus Dei 176		Germany (20), France (1), Italy/Tirol (1), Czechia and Hungary (11)	12th–16th
Ball 95	4 BD items in 3 sources		
Kyrie 78		Germany (92), Czechia and Hungary (25), Italy (8)	12th–17th

Ball 106	13 BD items in 11 sources		
	Kyrie 58	France (38), Germany (73), Czechia and Hungary (32), Italy (56)	11th–17th
	Sanctus 72	Germany (1), Italy/Germany (1)	15th
	Agnus Dei 85	Germany (1), Italy/Germany (1)	15th
		LIMITED CIRCULATION	
Ball 32	12 BD items in 9 sources		
	Kyrie 4	Italy (1)	17th
		WIDESPREAD CIRCULATION	
Ball 43	25 BD items in 23 sources		
	Kyrie 18	France (83), England (3), Germany (100), Czechia and Hungary (40), Italy (83)	10th–18th
Ball 79.1	15 BD items in 14 sources		
	Kyrie 68	France (52), England (3), Germany (76), Czechia and Hungary (28), Italy (85)	10th–18th
Ball 40	21 BD items in 21 sources		
	Kyrie 16	France (38), England (3), Germany (92), Czechia and Hungary (28), Italy (102)	11th–18th
Ball 131.2	15 BD items in 15 sources		
	Kyrie 102	France (47), Germany (1), Italy (4)	10th–18th
Ball 140	2 BD items in 2 sources		
	Kyrie 48	France (57), England (5), Germany (100), Czechia and Hungary (34), Italy (49)	11th–18th
Ball 193	9 BD items in 9 sources		
	Kyrie 171	France (31), England (1), Germany (84), Czechia and Hungary (37), Italy (50)	12th–17th

The trope *Benedicamus 'regi polorum'* offers an interesting case study that supports the geographical provenance of the *Benedicamus Domino* melodies and sheds light on some of the processes of adapting pre-existing melodies to the *Benedicamus Domino* versicle. The melody associated with the trope text *Benedicamus 'regi polorum'*, Ball 143, is found in thirteen manuscripts from the corpus. It is present only once outside of the considered sources, in Washington, Library of Congress ms. 175, fol. 48r, a Dominican hymnary, vesperal, and psalter copied between *c.*1461 and 1490, perhaps from the Upper Rhine region.[39] Three of the thirteen south-central European manuscripts transmit the melody with the following trope text, transcribed here from Munich 716:[40]

Benedicamus regi polorum	Let us bless the king of heaven
qui nobis suavis propinat proprium corpus	who sweetly gives his own body to us
donans verum sanguinem suum	granting us his true blood
gratias ergo referamus domino	therefore let us give thanks to the Lord

Additionally, the psalter Innsbruck 398 records the trope text without musical notation. The four extant textual witnesses to *Benedicamus 'regi polorum'* show slight textual variations, but which do not alter the intended meaning of the trope. By contrast, its melodies remain remarkably consistent across the manuscript sources (see the transcriptions in Ex. 2).[41]

It is likely that the melody was originally created for the initial intonation of a melismatic Kyrie melody, which Melnicki (no. 111) identified in a total of forty-five sources from the fourteenth, fifteenth, and sixteenth centuries. The majority of these sources originate from the historical Lands of the Bohemian Crown, with a smaller number from today's Bavaria and South Tyrol.[42] In addition, William F. Eifrig and Andreas Pfisterer traced the melody, set to the Ite Missa Est, in nine sources dating from the fifteenth and sixteenth centuries, again only from south-central Europe.[43] This sug-

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39 Svato Schutzner, *Medieval and Renaissance Manuscript Books in the Library of Congress: A Descriptive Catalog*, Washington 1989, pp. 204–8 (no. 31). My thanks to Nicholas David Yardley Ball for sharing this information.

40 Translated from Latin by Nicholas David Yardley Ball.

41 The spelling of Eichstätt 84 also confirms the provenance of the source from the Lands of the Bohemian Crown (e.g., 'sangwinem'), which was already hypothesised by H. Hilg, *Die Mittelalterlichen Handschriften*.

42 Based on Thannabaur's and Schildbach's catalogues, this melody is attested to have been used as Sanctus and Agnus Dei melodies in one sixteenth-century manuscript from South Germany (Sankt Paul im Lavanttal, Bibliothek des Benediktinerstifts, Cod. 67/1 (25.2.9)). The manuscript was copied by the Benedictine monk Fridolin Himmelkron from St Blasien around 1539/1544. See M. Schildbach, 'Das einstimmige Agnus Dei', p. 132; and P.J. Thannabaur, *Das einstimmige Sanctus*, p. 113.

43 Eifrig and Pfisterer have also found the melody with an Ite Missa Est trope in three sources from the fifteenth and early sixteenth centuries, and as an untroped *Benedicamus Domino* melody in a seventeenth-

Ex. 2. Transcription of the trope *Benedicamus 'regi polorum'* (Ball 143)

Innsbruck 398 – 6r – 5: Benedicamus regi polorum / qui nobis dulciter propinat proprium corpus /

Eichstätt 84 – 265v – 1

Be - ne - di - ca - mus re - gi po - lo - rum qui no - bis su - a - vi - ter pro - pi - nat pro - pri - um cor - us (!)

De corpore Christi

Augsburg 13 – 156v – 3

Be - ne - di - ca - mus Re - gi po - lo - rum qui no - bis su - a - vi - ter do - na - vit pro - pri - um cor - pus.

Munich 716 – 205v – 4

Be - ne - di - ca - mus re - gi po - lo - rum qui no - bis su - a - vis pro - pi - nat pro - pri - um cor - pus

donans nobis sangwinem suum gratias ergo referamus domino

Eichstätt 84 – 265v – 1

do - nas (!) ve - re sa - gwi-nem (!) su - um gra - ti - as a - ga - mus re - fe - raus (!) do - mi - no

Augsburg 13 – 156v – 3

Deo
pro-pi-nans no - bis sa - gui-nem su - um gra - tes er - go re - fe - ra - mus nos-tro do - mi - no De - o.

Munich 716 – 205v – 4

do - nans ve-rum sa - gui-nem su - um gra - ti - as er - go re - fe - ra-mus do - mi - no.

gests that the melody had a well-defined temporal and geographical circulation. It was presumably first used as a Kyrie melody in south-central Europe from the fourteenth century, before appearing simultaneously in a significant number of sources from this same region during the fifteenth, sixteenth, and early seventeenth centuries as a Kyrie, an Ite Missa Est, and *Benedicamus Domino*.[44] Ex. 3 compares all of these melodies, highlighting their melodic similarities, regardless of their accompanying texts.

The liturgical function of the melody appears to be quite stable. Among the seventeen manuscripts transmitting Melnicki 111 that are available online, the rubrics accompanying the Kyrie melody or its few troped versions indicate that it was primarily sung on Marian feasts.[45] Similarly, when the untroped versions of this melody

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-century Cistercian manuscript from Silesia, see W.F. Eifrig and A. Pfisterer, *Melodien zum 'Ite Missa Est'*, pp. 73–74 (no. 311).

44 See ibid., p. xxvii and the discussion above. Ex. 3 shows that in both troped and untroped *Benedicamus Domino* versions, the first note is repeated; Eifrig and Pfisterer suggest that 'note repetitions at the beginning of the Benedicamus version may be a sign that the Ite version has priority' (in terms of chronology), specifically giving the example of the melody of *Benedicamus 'regi polorum'* (their no. 311); see ibid., p. xxii. This could indicate that the Kyrie melody was first used as an Ite Missa Est before being adopted as a *Benedicamus Domino*.

45 The manuscripts I was able to consult are: Budapest, Országos Széchényi Könyvtár: clmae. 243, fol. 60r; Gran, Dombibliothek: mss I 3a, fol. 275r; Hradec Králové, Muzeum východních Čech: II A 6 (Hr-6), fols. 17v, 20v, 21v, XII A 23, fol. 29v, XII A 25, fol. 8v, XIII A 2, fol. 50v; Munich, Bayerische Staatsbibliothek: clm 14926, fol. 321v, clm 23286, fol. 7, clm 9508; Prague, Knihovna Národního muzea: XII A 1, fol. 21v, V H 11, fol. 49; Prague, Královská kolegiátní kapitula sv. Petra a Pavla na Vyšehradě: V Ccn; Prague, Národní knihovna České republiky: VI B 24, fol. 10v, XIII A 5c, fol. 15r,

Ex. 3. Comparison of melody 14

carrying the text 'Benedicamus Domino' are rubricated, they are also typically associated with Marian feasts.[46] The Ite Missa Est items, however, are less directly related to Mary, with only one manuscript (Wilhering, Stiftsbibliothek Cod. 8) explicitly assigning the melody to such occasions. More generally, the Ite Missa Est melody, whether troped and untroped, is rubricated for solemn feasts. The text of the trope *Benedicamus 'regi polorum'*, however, is evidently intended for the feast of Corpus Christi – a dedication confirmed by the rubric in Augsburg 13: 'De corpore christi'. Given these liturgical functions, it seems likely that the *Benedicamus Domino* melody derived from Melnicki's Kyrie 111 was initially used in its untroped form, maintaining its original Marian association, and was only later furnished with a syllabic trope text for the feast of Corpus Christi.

Consequently, a possible route for the circulation of this melody is as follows: it emerged in the fourteenth century as a Kyrie melody; from the fifteenth century onwards, it was adapted as an Ite Missa Est melody; and, probably around the same time, a *Benedicamus Domino* melody was derived from the Ite Missa Est. When untroped, the melody retained a strong liturgical connection to that of the Kyrie. Simultaneously, as *Benedicamus Domino*, the melody was troped for use in Corpus Christi celebrations. This exemplifies the varied circulation of liturgical melodic material on a regional level.

XIV A 1, fol. 7r; St Gallen, Stiftsbibliothek: Cod. Sang. 546 fols. 34v–35v and 38; Vienna, Österreichische Nationalbibliothek: cod. 1824, fol. 17r.

46 The exception is Neustadt B, in which the untroped *Benedicamus Domino* melody is rubricated for Advent. My thanks to Hein Sauer (Email communication, 10 July 2024). Eifrig and Pfisterer also indexed a *Benedicamus Domino* on this melody, rubricated 'In adventu' in Berlin 209 (from seventeenth-century Silesia). Since they both date from around the same time, it is likely that the *Benedicamus Domino* melody later took on a new liturgical function.

3. NETWORKS WITHIN THE NETWORK

3.1. COLLECTING AND ORDERING *BENEDICAMUS DOMINO* MELODIES

The manner in which *Benedicamus Domino* melodies are written down within south-central European sources shows no consistent pattern, even though the items generally tend to be grouped by feasts, feast ranks, or modes. While the liturgical occasion for a given *Benedicamus Domino* melody is usually shared across several sources, the sequence in which the melodies are arranged varies significantly from one source to another. This is particularly striking in the two sixteenth-century manuscripts now preserved in Augsburg. Augsburg 57 (1500–50) and Augsburg 13 (1586) both originate, presumably, from the female abbey of Kirchheim am Ries (Baden-Württemberg). They each transmit eight *Benedicamus Domino* items, with seven of them being identical and rubricated for the same liturgical occasions. However, the order in which these items are written down differs significantly between the two manuscripts (see Table 6). A similar phenomenon can be observed in the collection of melodies found in Vienna 1915 and Vienna 1932, two manuscripts that were also produced by and for the same monastery in the fifteenth century, presumably St Maria Magdalena in Vienna.[47] These manuscripts share eighteen *Benedicamus Domino* items (out of the twenty-two and twenty-three items they respectively contain), yet the order of the shared items differs in each manuscript (see Table 7).[48] This shows that the shared melodies reflect a continuous melodic tradition, and their consistent assignment to the same liturgical occasions suggests a stable liturgical function within individual institutions. On the other hand, the re-ordering of these shared melodies indicates that the process of arranging and collecting them was not rigidly standardized, even within the same institutions.

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47 On the provenance of these manuscripts, see *Katalog der Mittelalterlichen Musikhandschriften*, pp. 158–60 and 165–66.
48 See also David Merlin, 'Echoes from the Viennese Nunnery St Maria Magdalena: Situating *Benedicamus Domino* Chants between Shared Tradition and Local Practice in the Later Middle Ages', in: *Music and Liturgy for the 'Benedicamus Domino' c.800–1650*, ed. Catherine A. Bradley, Turnhout 2024, pp. 219–48.

Table 6. Comparison of the ordering of *Benedicamus Domino* melodies in Augsburg 13 and
Augsburg 57 (the melody which is not shared is greyed)

BD item in Augsburg 13	Trope text in Augsburg 13	Melody number		Trope text in Augsburg 57	BD item in Augsburg 47
Augsburg 13 – 151r – 1	*Benedicamus et laudamus regem … Anne*	Add. 2	Ball 2	*Benedicamus ad honorem dedicationis*	Augsburg 57 – 59r – 1
Augsburg 13 – 151v – 3	*Benedicamus in laude anne*	Ball 228	Add. 2	*Benedicamus et laudemus regem … Johannis*	Augsburg 57 – 59v – 2
Augsburg 13 – 152r – 4	*Benedicamus in honorem apostoli*	Ball 2	Add. 2	*Benedicamus et laudemus regem … Georgij*	Augsburg 57 – 60v – 2
Augsburg 13 – 153r – 1	*Benedicamus in laude ihesu*	Ball 228	Ball 2	*Benedicamus in honorem Apostoli pij Johannis*	Augsburg 57 – 61r – 3
Augsburg 13 – 154r – 3	*Sancte marie solennia sacracauit*	Add. 1	Add. 1	*Sancte marie solempnia sacra colit* (sic)	Augsburg 57 – 62v – 1
Augsburg 13 – 155r – 4	*Benedicamus domino … qui pro nobis*	Add. 3	Ball 228	*Benedicamus in laude ihesu*	Augsburg 57 – 64r – 2
Augsburg 13 – 156r – 3	*Benedicamus ad honorem dedicationis*	Ball 2	Ball 228	*Benedicamus in laude anne*	Augsburg 57 – 65r – 1
Augsburg 13 – 156v – 3	*Benedicamus regi polorum*	Ball 143	Add. 3	*Benedicamus … qui pro nobis*	Augsburg 57 – 66r – 2

Table 7. Comparison of the ordering of *Benedicamus Domino* melodies in Vienna 1915 and Vienna 1932 (melodies which are not shared are greyed)

BD item in Vienna 1915	Melody number		BD item in Vienna 1932
Vienna 1915 – 46v – 3	Ball 240	Ball 195.2	Vienna 1932 – 22r – 6
Vienna 1915 – 47r – 2	Ball 171	Ball 195.1	Vienna 1932 – 22v – 4
Vienna 1915 – 48r – 2	Ball 195.2	Ball 171	Vienna 1932 – 23r – 1
Vienna 1915 – 49r – 1	Ball 195.1	Ball 32	Vienna 1932 – 23r – 3
Vienna 1915 – 49v – 2	Ball 110	Ball 110	Vienna 1932 – 23r – 6
Vienna 1915 – 50r – 1	Ball 110	Ball 110	Vienna 1932 – 23v – 2
Vienna 1915 – 50r – 4	Ball 110	Ball 110	Vienna 1932 – 23v – 4
Vienna 1915 – 50v – 2	Ball 43	Ball 171	Vienna 1932 – 23v – 6
Vienna 1915 – 51r – 2	Ball 79.2	Ball 43	Vienna 1932 – 24r – 3
Vienna 1915 – 51v – 1	Ball 127	Ball 143	Vienna 1932 – 24r – 5
Vienna 1915 – 51v – 4	Ball 40	Ball 131.2	Vienna 1932 – 24v – 1
Vienna 1915 – 52r – 3	Ball 2	Ball 146	Vienna 1932 – 24v – 3
Vienna 1915 – 52v – 4	Ball 2	Ball 51	Vienna 1932 – 24v – 4
Vienna 1915 – 53v – 1	Ball 228; troped	Ball 114	Vienna 1932 – 24v – 6
Vienna 1915 – 54v – 3	Ball 216	Ball 216	Vienna 1932 – 25r – 1
Vienna 1915 – 54v – 1	Ball 228; untroped	Ball 240	Vienna 1932 – 25r – 3
Vienna 1915 – 55r – 3	Ball 51	Ball 228; troped	Vienna 1932 – 25r – 4
Vienna 1915 – 55v – 2	Ball 155	Ball 155	Vienna 1932 – 25v – 2
Vienna 1915 – 55v – 4	Ball 131.2	Ball 228; untroped	Vienna 1932 – 25v – 3
Vienna 1915 – 56r – 3	Ball 143	Add. 1	Vienna 1932 – 25v – 4
Vienna 1915 – 57r – 2	Ball 100.2	Ball 79.2	Vienna 1932 – 26r – 4
Vienna 1915 – 57v – 1	Ball 114	Ball 40	Vienna 1932 – 26r – 5
		Ball 127	Vienna 1932 – 26v – 1

Another comparison, however, reveals exactly the opposite phenomenon. Remarkably, two manuscripts in the network transmit the same eight melodies copied in the same order (Table 8).[49] Unlike the Augsburg and Vienna manuscripts, these two sources come from different institutions. However, these two institutions shared a liturgical tradition, since both followed the monastic practices of the Melk Reform – the ceremonial Kremsmünster 246a, dated 1428, was copied and used at the Benedictine abbey of Lambach (Upper Austria), while the miscellany collection of Melk 1738, dated 1457, was used further east at the Benedictine abbey of Melk (Lower Austria).

Table 8. Comparison of the ordering of *Benedicamus Domino* melodies in Kremsmünster 246a and Melk 1738 (the melody which is not shared is greyed)

BD item in Kremsmünster 246a	Melody number		BD item in Melk 1738
Kremsmünster 246a – 259 – 6	Ball 3		
Kremsmünster 246a – 259 – 7	Ball 43	Ball 43	Melk 1738 – 74v – 1
Kremsmünster 246a – 260 – 1	Ball 40	Ball 40	Melk 1738 – 74v – 2
Kremsmünster 246a – 260 – 2a	Ball 146	Ball 146	Melk 1738 – 74v – 3
Kremsmünster 246a – 260 – 2b	Ball 131.2	Ball 131.2	Melk 1738 – 74v – 4
Kremsmünster 246a – 260 – 3	Ball 114	Ball 114	Melk 1738 – 74v – 5a
Kremsmünster 246a – 260 – 4	Ball 193	Ball 193	Melk 1738 – 74v – 5b
Kremsmünster 246a – 260 – 5	Ball 232	Ball 232	Melk 1738 – 75r – 1
Kremsmünster 246a – 260 – 6	Ball 110	Ball 110	Melk 1738 – 75r – 2

These comparisons reveal two contrasting tendencies. On the one hand, some manuscripts demonstrate the influence of scribal agency in the copying of a shared liturgical repertoire, leading to variations in the ordering of melodies. On the other hand, certain sources point toward a profound stability in the written transmission of melodies. This latter tendency is particularly evident in sources from reformed monasteries, which emphasised the need for uniform practices. Indeed, several other sources of the network, closely related to the Melk Reform, also share a significantly high number of melodies, copied in a remarkably similar manner.

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49   Kremsmünster 246a includes a ninth melody, which is not found in Melk 1738.

3.2. MELK REFORM

The Melk Reform, initiated by the Council of Constance (1414–18) and with lasting effects after the Council of Basel (1431–49), sought to address what was perceived as a decline in monastic observance in Benedictine monasteries.[50] The reform aimed at a uniform liturgy based on the model of the already reformed monastery of Subiaco.[51] The monastery of Melk was chosen by the Council of Constance as the starting point to implement the new practices, which subsequently spread principally through present-day southern Germany and Austria.

At least six manuscripts from the corpus under consideration come from Benedictine monasteries reformed by Melk. In addition to the aforementioned Kremsmünster 246a and Melk 1738, Munich 5023 was copied and used in monastery of Benediktbeuern, reformed under the Abbot Wilhelm von Diepolzkirchen (1441–83). Munich 716 and Munich 19558 originate from Tegernsee, reformed at an early date with the support of Nikolaus von Kues, while St Gallen 932 contains several monastic texts related to the reform, such as the *Consuetudines Sublancenses*. Apart from Munich 716, which includes only a small number of added *Benedicamus Domino* items, these five manuscripts share a high number of melodies. The melodic similarities provide insight into the provenance of the liturgical practices consigned in Munich 15508, a ceremonial copied after 1523 in a South German Benedictine monastery. Detailed comparisons between the Melk-related manuscripts and Munich 15508 reveal that this ceremonial shares a significant number of melodies with Melk sources (see Table 9a). This strongly suggests that the Benedictine abbey from which Munich 15508 comes from was also following the liturgical uses of the Melk Reform.

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50 On the Melk Reform, see Albert Groiß, *Spätmittelalterliche Lebensformen der Benediktiner von der Melker Observanz vor dem Hintergrund ihrer Bräuche: Ein darstellender Kommentar zum Caeremoniale Mellicense des Jahres 1460*, Münster 1999 (= Beiträge zur Geschichte des alten Mönchtums und des Benediktinertums 46); James Mixson, *Poverty's Proprietors: Ownership and Mortal Sin at the Origins of the Observant Movement*, Leiden 2009, and the literature quoted there. This perceived decline in monastic observance was more generally characteristic of the fifteenth century. For an introduction and bibliographic references, see James Mixson and Bert Roest, *A Companion to Observant Reform in the Late Middle Ages and Beyond*, Leiden 2015.

51 The Melk Reform and its impact on musical liturgical practices have been studied by Joachim F. Angerer, *Die liturgisch-musikalische Erneuerung der Melker Reform*, Vienna 1974; Joachim F. Angerer, *Lateinische und deutsche Gesänge aus der Zeit der Melker Reform: Probleme der Notation und des Rythmus, bezogen auf den historischen Hintergrund und verbunden mit einer Edition der wichtigsten, durch die Reform eingeführten Melodien*, Vienna 1979 (= Forschungen zur älteren Musikgeschichte 2); Robert Klugseder, 'Die Auswirkungen der Melker Reform auf die liturgische Praxis der Klöster', *Studien und Mitteilungen zur Geschichte des Benediktinerordens und seiner Zweiger* 123 (2012), pp. 169–209; Robert Klugseder, '"Secundum Rubricam Romanam": Reform Liturgy of Subiaco-Melk', *De Musica Disserenda* 9 (2015), pp. 175–90, https://doi.org/10.3986/dmd09.1-2.10.

Table 9. *Benedicamus Domino* melodies in manuscripts from monasteries after the Melk Reform: a) ordered by melodic similarity, b) ordered by the position of the melodies as they appear in the manuscripts (melodies that are not shared are greyed; the underlined melody numbers show the same ordering of the melodies between sources)

a)

Manuscripts	Melody numbers																		
	110	228	43	40	127	2	196.1	Add. 1	79.1	131.2	146	114	106	229	232	193	240	3	121
Melk 1738	X		X	X						X	X	X			X	X			
Munich 19558	X		X	X						X	X	X			X	X			
Kremsmünster 246a	X		X	X						X	X	X			X	X		X	
St Gallen 932	X		X	X						X	X	X		X	X	X		X	
Munich 15508	X		X	X			X			X	X	X			X	X		X	X
Munich 5023	X	X	X	X	X	X	X	X	X	X	X		X				X		

b)

Manuscripts	Melody numbers												
Kremsmünster 246a	169	43	40	146	131.2	114	193	232	131.2	110			
Melk 1738	43	40	146	131.2	114	193	232	110					
Munich 5023	0ʳ	Add. 1	228ʳ	79.2	43	106	127	131.2	2ʳ	196.1ʳ	240	110	
Munich 15508	232	3	43	40	146	114	193	131.2	196.1	110			
Munich 19558	131.2	114	40	43	232	146	193	232	110	110			
St Gallen 932	3	43	40	146	131.2	232	193	114	229				

Table 9a shows that Munich 5023 stands out from the other sources, in that it contains many unique melodies. Interestingly, Robert Klugseder noted that the adoption of Melk liturgical practices is particularly visible in the monastery of Benediktbeuern, in which Munich 5023 was produced and used. The manuscript's relative lack of similarities with the other *Benedicamus Domino* melodies in the corpus might be attributed to the more flexible liturgical function of Munich 5023, being a cantionale, compared to the other manuscripts, which are strictly liturgical books, as detailed previously.

In addition to the high number of shared melodies, the ordering of the melodies in these Melk-related manuscripts further defines this group. The replication of the melodies' ordering observed between Kremsmünster 246a and Melk 1738 is also noted, albeit to a lesser extent, among several of the manuscripts of this subgroup, as outlined in Table 9b. The consistency in melody ordering supports an observation made by Joachim F. Angerer, according to whom Kremsmünster 246a is:

> the most important summary of all the reform documents that came from Subiaco and were forwarded via Melk and partially improved and adapted [and contains] the entire repertoire, musical and liturgical […] that determined the reformed observance in the monasteries of the development phase at that time.[52]

Angerer also discussed historical evidence for the circulation of people between several of these monastic houses, particularly between Melk, Benediktbeuern, and Tegernsee. For instance, the abbots of Benediktbeuern were appointed among the monks from the Bavarian monastery of Tegernsee, which was the centre of the Melk Reform in Bavaria, much as Melk was in Austria.[53] These personal connections, in addition to the reform's emphasis on uniformity of liturgical practices, likely facilitated the circulation and meticulous replication of *Benedicamus Domino* collections between these monasteries.[54]

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52 *Breviarium Caeremoniarum Monasterii Mellicensis*, ed. Joachim F. Angerer, Siegburg 1987, p. lviii.

53 On the reform in Tegernsee, see J. Mixson and B. Roest, *A Companion to Observant Reform*.

54 R. Klugseder, '"Secundum Rubricam Romanam"', p. 177. See also *Reformen vor der Reformation: Sankt Ulrich und Afra und der monastisch-urbane Umkreis im 15. Jahrhundert*, eds. Gisela Drossbach and Klaus Wolf, Berlin 2018 (= Studia Augustana 18). On monastic reforms and writing, see especially Felix Heinzer, *Klosterreform und mittelalterliche Buchkultur im deutschen Südwesten*, Leiden 2008 (= Mittellateinische Studien und Texte 39). Relatedly, *Katalog der Mittelalterlichen Musikhandschriften*, pp. 159–60, remarks that the repertory transmitted in three manuscripts from St Maria Magdalena (Vienna 1915, Vienna 1931 and Vienna 1932) recalls quite strongly the 'auxiliary chants' (*Nebenoffiziumsgesängen*) which were copied in many monasteries reformed by Melk after the Council of Basel (Vienna 1931 does not contain *Benedicamus Domino* items and is therefore not discussed in this study). Klugseder defines these 'auxiliary chants' as 'the earliest attempts to establish the new chant tradition in the monasteries being reformed. These collections contain the many smaller songs, such as versicles, responsoria brevia, invitatory psalms and antiphons, often also tonars and the Officium defunctorum', gathered in books called 'Pharetras', see R. Klugseder, 'Die Auswirkungen der Melker Reform', p. 181.

Finally, the comparison of *Benedicamus Domino* melodies from the Melk-related manuscripts with others from the corpus reveals further connections between the Melk Reform and the University of Vienna. The reform and the university were closely connected, since the University of Vienna played a major role in supporting the implementation of the new monastic practices. Klaus Wolf has recently used the metaphor of concentric circles, placing the University of Vienna at the centre with surrounding monasteries and schools around it, to illustrate the production, distribution, and reception of scholarly texts and to highlight the personal connections between these institutions.[55] The monastery of Melk itself actively participated in these exchanges. For instance, several individuals who entered Melk in the fifteenth century are known to hold Master of Arts degrees from the University of Vienna, with some then returning to the university for further theological studies.[56] Nikolaus Seyringer, appointed to oversee the reform, had himself previously served as rector of the University of Vienna.[57] Similarly, the Bavarian monastery of Tegernsee, also had close ties with the University.[58] Both Tegernsee and Melk are cited in historical literature as 'outposts of the University of Vienna', based on their scientific and literary productions.[59] The circulation of individuals between these institutions paints a picture of an intellectual milieu strongly connected to the broader movement of reform in monastic life. This cultural context is, in turn, directly reflected in the circulation of *Benedicamus Domino* items.

3.3 GALLUS KEMLI MISCELLANIES

Finally, three manuscripts associated with Gallus Kemli suggest the presence of a smaller network of *Benedicamus Domino* melodies: St Gallen 692, St Gallen 932 and Zurich 101. Gallus Kemli, born in St Gallen in 1417, entered the city's Benedictine abbey in 1428 and became a priest in 1441. He witnessed and documented the numerous changes of observance during his time there, including the introduction

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55   G. Drossbach and K. Wolf, *Reformen vor der Reformation*, pp. 231–32.
56   Dennis D. Martin, *Fifteenth-Century Carthusian Reform: The World of Nicholas Kempf*, Leiden 1992, p. 102.
57   After he was rector at the University of Vienna, Seyringer was the abbot of the Benedictine monastery of Subiaco. He was transferred to Melk to lead the reform from there by the Council of Constance, where he became abbot in 1418.
58   G. Drossbach and K. Wolf, *Reformen vor der Reformation*, p. 234, where he discusses Augustinian monasteries which also were central in the development of monastic reforms. See also D.D. Martin, *Fifteenth-Century Carthusian Reform*, esp. the section on 'Pedagogical Reform and Monastic Reform at Vienna', pp. 55–66.
59   Ibid., p. 103. On Tegernsee and its links with the University of Vienna, see the foundational study by Virgil Redlich, *Tegernsee und die deutsche Geistesgeschichte im 15. Jahrhundert*, Aalen 1931 (= Schriftenreihe zur bayerischen Landesgeschichte 9). The links between monastic and university contexts was not specific to Vienna, since several monks from St Gallen, including Gallus Kemli, also have studied at various universities, like Heidelberg, Erfurt, or Pavia. See F.J. Labhardt, *Das Sequentiar Cod. 546*, p. 25.

of the practices from the Bursfelder Congregation in 1430, followed by the practices of the monastery of Kastl (Oberpfalz), soon replaced by the observance of the Schwabian abbey of Wiblingen.[60] Following a disagreement with Abbot Kaspar von Breitenlandenberg (1442–57/63), Kemli left St Gallen in 1443, moving from place to place, including stays at various monasteries and studies at the University of Heidelberg. Twice, he re-entered the abbey of St Gallen: first in 1470, leaving a year later due to, according to him, the 'immoral conditions prevailing at the abbey', and again in 1480.[61] Between 1471 and 1480, he held various religious functions in village churches and religious houses, moving often. His final conflict with the abbot of St Gallen during his third admission to the abbey led to his imprisonment in the abbey's prisons, where he presumably died.[62] Gallus Kemli's biography depicts him as a deeply religious individual, exposed to and experienced with a variety of religious practices, both within and outside monastic enclosure. Moreover, as Merk notes:

> [Gallus Kemli] often gets into arguments with those around him, as [he,] the uncomfortable contemporary Gallus Kemli openly expresses his criticism of what he believes to be the wrong and immoral lifestyle of those around him, regardless of his counterpart's status.[63]

This aspect of Kemli's life underlines his profound commitment to his moral and spiritual values. His devotion to his beliefs, coupled with his frustration at not fully realizing them, may perhaps explain why the majority of his books focus on St Gallen's Benedictine and monastic traditions (such as sacred texts, chants, rites, and the Rule of St Benedict) or on practical theology and pastoral care.[64] Gallus Kemli is well-known among modern historians for his remarkable personal collection of books, which he largely compiled and wrote himself, with around thirty of them identifiable today.[65] Among these books are the following from the corpus defined here: St Gallen 692, copied approximately between 1466 and 1476 (i.e., while Kemli was highly itinerant), containing seventeen *Benedicamus Domino* items; Zurich 101, copied during the fifteenth century (*terminus ante quem* 1481) and transmitting twenty-two *Benedicamus Domino* items; and St Gallen 932, possibly copied between 1437 and

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60 Angelika Merk, *Blockbücher des 15. Jahrhunderts: Artefakte des frühen Buchdrucks*, Berlin 2018, pp. 159–65 usefully summarizes the biography of Gallus Kemli. See also the literature quoted there.

61 A. Merk, *Blockbücher des 15. Jahrhunderts*, p. 162.

62 Ibid.

63 Ibid., p. 161.

64 A third main area of interest for Kemli was more diverse in nature, ranging from spiritual and secular texts intended for daily pastoral care, to medicinal and natural recipes. See ibid., p. 162.

65 In the years 1466–67, Kemli wrote a list of the books he owned, together with his autobiography. It is now preserved in Zurich, Zentralbibliothek, ms A 135, https://www.e-codices.unifr.ch/de/list/one/zbz/A0135, accessed 28 January 2026. A. Merk, *Blockbücher des 15. Jahrhunderts*, pp. 159 and 162–63.

1443 (i.e., before Kemli left the abbey for the first time).[66] St Gallen 932, which transmits ten *Benedicamus Domino* items, was written by several scribes, including Kemli himself. Given the similarities in handwriting with the other two Kemli manuscripts, it is probable that Kemli also copied the ten *Benedicamus Domino* items found there.

Table 10 compares the *Benedicamus Domino* melodies copied in the three manuscripts associated with Gallus Kemli. A notable observation is their high number of shared melodies, whether these are specific to the abbey of St Gallen (Ball 200 is otherwise only found in St Gallen 448 and St Gallen 546; the latter also transmits Ball 199), or specific to a sub-group of Kemli-related sources (Ball 224). The similarity between St Gallen 692 and Zurich 101 is particularly striking, since their melodies are copied in a very similar sequence, especially at the opening of the *Benedicamus Domino* collections (e.g., Ball 43, 100.2, 127, 51, (153), 131.2, and 216).

It might be tempting to assume that Kemli simply copied a *Benedicamus Domino* repertoire familiar to him from personal experience. Yet a comparison with the *Benedicamus Domino* practices of St Gallen, as reflected in St Gallen 392, an antiphoner used at the abbey of St Gallen and copied in the first quarter of the fifteenth century, reveals discrepancies between Kemli's books and the *Benedicamus Domino* melodies collected at St Gallen.[67] As shown in Table 11, St Gallen 392 contains twelve melodies not found in the three Kemli manuscripts (out of a total of twenty-nine melodies), and the common melodies are generally widespread across the corpus under consideration (e.g., Ball 110, 228 and 43). Therefore, the distribution of these melodies across the sources of the network suggests the presence of a smaller more closely defined network, centred around Gallus Kemli and his personal collections rather than the St Gallen milieu more generally.

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66 See, respectively, St. Gallen, Stiftsbibliothek, Cod. Sang. 692, https://www.e-codices.unifr.ch/en/list/one/csg/0692; Leo Cunibert Mohlberg, *Mittelalterliche Handschriften*, Zurich 1952 (= Katalog der Handschriften der Zentralbibliothek Zürich 1), vol. 1, pp. 52–53 and 360, as well as the notice at: Zurich, Zentralbibliothek, Ms. C 101, https://www.e-codices.unifr.ch/en/list/one/zbz/C0101; and St. Gallen, Stiftsbibliothek, Cod. Sang. 932, https://www.e-codices.unifr.ch/en/list/one/csg/0932 (websites accessed 10 December 2024).

67 The manuscripts St Gallen 448 and St Gallen 546 were also produced for or by monks of St Gallen but are not useful comparands: St Gallen 448, dated 1432, is a *Liber ordinarius* which had not been yet adapted to the St Gallen chant practices (see the catalogue entry at: St. Gallen, Stiftsbibliothek, Cod. Sang. 448: Liber Ordinarius von Hersfeld / Ordinarium Sangallense, https://www.e-codices.unifr.ch/de/list/one/csg/0448, accessed 27 August 2024). Only two of the eleven melodies in St Gallen 448 are shared with St Gallen 392 (see the Appendix 1). St Gallen 546 was also copied much later (1507–14) with the explicit aim of monumentalising the abbey's liturgical history (see above). As such, the fifty-one *Benedicamus Domino* items in St Gallen 546 represent an all-encompassing *Benedicamus* collection rather than reflecting the actual liturgical practices of St Gallen. See F.J. Labhardt, *Das Sequentiar Cod. 546*; *Die Handschriften der Stiftsbibliothek St. Gallen*.

Table 10. Comparison of *Benedicamus Domino* melodies copied in three Gallus Kemli related manuscripts (ordered by melodic similarity). Melodies that are not shared are greyed. The underlined melodies show the ones that are shared between the three sources

Manuscripts	Melody numbers																		
St Gallen 692	105^t	43	100.2	127	161	51	131.2	216	146	143	200	40	106	224	34	196.1	32	110	110
Zurich 101	43	100.2	127	51	131.2	216	143	40	106	199	193	224	37	200	229	228	196.1	32	110
St Gallen 932	3	43	40	146	131.2	232	110	193	114	228									

Table 11. Comparison of *Benedicamus Domino* melodies copied in four manuscripts related to Gallus Kemli and the abbey of St Gallen (melodies that are not shared are greyed)

Manuscripts	Melody numbers																										
St Gallen 692	105^t	43	100.2	127	161	51	131.2	216	146	143	200	40	106	224	34	196.1	32	110	196.1	32							
Zurich 101	43	100.2	127	51	131.2	216	143	40	199	224	193	229	200	228	196.1	32	110	110									
St Gallen 932	3	43	40	146	131.2	232	110	193	114	228																	
St Gallen 392	2^t	Add. 1	106	51	146	228	105^t	114	95	43	140	39	231	195.1	32	110	196.1	195.1	32	95	43	140	106	51	79.1	79.1	5

The reasons behind Kemli's compilation in miscellaneous collections of *Benedicamus Domino* melodies (presented alongside other Mass Ordinary melodies) remain unclear. Did he aim to record melodies he learned during his frequent relocations between institutions and roles? Was he selecting those he considered most suitable for the Benedictine Order, to which he remained loyal? Some of the melodies in these manuscripts are annotated with Kemli's own corrections (see Fig. 4), which perhaps suggests a multistage or somewhat haphazard collection process, where he wrote melodies from memory during his travels for later use. It is noticeable that the three manuscripts feature extensive rubrics detailing the liturgical function of each *Benedicamus Domino* item, specifying whether the item should be used for the first or second *Benedicamus*, and all the feasts for which it could be sung, completing or clarifying existing rubrics, as well as indicating when to sing specific trope texts (see Fig. 5). Given Kemli's extensive experience with different liturgical practices – both during his travels (when St Gallen 692 was copied) and earlier, during his training to the priesthood according to the Benedictine Rule (reflected in St Gallen 932) – these detailed rubrics hint, perhaps, at Kemli's pursuit of a comprehensive or ideal liturgical repertoire.
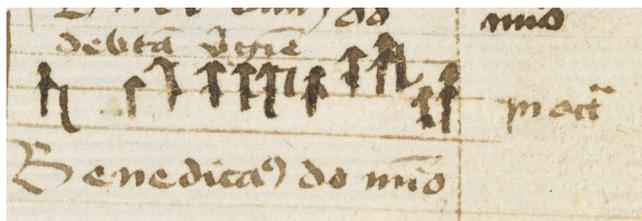
Fig. 4. Emendations of melodies in: a) Zurich, Zentralbibliothek, ms. C 101, fol. 157r, excerpt, b) St Gallen, Stiftsbibliothek, Cod. Sang. 932, p. 103, excerpt; https://www.e-codices.unifr.ch

Fig. 5. Rubrics for *Benedicamus Domino* in St Gallen, Stiftsbibliothek, Cod. Sang. 692, p. 315, https://www.e-codices.unifr.ch

4. CONCLUSIONS

This study has defined and analysed a network of thirty sources from south-central Europe, produced in the period *c.*1400–1620, which together transmit some 450 *Benedicamus Domino* items. It has established that, although the manuscripts within this network share many *Benedicamus Domino* melodies that are also found in other

sources from all parts of Europe, the chant network is simultaneously character-ised by specifically regional traits. Indeed, a comparative analysis of seventy sources containing *Benedicamus Domino* melodies revealed a striking thirty-seven melodies unique to this network, as compared to twenty melodies widely shared beyond the network (a small number of further melodies are found in only a few external manu-scripts).

The circulation of particular *Benedicamus Domino* melodies within sources from south-central Europe demonstrated here parallels similar trends previously observed in the circulation of Mass Ordinary chants in the fifteenth century. In particular, the additions of *Benedicamus Domino* items to pre-existing sacred collections like Eichstätt 84 and Erlangen 464 clearly mark a desire to preserve these melodies in writing. Contrastingly, the presence of both the full and abbreviated versions of the 'flos filius' *Benedicamus Domino* (Ball 228 and 229) within this region underscores the selective transmission and regional adaptation of *Benedicamus Domino* melo-dies and illustrates how certain musical traditions remained localized even as others spread more widely. As such, the analysis has revealed a constellation of *Benedicamus Domino* melodies that were transmitted in writing, as a result of diverse, and some-times overlapping, influences.

The circulation of the melodies occurred primarily within monasteries, but there are notable instances of melodies appearing in books associated with parish churches, like Zwickau 18, and even university circles, a context not directly tied to the liturgy. The circulation of individuals between different types of institution demonstrates the influence of the cultural context on the circulation of *Benedicamus Domino* items. The written inscriptions of the chants, shared across diverse religious and cultural contexts, were distinctly shaped by scribal choices and objectives that governed the selection and copying processes of certain melodies. In conclusion, the study has il-luminated the interplay between a general trend toward the consolidation in writing of a repertoire of *Benedicamus Domino* melodies in south-central Europe and the individual scribal agencies that continued to shape local musical and manuscript traditions within this region.

APPENDIX 1

MELODIES

A. Distribution of Melodies per Manuscript

The melodies are listed in their order of appearance and are followed, in brackets, by the total number of melodies contained in the source in question. 'o' indicates that the text of the *Benedicamus Domino* is copied without musical notation. A superscript 't' following the melody number indicates that the melody carries a trope text.

Manuscript abbreviation	Number of BD melodies	Melody Identifiers (Ball catalogue)
Augsburg 13	(9)	Add. 2^t, 228^t, 2^t, 228^t, Add. 1^t, Add. 3^t, 2^t, 143^t
Augsburg 57	(8)	2^t, Add. 2^t, Add. 2^t, 228^t, Add. 1^t, 228^t, 228^t, Add. 3^t
Eichstätt 84	(21)	228^t, 229, Add. 1^t, 105, 79.1, 40, 43, 127, 2^t, 2, 143, 131.2, 51, 240, 196.1, 195.1, 32, 110, 110, 143^t, 146
Erlangen 464	(8)	40, 2, 43^t, 79.1, Add. 1^t, 167, 228, 231^t
Innsbruck 398	(3)	o^t (228), o^t, o^t (143)
Kremsmünster 246a	(9)	3, 43, 40, 146, 131.2, 114, 193, 232, 110
Leipzig 1478	(7)	32, 197, 110, 228^t, 100.2, 127, 151
Melk 1738	(8)	43, 40, 146, 131.2, 114, 193, 232, 110
Munich 716	(4)	231, 110, 110, 143^t
Munich 5023	(14)	o^t, Add. 1^t, 228^t, 79.2, 43, 106, 40, 127, 131.2, 2^t, 196.1^t, 240, 110, 110
Munich 15508	(12)	232, 3, 43, 40, 146, 114, 193, 131.2, 196.1, 121, 110, 110
Munich 19558	(9)	131.2, 114, 40, 43, 232, 146, 193, 232, 110
Munich 23065	(9)	148, 43, 228^t, 79.1, 127, 2, 106, 40, 3
Neustadt B	(13)	143, 229, 105^t, 169, 231, 71, 231, 110, 146, 43^t, 43, 79.1, 127
Novacella 139	(13)	43, 195.2, 196.1, 110, 110, 228^t, 229, 228^t, 79.2, 40, 127, 2^t, Add. 1^t

Schlägl 252	(37)	148, 43, 73, Add. 1^t, 228^t, 246, 127, 79.2, 40, 116, 42, 72, 72, 66, 151, 151, 228^t, Add. 1^t, Add. 1^t, 105^t, Add. 1^t, 1^t, 127, 106, 106, 114, 195.2, 196.1, 231, 195.1, 110, 110, 150, 127, 110, 110, 110
St Gallen 392	(29)	2^t, Add. 1^t, 106, 51, 146, 228^t, 105^t, 114, 95, 43, 140, 39, 213, 195.1, 32, 110, 196.1, 32, 195.1, 32, 110, 95, 43, 140, 106, 32, 79.1, 79.1, 5
St Gallen 448	(11)	100.2, 105, 216, 232, 127, 200, 109, 151, 32, 110, 228^t
St Gallen 546	(51)	2^t, 228^t, 228^t, 196.1^t, 171^t, 196.1^t, 87, 196.1^t, 2^t, Add. 4^t, 228^t, Add. 1^t, 105^t, Add. 5^t, 196.1, 196.1, 196.1, 232, 175, 39, 190, 32, 205, 110, 110, 110, 105, 73, 95, 100.2, 216, 232, 117, 174, 43, 2, 193, 131.2, 155, 229, 79.1, 106, 127, 40, 146, 200, 51, 114, 34, 143, 199
St Gallen 692	(17)	105^t, 43, 100.2, 127, 153, 51, 131.2, 216, 146, 143, 200, 40, 106, 224, 199, 196.1, 32
St Gallen 932	(10)	3, 43, 40, 146, 131.2, 232, 110, 193, 114, 229
Udine 93	(5)	131.2, 146, 51, 114, 240
Vatican 552	(14)	43, 79.1, 127, 106, 40, 231, 34, 228^t, 229, Add. 1^t, 105^t, 175^t, 110, 39
Vienna 1915	(22)	240, 171, 195.1, 195.2, 110, 110, 110, 43, 79.2, 127, 40, 2^t, 2, 228^t, 216, 228, 216, 229, 51, 155, 131.2, 143, 100.2, 114
Vienna 1932	(23)	195.2, 195.1, 171, 32, 110, 110, 110, 171, 43, 143, 131.2, 146, 51, 114, 216, 228^t, 155, 229, Add. 1^t, 79.2, 40, 127
Vienna 4337	(14)	Add. 1^t, 79.1, 105, 143^t, 0^t (228), 40, 155, 43, 106, 127, 169, 146, 114, 240
Zurich 21	(10)	110, 68, 95, 43, 127, 193, 40, 51, 146, 114
Zurich 58	(19)	228^t, 228^t, 193, 161, 43, 40, 106, 127, 143, 34, 131.2, 51, 151, 39, 196.1, 196.1, 110, 110, 156
Zurich 101	(22)	43, 100.2, 127, 51, 131.2, 216, 143, 40, 106, 200, 109, 224, 199, 193, 228^t, 229, 196.1, 32, 110, 110, 110
Zwickau 18	(26)	195.1, 231, 110, 110, 110, 105, 43, 228^t, 229, 229, Add. 1^t, 79.1, 106, 127, 2^t, 40, 131.2, 169, 146, 51, 169, 114, 240, 196.1, 32^t, 32^t

B. Distribution of Melodies per Frequency

The presentation of the melodies here is ordered according to the number of times that each appear in manuscript sources.

Melody (Ball cat.)	Number of items	Melody (Ball cat.)	Number of items
110	43	Add. 2	3
228	27	175	3
43	26	199	3
40	21	109	3
127	20	34	3
2	18	Add. 3	2
196.1	17	148	2
Add. 1	16	224	2
79.1	15	73	2
131.2	15	140	2
146	15	72	2
114	14	42	1
106	13	167	1
143	13	197	1
51	12	121	1
32	12	71	1
195.1	11	246	1
229	11	116	1
105	10	66	1
232	9	150	1
193	8	5	1
231	7	87	1
240	6	Add. 4	1
100.2	6	Add. 5	1
216	5	190	1
151	4	205	1
155	4	117	1
39	4	174	1
95	4	153	1
200	4	68	1
3	4	161	1
169	4	156	1
171	3		

C. List of Melodies

The numbering of the melodies follows Ball's catalogue of *Benedicamus Domino* melodies (https://cantusindex.org/melodies-ball). Since this catalogue does not include troped *Benedicamus Domino* chants, some melodies represented here do not have a Ball melody number. In such cases, the melodies have been assigned an additional (add.) number. Asterisks indicate the manuscript source from which each reference melody has been selected and transcribed. These reference melodies have been identified as the most representative or common versions of the melodies, taken from a range of individual manuscripts in order to reflect the breadth and diversity of the sources. Manuscripts references are formatted as follows: manuscript abbreviation – folio – stave or system number. When there are several melodies on the same stave, they are distinguished by the addition of a letter (a, b, c, etc.) after the stave number.

Ball 2

Be - ne - di - ca - mus d[o] - - - mi - no

Barclay 52 | Eifrig/Pfisterer 227

Augsburg 13 – 152r – 4	*De sancto Johanne Apostolo*
Augsburg 13 – 156r – 3	*Dedicatione Templi*
Augsburg 57 – 59r – 1	
Augsburg 57 – 61r – 3	*in ut supra*
Eichstätt 84 – 263r – 4	
Eichstätt 84 – 263v – 2b *	
Erlangen 464 – 9v – 8a	
Munich 5023 – 281r – 1	
Munich 23065 – 77r – 2	*Aliud solempne de uirginibus ut in historiis uel in aliis solempnitatibus*
Novacella 139 – 222v – 8	*De virginibus*
Schlägl 252 – 203v – 1	*De sancta catharina*
St Gallen 392 – 70 – 1	
St Gallen 546 – 375v – 1a	*In nativitatis [crossed: christi et] matris virginee eius*
St Gallen 546 – 375v – 8	*In dedicacionibus ecclesiarum Galli Othmare etc.*
St Gallen 546 – 376v – 1a	*De beata maria festivium*
Vienna 1915 – 52r – 3	*De virginibus*
Vienna 1915 – 52v – 4	*De virginibus*
Zwickau 18 – 18r – 3	*De virginibus*

Variant texts:

Benedicamus ad honorem virginis pie N. [later addition: *Elizabet exymie domino*]

> Erlangen 464 – 9v – 8a *

Benedicamus ad honorem prolis pie Marie eximie domino

> St Gallen 392 – 70 – 1

Benedicamus ad honorem prolis pie Margarethe eximie domino

> Eichstätt 84 – 263r – 4 *
>
> Munich 5023 – 281r – 1
>
> Vienna 1915 – 52r – 3

Benedicamus ad honorem virginis piæ Catharinæ eximiæ domino

> Munich 5023 – 281r – 1
>
> Novacella 139 – 222v – 8
>
> Schlägl 252 – 203v – 1 *

Benedicamus ad honorem virginis pie Katherine / Margarethe / Dorothee eximie domino Deo dicamus gracias

> Zwickau 18 – 18r – 3 *

Benedicamus in honorem apostoli pij Johannis eximij domino.

> Augsburg 13 – 152r – 4
>
> Augsburg 57 – 61r – 3

Benedicamus ad honorem dedicacionis huius templi consecrati domino

> Augsburg 57 – 59r – 1
>
> Augsburg 13 – 156r – 3
>
> St Gallen 546 – 375v – 8 *

Benedicamus flori nato flori pulcherrimo de radice stirpis yesse domino. Deo gracias

> St Gallen 546 – 375v – 1a *

Ball 3

Be - ne - di - ca - mus do… …mi - no

Barclay 69 | Huglo 301 | Eifrig/Pfisterer 340

Kremsmünster 246a – 259 – 6 *   *In festis duplicibus maioribus et minoribus dicitur*

Munich 15508 – 54r – 6   *In summis festis*

Munich 23065 – 77r – 6   *De martiribus*

St Gallen 932 – 103 – 1   *In festo duplici maiori*

Ball 5

St Gallen 392 – 79 – 2b *

Ball 32

Barclay 64 | Eifrig/Pfisterer 329 | Melnicki 4

Eichstätt 84 – 265r – 1

Leipzig 1478 – 101r – 4   *In festis canonicabus ///*

St Gallen 392 – 76 – 5

St Gallen 392 – 77 – 4

St Gallen 392 – 78 – 1

St Gallen 448 – 43 – 5b

St Gallen 546 – 376r – 8a *

St Gallen 692 – 315 – 27
     The melody starts on G.

Vienna 1932 – 23r – 3

Zurich 101 – 156v – 5   *Secundum in summis et in mediocibus festis primum*
     The melody starts on G.

Zwickau 18 – 30v – 1   *Benedicamus minus in festo corpore christi*

Zwickau 18 – 30v – 3   *Benedicamus minus in festo visitatione marie*

Variant texts:

Benedicamus carni et sanguini domini nostri Hiesum Christi Alleluia Alleluia
> Zwickau 18 – 30v – 1 *

Benedicamus proli et virgini Elizabeth visitanti Alleluia Alleluia
> Zwickau 18 – 30v – 3 *

Ball 34

Benedicamus domino

Barclay 53

St Gallen 546 – 376v – 4d   *dedicacione altaris et /// sanctorum*

Vatican 552 – 105r – 2b *

Zurich 58 – 112 – 5a
> The melody starts on A.

Ball 39

Benedicamus domino alleluia alleluia alleluia alleluia alleluia alleluia
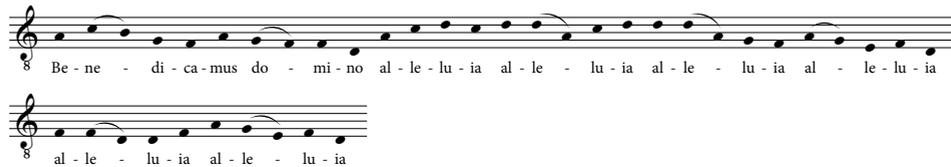
Barclay 31

St Gallen 392 – 76 – 2 *

St Gallen 546 – 376r – 6   *Ad processiones de sanctorum*

Vatican 552 – 106v – 3

Zurich 58 – 113 – 1   *Tempore pascali in summis festis*

Ball 40

Benedicamus domino

Barclay 29, 30 | Huglo 114 | Eifrig/Pfisterer 161 | Melnicki 16

Eichstätt 84 – 262v – 4 *

Erlangen 464 – 5 – 8

Kremsmünster 246a – 260 – 1   *Dominicale*
        The melody starts on A.

Melk 1738 – 74v – 2   *Dominicis diebus*

Munich 5023 – 280v – 4

Munich 15508 – 54v – 2   *Dominicale*
        The melody starts on A.

Munich 19558 – 42r – 3a
        The melody starts on A.

Munich 23065 – 77r – 5   *In mediis festi unius uel plurium martiri ut in comme-*
        The melody starts on A.   *moratione sancti stephani*

Novacella 139 – 222v – 6   *De martiribus*

Schlägl 252 – 201v – 5   *In festis celebribus*

St Gallen 546 – 376v – 3b   *de virginibus virgine l vidua*

St Gallen 692 – 315 – 1a   *De uirgynibus primum festiue sicut kyriem de eadem*
        The melody starts on A.

St Gallen 932 – 103 – 3a   *Dominicale*
        The melody starts on A.

Vatican 552 – 105r – 1

Vienna 1915 – 51v – 4   ///

Vienna 1932 – 26r – 5   *de martiribus*

Vienna 4337 – 104v – 3   *Simplex Benedicamus*

Zurich 21 – 141r – 7   *In officium beatae mariae in sabbato*
        The melody starts on E.

Zurich 58 – 112 – 2   *De apostolis*
        The melody starts on A.

Zurich 101 – 156r – 2   *De uirginibus primum | secundum sic foiitus de eodem*
        The melody starts on A.

Zwickau 18 – 18r – 5   *Aliud de virginibus*

Ball 42

Schlägl 252 – 201v – 7 *   *In festis 3 lectionum et de tempo[re]*

Ball 43

Be - ne - di - ca - mus do - - - - - - mi - no

Barclay 22 | Huglo 109 | Eifrig/Pfisterer 157 | Melnicki 18

Eichstätt 84 – 263r – 1

Erlangen 464 – 14v – 9

Kremsmünster 246a – 259 – 7   *Aliud in festis duplicibus ut supra*

Melk 1738 – 74v – 1 *   *In festis duplicibus*

Munich 5023 – 280v – 2

Munich 15508 – 54v – 1   *Duplex minus*

Munich 19558 – 42r – 3b

Munich 23065 – 76v – 4   *Dice solempniter iohannis baptiste michaelis*

Neustadt B – 147 – 4   *Aliud*

Neustadt B – 148 – 1   *Angelicum*

Novacella 139 – 221v – 7   *Solemniter*

Schlägl 252 – 200v – 6   *Cunctipotens*

St Gallen 392 – 71 – 5

St Gallen 392 – 78 – 4a

St Gallen 546 – 376r – 12c   *usitacius in festibus secundus*

St Gallen 692 – 314 – 3   *Sequitur secundis in summis*

St Gallen 932 – 103 – 2   *De apostolis*

Vatican 552 – 104v – 1

Vienna 1915 – 50v – 2   *Festivale*

Vienna 1932 – 24r – 3   *Medium festivale*

Vienna 4337 – 104v – 5   *De Virginibus Benedicamus*

Zurich 21 – 140v – 7   *In festis duplicibus secundae classis per annum*

Zurich 58 – 112 – 1   *In summis festis*

Zurich 101 – 155av – 1a   *Stephanus iohannes innocentum et omnium apostolorum*
                                         in duabus festum celebrauit martini niicolaii sicut [?]
                                         benedicamina cantantur

Zwickau 18 – 16v – 5   *Solemne seu angelicus*

Variant texts:

Lass uns alle benedyen Gott (etc.)
    Neustadt B – 147 – 4 *

Ball 51

Be - ne - di - ca - mus do - - mi - no

                                    Barclay 43 | Huglo 107 | Eifrig/Pfisterer 146B

Eichstätt 84 – 264r – 2
St Gallen 392 – 70 – 4b *
St Gallen 392 – 79 – 1a
St Gallen 546 – 376v – 4b   *dominicale ad ij vesperis et laudes*
St Gallen 692 – 314 – 6a   *Item secundum*
Udine 93 – 15v – 6b   *Principalis diebus vel /// vesperis*
    The melody starts on A.
Vienna 1915 – 55r – 3   *In secunda vespera*
Vienna 1932 – 24v – 3   *Item in ij vesperis, ix lectionum, et in primus iiij lectio-*
                                   num in ij vesperis dominicale
Zurich 21 – 141v – 2   *In dominicibus et semiduplicibus per annum*
Zurich 58 – 112 – 6a
    The melody starts on A.
Zurich 101 – 155av – 4a   *In festis simplicibus xii lectionum secundum | de martiri-*
    The melody starts on A.   *bus in festis in celebribus primum | vel primum diebus*
                                   minoribus apostolis | uel infra /// octauas ///
Zwickau 18 – 18v – 4a   *Feriale minus*

Ball 66

Be - ne - di - ca - mus do - - mi - no

Schlägl 252 – 202r – 1 *   *Ferialis diebus*

Ball 68
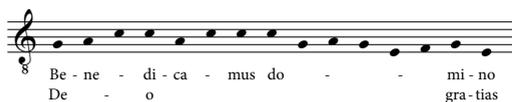
Be - ne - di - ca - mus do - - mi - no
De - o   gra - tias

Zurich 21 – 140v – 3 *   *A dominica in in [sic] albis usque[m?] ad ad [sic]*
                          vespere sancta[s?] trinitas ad vespere dominis et feriis

Ball 71

Be - ne - di - ca - mus do - mi - no Al - le — lu - ia al - le - lu - ia al - le — — — lu - ia
De - o   di - ca - mus gra - ti - as

Barclay 102

Neustadt B – 146 – 4 *   *Aliud*

Ball 72

Be — ne - di - ca - mus do — mi - no

Schlägl 252 – 201v – 8 *   *Aliud*
Schlägl 252 – 201v – 9   *Aliud*

Ball 73

Be - ne - di - ca — mus do — — — — mi - no

Barclay 51 | Eifrig/Pfisterer 221 | Melnicki 48

Schlägl 252 – 200v – 8   *Fons bonitatis*
St Gallen 546 – 376r – 10b *   *Ad in festivum*

Ball 79.1

Be - ne - di - ca - mus do — — — mi - no

Barclay 96 | Eifrig/Pfisterer 247 | Melnicki 68

Eichstätt 84 – 262v – 3

Erlangen 464 – 16 – 6   *de apostolis*

Munich 23065 – 76v – 8   *De apostolis*

Neustadt B – 148 – 2   *Apostolicum*

St Gallen 392 – 79 – 1b *

St Gallen 546 – 376v – 2c

Vatican 552 – 104v – 2

Vienna 4337 – 104r – 3   *Aliud /// Appostolorum* [*sic*]

Zwickau 18 – 17v – 4   *Aliud de eodem*

Ball 79.2 (a)

Novacella 139 – 222v – 5   *De apostolis*

Munich 5023 – 280v – 1 *   *De apostolis vel apostolorum*

Vienna 1915 – 51r – 2   *De Apostolis*

Vienna 1932 – 26r – 4   *Alia*

Ball 79.2 (b)
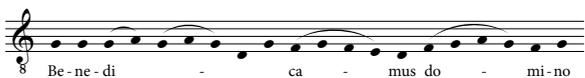
Schlägl 252 – 201v – 3 *   *Aliud*

Ball 79.2 (c)

St Gallen 392 – 79 – 2a *

Ball 87

St Gallen 546 – 375v – 6 *   *In festo penthecoste quoctidie*

Ball 95

Barclay 101 | Eifrig/Pfisterer 435 | Melnicki 78

St Gallen 392 – 71 – 4b
St Gallen 392 – 78 – 3 *
St Gallen 546 – 376r – 10c   *Aliud festivum*
Zurich 21 – 140v – 5   *In festis primae classis per annum*

Ball 100.2

Barclay 83 | Huglo 412 | Eifrig/Pfisterer 434 | Thannabaur 110

Leipzig 1478 – 101r – 8   ///
St Gallen 448 – 43 – 1a
St Gallen 546 – 376r – 11a *   *vel aliud*
St Gallen 692 – 314 – 4   *De apostolis primum*
      The melody starts on G.
Vienna 1915 – 57r – 2   *Aliud*
      The melody starts on C.
Zurich 101 – 155av – 1b   *De apostolis primum*
      The melody starts on G.

Ball 105

<div align="right">Barclay 68 | Huglo 302 | Eifrig/Pfisterer 322</div>

Eichstätt 84 – 262r – 4

Neustadt B – 145 – 3   *Aliud*

Schlägl 252 – 203r – 1   *De sancto augustino*

St Gallen 392 – 71 – 2

St Gallen 448 – 43 – 1b

St Gallen 546 – 375v – 12   *De patronis l' quodlibet sanctorum*

St Gallen 546 – 376r – 10a   *festivale per annum*

St Gallen 692 – 314 – 1   *In summis festis prosaice a deinde*

Vatican 552 – 106r – 1

Vienna 4337 – 104r – 4

Vienna 4337 – 104r – 5
     Text only.

Zwickau 18 – 16v – 3 *   *Alias per annum Summum. dedicacione*

Variant texts:

Benedicamus devotis mentibus domino

quem Christicolæ in terris adorent supremo

O Sancte Augustine pro nobis funde preces domino

     Schlägl 252 – 203r – 1 *

The same text is used with different dedicatee. In the following manuscripts, instead of *O Sancte Augustine*, read:

O sancte martine

     St Gallen 392 – 71 – 2 *

     Vienna 4337 – 104r – 5

O sancte laurente

 Vatican 552 – 106r – 1 *

O sancte Galle vel Othomare vel Constanti vel Bernacle vel Benedicte etc.

 St Gallen 546 – 375v – 12 *

O sancte N

 St Gallen 692 – 314 – 1 *

Benedicamus / Deo dicamus

devotis mentibus puero

Quem nunc natus est ex Marie

ut virginis utero hunc jubilemus

Domino / gratias

 Neustadt B – 145 – 3 *

Ball 105 (a)

 St Gallen 392 – 76 – 3 *

 Zwickau 18 – 16r – 3   *Solenne eodem tempore*

Ball 106

Barclay 85 | Eifrig/Pfisterer 432 | Melnicki 58

Munich 5023 – 280v – 3

Munich 23065 – 77r – 3   *Aliud solempne de uirginibus si placet*

Schlägl 252 – 203v – 5   *In festis celebribus*

Schlägl 252 – 203v – 6

St Gallen 392 – 78 – 5

St Gallen 392 – 70 – 4a

St Gallen 546 – 376v – 2d   *de martiribus vel de virgine marie*

St Gallen 692 – 315 – 1b   *Secundum*

Vatican 552 – 104v – 4

Vienna 4337 – 105r – 1 *   *De martiribus Benedicamus*

Zurich 58 – 112 – 3a   *De martiribus*
     The melody starts on C.

Zurich 101 – 156r – 3a   *Secundum ad idem uel sequens magis conuet*
     The melody starts on C.

Zwickau 18 – 17v – 5   *De martiribus*

Ball 109

Be - ne - di - ca - mus   do - mi - no

St Gallen 448 – 43 – 4b

Zurich 21 – 140v – 3   *A dominica in in [sic] albis usque[m?] ad ad [sic] vespere*
                                               sancta[s?] trinitas ad vespere dominis et feriis

Zurich 101 – 156r – 4a *   *Secundum ad idem*

Ball 110

Be - ne - di - ca - mus do - mi - no   al - le - lu - ia   al - le - lu - ia

Barclay 59, 93 | Huglo 401 | Eifrig/Pfisterer 123, 414

Schlägl 252 – 204v – 7 *   *Tempore Paschali Ordinis nostri Benedicamina*

Zwickau 18 – 16v – 1   *Feriale maiorus*

Ball 110 (a)

Be - ne - di - ca - mus do - mi - no   al - le - lu - ia   al - le   -   lu - ia   al - le - lu   -   ia

Eichstätt 84 – 265r – 3

Leipzig 1478 – 101r – 6 *In simplicibus dominicis vel ferijs ///*
    The melody starts on F.

Munich 716 – 205v – 2

Munich 5023 – 281v – 2 *

Munich 15508 – 55r – 4 *Infra pascha XII lectionibus*

Neustadt B – 147 – 2 *Feriale*

Novacella 139 – 222r – 5 *Simplex cum tribus*

Schlägl 252 – 204r – 8

Schlägl 252 – 204v – 6 *Tempore Paschali Ordinis nostri Benedicamina*

St Gallen 392 – 77 – 2a

St Gallen 392 – 78 – 2

St Gallen 448 – 43 – 6

St Gallen 546 – 376r – 9a *Dominicis paschalibus ad ii uesperas uel laudes*

Vatican 552 – 106v – 2

Vienna 1915 – 49v – 2 *Novum lectionum*

Vienna 1932 – 23r – 6 *Dominicalis diebus et ix lectionum*

Zurich 58 – 113 – 5a *Dominicis diebus*

Zurich 101 – 157r – 1 *In dominicis et XII lectionum in paschali tempore*

Zwickau 18 – 16r – 5 *Pasca dominicale*

Ball 110 (b)

Be - ne - di - ca - mus do - mi - no al - le - lu - ia al - le - - lu - ia
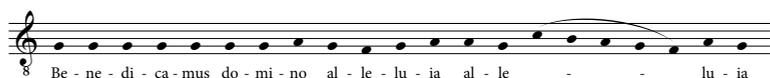
Kremsmünster 246a – 260 – 6 *Alleluya diebus tempore paschali*
    The melody starts on A.

Melk 1738 – 75r – 2 *Infra octavas pasce et sabbato in lxxa*

Munich 19558 – 42v – 2

St Gallen 546 – 376r – 9b * *De sanctorum trium lectionum ad vesperas*

St Gallen 932 – 103 – 5 *Tempore pascali*

Vienna 1915 – 50r – 1 *Novum lectionum*

Zurich 21 – 140v – 1 *Per octauam paschae*
    The first alleluia is the first from 1c.

Zurich 101 – 157r – 2 *Secundum ad idem*

Ball 110 (c)

Be - ne - di - ca - mus do - mi - no   al - le - lu - ia   al - le - — - lu - ia

Vienna 1932 – 23v – 2 *   *ix lectionum*

Zurich 58 – 113 – 5b   *Preuatis diebus*

    Only the first alleluia.

Ball 110 (d)

Be - ne - di - ca - mus do - mi - no   al - le - lu - — - ia

Eichstätt 84 – 265r – 4

Munich 716 – 205v – 3

Munich 5023 – 281v – 3

Munich 15508 – 55r – 6   *Feriale pascale*

Novacella 139 – 222r – 6   *Simplex cum tribus*

Schlägl 252 – 204r – 7

Schlägl 252 – 204v – 8   *Tempore Paschali Ordinis nostri*
                                                          Benedicamina

St Gallen 546 – 376r – 9c *   *ferialis rogacionum pro ite missas*

Vienna 1932 – 23v – 4   *trinum lectionum et in ferijs*

Zurich 101 – 157r – 4   *Ferialis diebus*

Zwickau 18 – 16v – 2   *Feriale minus*

Ball 114

Be - ne - di - ca - — - mus do - mi - no

Barclay 54 | Huglo 203, 204 | Eifrig/Pfisterer 225A

Kremsmünster 246a – 260 – 3   *Feriale*
    The melody starts on A.

Melk 1738 – 74v – 5a   *feriale*

Munich 15508 – 54v – 3b   *Feriale trium lectionum*
    The melody starts on A.

Munich 19558 – 42r – 2b
    The melody starts on G.

Schlägl 252 – 203v – 7   *In feriis*

St Gallen 392 – 71 – 4a

St Gallen 546 – 376v – 4c

St Gallen 932 – 103 – 7a   *Feriale*
    The melody starts on G.

Udine 93 – 15v – 7a   */// feriale*
    The melody starts on G.

Vienna 1915 – 57v – 1

Vienna 1932 – 24v – 6 *   *In 3 ferijs*

Vienna 4337 – 105r – 4b   *De tempore ///*
    The melody starts on G.

Zurich 21 – 141v – 5   *In uigilibus et feriis maioribus*
    The melody starts on G.

Zwickau 18 – 18v – 5   *Feriale iii*

Ball 116

Be - ne - di - ca - mus   do —   mi - no

Barclay 89, 91 | Huglo 403, 404 | Eifrig/Pfisterer 412

Schlägl 252 – 201v – 6 *   *Aliud*

Ball 117

Be - ne - di - ca-mus   do...   ...mi - no

St Gallen 546 – 376r – 12a *   *Item*

Ball 121

Be - ne - di - ca - mus do - mi - no al - le - lu - ia

al - le - lu - ia al - le - lu - ia

Munich 15508 – 55r – 2 *   *In secundis uesperis*

Ball 127

Be - ne - di - ca - mus do - mi - no

Barclay 76, 77, 78 | Eifrig/Pfisterer 309 | Melnicki 96 | Thannabaur 103 | Schildbach 120

Eichstätt 84 – 263r – 3
Leipzig 1478 – 101r – 9   *In festis apostolicum*
Munich 23065 – 77r – 1   *De confessoribus*
    The melody starts on C.
Munich 5023 – 280v – 5
Neustadt B – 148 – 3   *Aliud*
    The melody starts on G.
Novacella 139 – 222v – 7 *   *De confessoribus*
Schlägl 252 – 201v – 2   *In duplicibus Haec cantantur*
    The melody starts on G.
Schlägl 252 – 203v – 3   *De confessoribus*
    The melody starts on G.
Schlägl 252 – 204v – 5   *Tempore paschali ordinis nostri benedicamina*
    The melody starts on G.
St Gallen 448 – 43 – 3b
    The melody starts on C.
St Gallen 546 – 376v – 3a   ///
St Gallen 692 – 314 – 5a   *Item secundum sicut kyrie [in?]porum*
Vatican 552 – 104v – 3
Vienna 1915 – 51v – 1   *De confessoribus*
    The melody starts on G.
Vienna 1932 – 26v – 1   *De confessoribus*
    The melody starts on G.
Vienna 4337 – 105r – 2

Zurich 101 – 155av – 3   *Secundum de apostolis et primum de martiribus in*
                                 festum celebribus | De martiribus XII lectionum uel in
                                 solempnibus ///

Zurich 21 – 141r – 3   *In omnibus festibus duplicibus per annum*
    The melody starts on C.

Zurich 58 – 112 – 3b   *De confessoribus*
    The melody starts on G.

Zwickau 18 – 18r – 1   *De confessoribus*
    The melody starts on G.

Ball 131.2

Be – ne - di - ca – mus do – mi - no

Barclay 21 | Huglo 118 | Eifrig/Pfisterer 144a | Melnicki 102

Eichstätt 84 – 264r – 1

Kremsmünster 246a – 260 – 2b   *Infra octauas*

Melk 1738 – 74v – 4 *   *Infra octavas*

Munich 5023 – 280v – 6

Munich 15508 – 54v – 5   *Infra octauas marie*

Munich 19558 – 42r – 2a

St Gallen 546 – 376v – 1c   *ad laudes infra octavas*

St Gallen 692 – 314 – 6b   *Item secundum*

St Gallen 932 – 103 – 4a   *Per octauas*

Udine 93 – 15v – 5   *Maius dominicale*

Vienna 1932 – 24v – 1   *Dominicale et ix lectionum*

Vienna 4337 – 104v – 1   *De domina nostra Benedicamus*

Zurich 58 – 112 – 5b   *///*

Zurich 101 – 155av – 4b   *Secundum ad idem | secundum ad idem*

Zwickau 18 – 18v – 1   *Dominicale maius*

Ball 140

Be - ne - di - ca – mus do – mi - no

    St Gallen 392 – 76 – 1 *
    St Gallen 392 – 78 – 4b

Ball 143

Barclay 81 | Eifrig/Pfisterer 311 | Melnicki 111 | Thannabaur 113 | Schildbach 132

Augsburg 13 – 156v – 3	*De corpore Christi*
Eichstätt 84 – 263v – 4	
Innsbruck 398 – 6r – 5	
Text only.	
Munich 716 – 205v – 4	
Neustadt B – 145 – 1	*In adventu domini*
St Gallen 546 – 376v – 5a	*///*
St Gallen 692 – 314 – 8a	*Secundum*
Vienna 1915 – 56r – 3 *	*Ma/// Festi[…]*
Vienna 1932 – 24r – 5	*Festivale maius*
Vienna 4337 – 104v – 1	*De domina nostra Benedicamus*
Zurich 101 – 156r – 1b	*Secundum ad idem*
Zurich 58 – 112 – 4	*De virginibus*

Variant texts:

Benedicamus regi polorum qui nobis suavis propinat proprium corpus donans verum sanguinem suum gratias ergo referamus domino

    Augsburg 13 – 156v – 3

    Eichstätt 84 – 265v – 1

    Innsbruck 398 – 6r – 5

Ball 146

    Munich 716 – 205v – 4 *

Barclay 86 | Eifrig/Pfisterer 306B

Eichstätt 84 – 265v – 4
Kremsmünster 246a – 260 – 2a *XII lectionibus*
Melk 1738 – 74v – 3 *Semi duplex et xij lectionum*
Munich 15508 – 54v – 3a *Simplex XII lectionum*
Munich 19558 – 42r – 5a
Neustadt B – 147 – 3 *Dominicale*
St Gallen 392 – 70 – 4c
St Gallen 546 – 376v – 3c *Infra octavas sanctorum*
St Gallen 692 – 314 – 7b *Simplex in XII lectionum*
St Gallen 932 – 103 – 3b *XII lectionibus*
Udine 93 – 15v – 6a *Minorus dominicale*
Vienna 1932 – 24v – 3
Vienna 4337 – 105r – 4a *Benedicamus de tempore | Dominicale*
Zurich 21 – 141v – 3 *In simplicibus et feriis minoribus*
Zwickau 18 – 18v – 3 * *Feriale maius*

Ball 148

Munich 23065 – 76v – 2 *Solempne*
Schlägl 252 – 200v – 3 * *Sequuntur benedicamina et primo in praecipuis festivatibus*

Ball 150

Thannabaur 121 | Schildbach 145

Schlägl 252 – 204v – 2 * *In ascensione domini*

Ball 151

Be - ne - di - ca - mus do - mi - no

Barclay 55 | Huglo 201, 202 | Eifrig/Pfisterer 103, 225B

Leipzig 1478 – 101r – 10   *In simplicibus dominicis vel ferijs ///*
Schlägl 252 – 202r – 2b *   *Cottidianum*
St Gallen 448 – 43 – 5a
Zurich 58 – 112 – 6b
        The melody starts on A.

Ball 151 (a)

Be - ne - di - ca - mus do - mi - no

Schlägl 252 – 202r – 2a *   *Ad minores horas*

Ball 153

Be - ne - di - ca - mus do - mi - no

St Gallen 692 – 314 – 5b *   *In festo sanctorum martirum primum benedicamus primum*

Ball 155

Be - ne - di - ca - mus do - mi - no De - o gra - ci - as

Barclay 71 | Eifrig/Pfisterer 304 | Melnicki 132 | Thannabaur 37

St Gallen 546 – 376v – 2a   *In adventu ad laudes de beata maria*
Vienna 1915 – 55v – 2 *
Vienna 1932 – 25v – 2   *In ij vesperas de virginibus, ix lectionum*
Vienna 4337 – 104v – 4

Ball 156

Be - ne - di - ca - mus al - le - lu - ia al - le - lu - ia do - mi - no al - le - lu - ia al - le - lu - ia al - le - lu[ia]

Zurich 58 – 113 – 6 *   *In summis festis*
            End missing.

Ball 161

Be - ne - di - ca - mus   do - - - - - - mi - no

Eifrig/Pfisterer 303

Zurich 58 – 111 – 6b *   *In summis festis*

Ball 167

Be - ne - di - ca - mus [do…]

…mi - no
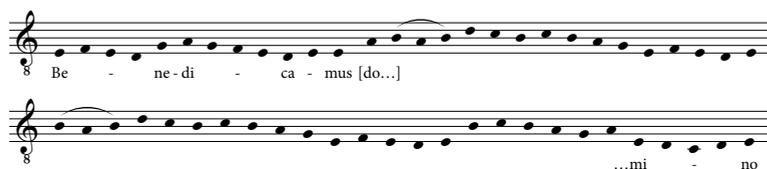
Erlangen 464 – 18v – 8 *

Ball 169

Be - ne - di - ca - mus do - mi - no

Eifrig/Pfisterer 211 | Melnicki 151

Neustadt B – 146 – 1   *Quadragesimale*
Zwickau 18 – 18v – 2 *   *Dominicale minus*

    Ball 169 (a)

Be - ne - di - ca - mus do - mi - no

    Zwickau 18 – 18v – 4b *   *Aliud*

    Ball 169 (b)

Be - ne - di - ca - mus do - mi - no

    Vienna 4337 – 105r – 3 *   *De Confessoribus Benedicamus*

Ball 171

Be - ne - di - ca - - - mus do...
De - o - di - ca - - - mus gra...

...mi - no
...ci - as

Eifrig/Pfisterer 213 | Melnicki 149 | Thannabaur 147 | Schildbach 176

Vienna 1915 – 47r – 2 *	*De nativitate domini et Dedicacio Benedicamus*
Vienna 1932 – 23v – 6	*Ad Summum festum*
Vienna 1932 – 23r – 1	

Ball 174

Be - ne - di - ca - mus do... ...mi - no

Eifrig/Pfisterer 207

St Gallen 546 – 376r – 12b *   *aliud*

Ball 175

Be - ne - di - ca - mus do - mi - no al - le - lu - ia al - le - lu - ia al - le - lu - ia al - le - lu - ia

al - le - lu - ia al - le - lu - ia al - le - lu - ia

Barclay 56

Vatican 552 – 106r – 4	
St Gallen 546 – 375v – 4	*In ascensione christi*
St Gallen 546 – 376r – 5b *	*Ad processiones pasce*

Variant text:

Benedicamus qui ascendit in altum cum angelis elevatis maribus verbugena gaudet maria domino
Alleluia alleluia alleluia alleluia alleluia alleluia

    Vatican 552 – 106r – 4
    St Gallen 546 – 375v – 4 *

Ball 190

Barclay 15 | Eifrig/Pfisterer 130

St Gallen 546 – 376r – 7 *   *Ad nutum*

Ball 193

Barclay 13 | Huglo 115 | Eifrig/Pfisterer 129 | Melnicki 171

Kremsmünster 246a – 260 – 4   *De beata uirgine per circulum anni*
    The melody starts on F.
Melk 1738 – 74v – 5b *   *De beata virgine*
Munich 15508 – 54v – 4   *De beata uirgine marie*
Munich 19558 – 42r – 5b
St Gallen 546 – 376v – 1b   *Consuetudine de Sancta maria*
St Gallen 932 – 103 – 6   *De beata uirgine*
Zurich 21 – 141r – 5   *In festis duplicibus beatae mariae per totum annum*
Zurich 58 – 111 – 6a   *De beata uirgine*
Zurich 101 – 156r – 5b   *Sabbatis quando agitur de beata uirgina ad vesperis*
                                         usquequaque de nocte

Ball 195.1

Eichstätt 84 – 264v – 3

Schlägl 252 – 204r – 5

St Gallen 392 – 76 – 4

St Gallen 392 – 77 – 5

Vienna 1915 – 49r – 1 *   *Hec[…] Festum*

Vienna 1932 – 22v – 4

Zwickau 18 – 16r – 1   *Paschale summum*

Ball 195.2 (a)

Be - ne - di - ca - mus do - mi - no al - le - lu - ia

al - le - lu - ia al - le - lu - ia

al - le - lu - ia al - le - lu - ia

Novacella 139 – 221v – 8 *   *Pascaliter*

Schlägl 252 – 203v – 8   *Tempore paschali*

Vienna 1915 – 48r – 2   *Summum festum*

Vienna 1932 – 22r – 6 *

Barclay 106 | Eifrig/Pfisterer 203

Ball 196.1

Be - ne - di - ca - mus do - mi - no al - le - lu - ia al - le - lu - ia

al - le - lu - ia al - le - lu - ia al

- le - lu - ia

Eichstätt 84 – 264r – 4
    The melody starts on A.
Munich 5023 – 281r – 3
Munich 15508 – 54v – 6   *In summis festis tempore pascale*
Novacella 139 – 222r – 3   *Medium*
Schlägl 252 – 204r – 3   *Aliud*
St Gallen 392 – 77 – 2b
St Gallen 546 – 375v – 3   *In diebus festivis pasce ad vesperas*
St Gallen 546 – 375v – 5   *Aliud de ascensione domino ad processionem suis*
St Gallen 546 – 375v – 7   *Item Aliud In processionibus*
St Gallen 546 – 376r – 3   *In tempore pascali*
St Gallen 546 – 376r – 4a   *In /// pasce pro ite missa est*
    The melody starts on G.

St Gallen 546 – 376r – 4a   *alica scriptum /// Item xij lectionum de sanctorum vespe-*
     The melody starts on F.   *ras*

St Gallen 692 – 315 – 25   *In pascale primum ite in pace missae*

Zurich 58 – 113 – 2   *De apostolis*

Zurich 58 – 113 – 3   *In albis*

Zurich 101 – 156v – 3   *Tempore paschali usque ad penthecostes in summis pri-*
       mum

Zwickau 18 – 19r – 2 *   *Sabbato in septuagesima*

Variant texts:

Benedicamus domino resurgenti de sepulchro quem pro nobis pependit in ligno alleluia alleluia
    St Gallen 546 – 375v – 3 *

Benedicamus domino ascendenti ad superos qui pro nobis descendit ad inferos alleluia alleluia
    St Gallen 546 – 375v – 5 *

Benedicamus domino quem spiritum paraclitum suis misit discipulis in igne alleluia alleluia
    St Gallen 546 – 375v – 7 *

Benedicamus domino resurgenti (ascendenti) Spiritum paraclito in gaudio cum incipimus terpu-
dio alleluia alleluia
    Munich 5023 – 281r – 3 *

Ball 197

Be - ne   di - ca - mus do - mi - no al - le - lu - ia al - le - lu - ia al - le - lu - ia

Leipzig 1478 – 101r – 5 *   *In festis apostolicum ///*

Ball 199

Be - ne - di - ca - mus do - mi - no

<div align="right">Barclay 10</div>

St Gallen 692 – 315 – 2b   *Secundum*
St Gallen 546 – 376v – 5b *   *Dominicis*
Zurich 101 – 156r – 5a   *Secundum ad idem*

Ball 200

Be - ne - di - ca - mus do - mi - no

<div align="right">Barclay 49, 50, 57 | Huglo 205, 206 | Eifrig/Pfisterer 205</div>

St Gallen 448 – 43 – 4a
St Gallen 546 – 376v – 4a *   *de Sanctis iij lectionum*
St Gallen 692 – 314 – 8b   *Secundum*
Zurich 101 – 156r – 3b   *In duadeorum lectionibus primum uel celebrauit infra octauas mediachristi*

Ball 205

Be - ne - di - ca - mus do - mi-no al - le - lu - ia   al - le - lu - ia

<div align="right">Barclay 25</div>

St Gallen 546 – 376r – 8b *   *aliud*

Ball 216

Be - ne - di - ca - - - mus do - - - mi-no

<div align="right">Barclay 36 | Huglo 116 | Eifrig/Pfisterer 117</div>

St Gallen 448 – 43 – 2
St Gallen 546 – 376r – 11b   *In festum duplicibus*
St Gallen 692 – 314 – 7a   *De confessoribus primum festiuum*
     The melody starts on F.
Vienna 1915 – 54v – 3   *In octava nativitatis*
Vienna 1932 – 25r – 1 *   *In octava nativitatis et de trinitatis*
Zurich 101 – 156r – 1a   *De confessoribus primum solempniter*
     The melody starts on F.

<div align="right">Eifrig/Pfisterer 115</div>

Ball 224

Be - ne - di - ca - mus do-mi - no

St Gallen 692 – 315 – 2a	*In sabbatinis et dominica diebus ex paschale temporum primum*
Zurich 101 – 156r – 4b *	*Dominicale primum et nunquem alias misi sabbatus diebus et dominicis protatum animum asuquem paschali tempore*

Ball 228

The abbreviation of this melody is melody 229.

Be - ne - di - ca-mus in lau-de ihe - su qui su - e ma-tri ma - ri - e

be - ne-di - xit in e-ter-num do - mi - no si laus de - o

Barclay 32

Augsburg 13 – 153r – 1	*De beata Virgine*
Augsburg 57 – 64r – 2	*aliud*
Eichstätt 84 – 261v – 1 *	
Erlangen 464 – 33v – 4	
Innsbruck 398 – 6r – 1	
Text only.	
Leipzig 1478 – 101r – 7	*In festis beate maria virginis ///*
Munich 23065 – 76v – 5	
Novacella 139 – 222v – 2	*de beata virgine maria*
Schlägl 252 – 201r – 5	*In secundis vesperis de eadem*
St Gallen 392 – 70 – 5	
St Gallen 448 – 43 – 7	
St Gallen 546 – 375v – 1b	*Ad processiones in omnibus festibus marie virginis*
Vienna 1915 – 53v – 1	*Von unser lieben frawn*
Vienna 1932 – 25r – 4	*De Virgine Marie*
Zurich 58 – 111 – 5	*De beata uirgine marie*
Zwickau 18 – 17r – 2	*De corpore christi vel beata virgine*

Variant texts:

Benedicamus in laude Joachim/Anna/Joseph qui patri/matri/sponsum sancte marie benedixit in eternum domino sit laus deo

    St Gallen 546 – 375v – 2 *

Benedicamus in laude Anne et sue filie marie benedixit in eternum domino si laus deo

    Augsburg 57 – 65r – 1
    Augsburg 13 – 151v – 3 *

Benedicamus in laudem (sic) panis quem Christus dedit discipulis suis dicens hoc est corpus meum domino Sit laus deo

    Munich 5023 – 280r – 4
    Novacella 139 – 222r – 7
    Schlägl 252 – 202r – 4 *
    St Gallen 546 – 375v – 10
    Vatican 552 – 105r – 3
    Vienna 4337 – 104v – 2
    Zurich 58 – 111 – 3
    Zurich 101 – 156r – 6
    Zwickau 18 – 17r – 2

Ball 229

This melody is an abbreviation of melody 228.

Be - ne - di-ca-mus   do-mi-no al-le - - lu-ia
De - o   gra-ci-as al-le - - lu-ia

        Barclay 32 | Huglo 117 | Eifrig/Pfisterer 110

Eichstätt 84 – 261v – 4		
Neustadt B – 145 – 2	*In natali domini*	
Novacella 139 – 222v – 1	*Minus*	
St Gallen 546 – 376v – 2b	*In /// festa beata marie virgine et corpore Christi*	
St Gallen 932 – 103 – 7b	*In octavas*	
Vatican 552 – 105v – 2a		
Vienna 1915 – 54v– 1	*De sancta Maria*	
Vienna 1932 – 25v – 3	*De Virgine Marie*	
Zurich 101 – 156v – 2	*Infra octauas beate marie secundum*	
Zwickau 18 – 17r – 4 *	*Ad idem*	
Zwickau 18 – 17r – 5	*vel sic*	

Ball 231

Be - ne - di - ca - mus do - mi - no al - le - lu - ia al - le - lu - ia

al - le - lu - ia

Erlangen 464 – 42v – 8

Munich 716 – 205v – 1 *

Neustadt B – 146 – 2   *Paschale*

Neustadt B – 146 – 5   *Aliud*

Schlägl 252 – 204r – 4   *vel supra*

St Gallen 392 – 76 – 3

Vatican 552 – 105r – 2a

Zwickau 18 – 16r – 3   *Solenne eodem tempore*

Ball 232

Be - ne - di - ca - mus do - mi - no al - le - lu - ia al - le - lu - ia

Barclay 28, 107 | Eifrig/Pfisterer 140

Kremsmünster 246a – 260 – 5   *Tempore paschali in festis duplicibus maioribus et*
    The melody starts on D.   *minoribus*

Melk 1738 – 75r – 1 *   *In die pasce et duobus diebus sequentibus*

Munich 15508 – 54r – 5   *In die pasche usque ad feriam quartam*
    The melody starts on D.

Munich 19558 – 42r – 4

Munich 19558 – 42r – 6
    The melody starts on C.

St Gallen 448 – 43 – 3a

St Gallen 546 – 376r – 5a   *De sanctorum xij lectionum ad laudes*
    The melody starts on G.

St Gallen 546 – 376r – 11c   *In diebus minoribus*

St Gallen 932 – 103 – 4b   *Per octauas pasche*
    The melody starts on D.

Ball 240

Be - ne - di - ca - mus do - mi - no

Eifrig/Pfisterer 202 | Melnicki 212 | Thannabaur 215 | Schildbach 258, 259

Eichstätt 84 – 264r – 3

Munich 5023 – 281v – 1 *

Udine 93 – 15v – 7b   *Infra aduentum domini nostri*

Vienna 1915 – 46v –3   *In adventu domini*

Vienna 1932 – 25r – 3   *In adventu domini*

Vienna 4337 – 105r – 5   *Benedicamus in adventu domini*

Zwickau 18 – 19r – 1   *In adventu domini*

Ball 246

Be - ne - di - ca - mus do - mi - no

Schlägl 252 – 201v – 1 *   *In summis festivitatibus*

Add. 1

[A] - pos - to - lo - rum sol - lem - ni - a sa - cra - ca - nit

ec - cle - si - a cor - de pi - a - et a - ni - mo

be - ne - di - ca - mus do - mi - no

Augsburg 13 – 154r – 3   *Aliud*

Augsburg 57 – 62v – 1

Eichstätt 84 – 262r – 1 *

Erlangen 464 – 16 – 9
        Text only.

Munich 5023 – 280r – 1   *Benedicamina*

Novacella 139 – 223r – 2

Schlägl 252 – 202v – 5 *De Sancta Maria Magdalena*

Schlägl 252 – 203r – 5 *De apostolis*

Schlägl 252 – 202r – 7 *De sancte Ioanne evangelista*

Schlägl 252 – 201r – 2 *De Beata Virgine In i Vesperis*

St Gallen 392 – 70 – 2

St Gallen 546 – 375v – 11 *De apostolis apostolorum*

Vatican 552 – 105v – 2b

Vienna 1932 – 25v – 4 *De apostolorum*

Vienna 4337 – 104r – 1 *De appostolis [sic] Benedicamus*

Zwickau 18 – 17v – 1 *Maius de apostoliis*

Variant texts:

Apostolorum solemnia sacra canit ecclesia
Corde pio et animo benedicamus domino
Laudemus sancta trinitas deo dicamus gracias
 Erlangen 464 – 16 – 9 [text only]
 Vienna 4337 – 104r – 1 *
 Zwickau 18 – 17v – 1

Apostolorum solempnia sacra canit ecclesia
Corde pio et animo benedicamus domino
Uni trino quem domino deo dicamus
 St Gallen 392 – 70 – 2 *

Apostolorum solemnia sacra canit ecclesia
corde pio et paraclito deo dicamus domino
deo patri et gloria eius quem soli filio sancto
symul et animo benedicamus deomino
 Munich 5023 – 280r – 1 *

Apostolorum Apostola
duc nos ad caeli gaudia
ut supremo solio
benedicamus domino
 Schlägl 252 – 202v – 5 *

Sancte marie solempnia sacra colit [sic] ecclesia
corde pio et animo benedicamus domino

Augsburg 13 – 154r – 3
Augsburg 57 – 62v – 1 *

Ioannes postquam senuit Christus ej apparuit
dicens amice propera accede iam ad aethera
relictis mundi dapribus epulare cum fratribus
et nos detali convivio benedicamus domino
Schlägl 252 – 202r – 7 *

Isti ploremus Mariam ut petat nobis graciam a suo dilecto silio benedicamus domino
Schlägl 252 – 201r – 2 *

Add. 2

Be - ne - di - ca - mus et lau - da - mus re - gem glo - ri - e
De - o di - ca - mus et ca - na - me gra...

in ho - no - re An - ne sanc - tis - si - me
...ci - as

Augsburg 13 – 151r – 1 *   *De Sancta Anna*
Augsburg 57 – 59v – 2
Augsburg 57 – 60v – 2   *De Sancto Georgio martire*

Variant texts:
Benedicamus et laudamus regem glorie in honore Johannis sanctissimi
Deo dicamus et canamus gracias
Augsburg 57 – 59v – 2 *

Benedicamus et laudemus regem victorie in honore Georgij militis strennuissimi
Deo dicamus etc.
Augsburg 57 – 60v – 2 *

Add. 3

Be - ne - di - ca - mus do - mi - no al - le - lu - ia   al - le - lu - ia
De - o di - ca - mus gra - ci - as al - le - lu - ia   al - le - lu - ia

qui pro no - bis pe - pen - dit in   li - gno al - le - lu - ia   al - le - lu - ia
qui re - de - mit o - ves pas - cue   al - le - lu - ia   al - le - lu - ia

Augsburg 13 – 155r – 4   *De Resurrectione domini*

Augsburg 57 – 66r – 2 *   *Tempore pascali*

M 4

In cym-ba-lis et in tim-pa-no In can-ti-co et or - ga-no Be - ne - di - ca - mus do-mi-no

St Gallen 546 – 375v – 9 *   *Aliud de dedicacione | templi vel altarum | vel alias cum placuerit*

Add. 5

E - ya pu - e - ri iu - bi - lo cli - en - tes in cu - ni - lo

Per quem sunt pro - ni glo - ri - a gau-den-tes in ce - lo

Be - ne - di - ca - mus do...   ...mi - no
De - o di - ca - mus gra...   ...ci - as

St Gallen 546 – 376r – 2 *   *iij sanctorum | de innocentibus | vel etc.*

APPENDIX 2

Source abbreviations

Augsburg 13	Augsburg, Universitätsbiblibliothek, Cod. II.2.8° 13
Augsburg 57	Augsburg, Universitätsbiblibliothek, Cod. III.1.8° 57
Eichstätt 84	Eichstätt, Universitätsbibliothek Eichstätt-Ingolstadt, 84
Erlangen 464	Erlangen, Universitätsbibliothek Erlangen-Nürnberg, 464, https://nbn-resolving.org/urn:nbn:de:bvb:29-bv041628984-7
Innsbruck 398	Innsbruck, Tiroler Landeskonservatorium, Bibliothek, Hs. 398
Kremsmünster 246a	Kremsmünster, Stiftsbibliothek, Cod. 246a
Leipzig 1478	Leipzig, Universitätsbibliothek, ms. 1478
Melk 1738	Melk, Benediktinerstift, Cod. 1738
Munich 716	Munich, Bayerische Staatsbibliothek, Cgm 716, https://www.digita-le-sammlungen.de/en/details/bsb00079144
Munich 5023	Munich, Bayerische Staatsbibliothek, Clm 5023, https://www.digita-le-sammlungen.de/en/details/bsb00079146
Munich 15508	Munich, Bayerische Staatsbibliothek, Clm 15508
Munich 19558	Munich, Bayerische Staatsbibliothek, Clm 19558
Munich 23065	Munich, Bayerische Staatsbibliothek, Clm 23065
Neustadt B	Weimar, Hochschule für Musik Franz Liszt, Hochschularchiv - Thüringisches Landesmusikarchiv, ms. B
Novacella 139	Novacella/Neustift, Biblioteca dell'Abbazia di Novacella, Cod. 139, https://manuscripta.at/diglit/IT5000-139/0001
Schlägl 252	Schlägl, Stiftsbibliothek, Cpl 252
St Gallen 392	St Gallen, Stiftsbibliothek, Cod. Sang. 392, https://www.e-codices.unifr.ch/en/list/one/csg/0392
St Gallen 448	St Gallen, Stiftsbibliothek, Cod. Sang. 448, https://www.e-codices.unifr.ch/de/list/one/csg/0448
St Gallen 546	St Gallen, Stiftsbibliothek, Cod. Sang. 546, https://www.e-codices.unifr.ch/fr/list/one/csg/0546
St Gallen 692	St Gallen, Stiftsbibliothek, Cod. Sang. 692, https://www.e-codices.ch/en/list/one/csg/0692
St Gallen 932	St Gallen, Stiftsbibliothek, Cod. Sang. 932, https://www.e-codices.unifr.ch/de/list/one/csg/0932
Udine 93	Udine, Biblioteca arcivescovile e Bartoliniana, ms. 93
Vatican 552	Vatican, Biblioteca Apostolica Vaticana, Pal. lat. 552, https://doi.org/10.11588/diglit.14034
Vienna 1915	Vienna, Österreichische Nationalbibliothek, Cod. 1915
Vienna 1932	Vienna, Österreichische Nationalbibliothek, Cod. 1932
Vienna 4337	Vienna, Österreichische Nationalbibliothek, Cod. 4337
Zurich 101	Zurich, Zentralbibliothek, ms. C 101, https://www.e-codices.unifr.ch/de/list/one/zbz/C0101
Zurich 21	Zurich, Zentralbibliothek, Rheinau 21
Zurich 58	Zurich, Zentralbibliothek, Rheinau 58
Zwickau 18	Zwickau, Ratsschulbibliothek, ms. 18 (olim. Mus. 119.1, Ms. CXIX 1)

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TRADYCJA MELODII I TROPÓW *BENEDICAMUS DOMINO*
NA POŁUDNIU EUROPY ŚRODKOWEJ

Niniejszy artykuł przedstawia wzorce transmisji jednogłosowych melodii *Benedicamus Domino* – zarówno tropowanych, jak i nietropowanych – w perspektywie mikro- i makrohistorycznej. Analiza obejmuje trzydzieści późnośredniowiecznych i wczesnonowożytnych rękopisów z obszaru południowej części Europy Środkowej. Źródła te zawierają znaczną liczbę wspólnych melodii *Benedicamus Domino*, co wskazuje na istnienie sieci ich obiegu – w badanym czasie i regionie – po raz pierwszy opisanej w niniejszym studium.

W pierwszej części omawiam genezę źródeł – zwłaszcza ich proweniencję instytucjonalną i typologię – aby lepiej zrozumieć konteksty i motywy zapisywania melodii *Benedicamus Domino*. W drugiej części porównuję i analizuję melodie, wykorzystując istniejące katalogi śpiewów chorałowych *ordinarium missae*, co pozwala określić liturgiczną i geograficzną proweniencję wybranych melodii *Benedicamus Domino*. Trzecia, ostatnia część koncentruje się na trzech kluczowych zagadnieniach korpusu: praktykach skryptorskich, ruchu reformy monastycznej w Melku oraz trzech rękopisach powiązanych z wędrownym mnichem Gallusem Kemlim.

Wyniki moich badań pokazują, że choć rękopisy należące do tej sieci dzielą wiele melodii *Benedicamus Domino* szeroko rozpowszechnionych w źródłach z całej Europy, sieć ta zarazem wykazuje wyraźne cechy regionalne. Analiza odsłania konstelację melodii *Benedicamus Domino* przekazywanych na piśmie pod wpływem różnych – niekiedy nakładających się na siebie – czynników. Choć podstawowy obieg melodii przebiegał w obrębie klasztorów, ich obecność odnotowano również w księgach związanych z kościołami parafialnymi oraz środowiskami uniwersyteckimi, co składa się na obraz współdzielonych praktyk liturgicznych funkcjonujących w rozmaitych kontekstach religijnych i kulturowych. W efekcie studium uwidacznia napięcie między ogólną tendencją do utrwalania na piśmie repertuaru melodii *Benedicamus Domino* w południowej części Europy Środkowej ok. 1400–1620 a indywidualną sprawczością skryptorów, która nadal kształtowała lokalne tradycje muzyczne i rękopiśmienne w tym regionie.

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