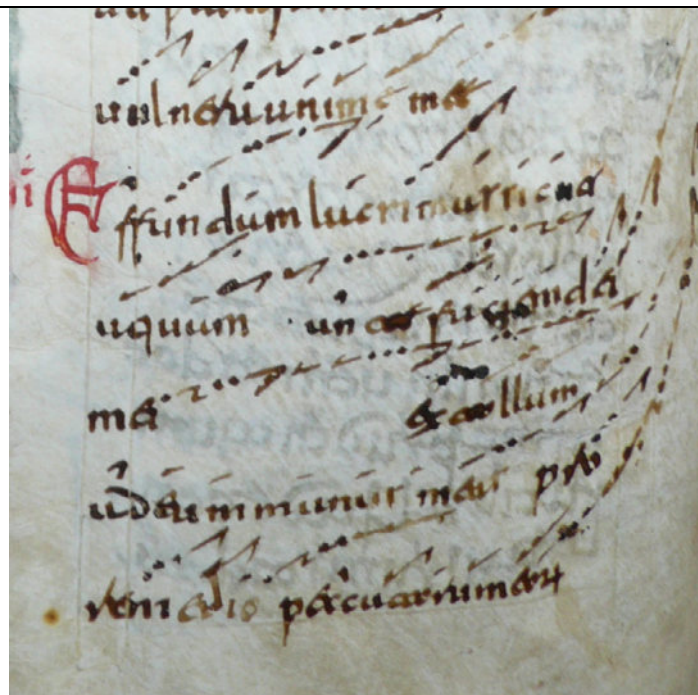
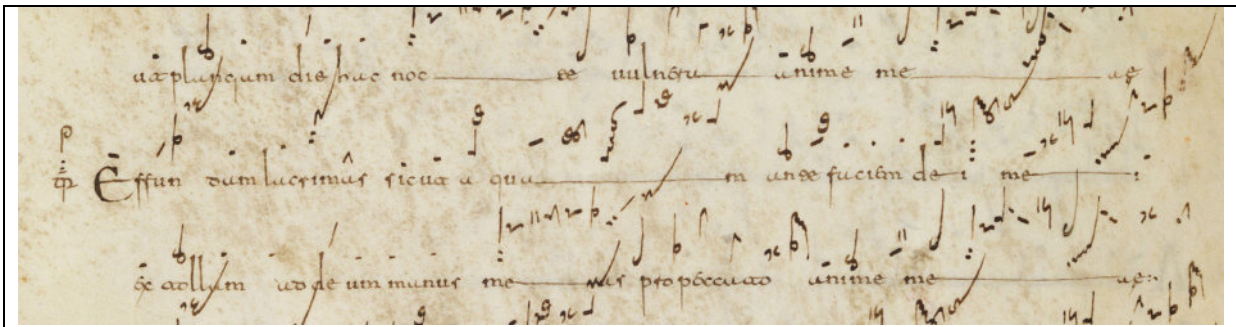


Online Appendix 1

The Threni

1.1	The threnos verse ‘Effundam’ in T5 and León 8: comparative data	2
1.2	Phrase 1 in the threni	4
1.3	Phrase 2 in the threni	16
1.4	Phrase 3 in the threni	25
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1.1 The threnos verse 'Effundam' in T5 and León 8: comparative data



phrase 1: Effundam lacrimas sicut aquam

T5: 1+12+1 1+6+1 1+1 6+24

N+NHHH-NHH-N-NLL-H+N N+NHH-NHL+N N+N NH-NHHL+N-NHL-NHL-NHHHL-NH-NHL-N-NLH-NHL [46/54]

León 8: 1+9+1 1+5+2 1+1 5+25

N+N-NHH-NSLH+N N+NHHHLH+NL N+N NH-NHL+N-NHLHL-NHHH-NH-NHHL-NS-NH-NLHLH [46/51]

phrase 2: ante faciem dei mei

T5: 1+4 1+1+1 5+13 31


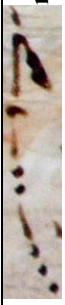


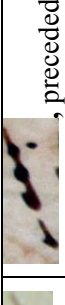

N+NHHL N+N+N NHHLL+NH-NHHLL-NH-NHHL¹ N-NLH-NHHLL-NH-NH-NHH-NLL-NH-NHH-NHHL-NHH [47/57]

¹ While the final punctum is not very clear in this case, it is consistently found in the other phrases found in this formal context.

<p>León 8: 2+4 1+1+1 6+13 25+1 NH+N-HHL N+N+N NH-NSHL+NHH-NLLLHL-NHLH N-NS-NSHL-NH-NHH-NL-NH-NHH-NHLLH+N [47/54]</p>
<p>phrase 3: extollam ad deum manus meas</p>
<p>T5: 1+3+1 1 1+1 1+1 16 N+NHH+N N N+N N+N N-NHH-NHL-NH-NHH-NHH-N [24/26]</p>
<p>León 8: 1+2+1 1 1+1 1+1 22+2 N+NHH+N N H+N N+N NHH-NH-NS-NHL-NH-NHH-NHH-NHLH+NH [24/33]</p>
<p>phrase 4: pro peccato animae meae (León 8); pro remedio peccatorum eorum (T5)</p>
<p>T5: 5 5+3+1+10 1+3+1+2 3+26 NHH-NL NHH-NL+NHL+N+N-NLH-NH-NHHL N+NHL+N+NH NHH+N-N-NH-NHLL-NLH-NHH-NH-N-N-NLL-NLL-N [40/60]</p>
<p>León 8: 3 2+2+7 1+2+3 28 NHH NL+NL+NS-NHLL N+NH+NHS NH-NHH-NH-NHLL-N-SHL-NH-N-NHHLL-NS-NHL [40/48]</p>

1.2 Phrase 1 in the threni

The treatment in T5 is extremely standardized, with only two versions of the phrase. Choice between these versions depends on the syllable count of the words at the opening.


T5: Opening divided between two syllables (until the penultimate syllable of the first non monosyllable). These phrases begin with a monosyllable, or with a three-syllable word.										
T5							, preceded by a virga (i.e. 2 syllables in this column) in non-paroxytonic phrases			
<i>Quis dabit</i> (T5; León 8's treatment of the text is compatible)	Quis	da-		-bit ca-	-pi-	-ti	meo	a-	-quam	
<i>Effundam</i> verse 1 (T5; León 8's treatment of the text is compatible)	Ef-	-fun-		-dam la-	-cri-	-mas	sicut	a-	-quam	

¹ The separated horizontal mark at the bottom of the image is not part of the melisma.

² The relevant neumes run from bottom left to top right of the image.

³ The relevant neumes run from bottom left to top right of the image, beginning punctum-torculus (N-NHL).

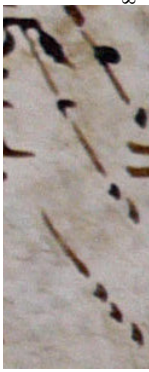
<i>Deducant</i> verse 1 (T5; León 8's treatment of the text is compatible)	De-	-du-			-cant o-	-cu-	-li	mei	laci-	-mas ⁴
<i>Peccavi</i> verse 1 (T5)	Pec-	-ca-		-vi ⁵			quid fa-		-ci-	-am
<i>Audite</i> verse 1 (in T5)	Au-	-di-		-te			ob-	-secto	om-	-nes ⁶
<i>Audite</i> verse 2 (in T5)	Com-	-ple-		-vit	fu-	-ro- ⁷	-rem suum		in	me
<i>Nunc ecce oppressit</i> verse 1 (T5; León 8's treatment of the text is compatible)	Nunc	e-			-cce oppres-	-sit	me dolor		me-	-us
<i>Nunc ecce derident</i> verse 1 (in T5)	Nunc	e-			-cce derident me	i-	-nimici		me-	-i

  not
in the melisma in T5.

⁵ There is an extra punctum at the beginning of this figure; it is not usually present in this version of phrase 1 in T5.

  not
in the melisma.

⁷ Just NLH rather than the short melisma ending NLH.

Opening divided between three or four syllables. (Phrases with a two-syllable word at the opening are included here, as are phrases opening with two monosyllables, or with a four- or five-syllable word.)	
T5	as above
	 <p style="text-align: right;">8</p>
<i>Deducant</i> verse 2 (in T5)	Prop- -tere-
<i>Ecce</i> verse 1 (in T5)	Ec- -ce e-
<i>Quid est</i> verse 1 (in T5)	Quid est ho-
<i>Quid est</i> verse 2 (in T5)	Quan- -to ma-
<i>Peccavi</i> verse 2 (in T5)	Qur non tol-
<i>Vide</i> verse 1 (in T5)	Vi- -de domi- ¹⁴
<i>Vide</i> verse 3 (in T5)	Ape- ¹⁵ -rue-
<i>Nunc ecce oppressit</i> verse 2 (in T5)	Ape- ¹⁷ -rue-
<i>Nunc ecce derident</i> verse 2 (in T5)	Ad dexte-
	as above
	-a ⁹
	-go ¹⁰
	-mo ¹¹
	-gis ¹²
	-lis ¹³
	-ne
	-runt
	-ram
	de-
	ut
	peccatum
	et consi-
	-runt super me ini-
	-ci
	super me ini-
	ca-
	amare
	-cabor
	-macula-
	omnis
	me-
	-de-
	-mi- ¹⁶
	osu
	-fa- ¹⁹
	fle-
	de-
	-tus
	ho-
	me-
	-um
	-de-
	-mi- ¹⁶
	su-
	-a
	-tis
	me

⁸ The first syllable has NHHH and the second has NHH-N-NLL.

⁹ There is an extra punctum at the beginning of this figure.

¹⁰ This syllable might be expected to have the material found in the previous column.

¹¹ This syllable might be expected to have the material found in the previous column.

¹² There is an extra punctum at the beginning of this figure.

¹³ There is an extra punctum at the beginning of this figure.

¹⁴ punctum on 'mi-'.
¹⁵ Punctum+virga.


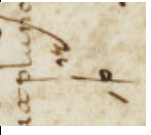

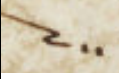


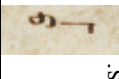
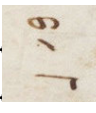
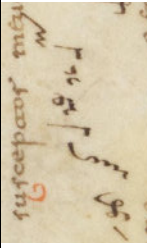
¹⁶ The final punctum is lacking.

¹⁷ Punctum, virga.

¹⁸ This syllable has just NLH rather than the short melisma ending NLH.

<i>Tu domine</i> verse 1 (in T5)	Tu	domi-	-ne	de-	-monstrasti	mi-	-ci
<i>Tu domine</i> verse 2 (in T5)	Qua-	-si ag-	-nus		mansu-	-e-	-tis
T5: Unexpected treatment of the opening (one would expect the two-syllable opening, but instead the three-syllable opening is notated)							
<i>Ecce</i> verse 2 (T5)	con-	-sumpta	est	caro	me-	-ci- ²⁰	-is

Phrase 1 in León 8 is much more variable than the opening in T5, with different endings depending on the accent pattern. There are several different openings, but most can be found with different syllable counts, and there appears to be free choice between them.


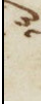



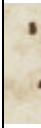

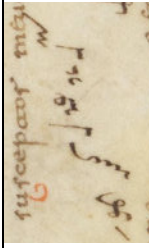
León 8: Version A, 2 syllable opening. These phrases begin with a monosyllable, or with a three-syllable word.								
León 8							<div style="display: flex; flex-direction: column;"> <div style="margin-bottom: 10px;">  <p>paroxytones: on one syllable</p> </div> <div>  <p>pro-paroxytones: on two syllables NH+N-NHL</p> </div> </div>	
<i>Quis dabit</i> (León 8; T5's treatment of the text is compatible)	Quis	da-	-bit ca-	-pi-	-ti	meo	-quam	

¹⁹ There is a pes (NH) on '-ta-'.

²⁰ The syllable starts with punctum (N) not pes (NH).

<i>Effundam</i> verse 1 (León 8; T5's treatment of the text is compatible)	Ef-	-fun-	-dam la-	-cri-	-mas	sicut	a-	-quam
<i>Effundam</i> verse 2 (only in León 8)	Ac-	-cin-	-gar i-	-ta-	-que	ci- ²¹	-lici-	-o
<i>Deducant</i> verse 1 (León 8; T5's treatment of the text is compatible)	De-	-du-	-cant o-	-cu-	-li	mei	lacri- ²²	-mas
<i>Peccavi</i> verse 1 (León 8)	Pec-	-ca-	-vi quid fa-	-ci-	-am	o custos	homi-	-num
<i>Peccavi</i> verse 3 (only in León 8)	Me-	-men- ²³	-to quia ven-	-tus	est	vita	me-	-a
<i>Audite</i> verse 1 (in León 8)	Au-	-di-	-te	ob-	-se-	-cro ²⁴	om-	-nes
<i>Nunc ecce oppressit</i> verse 1 (León 8; T5's treatment of the text is compatible)	Nunc	e-	-cce oppres-	-sit	me	dolor	me-	-us
<i>Nunc ecce derident</i> verse 1 (in León 8)	Nunc	ec-	-ce deri-	-dent	me	inimici	me-	-i

León 8: Version A, three-syllable opening. This phrase begins with a two-syllable word.

León 8								
							paroxytone: on one syllable	




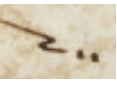


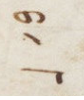
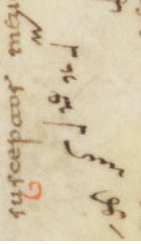
²¹ Pes (NH).



²² (NLHL) on 'cri-'.


²³ There are two extra falling notes in the middle of the melisma:




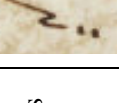



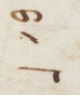

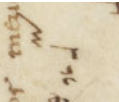



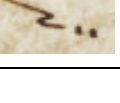


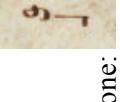
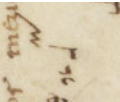
²⁴ Pes (NH).

Ecce verse 1 (León 8)	Ec-	-ce e-	-go	de-	-pre-	-cabo	de-	-um
León 8: Version B1, two-syllable opening. Two of the three phrases begin with a three syllable word.								
León 8	 (as above)	 (melisma similar to that in version A, but divided between two syllables)	 (as above)	 (as above)	 (as above)	 (as above)	paroxytones: on one syllable; pro-paroxytones:  on two syllables NH+N-NHL (as above)	 (as above)
<i>O vos</i> verse 2 (only in León 8)		Quoni-	-am			complebit	domi-	-nus
<i>Audite</i> verse 2 (León 8)		comple-	-vit			furorem	suum ²⁵ in	me
<i>Tu domine</i> verse 2 (León 8) ²⁶		Quasi ²⁷		ag-	-nus	mansu-	-e-	-tis

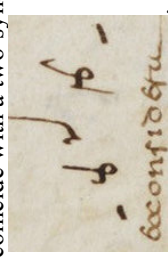
²⁵ 'suum' is treated as a single syllable, with scandicus (NHH) rather than the usual pes (NH).

²⁶ This is an unexpected treatment; with a two-syllable opening word, one would expect the opening material to continue until the end of the next word.




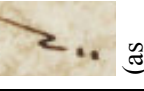

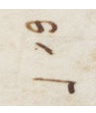
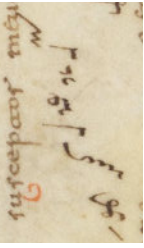
²⁷ 'Qua-' has an extra punctum.

León 8: Version B2, two-syllable opening. These phrases begin with a two-syllable word or with a monosyllable.										
León 8	 (as above)	 (as above)	 (as above)	 (as above)	 (as above)	 (as above)	 (as above)	paroxytones: one syllable; pro-paroxytones:  on two syllables NH+N-NHL (as above)	 on	 (as above)
<i>O vos</i> verse 3 (only in León 8)	Id-	-cir- ²⁸	-co	e-	-go	ipse	plo-	-rans		
<i>Vide</i> verse 1 (León 8) ²⁹		Vide	do-	-mi-	-ne	et	conside- ³⁰	-ra		
León 8: Version B1, four-syllable opening. This phrase begins with a two-syllable word.										
León 8	 (as above)	 (as in version B1)	 (as above)	 (as above)	 (as above)	 (as above)	paroxytone: one syllable (as above)	 on	 (as above)	

²⁸ Only the material usually associated with the second syllable in this column is used.
²⁹ This phrase opening does not usually coincide with a two-syllable word.



³⁰ There are several variant shapes here:

	Qua-	-re non tol-	-lis	above)	peccatum	me-	(as above)
<i>Peccavi</i> verse 2 (León 8) ³¹							
León 8: Version C, two-syllable opening.							
León 8	 (as above)	 (divided between two syllables)	 (as above)	 (as above)	 (as above)	paroxytones: on one syllable; pro-paroxytones:  on two syllables NH+N-NHL (as above)	 (as above)
<i>Audite</i> verse 3 (only in León 8)		Conver-	-tit	in	manum	su-	-um
<i>Vide</i> verse 2 (only in León 8) ³²		Om-	-nes	qui ³³	glorifi-	- cabunt	meis ³⁴
<i>Tu domine</i> verse 3 (only in León 8)		Tu e-	-nim	qui	-dicas	jus-	-te


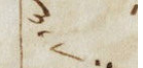



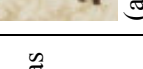

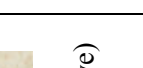





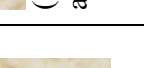
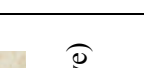
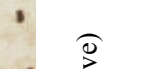

³¹ This treatment is perhaps stimulated by syllable count. A two-syllable opening word will usually have a three or four syllable opening, but the opening material always ends on the penultimate syllable of a word, and 'quare' is followed by the monosyllabic 'non', so this is not possible here.

³² The lack of available syllables has perhaps stimulated use of this version despite the two-syllable word beginning the phrase.



³³

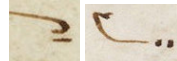
³⁴ '-is' has a pes (NH). This is a unique variant within the genre.

León 8: Version C1, three-syllable opening										
León 8	 (as above)	 between two syllables (divided)	 (as above)	 (as above)	 (as above)	 (as above)	 (as above)	 (as above)	 (as above)	 (as above)
<i>Ecce</i> verse 2 (León 8) ³⁵	Con-	-sumpta	est caro	me-	-a	a ³⁶	suppli-	-cis		
León 8: Version C2, three-syllable opening										
León 8	 (as above)		 (as above)	 (as above)	 (as above)	 (as above)	 (as above)	 (as above)	 (as above)	
							paroxytones: on one syllable; pro-paroxytones: on two syllables NH+N-NHL (as above)		paroxytones: on one syllable; pro-paroxytones: on two syllables NH+N-NHL (as above)	

³⁵ One would expect the two-syllable opening to be used when there is a three-syllable opening word.

³⁶ There is no neume for this syllable.

<i>Deducant</i> verse 2 (León 8)		Proptere-	-a ³⁷										
<i>O vos</i> verse 1 (only in León 8)		O vos om-	-nes		qui ³⁸								
<i>Quid est</i> verse 1 (León 8)		Quid est ho-	-mo		ut... ³⁹								
<i>Nunc ecce</i> <i>derident</i> verse 2 (León 8)		Ad dexte ⁴⁰	-ra		ca- ⁴¹		-la- ⁴²						
<i>Tu domine</i> verse 1 (León 8)		Tu ⁴³ domi- ⁴⁴	-ne		de-		-mon-						



37

This shape is used in other threni verses in this position.



38

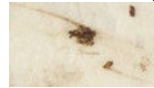
Only the very beginning of this chant is notated in León 8.

³⁹ The neumes have been corrected in the manuscript to be compatible with this version.


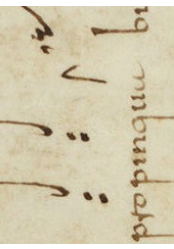

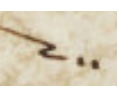

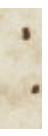

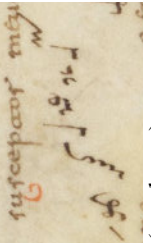
⁴¹ There is a clivis here (NL) rather than the usual porrectus (NLH).

⁴² Pes (NH).

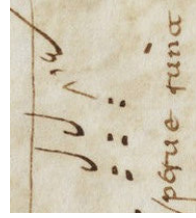
⁴³ There is an extra punctum in the rise.



⁴⁴ The notation is rather smudged in the manuscript at this point:


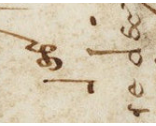


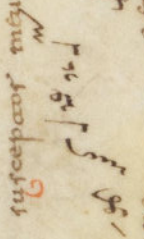
León 8: Version C2, four syllable opening									
León 8	 (as above)	 (as above)	 (as above)	 (as above)	 (as above)	 (as above)	paroxytones: one syllable (as above)	 on	 (as above)
<i>Ecce</i> verse 3 (only in León 8)	Ad-	-propinqua-	-bit corrupti-	-o-	-ni	anima	me-		-a
<i>Nunc ecce oppressit</i> verse 2 (León 8)	A-	-perue-	-runt con ⁴⁵ -tra me inimici	me-	-i	ora	su-		-a
<i>Nunc ecce oppressit</i> verse 3 (only in León 8)	Cir-	-cumeddit	me ini-	-mi-	-cus	lanceis	su-		-is
<i>Nunc ecce derident</i> verse 3 (only in León 8)	Dis-	-cipava-	-runt	i-		-tinera	me-		-a
<i>Vide</i> verse 3 (León 8)	A-	-perue ⁴⁶	-runt su-	-per ⁴⁷	me	ora	su-		-a

⁴⁵ Pes (NH).

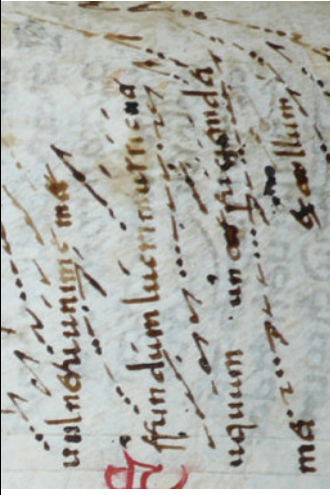
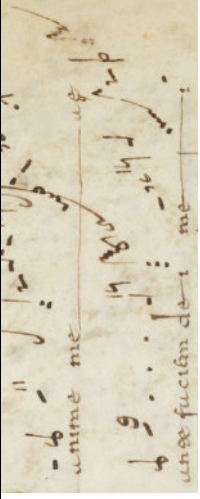
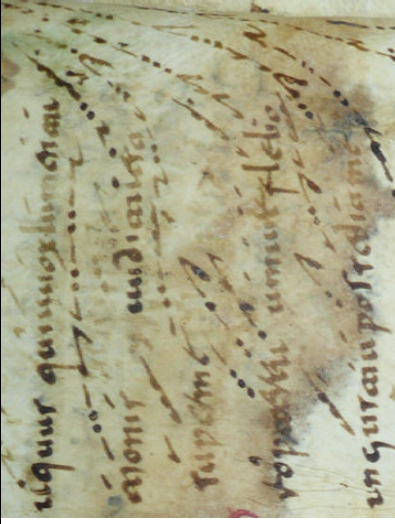
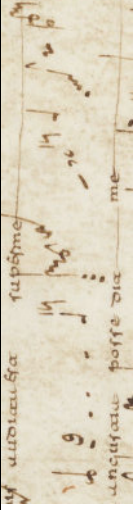


⁴⁶ The pattern on '-e-' () is found in other examples of version C; see above.

⁴⁷ NHLH () rather than the usual NHLLH.

León 8: Version D, four syllable opening. The differences from the normal outlines are striking; indeed, only the last melisma is shared with other examples of phrase 1. This is the first threnos verse notated in the manuscript.						
León 8	 (as above)	 re dēc		 (as above)	 9	 sufceparof mēg (as above) -tas
<i>Trenos</i> verse 3 (only in León 8)	Quomodo	se-		-det sola ci-	-vi-	

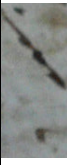



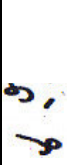



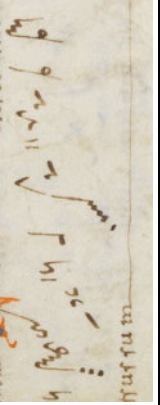
1.3 Phrase 2 in the threni

paroxytone	<i>Effundam</i> verse 1: 'ante faciem dei mei', ¹	T5 	León 8 
non-paroxytone (proparoxytone or with a monosyllabic final word)	<i>Deducant</i> verse 2: 'angustia possedit me', ²		

¹ For phrases of this type, see also *Quis dabit* verse 1, *Deducant* verse 1, *O vos* verse 3 (only in León 8), *Ecce* verse 1, *Ecce* verse 2, *Quid est* verse 2 (music only in T5), *Quid est* verse 3 (only in León 8, and without neumes), *Peccavi* verse 1 (in T5: for the León 8 version, see below), *Peccavi* verse 2, *Peccavi* verse 3 (only in León 8), *Audite* verse 1, *Audite* verse 2, *Audite* verse 3 (only in León 8), *Vide* verse 1, *Vide* verse 3 (the two manuscripts have completely different texts), *Nunc ecce oppressit* verse 1, *Nunc ecce oppressit* verse 2, *Nunc ecce derident* verse 3 (only in León 8), *Nunc ecce derident* verse 2, *Nunc ecce derident* verse 3 (only in León 8).

² See also *Trenos* verse 3 (only in León 8), *Effundam* verse 2 (only in León 8), *O vos* verse 2 (only in León 8), *Ecce* verse 3 (only in León 8), *Peccavi* verse 1 (in León 8), *Vide* verse 2 (only in León 8), *Nunc ecce derident* verse 1, and *Tu domine* verse 1, and *Tu domine* verse 2 (in León 8; for the T5 version, see below).

Alignment of melodic material with syllables, presented in manuscript order

		/-- or / ending			
Neumes in T5		(punctae)			
Neumes in León 8		(punctae)			
<i>Deducant</i> verse 2	angus-	-tia pos-	-sé-	-dit	mé
<i>Ecce</i> verse 3 (only in León 8)	et vi-	-ta mea mor-	-tí-	-fe-	-ris
<i>Nunc ecce derident</i> verse 1 (León 8)	nunc in	eorum	vér-	-sus	súm [variant form of the melisma: 
<i>Nunc ecce derident</i> verse 1 (T5)	nunc in ⁵ eo- ⁶	-rum [ca]nticum ⁷	vér-	-sus ⁸	súm

³ The relevant neumes here are written in a diagonal from the bottom left of the image to the top right, including the punctum below the NHH scandicus at the extreme top right.

⁴ NB: the horizontal tractulus below the melisma in the centre of the melisma is not part of it, but belongs with the following phrase in the threnos verse from which the example was taken.

⁵ Punctum.

⁶ The diphthong is treated as one syllable.

⁷ There are too many notes for the syllables available in the syllabic passage.

⁸ The melisma lacks a pes (NH).

<i>O vos</i> verse 2 (only in León 8)	furo-	-rum	suum ⁹	in	mé	
<i>Peccavi</i> verse 1 (T5)	occur-	-sus	ho-	-mi-	-num	
<i>Peccavi</i> verse 1 (León 8)	quare	posu-	-ís-	-ti ¹⁰	mé	
<i>Effundam</i> verse 2 (only in León 8)	et con-	-pargam super me	cí-	-ne-	-rem	
<i>Trenos</i> verse 3 (only in León 8)	plena	populo facta est quasi ¹¹	ví-	-du- ¹²	-a	
<i>Tu domine</i> verse 1 ¹³	et e-	-go	cog-	-nó-	-vi variant form of the melisma in León 8:	
<i>Tu domine</i> verse 2 (León 8)	qui por-	-tatur ad	víc-	-tí-	-mam variant form of the melisma: in León 8	
<i>Vide</i> v2 (only in León 8) ¹⁴	ispre-		-unt	[cont.]	me	

⁹ Treated as a single syllable.

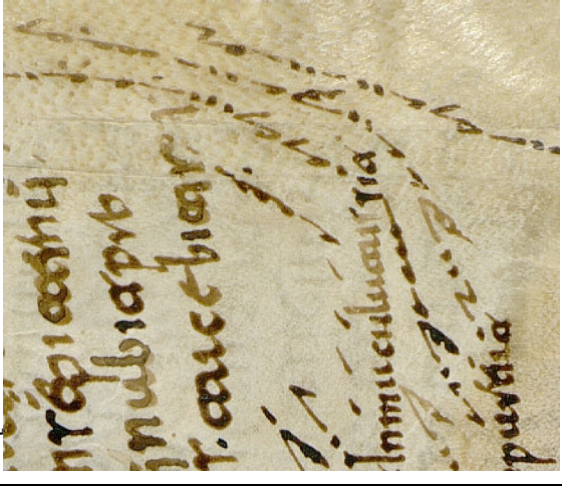
¹⁰ The end of the melisma has a variant form:



¹¹ 'fac-' is inflected with a pes (NH). (See also *Trenos* verse 3).

¹² The end of the melisma has a variant form (see also *Peccavi* verse 1).

¹³ Because there are so few syllables, 'et ego cognóvi' is treated as if it were accented 'cógnovi': if it were treated as a paroxytone, there would be no syllables available for the syllabic passage mid-phrase.

variant treatment of texts ending /-- and -/					
<i>Quid est</i> verse 1 (music only in T5)	et ut	justus	ap- ¹⁵	-pá ¹⁶ -re- ¹⁷	-it [variant form of the melisma: 
<i>Tu domine</i> verse 2 (T5)	qui por-	-tatur	ad	victi- ¹⁸	-mam
<i>Tu domine</i> verse 3 (only in León 8) ¹⁹	et pro-	-bus	ré-	-nes et ²⁰	cór

¹⁴ The recitation is omitted because there are only four syllables to articulate the whole phrase.

¹⁵ T5 has an extra pes (NH) at the beginning of the neume; see also *Deducant* verse 1.




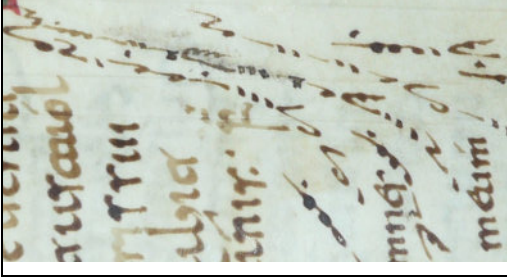



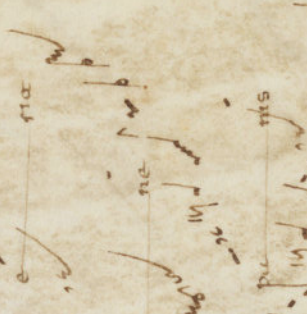
¹⁶ In T5, the last punctum of the melisma is omitted, to accommodate the extra syllable (see also *Ecce* verse 2, the previous appearance of phrase 2).

¹⁷ Punctum.

¹⁸ Punctum.

¹⁹ 'rénes' has the accented syllable on the short melisma, although this melisma is usually associated with the syllable two before the final accent (i.e., on '-nes'). This perhaps helps to bring out the accent (in the previous verse, as in many others, the penultimate accent coincides with the short melisma, because of the syllable count).

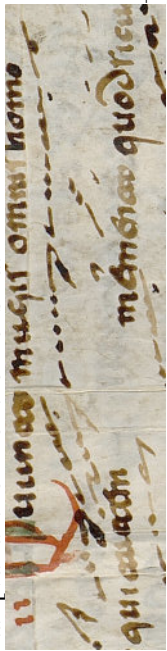
²⁰ '-nes' has a punctum.

/- ending						
Neumes in T5		(punctae)		 ²¹	 ²²	punctum
Neumes in León 8		(punctae)			 ²³	punctum
<i>Quis dabit</i> verse 1 (León 8)	et o-	-culis meis fontem	la-	-cri-	-má-	-rum

²¹ The relevant neumes here are written in a diagonal from the bottom left of the image to the top right, including the punctum below the NHH scandicus at the extreme top right.

²² The relevant neumes are those associated with 'me(um)', rising from the bottom left of the image to the top right.

²³ There is one scandicus (NHH) omitted in the melisma in León 8.

<i>Quis dabit</i> verse 1 (T5)	viii ²⁴ pul-	-febris mei superiat fontem ²⁵	la-	-cri-	-má-	-rum
<i>Effundam</i> verse 1	ante	faciem	dé-	-i	mé- ²⁶	-i
<i>Deducant</i> verse 1	et pal-	-pebre meae	flú- ²⁷	-ent	á-	-que/ -quus
<i>O vos</i> verse 3 (only in León 8)	et o-	-culos meas de-	-du-	-cens	á-	-quam
<i>Ecce</i> verse 1	et pla- ²⁸	-cabilis	mi-	-ci	é- ²⁹	-rit
<i>Ecce</i> verse 2	abom- ³⁰	-inabilis est ³¹	mi-	-hi ³²	pá-	-nis
<i>Quid est</i> verse 2 (music only in T5)	qui bi-	-bit quasi aquas i-	-ni-	-qui-	-ta- [variant form of the melisma: 	-tem
<i>Peccavi</i> verse 2	et qua-	-re non auferes iniqui-	-tá-	-tem ³³	mé-	-am
<i>Peccavi</i> verse 3 (only in León 8)	et non	re-	-vét-	-tur	úl-	-tra
<i>Audite</i> verse 1	et vi-	-dete do-	-ló-	-rem	mé- [variant form of the melisma in T5:	-am

²⁴ Virga on '-it'.

²⁵ too many notes for the syllables available in this syllabic passage.

²⁶ There is one scandicus (NHH) omitted in the melisma in León 8.

²⁷ T5 has an extra pes (NH) at the beginning of the neume; see also *Quid est* verse 1.

²⁸ In T5, there is an extra note in the rise on the second syllable (see the following verse of the same threnos).

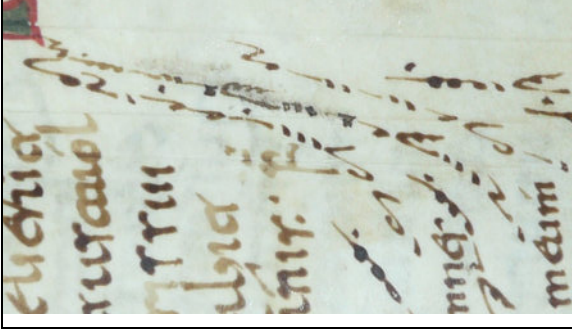
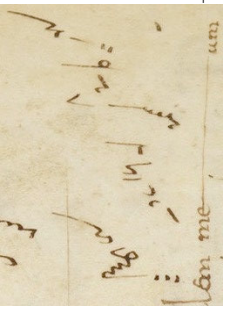
²⁹ In León 8, the final virga of the final melisma is omitted, and it is therefore the same shape as the final melisma in non-paroxytonic phrases.

³⁰ In T5 there is an extra note in the rise on the second syllable (see the previous verse of the same threnos).

³¹ 'est' is in T5 only.

³² In T5, the last punctum of the melisma is omitted (see also *Quid est* verse 1, the following threnos verse).

³³ The melisma on '-tem' has three punctae rising rather than a single pes - i.e. one extra note – see also *Audite* verse 2.

<i>Audite</i> verse 2 (T5) ³⁴	et ef-		-fu-	-dit ³⁵						-ram
<i>Audite</i> verse 3 (only in León 8)	tota	die vetus tam fecit	pél-	-lem	mé- [variant form of the melisma: 					-am
<i>Vide</i> verse 1	quoni-	-am fac- ³⁶	-tus	sum	vi-					-lis
<i>Vide</i> verse 2 (T5)	et ex-	-probrunit pertusserunt max-	-il-	-lam	me-					-um

³⁴ In León 8 the accentuation is disregarded in the cadential treatment. In T5, the accentuation is followed and the syllabic passage is omitted.

³⁵ The melisma on '-dit' has three punctae rising rather than a single pes - i.e. one extra note – see also *Peccavi* verse 2.

³⁶ There is one note too few for the syllabic passage here in León 8.


<i>Vide</i> verse 3 (only in León 8)	ini-	-mici mei si-	-bi-	-la-	-ve-	-runt
<i>Nunc ecce oppressit</i> verse 1	et ad	nicilum redacti sunt ³⁷	ár-	-tus		-i
					mé- ³⁸ [variant melisma in T5:	
<i>Nunc ecce oppressit</i> verse 2 (León 8)	exprob-	-rantes percusserunt ma-	-xil-	-lam	mé-	-am
<i>Nunc ecce oppressit</i> verse 2 (T5)	et ex-	-probrantes ³⁹ percusserunt ma-	-xil-	-lam	mé-	-am
<i>Nunc ecce oppressit</i> verse 3 (only in León)	con vul-	-nerabit ⁴⁰	lám-	-bos	mé-	-os

³⁷ In T5, there are too many notes for the syllables available in the syllabic passage.

³⁸ In León 8, there is an extra punctum in the penultimate melisma (before the final NHLH neume).

³⁹ in T5, there are too many notes for the syllables available in the syllabic passage.

⁴⁰ There is one note too few for the syllabic passage.

<i>Nunc ecce derident</i> verse 2	illi-	-co	sur-	-re-			-runt
<i>Nunc ecce derident</i> verse 3 (only in León 8)	insi-	-dia-	-ti	sunt		-xé- [variant melisma in León 8: mí-	-hi
/- ending treated in a variant manner							
<i>Audite</i> verse 2 (León 8) ⁴¹	et ef-	-fu-	-dit	í-		-ram	
<i>O vos</i> verse 1 (only in León 8) ⁴²	adten-	-dite et	vi-	-dé-		-te	

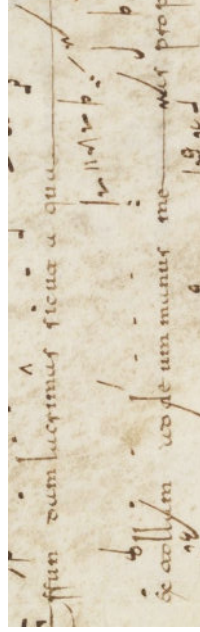
⁴¹ In León 8 the accentuation is disregarded in the cadential treatment to accommodate inclusion of a syllabic note in the centre of the phrase. In T5, the accentuation is followed and the syllabic passage is omitted.

⁴² The melodic treatment of this phrase is consistent with pro-paroxytonic final words, rather than the paroxytone found here.

1.4 Phrase 3 in the threni

The components of phrase 3 are as follows:

1. Opening rise (punctum, pes in León 8; virga, scandicus in T5)
2. Syllabic passage
3. Melisma on final accent
4. Pes (León 8) or punctum (T5) on last syllable.



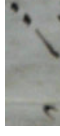

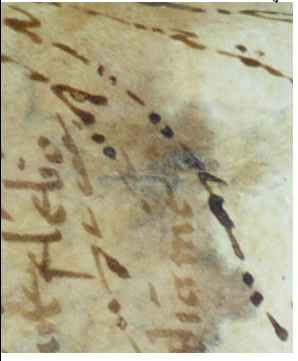



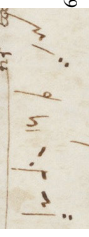

León 8:



T5:

¹ The last neume of the melisma on 'meas' is very faded in this verse; it is usually a porrectus flexus (NHLH).

Alignment of melodic material with syllables, presented in manuscript order

		/- ending ²		
T5				
León 8				
<i>Trenos v3</i> (León 8 only)	domi-	-na géntium principes provinci-	-á ⁷	-rum
<i>Quis dabit</i> verse 1	ut plan-	-gam dñe ac	nóc-	-te ⁸
<i>Effundam</i> verse 1	extol-	-lam ad déum/eum manus ⁹	mé-	-as ¹⁰
<i>Effundam</i> verse 2 (León 8 only)	luctum	un géniti faciam	mí-	-ci
<i>Effundam</i> verse 3	propter	multi ú dinem iniquitatis ¹¹	mé-	-ae
<i>Deducant</i> verse 1	quia	vox lá mentati-	-ó- ¹²	-nis
<i>Deducant</i> verse 2	emar-	-cuit ¹³ cor	mé-	-um ¹⁴

² *Quid est* verse 3 appears only in León 8, without music, so the treatment of this phrase is not known.

³ There is one note per syllable.

⁴ The relevant neumes run from the bottom left to the top right of the image.

⁵ There is one note per syllable. Sometimes a single accent is inflected with a virga in León 8. These are marked in bold in the table below.

⁶ The isolated vertical line at the bottom of the image is not part of the melisma.

⁷ The melisma ends with a porrectus (NLH) rather than the usual torculus resupinus (NHLH) in León 8.

⁸ There is no note for the final syllable in T5.

⁹ There are too many notes for the syllabic passage in T5.

¹⁰ There is no note for the final syllable in T5.

¹¹ There are too few notes for the syllabic passage in T5.

¹² The melisma ends with a porrectus (NLH) rather than the usual torculus resupinus (NHLH) in León 8.

¹³ The second syllable is inflected with a virga in León 8 (as in the previous verse) although it is not accented.

<i>Deducant</i> verse 3	Vee mi-	-ci quia deficit ¹⁵ anima ¹⁶	mé-	-a
<i>O vos</i> verse 1 (León 8 only)	si est		dó-	-lor
<i>O vos</i> verse 2 (León 8 only)	effu-	-dit iram indignationis	sú-	-e
<i>O vos</i> verse 3 (León 8 only)	quia	vox lamentati-		-nis
<i>O vos</i> verse 4 (León 8 only)	Multi	enim gémitus	-ó- [variant melisma:	-i
<i>Ecce</i> verse 1 (León 8)	et vi-		mé- ¹⁷	-bo
<i>Ecce</i> verse 1 (T5)	et vi-	-debo faciem	é-	-ius
<i>Ecce</i> verse 2	conta-	-buit cor	mé-	-um
<i>Ecce</i> verse 4	Eru-	-e me a corrúpti-	-ó-	-ne
<i>Quid est</i> verse 1 (music in T5 only)	ecce	inter sanctos nemo immacu-	-lá-	-tus
<i>Quid est</i> verse 4 (music in T5 only)	Signas-	-ti quasi in saculo delicta	mé-	-um
<i>Peccavi</i> verse 1 (León 8)	contra-	-rium	tí-	-bi
<i>Peccavi</i> verse 1 (T5)	quare	me posuisti contrarium ¹⁸	tí-	-bi
<i>Peccavi</i> verse 3 (León 8 only)	usque-	-quo non parcis	mí-	-hi
<i>Peccavi</i> verse 4 (León 8)	Parce	ergo	mí-	-hi
<i>Peccavi</i> verse 4 (T5)	Parce ¹⁹ er-	-go	mí-	-hi ²⁰
<i>Audite</i> verse 1	quia	irátus est super me	dé-	-us
<i>Audite</i> verse 2	indig-	-nationis	sú-	-ae
<i>Audite</i> verse 3 (León 8 only)	contri-	-bit ossa	mé-	-a
<i>Audite</i> verse 4 (León 8)	Sed et	cúm clama-	-vé-	-ro
<i>Audite</i> verse 4 (T5)	sed et	cum clamavero ad	é-	-um
<i>Vide</i> verse 1	vide	adfflictionem	mé- ²¹	-am
<i>Vide</i> verse 2 (León 8 only)	quia	vi-	-dé-	-runt

¹⁴ There is no note for the final syllable in T5.

¹⁵ ‘-fi-’ is inflected with a virga in León 8 although it is not accented.

¹⁶ There are too many notes for the syllabic passage in T5.

¹⁷ The melisma ends with a porrectus (NLH) rather than the usual torculus resupinus (NHLH) in León 8.

¹⁸ There are too few notes for the syllabic passage in T5.

¹⁹ virga in T5. The opening also takes three syllables in the previous verse (see below).

²⁰ There is no note for this syllable in T5.

²¹ There is no note for this syllable in T5.

<i>Vide</i> verse 3 (T5)	sibi-	-laverunt et fremu-	-é-	-runt ²²
<i>Vide</i> verse 3 (León 8)	et con-	-trému-	-é-	-runt
<i>Vide</i> verse 4	Iipse	autem	gé-	-mens
<i>Nunc ecce oppressit</i> verse 2	sati-	-áti sunt penis ²³	mé-	-is
<i>Nunc ecce oppressit</i> verse 3 (León 8 only)	effun-	-dit in tér ra viscera	mé-	-a
<i>Nunc ecce oppressit</i> verse 4 (León 8) ²⁴	colle-	-git furó rem suum	ín	me
<i>Nunc ecce derident</i> verse 2	pedes	mé os subver-	-té-	-runt
<i>Nunc ecce derident</i> verse 3 (León only)	et preval- ²⁵	-u-	-é-	-runt
<i>Nunc ecce derident</i> verse 4 (León 8)	Quia ²⁶ prop-	-ter in memetipso marcessit anima ²⁷	mé-	-a
<i>Nunc ecce derident</i> verse 4 (T5)	Qua prop-	-ter in memetipso defecit anima	mé-	-a ²⁸
<i>Tu domine</i> verse 1	nunc os-	-tendisti ²⁹	mí- ³⁰	-hi ³¹
<i>Tu domine</i> verse 2	et nunc	cog-	-nó-	-vi
<i>Tu domine</i> verse 3 (León 8 only)	vide-	-am qués o ultionem ex	é-	-is
<i>Tu domine</i> verse 4	Ne pro-	-pitieris iniquitati e- ³²	-ó-	-rum

²² There is no note for this syllable in T5.

²³ There are too many notes for the syllabic passage in T5.

²⁴ This treatment of the cadence is different from others, where ‘me’ is treated as the final accent (see below).

²⁵ Three-syllable opening.

²⁶ Two punctae for these two syllables; note use of the three-syllable opening, as in the previous verse.

²⁷ There are too few notes for the syllabic passage in T5.

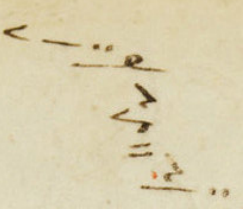
²⁸ There is no note for this syllable in T5.

²⁹ Two syllables here have virgae.

³⁰ In T5, the melisma has an extra torculus at the end (NHL).

³¹ There is no note for this syllable in T5.

³² There are too few notes for the syllabic passage in León 8.

/-- ending		
	(melody as above)	 above in León 8; T5 melisma as (León 8); (T5)
<i>Peccavi</i> verse 2	ecce nunc ³³	in pulverem dór- -mium
/ ending		
	(melody as above)	
<i>Ecce</i> verse 3 (León only)	mise-	-rere méi et libera mé
<i>Quid est</i> verse 2 (music in T5 only)	memen-	-to quod sicut lutum feceris mé
<i>Nunc ecce oppressit</i> verse 1	fratres	méi testimonium dixerunt/dicunt contra ³⁴ mé
<i>Nunc ecce oppressit</i> verse 4 (T5)	Colle-	-git furorem suum in ³⁵ mé
<i>Nunc ecce derident</i> verse 1 (León 8)	abom-	-inántur mé
<i>Nunc ecce derident</i> verse 1 (T5)	abomi- ³⁶	-nantur me et longe fugiant a mé

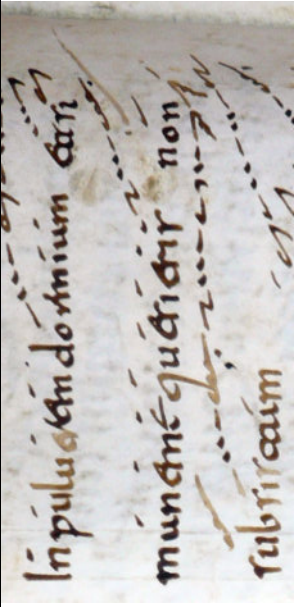
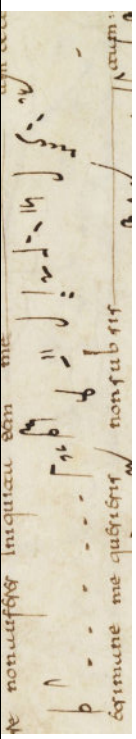
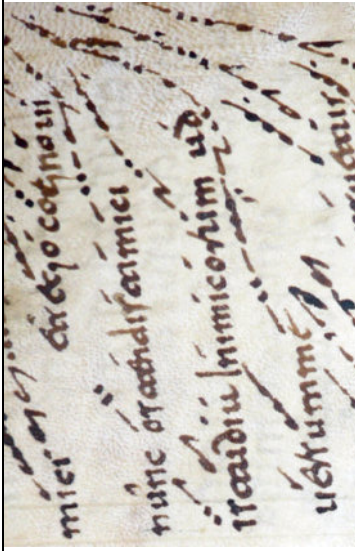
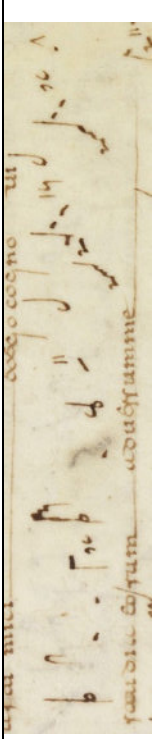
³³ The use of the three syllable opening here, with the rise on 'nunc', may have been prompted or stabilized by the text cue of *Tu domine* verse 2, which begins 'et nunc'.

³⁴ There are too few notes for the syllabic passage, in both manuscripts.

³⁵ There are too many notes for the syllabic passage in T5.

³⁶ Three-syllable opening, with virga on '-bo-?'

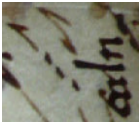

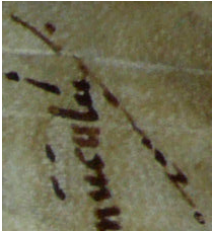


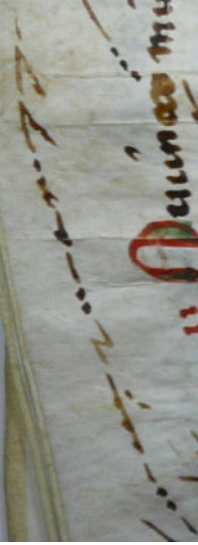


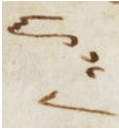


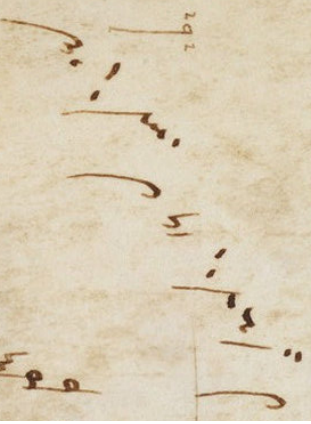
1.5 Phrase 4 in the threni

<p>paroxytone</p>	<p><i>Peccavi</i> verse 2: 'et si mane me quesieris non subsistam'</p>	<p>T5</p> 	<p>León 8¹</p> 
<p>non-paroxytone (proparoxytone or with a monosyllabic final word)</p>	<p><i>Tu domine</i> verse 1: 'studia eorum/inimicorum adversum me'</p>		

¹ *Quid est* verse 3 appears only in León 8, without neumes.

Alignment of melodic material with syllables, presented in manuscript order

/-- ending


							Usually this syllable appears to be accommodated by the last virga of the melisma
T5							3
León 8							5
<i>Quis dabit</i> verse 1 (T5)	vúlne-	-ra	a-	-nime	mé ⁶	-ae	

² There is recitation here, with a torculus (NHL) on the penultimate syllable when there are two or more syllables.

³ The virga at the extreme left of the image is not part of this melisma, which runs from the bottom left to the top right of the image.

⁴ There is recitation here, with a torculus (NHL) on the penultimate syllable when there are two or more syllables.

⁵ The neumes on the extreme top left of the image are not part of this melisma, which runs from bottom left to top right.

⁶ The figure  lacks the second punctum in T5.

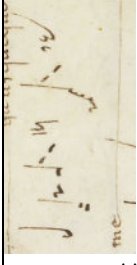
<i>Effundam</i> verse 1 (T5)	pro reme- 7	-di-	-o		peccato-	-rum e-	-ó-		-rum
<i>Effundam</i> verse 3	quia ⁸	multiplicatae	sunt		prevari-	-cati-	-ó-		-nes
<i>O vos</i> verse 1 (León 8 only)	sí-		-cut			dólor	mé-		-us
<i>O vos</i> verse 2 (León 8 only)	própter	óm-	-nes		iniqui-	-tátes	mé-		-as
<i>O vos</i> verse 4 (León 8 only)	et		cor			méum	mé-		-rens
<i>Ecce</i> verse 1 (in León 8)	fáci-	- em é-	-ius		in exul-	-táti-	-ó-		-ne
<i>Ecce</i> verse 1 (in T5)	in e-	-xul-	-ta-			-ti- ⁹	-ó-		-ne
<i>Ecce</i> verse 2	et ós-	-sa mé-	-a		e-	-márcu-	-é-		-runt
<i>Ecce</i> verse 3 (León 8 only)	ut non	descén-	-dam		in per-	-dícti-	-ó-		-ne

⁷ 're-' appears at the beginning of a new system and repeats the material associated with the first syllable of phrase 4, before '-me-' has the torculus (NHL) that usually follows.

⁸ The rise on the first syllable omits one note in T5.

⁹ The pes usually associated with the first of the two syllables in this column is omitted, there being no syllable with which to associate it.

<i>Quid est</i> verse 1 (no music in León 8)	et ce-	-li non sunt mun- ¹⁰	-di	in ¹¹ con-	-spectu ¹²	é-	-ius ¹³
<i>Quid est</i> verse 3 (León 8 only) ¹⁴	[et par-		-cis	pec-	-catis	mé-	-is]
<i>Quid est</i> verse 4 (no music in León 8)	sed cur-	-as-	-ti	iniqui-	-tatem	mé-	-am ¹⁵
<i>Peccavi</i> verse 1 (León 8)	et fác-	-tus sum mí-	-hi	me	ípsi	grá-	-vis
<i>Peccavi</i> verse 1 (T5)	et fác-	-tus	sum	míci me	ípsi	grá- ¹⁶	-vis
<i>Peccavi</i> verse 2	et si	máne me quáesié- ¹⁷	-ris		non sub-	-sís-	-tam
<i>Peccavi</i> verse 3 (León 8 only)	nec dí-	-mittis me ut glúti-	-am	sá-	-livam		-am
						mé- [variant melisma:	



¹⁰ There are too many notes for the syllabic passage in T5.

¹¹ There is no inflection on this syllable.

¹² ‘-spec-’ has a torculus (NHL) rather than the usual pes (NH).


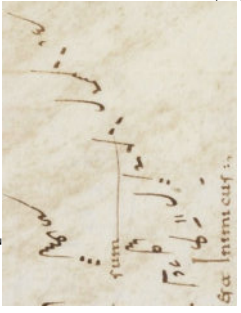

¹³ There is a separate virga for this syllable in T5.

¹⁴ There is no music, but melisma gaps give an impression of the text scribe’s understanding of the phrase.

¹⁵ There is a separate virga for this syllable in T5.

¹⁶ The melisma ends with a clivis rather than a virga in T5.

¹⁷ There are too many notes for the syllabic passage in T5.

<i>Peccavi</i> verse 4	nihil		sunt		dies	mé- [variant melisma in León 8: 	-i
<i>Audite</i> verse 1	propter	multitudi- ¹⁸	-nem	iniqui-	-tátis	mé-	-ae
<i>Audite</i> verse 3 (León 8 only)	ad gra-	-vá-	-bit	con-	-pédem	mé-	-am
<i>Audite</i> verse 4	exclú-		-sit	orati-	-ónem	mé-	-am
<i>Vide</i> verse 1	quia	eructus	est ¹⁹		ini-	-mi- [variant melisma in León 8: 	-cus
<i>Vide</i> verse 2 (León 8 only)	igno-		-mi-		-niam ²⁰	mé- [variant melisma in León 8: 	-am
<i>Vide</i> verse 3	dixe-		-runt	devo-	-remus	é-	-um ²¹
<i>Nunc ecce oppressit</i>	et sus-	-citátur falsiló-	-cus	adversus á- ²²	-nimam	mé- [variant melisma in León 8:	-am

¹⁸ There are too many notes for the syllabic passage.

¹⁹ In T5, the final punctum of the melisma is omitted.

²⁰ 'ni-' has scandicus (NHH) not pes (NH).

²¹ There is a separate virga for this syllable in T5.

verse 1 (León 8)												
<i>Nunc ecce oppressit</i> verse 1 (T5)	et sus-	-citátur falsiló- ²⁴	-cus	adversus fã-	-ciem	mé-						-am
<i>Nunc ecce oppressit</i> verse 2	conclú-	-sit me dómi-	-nus	in manus	ímpi-	-ó-						-rum
<i>Nunc ecce oppressit</i> verse 3 (León 8 only)	Inru-	-it in ²⁵	me		quási	gí-						-gans
<i>Nunc ecce derident</i> verse 1 (León 8)	et fã-	-ciem méam con(s)púe-	-re		nón ve-	-rén-						-tur
<i>Nunc ecce derident</i>	et fã-	-ciem mé-	-am	conspúere	nón ve-	-rén-						-tur

²² The torculus is on the accent '-ver-' rather than the penultimate syllable.

²³ The neume which begins below the horizontal line is not part of this melisma.

²⁴ '-ta-' has two notes:



²⁵ There are too few notes for the syllabic passage in León 8.

verse 1 (T5)														
<i>Nunc ecce derident</i> verse 2	et ob-	-presserunt quási flucti- ²⁶	-bus	sé-	-mitum	mé-								-am
<i>Nunc ecce derident</i> verse 4	et pós-	-sident	me	dñes ad-	-flucti-	-ó-								-nis
<i>Tu domine</i> verse 2	quia	super	me	cogita-	-verunt	ma- ²⁷								-la ²⁸
<i>Tu domine</i> verse 3 (León 8 only)	tibi	enim revela-	-vi		causam	mé-								-am
<i>Tu domine</i> verse 4 (León 8)	et pec-	-catum eo ²⁹	-rum	a facie tua non ³⁰	dele-	-a-								-tur
<i>Tu domine</i> verse 4 (T5)	et pec-	-catum eo- ³¹	-rum	non	dele-	-a- ³²								-tur ³³

²⁶ There are too many notes for the syllabic passage in T5.

²⁷ The figure




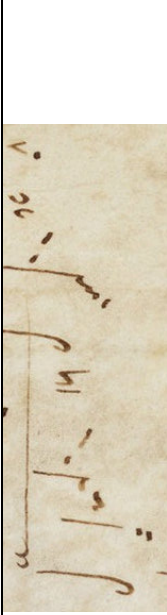
lacks the second punctum in T5 in this phrase.

²⁸ There is a separate virga for this syllable in T5.

²⁹ ‘eo-’ is treated as a diphthong in León 8.

³⁰ There are too few notes for this passage in León 8, and it consists of uninflected puncta.

³¹ There are too many notes for the syllabic passage in T5.

phrases with -/ or /-- ending						
T5	as above					
León 8	as above					
<i>Quis dabit</i> verse 1 (León 8)	vúlne-	-ra	a-	-nime	méae ³⁵	
<i>Effundam</i> verse 1 (León 8)	pro pec-	-cáto ³⁶	a-	-nime	méae ³⁷	
<i>Effundam</i> verse 2 (only in León 8)	plánctum	amá-	coram	dómi-	-no [variant melisma in León 8:	

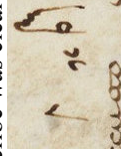


³² The figure lacks the second punctum in T5.

³³ There is a separate virga for this syllable in T5.

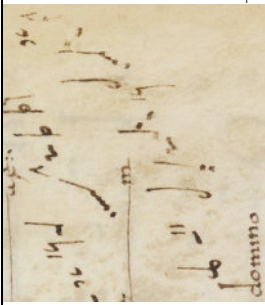

³⁴ The virga at the top left of the image is not part of the melisma.

³⁵ The syllable is separated from 'me-' in León, so the text scribe was clearly expecting a punctum here, but the music scribe treats the word as a single syllable.



³⁶ The usual short melisma is divided between two syllables:

³⁷ The syllable is separated from 'me-' in León, so the text scribe was clearly expecting a punctum here, but the music scribe treats the word as a single syllable.

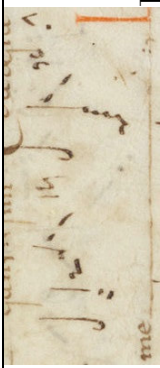
										
<i>Deducant</i> verse 1	aúdi-	-ta ³⁸	est				súper	mé		
<i>Deducant</i> verse 2	téne-		-bre		stupefe-		-cérunť	mé		
<i>Deducant</i> verse 3	et sén-	-sus córdis mé-	-a/is ³⁹		turbata ⁴⁰		súnt in	mé		
<i>O vos</i> verse 3 (only in León 8)	aúdi-	-ta	est				súper	mé		
<i>Quid est</i> verse 2	et in	pulve- ⁴¹	-rem		de-		-ducis	mé		
<i>Audite</i> verse 2	oppres-	-sit	me		amari-		-túdi-	-ne		
<i>Vide</i> verse 4	et con-	-ver-	-sus				rectos	súm [variant melisma in León 8:		
<i>Nunc ecce oppressit.</i>	et con-	-mínans mí- ⁴²	-ci		infrémuit		cóntra	mé [variant melisma in León 8:		

³⁸ León 8 has a clivis (NL) on this syllable.

³⁹ In T5, the final punctum of the melisma is omitted.

⁴⁰ There is no note for 'ta' in T5.

⁴¹ There are too many notes for the syllabic passage in T5.

verse 4									
<i>Nunc ecce derident</i> verse 3 (only in León 8)	et non	fū-	-it	qui ferret au- ⁴³	-xīli-	-um			
<i>Tu domine</i> verse 1 (León 8)	studi-	-a eo-	-rum	ad-	-versum	mé [variant melisma in León 8: 			
<i>Tu domine</i> verse 1 (T5)	istu- ⁴⁴	-dia inimico- ⁴⁵	-rum	ad-	-versum	mé			
phrases treated in a variant manner									
<i>Trenos</i> verse 3 (León 8)	fácta		est		sub tri-	-bu-			-to

⁴² There are too few notes for the syllabic passage in León 8.

⁴³ The torculus (NHL) is on the accent 'fer-' rather than the penultimate syllable.

⁴⁴ One note is missing from the rise on the first syllable.

⁴⁵ There are too few notes for the syllabic passage in T5.

⁴⁶ This phrase is treated as if it has a paroxytonic ending.

only) ⁴⁶												
<i>Ecce</i> verse 4 (T5) ⁴⁷	et in-	-lúmi-	-na	lu-	-ce vi-	-ven-						-tium ⁴⁸
<i>Ecce</i> verse 4 (León 8)	et in-	-lúmi-	-na	luce vi-	-bén- ⁴⁹	-tium ⁵⁰						

⁴⁷ The proparoxytone at the end is treated in the same way as paroxytones are usually treated, with a single note on the extra remaining syllable.

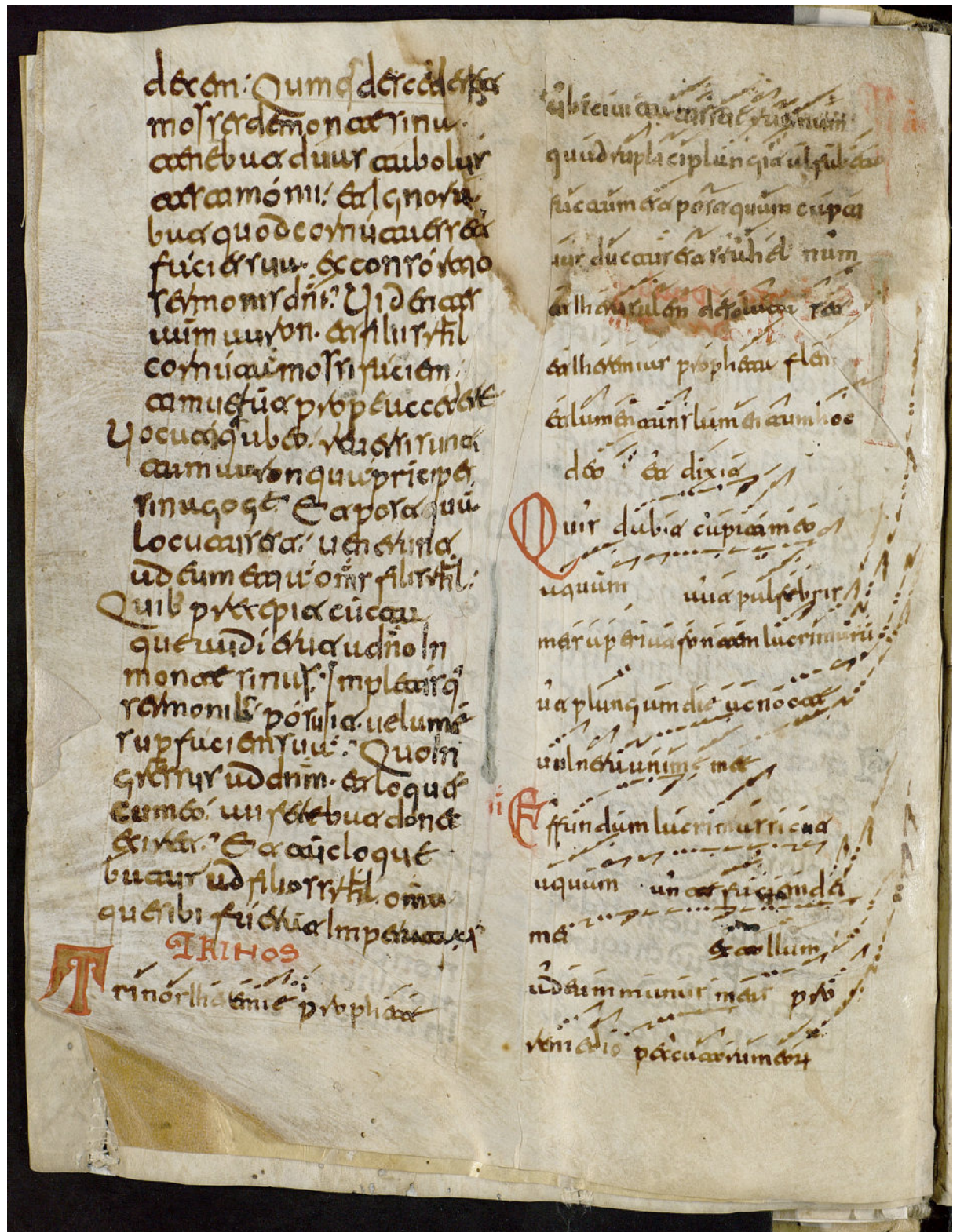
⁴⁸ There are two separate virgas for these syllables, although the final virga of the melisma is still present.

⁴⁹ The pes usually on the first of 2 syllables here is omitted.

⁵⁰ The pes which usually opens the melisma is instead attached to the first of these two syllables.

1.6 The threni in T5

Trinos; Quis dabit; Effundam (fols. 6v-7r)



de eam: Quis dabit de eam
 mos rardemonat riu
 catheba diur aubolur
 cat camoni: Et ignora
 bua quod eom uacit rca
 fuci rruu. Et conro rto
 rymon r dñi: Videt ar
 uim uir on. Et filur, fil
 com uacimof rificiam
 am u r u a p r o p e u c c a d e
 Uocua q u b o. V d i r i r u n a
 cam u r o n q u e p r i e p t
 r i n u g o g t. E a p o r a q u u
 locu a r r a. u e n e r u n a
 u d a m e a u o m r f i l i r h i l
 Quib p r o p r i a e u c a r
 que u i d i d i u a u d n o l n
 mon a t r i n u s. I m p l e a r q
 r o m o n i l p o r u l i a. u e l u m e
 r u p f u c i o n r u u. Q u o n
 g r i t u r u d d n m. E t l e q u d
 e u m o. u n f e t e b u a d o n e
 E t i n a. E t a c i e l o q u e
 b u a r u d f i l i o r r i h i l. o m u
 que r i b i f u d i a l m p a r u a r

TRINOS

Trinorthe tme prophate

quid r u p l i c i p l u n g i a u l q u b a r
 f u c a u m e a p o r a q u u m e u p a r
 u r d u c a u r e a r u h e l n u m
 a l l h o r u l o n d e f o l u r e r a
 e a l l h o r u m u r p r o p h a t u f l a n
 e a l u m e a u n t l u m e a u m h o e
 d o e a d i x i a

Quis dubia cupiam e
 uquum uua pulchur
 maru p r i u a p o n a d n l u c r i m u r u
 u a p l u n g u m d i e u e n o e a r
 u u l n o r u u n i m e m a

Effundam luerimurica
 uquum unat fuganda
 ma e collum
 u d a m m u n u r m a r p r o
 r e n a d i o p a c u a r u m e a r

*no pax multa ad inchoat quoniam
 auerit me inchoat quoniam
 multa pte uacina pte uacina
 cuo inchoat inchoat*

Sed prate puulupti.
 ud duodenariis.
Rati. Hemo eu cam
 cauar dicua. qm
 ude cam cauar.
 bi uim in cam cauar
 muloz. ca' pre
 uim nam in cam
 caua. Unur qui quod
 cam cauar ue oncu
 piteca uuu. ubr
 cauar ca' in cauar.
 b' in de concupiteca
 eu concupiteca pura
 pteca. Ptecaum
 usto eu consummuai
 fu' ca' q' in sua morte.
 Holi ca' ca' q' u' u' p' p'
 ma dilca' r' imi. om'
 eu au oba q' num. ca'
 om' donum p' p' ca'

destrum ca' b' e' ced' r'
 upu' u' l' u' m' i' u' p' u' a'
 quem non de' e' u' n' i'
 mu' ca' q' o' n' d' u' i' e' i' f' i' a' i'
 d' i' m' i' r' . o' b' u' m' b' r' u' a' q' o' .
Lolum caim e' q' e' n' i' a' n' o' r' .
 u' e' t' b' o' u' e' r' i' a' u' a' r' .
 i' a' r' i' m' u' r' i' n' i' a' q' u' i' l' i' q' u' o' d'
 e' t' u' a' u' i' t' u' r' . S' i' c' a' r' .
 p' m' a' d' i' l' e' c' t' a' . r' i' a' u' a' m'
 o' m' h' o' m' o' u' e' l' o' x' u' d' u' y'
 d' i' e' d' u' m' . a' u' r' d' u' r' u' i' m'
 u' d' l' q' u' e' n' d' u' m' . c' a'
 a' u' r' u' r' u' d' i' t' i' . p' r' a' c' t' i'
 u' i' m' . l' i' c' a' q' u' i' d' a' n' o' n'
 o' p' e' r' u' a' t' u' r' . P' p' a' r' q' u' o' d'
 u' b' i' c' i' e' n' t' a' r' o' m' i' a' n' i' n'
 m' u' n' d' i' c' a' u' i' c' a' u' b' u' n'
 d' u' a' q' u' i' m' u' l' i' a' e' . I' n'
 m' u' n' d' u' s' a' u' d' i' n' e' s' u' r' c' i'
 p' i' o' t' i' n' i' c' a' u' i' u' e' t' u' m' .
Quod poata r' u' l' b' u' r'
 u' n' i' m' u' r' u' e' t' o' r' u' r' . d' i' r'
Leca' p' r' e' i' a' u' n' g' e' l' u'
 r' e' c' t' m' m' u' a' h' a' m' .
 l' l' o' l' n' c' a' m' p' o' r' t' e' . d' i' r' n' i' r'
 i' h' i' x' p' i' . d' u' c' a' u' r' c' a'

7

umier. ad conuivium.
 feci nubatur. Exauct
 potest alium tuu. In ato
 duxia uideum. dunt
 unci illu. flicue. zel fin
 nomine. Ad qua. cum
 omo. velucob. furrer
 Inq. ratur. fue. ap. mune
 uio. d. alium. Exauct. ad
 ro. co. u. m. r. u. m. Quid. ca.
 hoc. quod. fue. co. u. d. u. r. a.
 Non. e. p. ro. tu. et. re. h. u. b. i.
 cabi. quu. e. In. p. o. r. u. r. a.
 miei. Exauct. p. o. n. d. i. a.
 lubun. Non. e. r. a. l. n. i. o.
 loco. con. u. d. a. i. d. i. n. i. r. u. a.
 m. i. n. o. r. e. u. n. a. t. a. t. u. d. u. m.
 u. d. n. u. b. a. u. r. I. m. p. l. e. e. t. d. o.
 m. u. d. u. d. i. c. i. h. u. l. u. r. c. o. p. u. l. e.
 Ex. h. u. c. q. u. o. q. d. u. b. o. c. a. b. i.
 p. r. o. p. o. t. e. q. u. o. d. r. e. h. u. i. a. u. r.
 e. r. m. i. e. r. r. e. p. a. m. u. n. i. r. u. l. u. r.
 Ad. q. u. e. b. i. a. p. l. u. i. c. i. a. r. Ex.
 e. b. d. o. m. u. d. e. c. o. n. i. e. u. e. a. r.
 r. a. c. e. t. d. u. x. i. a. u. x. o. r. e. m. f.

IRI

D Alucina oculi maluerunt
 an pulchritudine flumina

uquur qui uox luminaria
 aionit iudicia
 rupertis
ii rorati uimul flebis
 unqurau postrediam
 amutina formam
 cauebit rairp qeet unam
iii amei quiu dgetia unimu
 mau architur cordi
 mei autbuar unalime

Silonaqificiat
Se sprate lucobuisti
 ud duodecim aris
F r. nolice In poto
 nuri uec opo non
 hubat. fidem dnm
 ihu xpi glorie. Ex
 enim In aob lora
 In conuena uro
 uir uuxum unulum
 hubat In uerat eun
 didu In aob lora uim
 Ex puap In ro uide

filiorum. Et dixit ad populum.
 Et dixit ad populum.
 dñi: Qui estis? Quis estis?
 uauudu uad futu
 onem; Et educum
 filiorum. Et dixit ad populum.
 Quid dicitis? Et dixit ad
 populum. Et hoc hu
 bebirriqum quod
 miramur. Quis
 eduxerit populum
 dicitur. Immo
 lubidum et uerum
 istum. Et dixit ad
 populum. Et dixit ad
 uudu uad filiorum.
 Et dixit ad populum. Beu
 puorum uerum. m
 me uduor. Si dixit
 ria. m. i. quod dicitur
 n. m. d. l. u. quid dicitur
 ar. b. i. a. q. d. r. u. d.
 mo. s. r. a. h. e. d. i. c. e. r.
 filiorum. Et dixit ad
 quorum. u. s. a. Sic
 dicitur ad filiorum. qui
 a. m. i. t. i. a. m. e. u. d. u. e. r.

b. i. x. i. a. q. d. r. u. d. m. o. s. i. e.
 h. e. d. i. c. e. r. f. i. l. i. o. r. u. m. d. i. c. i. t.
 d. i. c. i. t. p. u. a. r. u. m. u. i. b. z. d. i.
 u. b. i. u. d. i. t. r. u. u. c. a. r. d. i.
 l. u. c. o. b. m. i. t. i. a. m. e. u. d. u. o. r.
 b. e. n. n. i. m. i. c. i. a. l. n.
 a. r. o. s. t. u. m. e. t. h. o. e. m. a. n. o.
 m. u. l. e. m. i. n. g. e. n. t. i. a. m.
 o. n. e. d. i. g. e. n. t. i. a. m. o. n. e.

TRIHOS

Ecce ego deprebor daum
 et plucubiliu micicia
 et uidebo faciem tuam in
 seculu aqone

Contrumaudacur me uisup
 plieur ubemimabilur
 micipunt concubua
 certam et orram
 anuytu dno
uerum uerum uerum uerum
 lumina lucem uerum

Ad illi dicitur in
 munus et tu
 Quomodo potest dicitur
 dicitur uerba dicitur
 potest dicitur in cur
 caritup nunt omni
 qui dicitur dicitur
 fuerunt dicitur
 tur dicitur dicitur
 In pius dicitur conari
 b dicitur Quomodo
 id potest dicitur
 fu uo. le buntur
 filii fil oculos. u
 dicitur dicitur
 potest dicitur
 uulde. Clumub e
 fia dicitur dicitur
 dicitur dicitur
 Fortitudo non dicitur
 repule dicitur
 dicitur dicitur
 moritur dicitur
 audine. quid hoc
 ficet uo dicitur

ua dicitur nos dicitur
 Nonne dicitur dicitur
 loquebuntur uo dicitur
 In dicitur dicitur
 Hered dicitur uo dicitur
 umur dicitur
 dicitur dicitur
 dicitur dicitur
 In dicitur dicitur
 no dicitur dicitur
 Noli dicitur dicitur
 dicitur dicitur
 dicitur dicitur
 hodie. dicitur dicitur
 quomodo dicitur ne
 qui dicitur dicitur
 b dicitur dicitur
 dicitur dicitur
 uo dicitur dicitur

THIOS

Quid dicitur homo uo dicitur
 dicitur dicitur
 dicitur dicitur
 dicitur dicitur
 dicitur dicitur

In conspectu eius **Quinque** munit omni homo
quibuslibet qui iniquitatem

lucrum facit sine **In pulvis** deducit me

iii Significat quoniam in uiculis delicatissimas

Iscariote lucubri
ud duodecim abbi
ca. noli caeli in qm
ca. noli caeli in qm
uanon ludicium
Eccelud ex unca lunu
uira ca. Ex exemplum
uicipia et labor
et puca et ca.
I propheta qui locuat
et in m edni. ecce
baucifican qui rura
nustia. Suffera qui
lob u d r car. ca. n em
dni u d r car. qm m re
re co r ca. ca. m r o r u a r
A n a u i m o m u s r m a
noli ca. t u r u r n e q p e r
celum n e q p e r a s t r u m
n e q p u l u s q u o d e u q
l u r u m e t a i. S i a u i m

remouit et et non
non. Va non rubudi
e o d e d u c a r. I m y
c u a r. u l i q u i s u i m
o r a e q u o u n i m o e r
p r u l l u a. I n f i m u a r
q u i l n u o b i r. I n d u c a
p r u i a a b o r e l e n e.
e r e t h a r u p e r a i m
u n q u a d e r e i m o l e o
I n m e d n i. a r o r u a o
f i d a r u l b u b i a I n f i m u
e r u l l e b u b i a e i d n r.
E a r i l n p e c u a r r i a
d i m i a a d a r e i.
C o n f i a d m i m u l a e
r u a u i m p e c e u a u i m
a r o r u a p r o b l i u e a m
u a r u l b e m i n i. a u l a i
e n i m u l a d e r u a o

que prur uel uocem
 bucat. uidetur omnia
 de peccatis et uic
 auat. dixit uero ad
 Oculi denobis in oculis
 cui uocem. et faciem
 In amiracionem.
 Quicquid os amiracionem
 per uocem in uocem in
 Excludit. hominem
 uim illum. et omnia
 cognationem etur di
 miracionem. Quid dimissur.
 ubi in amiracionem etur.
 et edite cubia et uic
 uocem et amiracionem.
 qui appellatur uocem
 In peccatis dicitur.

TRINOS

Peccat. quid facium
 occurrit hominum
 quicquid potuit conaturu
 abi et faciem
 micim et prignu

ii Qui non collit peccata amiracionem

et quicquid non uis peccata iniqui
 amiracionem etur
 In pulu et in domum etur
 munant quicquid non
 tubricam

iii **P**ur est homin micim
 dia ma Silianu facia
Se pralepatoru prati ie
 ai. et uocem etur
 etur. sed conuicti
Ret nuncud pur
 am. et episcopum
 unimurum uocem
 Si milice et mulier
 subdicitur in uocem
 Variis non creditur in
 uocem. per mulierem con
 uocem etur sine
 uocem etur in amiracionem
Contriditum etur in amiracionem
 etur amiracionem conuictu
 etur amiracionem. quicquid non
 etur in amiracionem etur

plura in aeterna
 momenta. quia unum
 uisus. occidit uia.
 Deinde dicitur uim
 elur. et unum su coc
 nuage. caulea cor
 pur elur. et rephelia
 In aeternum et uia
 In rephelia opuan rui
 muno. Iudicubia
 rthil. uig in aeternum.

TRINOS

Audiat obsecro omnes
 et uideat dolorem meum
 qui uult uisum et a rui p me dan
 p p p aeternum uia audin et
 Iniqui auar me e

ii Complana fuit in tuum
 In me et a rui dia
 lrum Indignu aeternum
 opprobrum me uim uia audine

Sed et cum clamul et uia
 & cluria et uia non in manu
Sciat et a rui p rime
Hoc. Subdicit et a rui
 riorib. Omni uim
 In uicem humiliat
 In uia uat. qui dicit
 rui p rui rui rui
 humilib uim dua
 rui rui. Humili uim
 lcia rui rui p rui rui
 de manu. uia uor &
 uia uia in aeternum
 uia uia non rui rui
 Omni rui rui rui rui
 uim p rui rui rui rui
 qm p rui rui rui rui
Sobrietas uat. Uig
 uia rui uia uia rui rui
 uia rui rui rui rui
 lora rui rui rui rui
 quia rui rui rui rui
 Cui rui rui rui rui rui
 rui rui rui rui rui
Sciat et a rui rui rui
 rui rui rui rui rui rui

Vide (fol. 77r-v)

Ex pluri uir. In die illu
 Ex ai muia omir pptr
 dnm carum uelam.
 Dixia q uniuertur po
 pulu. udr am uelam.
 O sup ybretur cur
 ud dnm dmacum.
 uanon mori unaur
 Adidim enim uniuertur
 peccuar nirmulam
 uap eademur nobir
 rctem. Dixia rumel
 ud pptm. Noli ac
 camet. Uot fctar
 uniuertum muli hoc.
 Uotum aumen. noli ac
 rcedet uoc qodni.
 rctar rctur ad dno In eo
 coo coo dno. Eano
 loat declinat p ora
 uun u quon prode
 etia uobir. neq
 etia uor. qui u
 uun d uar. Eano de
 relinqua dnr pptm
 suum. ppar nmtu u

magnu. qui ulurubia
 fucet uobir ribil pptm.
 Ribia uum uet hoc
 peccuar in dno. uo
 cctano fut p uobir.
 Et docto uor. uum
 bonu. Et rct cam.
 q car. cam dnt dnm
 car rctur ad In uem
 carat. ca de coo
 corde uctate. In

TRINOS

Uide dominu. ca conridari
 quoniam fucatur qm uilr
 uide u plication dnm cum
 qui uctat dnr Inimicur

ii Petrus una rupa me Inimici
 oturu. Et p b r unat
 petrus rctur unam u illum nam
 ribil ubetuna. Et rctur uctuna.
 dixit una dno rctur cam

iii
pre uia am gnan car con
uatur vau vum

Silena qum pucior
Soprates am upratue:

Hari: Ho bi adnr prior
de am caua one em
pote. Iniquor. ueto In
dian ludicuetucun
dor. vera uue. Augir
uum cor. qui pose
cuntem Inconcupree
cum. In mundicie
umbulua dominuaq
onem q con am nua
ruduer. Sibip lucu oar.
Seca u non m ca uua
I u m e f u n o a r. Ubi u g e l
f o t a a u d i n e c a u r
caue: cum tina mulo
ret. non pot caia d n i
u d u e t u r e s e c r i b i t e
l u d i c i u. H u u a t u e l u a
In u a q o n u b i l u p e o r u.
n u a u r i l u a r I n c u p e q
o n e m. c a l n p e n i c i a.

hir quila notia blur
sem un oar. In corrup
ca on e r u u p e n b u a.
P o t e r i p i e n e a r m e t e d e m
In l y r a a e. u o l u p
ca u a e m d e a m u n o a r
d e l i c i u r q u o l n q u i
n u a. c a r c o n m u e u
l u a d e l i c i u r u p l u c a n t
I n c o n u i b i r r u i r. l u x
u m u n o a r. u o b i r c u m.
O c u l o r. u b e n o a r p l e n o r
u d u l o a r m o. c a l n c e r a
b i l e r d e l u c a I n h i c i o a r.
u i n i m u r I n r a u i l a r.
C o r s e c r u a u u u m a e
h u b e n o a r m u l o d i c a n o n a.
F i l i d e t l i n q u e n a r
r e c a u u m. c a u u e
r u a r e u a u u b u l u i
A l i b e r s e b o r o r. q u i
m e t e d e m I n i q u i a u a r
u n e b i a. C o r r e p e n o
n e m u o r u b i a r r e
u a u n e r u b l u c u l e.
m u c a i n o m i b u o c e.
l o q u e n r p r o l b u a

lux ca pluciatu da
 capua puvulurcia
 Eauf aud p udu mru
 Uude car uffer mci su
 qia car. Quur & olucia
 Quuq pua cucu ritar
 etia ulu tu qia cum
 arur p uctum. Venia
 laud pua ud locum
 lucu quod mirora
 lonuau. Exclumubia
 lonuau p ota r u m
 puen. arusa. Ecce
 lbia r ucia car. poth
 uleuuar. Paanu.
 ueloci car. neta car.
 Collogia uim pua lonu
 rucia car. arua caua
 ar ud dnm tuum. ar
 quid u g r tar penia
 lgnorubia. can co chi
 lonuau ar da rom. no
 betia. Depia u muuu
 pua. ar dixia. Uude
 ar de r In ciurcaum
 Quuq ubi r tar pua.

rumma da de loco qui
 uo r e bua id uurtum
 arcud ar p r nur In ca r u
 ud orubia ar rno. ar br
 culun car. ulca r u carum.
 fleb r u a p u m car. da
 uim u m plur. Dixia uim
 lonuau ud da. Uude r n
 puce. Quu u m lux u b i m r
 umbo In n m e d n i d i c a r r.
 d n r r i a l n a r m e a r a r.
 car l n a r r e m e n m i m c a r e m e n
 caum In r e n p i c a r m.
 E a r u m r i a r d a a r u b n a.
 r a r l o n u a u l n g r r r r
 a r a r u i c a r a m. f r i

TRINOS

Nunc ecce oppressit me dolor
 meus arud me cilum
 rducatur una uita r ma
 fru ar r ma ar r m o n i u m
 dicuna con ar u m e a r r u r e i
 au car r u l r i l o c u r u d u r r u r
 f u c i e m m a m

83

83

ii **A** p' h' i' c' h' u' n' d' a' r' a' p' d' i' m' e' i' n' i' m' i' c' i' o' r' u' m' d' e' p' r' o' b' r' u' n' a' t' u' r' p' e' t' e' r' n' a' m' u' x' i' l' l' u' m' i' n' a' t' u' r' t' u' c' u' a' r' u' n' a' p' e' t' i' t' m' e' i' t' c' o' n' c' l' u' s' i' a' m' e' d' o' m' i' n' u' r' i' n' m' u' n' i' u' r' i' m' p' i' o' r' u' m

iii **C** o' l' l' e' g' i' a' f' i' r' o' r' u' m' t' e' r' r' u' m' i' n' m' e' d' e' c' o' n' m' i' n' u' n' i' m' i' c' i' s

I n' p' r' e' m' i' a' c' o' n' c' e' l' a' t' a' m' e' **S** e' c' r' e' t' e' p' e' c' c' a' r' u' m' t' r' e' d' e' **B** e' n' e' d' i' c' t' i' o' n' e' d' i' c' t' i' o' n' i' s' r' e' c' a' p' t' u' r' i' n' q' u' i' u' c' e' l' i' m' u' g' h' o' i' m' p' e' c' c' a' t' i' o' n' u' m' e' l' e' m' e' n' t' a' u' e' r' b' o' l' l' e' n' t' u' r' d' e' c' o' e' l' i' s' e' x' e' u' q' u' e' i' n' e' r' r' o' r' a' o' m' n' i' o' p' e' r' u' s' u' s' t' e' n' t' u' r' Q' u' i' m' o' m' u' l' t' i' c' a' u' t' d' i' s' t' r' o' l' l' e' n' d' u' r' i' a' q' u' i' l' d' o' p' o' r' t' a' t' e' r' e' u' o' r' i' n' t' e' r' c' o' n' u' e' r' s' i' o' n' i' b' u' s' c' a' p' i' e' a' u' a' n' t' e' d' e' p' r' o' p' h' e' t' i' a' u' d' u' u' e' n' e' a' u' m' d' n' i' n' i' l' h' u' x' p' i' q' u' e' n' c' e' l' u' u' y' d' e' n' t' a' t' r' o' l' u' e' n' t' u' r' e' l' e' m' e' n' t' a' u' l' q' u' i' r' u' y' d' o' r' t' a' u' b' e' r' e' c' e' n' t' N' o' u' o' r' u' e' r' b' o' c' e' l' o' r' e' r' n' o' u' u' m' c' o' e' l' i' s' t' e' d' i' m' p' r' o' m' i' r' r' u

S i' l' e' n' t' i' u' m' f' u' e' r' i' t' **I** p' r' i' u' r' & p' e' c' c' a' u' m' u' r' i' n' q' u' i' b' u' r' l' u' x' a' a' u' u' b' i' c' a' u' i' p' a' r' q' u' o' d' h' i' m' i' h' e' c' d' e' p' e' t' e' a' i' a' t' m' u' g' i' t' r' u' a' u' e' r' i' a' t' i' n' m' u' c' u' l' u' a' d' a' n' u' i' o' l' u' e' a' u' p' u' a' d' i' m' l' n' u' e' n' i' r' i' n' p' l' u' c' e' e' a' d' n' i' n' i' l' h' u' x' p' i' l' o' n' q' u' i' m' i' c' a' u' c' o' m' h' u' e' r' u' l' u' a' e' u' r' b' i' c' o' r' u' m' i' n' i' t' e' a' e' n' f' u' r' i' r' i' m' i' s' i' n' o' r' a' t' p' u' u' l' u' r' t' e' d' i' m' d' u' a' t' i' b' i' t' u' p' i' e' n' c' a' t' e' m' b' i' a' u' o' b' i' r' t' e' a' e' a' i' n' o' m' i' b' e' p' i' s' c' o' l' u' r' l' o' q' u' e' n' t' i' n' a' r' d' e' h' i' r' q' u' i' b' u' r' t' u' n' a' q' u' o' d' u' d' i' f' f' i' c' i' l' i' t' u' r

donec cum me dicitur
 et uelut in fune
 Nunc cum: quum uero
 tra: quum te lunam
 Numquid peccato tuo
 curcum implur
 & quod uero uigil. uel ai
 uel uob. non reuerentia
 uel me. Et contoluar
 tra: ad bethrubet uxor
 tuum. In qtu ruro uel ai
 dormi. baccum al.
 Quae et uigilium. uocu
 bica q nmn elur ralomon.
 et dicit diligetiam
 et uia q in munu rucum
 pro pheta: et uoc cubia
 nmn elur. u mubilur dicit
 et quod diligetia cum
 dicitur in **III**

Nunc ecce derident me in
 uelut in fune
 num in arum
 uelut in fune
 cu

ubominu cum me arlonge
 rucum uelut
 et faciam miam conpug
 non uelut

Ad dicitur cum eulum
 canat me ilico rucum
 pda mori rucum
 et opprteretuna quur
 flaccabit rucum

Quis pro peccato in mianal pro
 dicitur unum mian
 et porrida me dicit
 uelut in fune

Scratelohun
 uprali prime
 et. Non mundu
 cum nouum terbo
 uobis rucum un dicit
 uelut quod uelut

miamaledictionem
 perimū. quondolbu
 udcuatu. Serqiu
 deccndiamia Inoc
 curum cū cōtūstrem
 loy bunem. et lurtubi
 pdm dicit. non at
 Inccsticū gludic.
 Tunōl pucaim Innoxio.
 Urtēumrupiētra. et
 rciur. quofuciera.
 dēuēcōcunorelur
 cū tuncume ud Inrtēū.
 boymbia lēicau dē
 cū pucaim rui. et re
 pulcaurca Inciuauc
 dē. Hic uim quibur
 rē nubia dē rui. et
 quud ruciatu tū rria.
 nebron. rē pām uir
 rē nubia. In hirtm.
 uob amē i sauarib.
 Sulomon uim rē rui
 corum dē pucaim rui.
 et rui uca dē rē num
 elur nimir. et

TRIMOS

Tu domine denonstaura
 mieri et ego cognoui
 nunc oratidiscamici
 itaudiu Inmicosum ud
 uctumme

Quasi uenit munitaur
 qui potestaur ud uicamim
 anunc cognoui qui
 rui pām cōgicau dē numulu

Nepropia dē Iniquitaur
 et pēcau dē rui non dē laur

Ise sprate lohūur
 uprati peme
 rē. Si dē dē lē rianor.
 rē nor dē bē uleat
 rucum dilicet.
 dēum. nē nou diaum qu.
 Si dilicum Inyicem.

Online Appendix 2

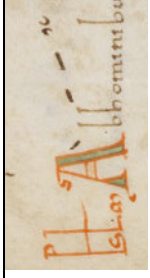
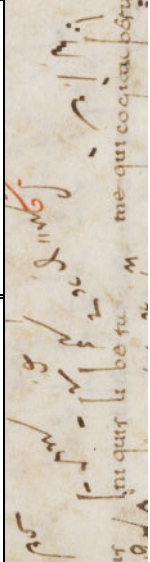
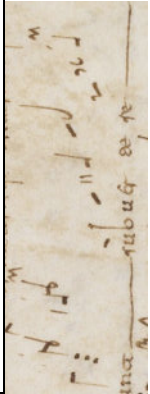
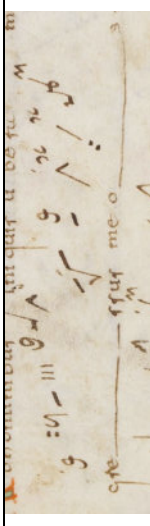
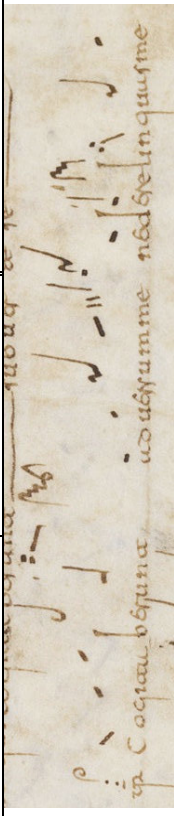
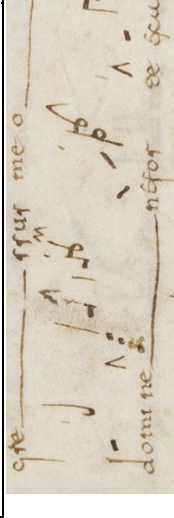
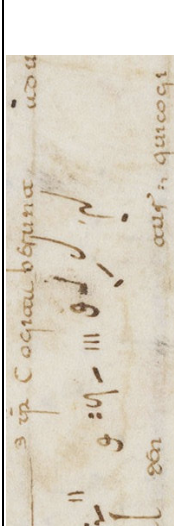
The Lenten Psalmi in León 8


2.1	<i>Ab hominibus</i>	56
2.2	<i>Ad dominum</i> (León 8 and Silos 4)	58
2.3	<i>Adiutor</i>	63
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2.5	<i>Deus deus meus</i>	74
2.6	<i>Deus laudabilis</i>	83
2.7	<i>Deus noster</i> (León 8, T4 and Silos 4)	90
2.8	<i>Diligam te</i>	100
2.9	<i>Domine orationem</i> (León 8, Aemil 56 and Silos 4)	104
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2.16	<i>Levavi</i>	124
2.17	<i>Ne derelinquas</i>	126
2.18	<i>Potens est</i>	131
2.19	<i>Quam pretiosa</i>	134
2.20	<i>Sicut cervus</i>	136
2.21	<i>Tu es patientia</i>	138
2.22	<i>Tu exurgens</i>	143
2.23	<i>Venite</i>	145

2.1 *Ab hominibus* (Psalm 139:5 and 9)

Responsorial, with some shared material between verse and respond. The repetendum cue is ‘qui cogi’.¹

Sung on Friday of the fifth week of Lent; León 8, fol. 151.

	Cognate refrain and verse		Refrain and verse share one melisma
			
[<i>respond</i>] <i>Ab hominibus iniquis</i>	[<i>repetendum</i>] <i>qui cogitaverunt</i>	subvertere	gressus meos
From evil men	who plan	to subvert	my steps
main clause: propositional phrase	relative clause: verb	infinitive	indirect object
1 1+1+2+5 1+7+1	1 2+2+3+3+19	1+5+3+10	19 ² +4 4+18
type-1 melisma	type-2 melisma	type-2 melisma, although the syntax does not confirm presence of a cadence here	type-2 melisma
			
[<i>verse</i>] <i>Cogitaverunt adversum me</i>	<i>ne derelinquas me domine</i>		<i>ne forte exultentur</i>

¹ The  sign at the end of the melisma on ‘-ra’ is not connected to this chant, instead signalling the repetendum of the antiphon on the line above. The function of this sign is signalled, *inter alia*, by Rodríguez Fernández, *El antifonario visigótico de León*, 19.

² The dot to the left of the first tractulus does not indicate a neume.

They have plotted	against me	do not forsake me, Lord	lest perchance they be exalted
sentence 1: main clause 1+1+1+2+11	prepositional phrase 1+1+3 8	sentence 2: main clause 1 2+3+3+3 1 1+2+20	dependent clause 1 7+2 1+6+21+4
type-3 melisma	type-9 melisma	type-2 melisma	type-9 ending

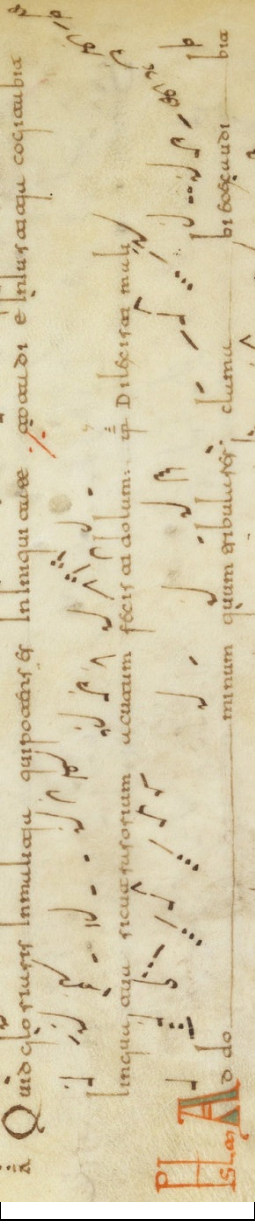
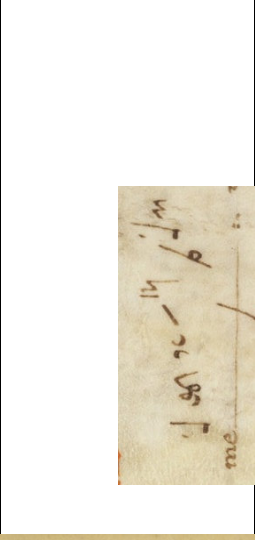
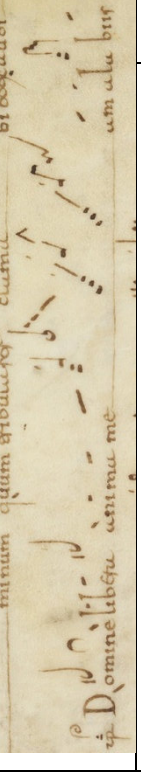
Melodic commentary

The cadential type-2 melisma on ‘cogitaverunt’/‘domine’ connects with a set of related cadences ending ‘domin-’. In the verse, the type-3 melisma on ‘cogitaverunt (adversum me)’ is seen also at the half-verse point in the respond of *Cogitaverunt* (on ‘(Cogitaverunt) adversum me’); it almost certainly has a cadential function.

2.2 *Ad dominum* (Psalm 119:1–2)

This chant was sung non-responsorially in the León 8 tradition, with the same melody for each verse. It appears as a responsorial chant in Silos 4 (with ‘et exaudivit me’ as the repetendum).

Sung on Monday of the fifth week of Lent; León 8, fol. 145v. Assigned to the votive mass for a priest in tribulation in Silos 4, fol. 200v.

		quum tribularer clamavi <i>When I was troubled I cried</i> main clause 3 1+3+3+1 1+12+2	et exaudivit me <i>and he heard me</i> clause 2 2 3+3+21+3 23
[verse 1] <i>Ad dominum</i>		type-1 melisma	type-2 melisma
To the Lord			
compound sentence clause 1: prepositional phrase			
2 28+3+1			
Type-1 melisma (proparoxytonic version)		a labiis iniquis <i>from wicked lips</i> prepositional phrase 1 5+1 1+12+2	et a lingua dolosa <i>and from a deceitful tongue</i> second prepositional phrase 2 3 3+21 2+4+23
[verse 2] <i>Domine libera animam meam</i>		type-1 melisma	type-2 melisma
<i>Lord, free my soul</i>			
imperative clause			
3+2+1 1+1+3 1+1+1 29+1			

Melodic variants

The opening melisma is notated differently in the two manuscripts, but is almost entirely compatible in shape (there is one more note in the opening rise in León 8 in verse 1, and two in verse 2). The melisma on '(exau)di(vit)' and '(lin)gua' is significantly longer in León 8, although similar in profile (eight more notes); there are two more notes in León 8 in the similar melisma on 'me' and '(dolo)sa'. Silos 4 has an extra pes in the melisma on '(cla)ma(vi)' and '(i)ni(quis)'. There are several moments where León 8 has one more note than Silos 4 ('cum', '(tribu)la(rer)', '(ex)au(di)vit', 'domi-', 'lin(gua)' and '(do)lo(sa)'. '-mi-' has a scandicus in León 8 but a punctum in Silos 4.

In total, León 8 has 247 notes in this chant and Silos 4 has 222 notes, of which 217 may indicate the same melodic outline in the two manuscripts; the relationship ratio is 0.925, suggesting very strongly indeed that the melodic substance of the chant in the two manuscripts is closely related. The melody was clearly known in a similar version in the two places, but the melismas were not entirely fixed in their content.

Ad dominum in Silos 4

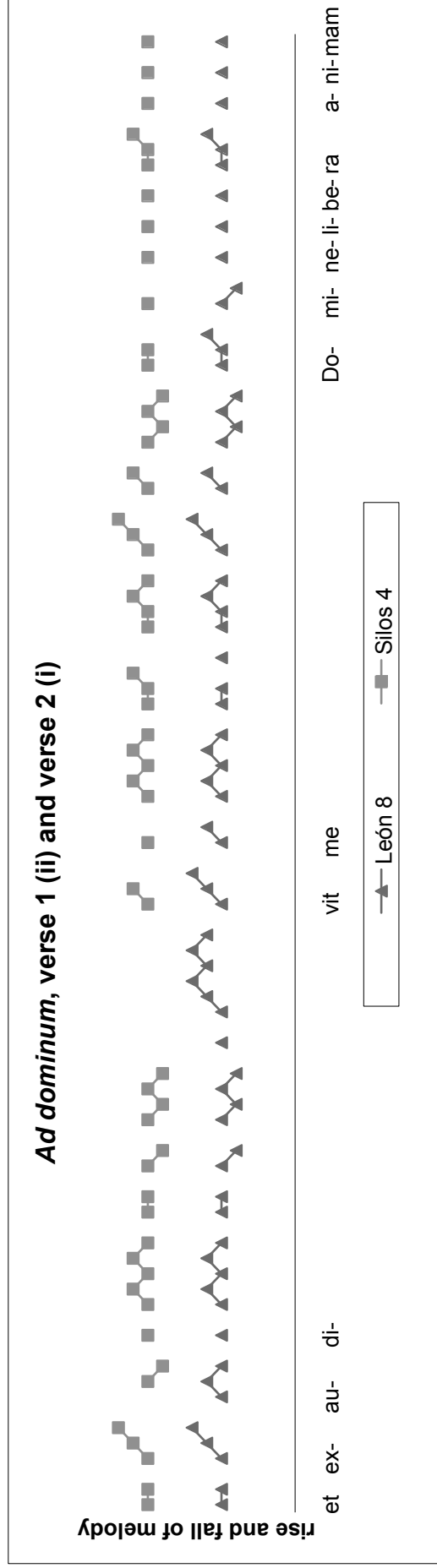
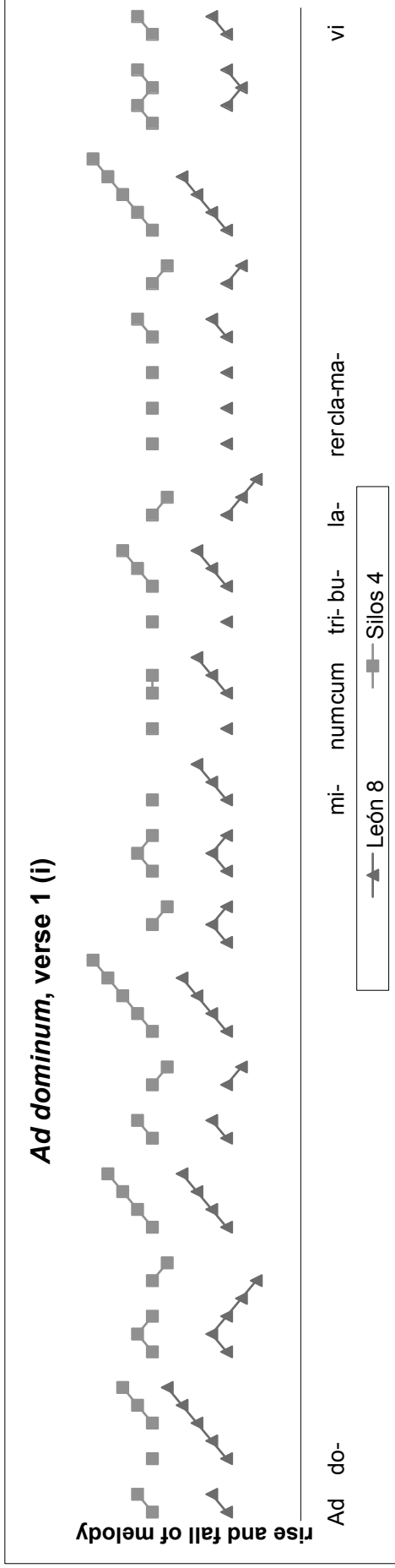
Handwritten musical score for 'Ad dominum in Silos 4'. The score is written on a single staff with a treble clef and a common time signature (C). The lyrics are in Latin and are written in a Gothic script. The text is as follows:

A e-bu-n-a be-
 do-mi-ni-um cum car-
 i-bu-s. **Q**ui-
 a-m-ple-xi-um
 do-mi-ni-um
 qu-er-unt
 in-ter-ru-
 pt-um. **Q**ui-
 a-m-ple-xi-um
 do-mi-ni-um
 qu-er-unt
 in-ter-ru-
 pt-um.

The musical notation includes various note values (minims, crotchets, quavers), rests, and bar lines. There are also some decorative flourishes and a large initial 'A' at the beginning of the first line.

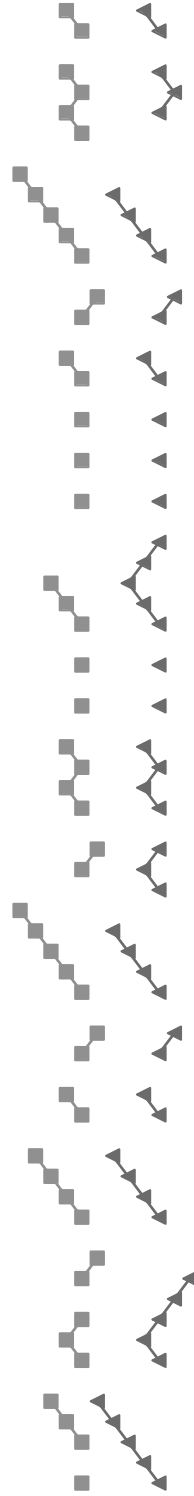
The equivalence of the two versions of the melody may be seen in Figure OA1.

Figure OA1 Melodic shape in *Ad dominum* in León 8 and Silos 4



Ad dominum, verse 2 (ii)

rise and fall of melody



me-

am a la-

biis i- ni

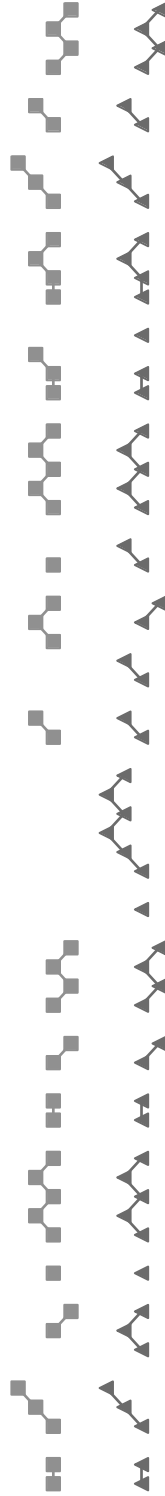
quis

—▲— León 8

—■— Silos 4

Ad dominum, verse 2 (iii)

rise and fall of melody



et a lin- gua

do- lo- sa

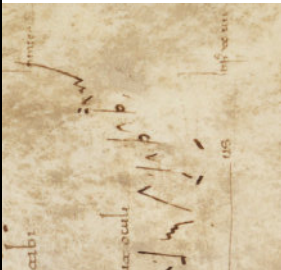

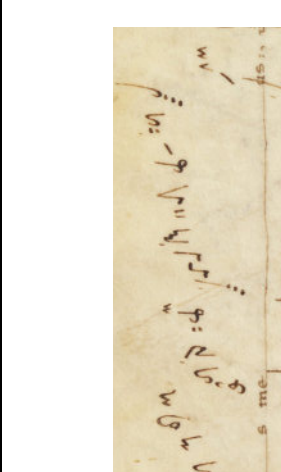
—▲— León 8

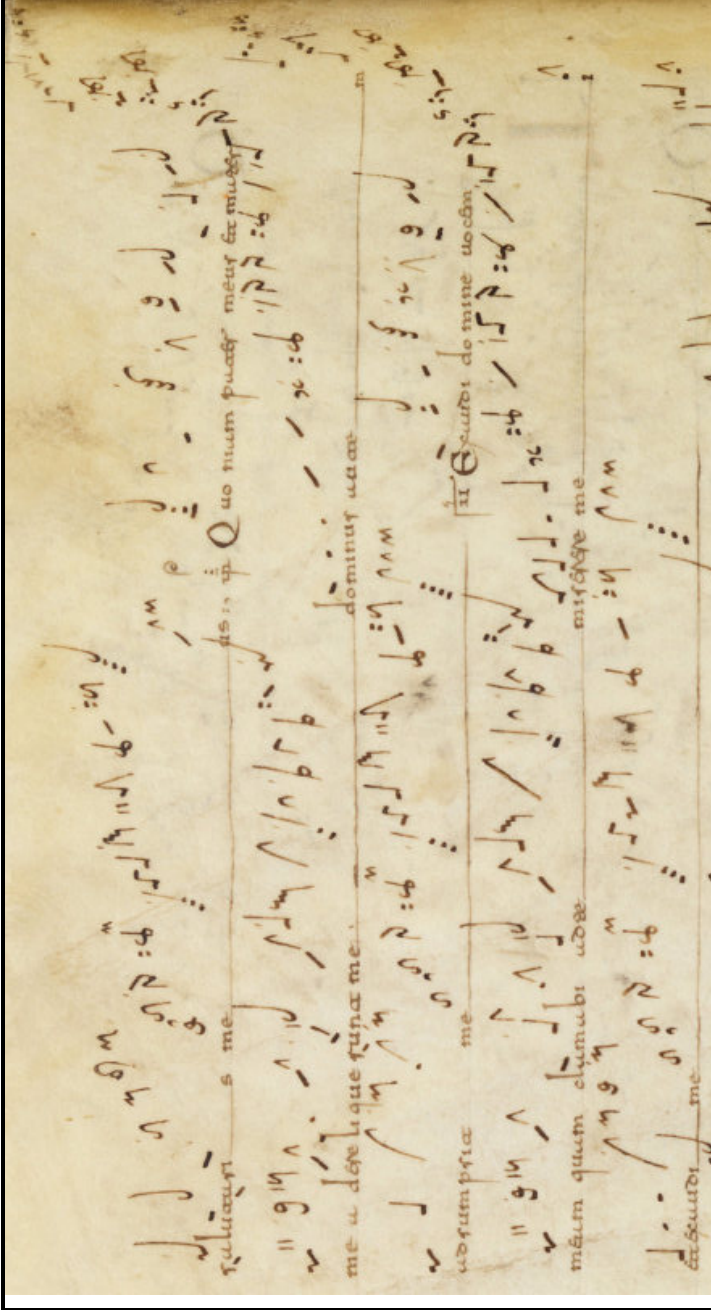
—■— Silos 4

2.3 *Adiutor* (Psalm 26:9–10, 7)

Because there is no indication of a repetendum and responsorial structure, we have numbered the verses 1–3 to make this formal structure clear, rather than using the psalmus/ verse 1/ verse 2 terminology of León 8.

Sung on the second Sunday in Lent 2: León 8, fol. 117r–v.

This material is shared in verses 2 and 3	This material is shared in all three verses	This material is shared in verses 2 and 3	This material is shared in all three verses
			
[verse 1] <i>Adiutor meus es tu domine</i>	et ne despicias me Deus		salutaris meus
You are my helper Lord.	and do not despise me God,		my saviour
sentence 1;	clause 2		appositive
2+4+1 3+5 4+6 3+1+11	3 1 1+3+2+1 5 30+1		3+1+2+15 49+7
not a standard melisma type	type-1c melisma	type-1 melisma (although the syntax does not suggest the presence of a cadence here, that interpretation is supported by melodic comparison with verses 2 and 3)	type-2 melisma



[verse 2] Quoniam pater meus et mater mea	dereliquerunt me	dominus autem	adsumpsit me
Because my father and my mother	have left me	the Lord, however	has taken me up
Clause 3: subordinate clause: subjects	predicate	Sentence: subject	predicate
5+2+1 4+2 4+3 1 2+3 4+7	3+1+1+3+5 30	1+1+1 1+60	2+2+13 56
type-3 melisma	type-1 melisma (with the melisma on the final monosyllable, ending NHLH)	type-3 melisma	type-2 melisma
[verse 3] Exaudi domine vocem meam	quam clamavi ad te	miserere mei	et exaudi me
Lord, hear my voice	which I have cried out to you	have mercy on me	and hear me
Sentence 1: main clause	relative clause	sentence 2: clause 1	clause 2
1+4+1 4+2+2 4+3 4+7	3 1+4+3 5 30	3+2+2+1 64+3	2 1+1+13 56

¹ There is a punctum just to the right of the erasure above '-re-', touching the top of the 'l' in '-li-', which appears to belong with the syllable '-re-'.

type-3 melisma	type-1 melisma (with the melisma on the final monosyllable, ending NHLH)	type-3 melisma	type-2 melisma
----------------	--	----------------	----------------

Melodic commentary

In verse 1 the half-verse cadence appears surprisingly late, since one would expect it at 'ne derelinquas me'. Although there is a melisma on '(domi)ne' in the first verse, there is no standard cadential figure at this point; the same melismatic material is echoed on 'ne derelinquas me' with a type-1 melisma. A similar melisma appears in *Ne derelinquas* verse 3 ('qui retribuebant'). Cullin considers the first verse of *Adiutor* to comprise three phrases, although he does not clarify whether he considers the first division to be at 'domine' or at 'derelinquas me'.² Whether or not the melismas on 'domine' and 'derelinquas me' are cadential, at both points the text delivery is slower than in the surrounding text.

In verses 2 and 3 of *Adiutor*, the first verse half consists primarily of neumatic material, with a melisma at the end of the verse half. Between the subjects and

|| 9 14

the predicate in verse 2 and between the clauses in verse 3 there is a small melisma on 'mea'/'meam' ($\text{me} \sim \text{de}$). It ends with the virga+torculus figure found at internal cadences in *Venite* (verses) and *Levavi*.

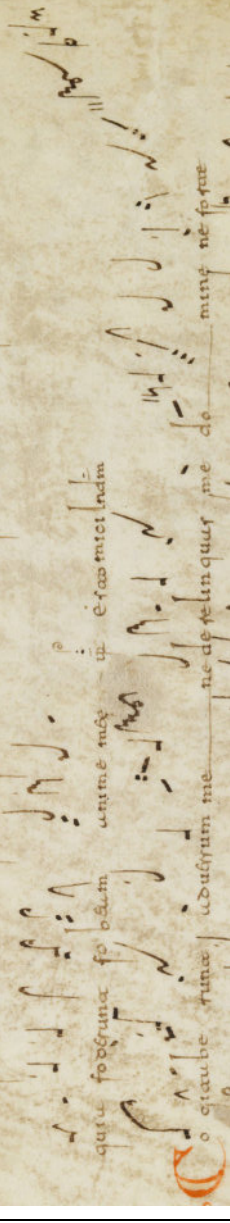
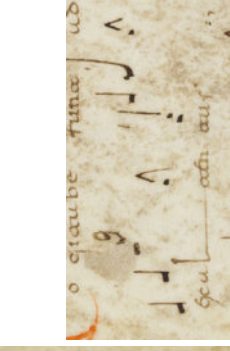
² Cullin, 'Richesse et diversité de la tradition liturgique', 2250.

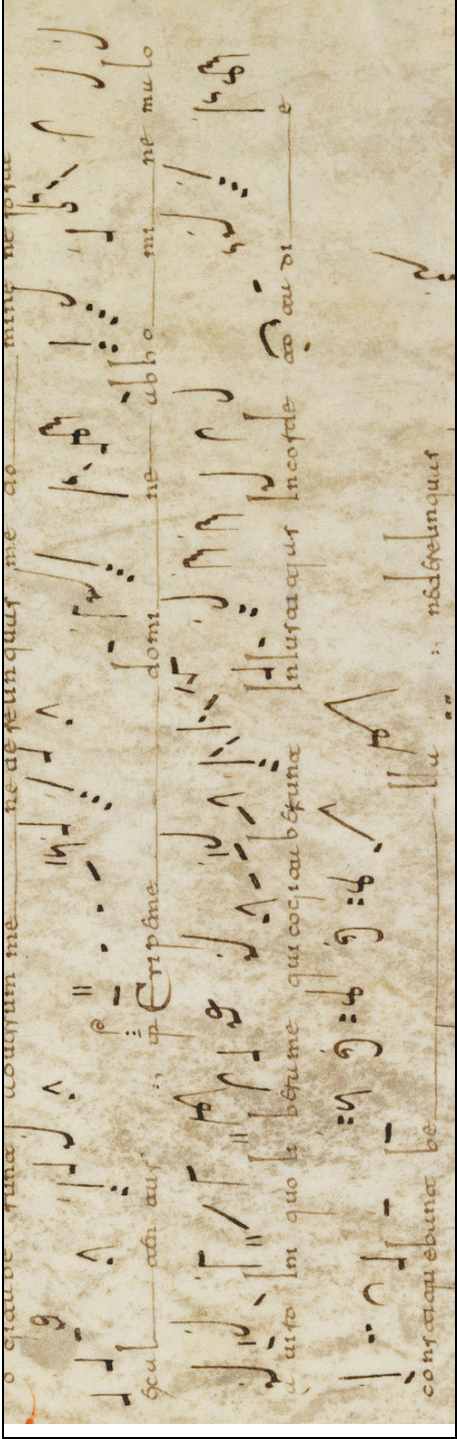
2.4 *Cogitaverunt* (Psalm 139:9 and 2)

Responsorial, with contrasting melodies for verse and respond. The repetendum cue is ‘ne derelinquas’.

Sung on Monday of Holy Week; León 8, fol. 156v.

This chant is also cued for the first (titular) Mass on Maundy Thursday in León 8, fol. 162v. Also found in Silos 4 in its votive mass for a priest in tribulation (fol. 200v).

			
[<i>respond</i>] <i>Cogitaverunt adversum me</i>	[<i>repetendum</i>] <i>ne derelinquas me domine</i>	ne forte	exultentur
They have plotted against me	do not forsake me, Lord	lest perchance	they be exalted
sentence 1	sentence 2: main clause	dependant clause	
3+2+1+5+4	1 13+3+2	2 3+23	2+6+3+11
1+2+2	type-1 melisma with proparoxytonic ending	type-2 melisma, but syntax does not suggest it had a cadential function	type-3 melisma
type-3 melisma			

						
[verse] Eripe me Deliver me	domine Lord	ab homine malo from the evil man	a viro iniquo libera me free me from the unjust man;	qui cogitaverunt [those] who have devised	iniustitias in corde tota die injustices in their hearts, all day long	constituebant bella they waged wars
sentence 1: imperative verb and object 3+1+1 16	subject 1+9+9	prepositional phrase 1 8+7+2 2+2	sentence 2: main clause 3 4+1 2+3+2 6+2+2 4	sentence 3: relative clause (verb, object, prepositional phrase) 3 3+1+4+3+12	main clause 2+1+4+3+3 3 2+2 2+1 8+6	
type-3 melisma, similar to that on 'domine' in respond	type-3b melisma	text syntax suggests a cadence, but no standard shape used	text syntax suggests a cadence, but no standard shape used (the final LHL is compatible with a type- 3 ending, but it is not part of a melisma here)	type-3 melisma but the syntax does not support the hypothesis that there was a cadence here	type-3b melisma	type-3 ending (although not part of the long melisma)

Melodic variants

Variants between León 8 and Silos 4 mostly involve one manuscript having just one note more than the other. For example, Silos 4 has one more note on ‘(cogitave)runt’, ‘(for)te’ (twice within the melisma), and ‘(bel)la’. León 8 has one more note on ‘(derelin)quas’, ‘(ho)mi(ne)’, ‘vi(ro)’, ‘in(iustitias)’, ‘in’ and the immediately following ‘cor(de)’. A few variants involve differences of two notes: León 8 has an extra pes in the melisma on ‘(domi)ne’ in the verse; Silos 4 has an extra pes in the melisma on ‘(do)mi(ne)’ in the respond. In the respond, ‘(do)mi(ne)’ has a scandicus in León 8 but a punctum in Silos 4.

Silos 4 has a quilisma four times where León 8 does not: on ‘me’ at the beginning of the verse, and on ‘ho(mine)’; also ‘(do)mi(ne)’ and ‘di(e)’ in the verse (with an extra pes afterwards in both cases).

There are a few instances where the melodies are certainly different in shape. ‘ma(lo)’ has a pes in León 8 but a clivis in Silos 4. More significantly, the melisma on ‘(exulten)tur’ ends differently in the two manuscripts, with clivis, clivis in Silos 4 and pes, scandicus in León 8 before the final torculus. In the verse, the melisma on ‘(cogitave)runt’ appears to be completely different in the two manuscripts until the *virga-porrectus* ending.

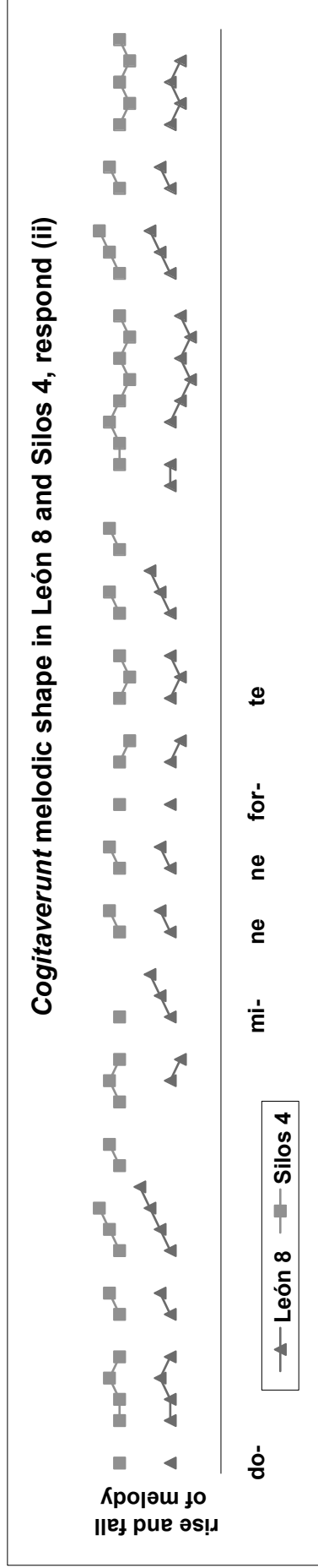
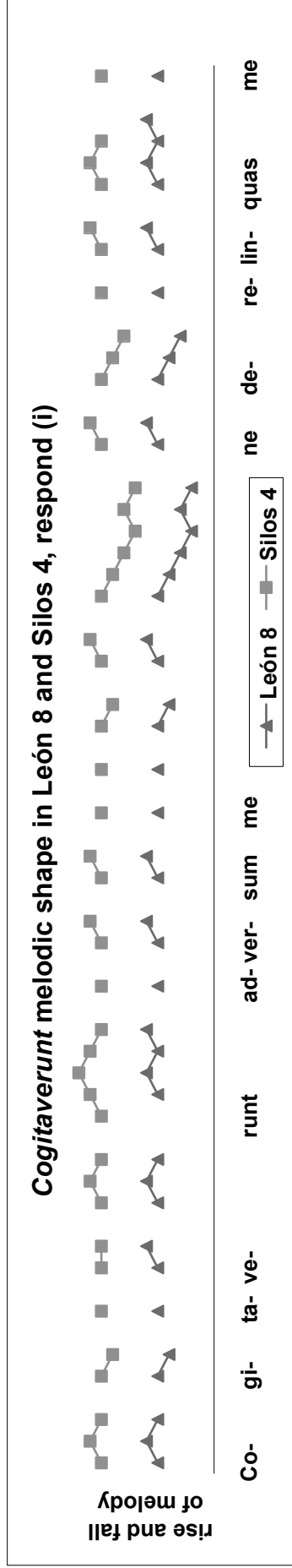
In total, León 8 has 265 notes in this chant and Silos 4 has 266 notes, of which 248 may indicate the same melodic outline in the two manuscripts. The relationship ratio is 0.934, suggesting very strongly indeed that the melodic substance of *Cogitaverunt* in the two manuscripts is closely related. For the relationship of *Cogitaverunt* in León 8 and T5, see Online Appendix 3.1, pp. 150–58.

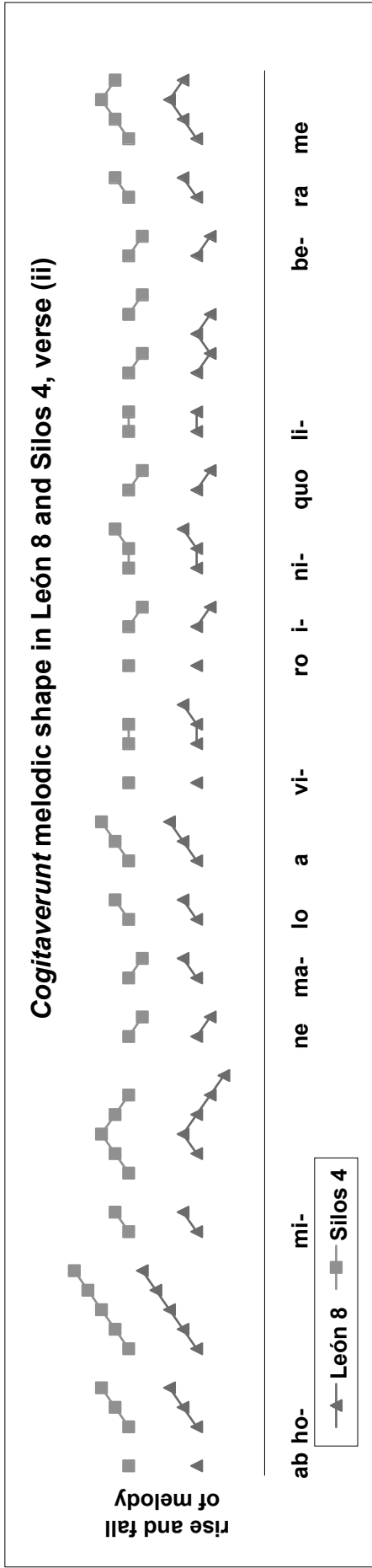
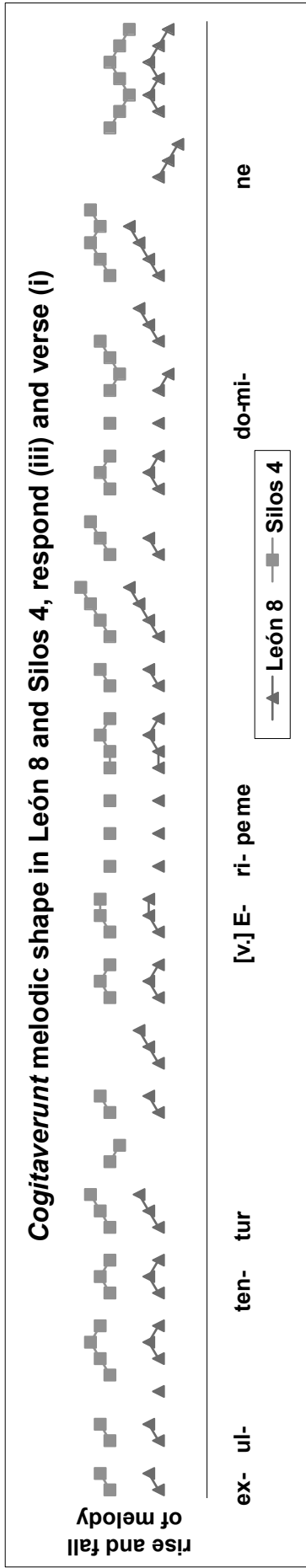
Cogitaverunt in Silos 4

Handwritten musical score for 'Cogitaverunt in Silos 4'. The text is written in a Gothic script with Latin lyrics. The lyrics are:
 Cogitaverunt in silos aduersus me et nede
 requiescit in me do mine ne
 scilicet in me do mi ne
 ab ho mine malo uiro iniquo li be
 tu me qui cogit auertere in silos
 cogit in corde suo di e conserui
 e buntur be . . . nede . . .

The equivalence of the two versions of the melody is apparent in Figure OA2.

Figure OA2 Melodic shape in *Cogitaverunt* in León 8 and Silos 4





Cogitaverunt melodic shape in León 8 and Silos 4, verse (iii)

rise and fall of melody

qui co-gi-ta-ve-runt in-ius-ti-ti-as in cor-de

—▲— León 8 —■— Silos 4

Cogitaverunt melodic shape in León 8 and Silos 4, verse (iv)

rise and fall of melody

to-ta di-e con-sti-tu-e-bant bel-la

—▲— León 8 —■— Silos 4

Melodic commentary

Cogitaverunt is in the style of the other Lenten responsorial psalmi for the second half of Lent. The type-3 melisma at the end of the respond's first sentence is also found on the first word ('Cogitaverunt') of the verse of *Ab hominibus*, sung three days earlier. The series of neumes for the final melisma of the respond is also seen at the end of *Tu es patientia*, illustrating how gestures can appear in more than one chant in the psalmi.

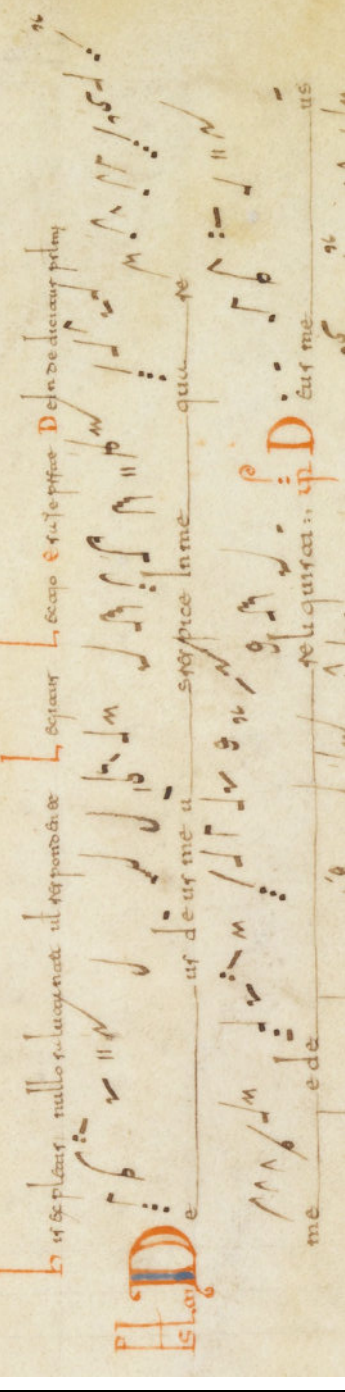
The melismas on 'die' are related to those on 'domine' earlier in the verse, even more clearly in Silos 4 than in León 8.¹

¹ For Nadeau, the textual rhyme is part of the prompt; he also considers 'homine' to be part of the same melodic nexus: Nadeau, *Pro sonorum diversitate*, 143.

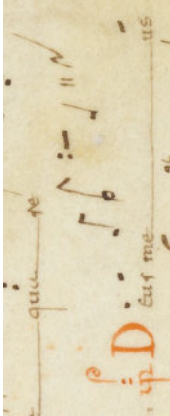
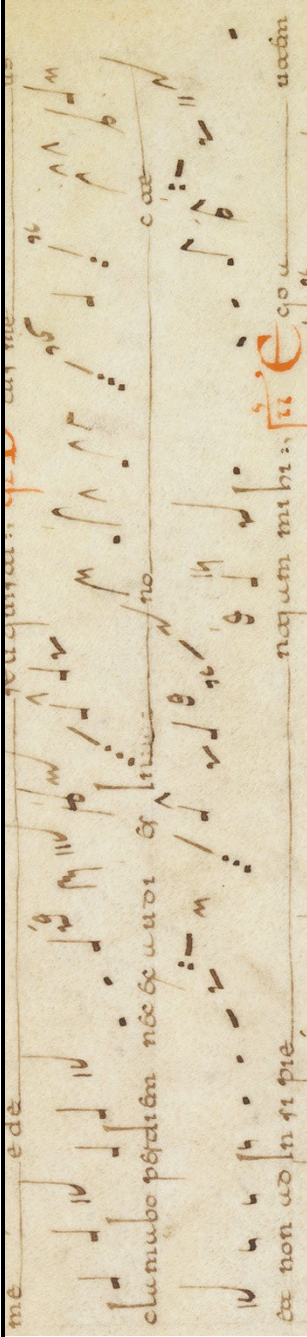
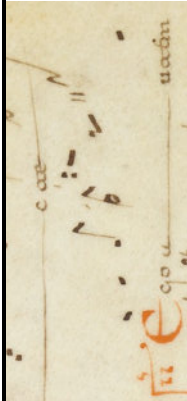
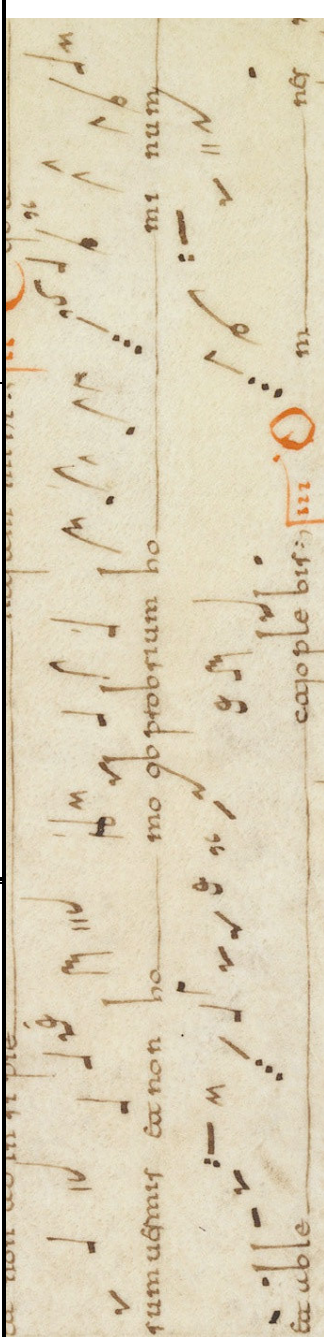
2.5 *Deus deus meus* (Psalm 21:2-3, 7-9, 13-19; Psalm 68:22; Psalm 21:20-3)

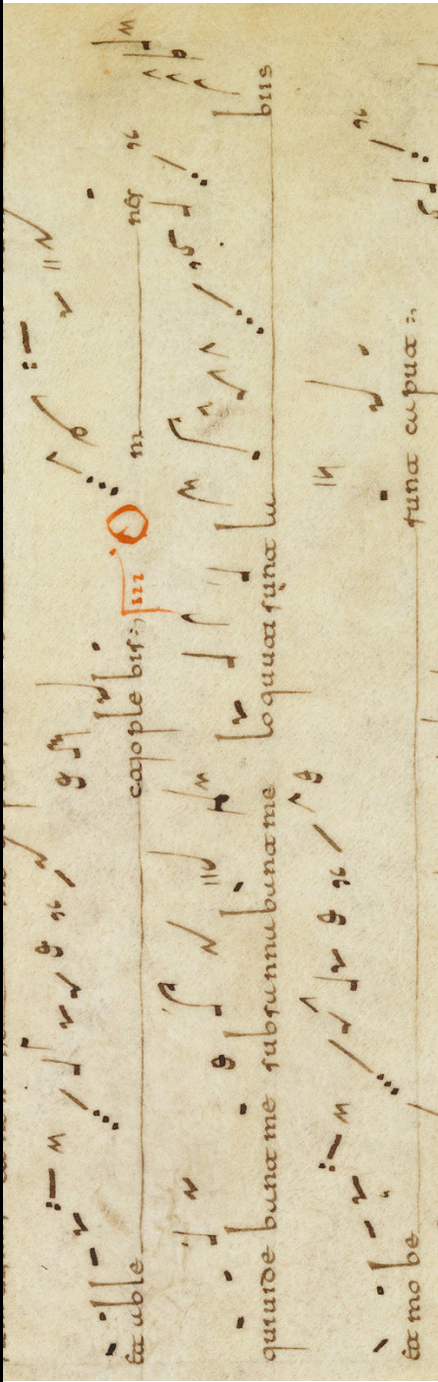
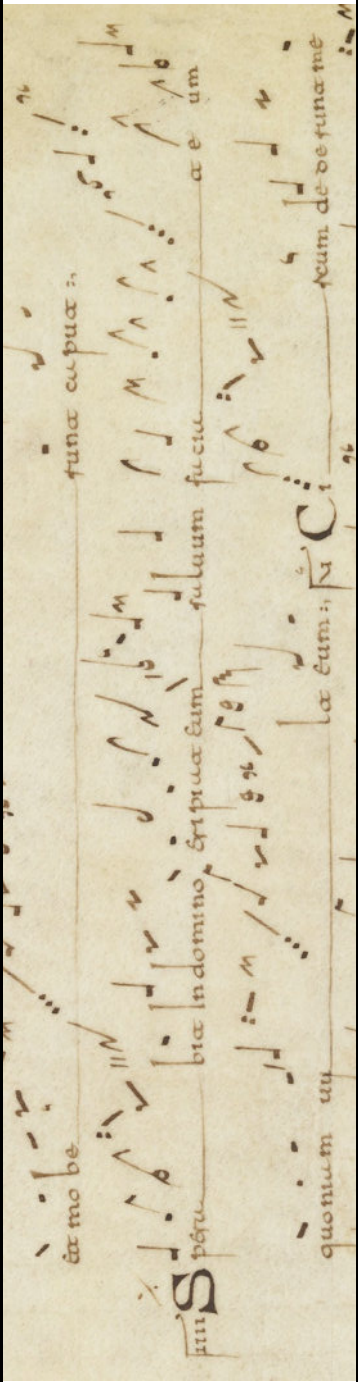
Non-responsorial, with each verse using the same formulaic melody. There appear to be cues to begin a repetition at the beginnings of verses 5 ('Speravit') and 14 ('Eripe'), and cues to return to a repetition at the ends of verses 9 ('... deduxerunt me') and 15 ('...humiliatatem meam'). It may be that the chant was sung verses 1-9, then 5 again, then 10-15, then 14 again, then 16. This remains speculation, however.

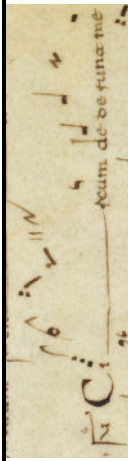
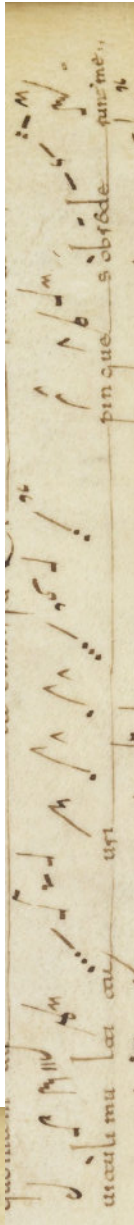
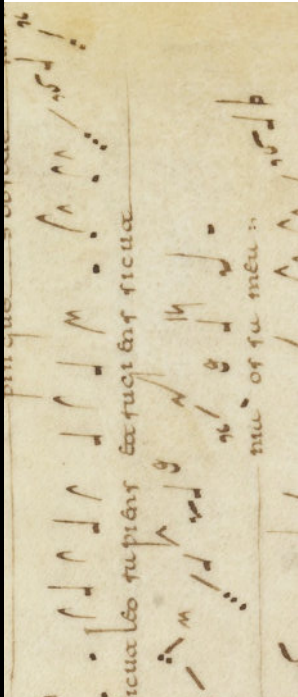
Sung on Good Friday; León 8, fol. 167v.

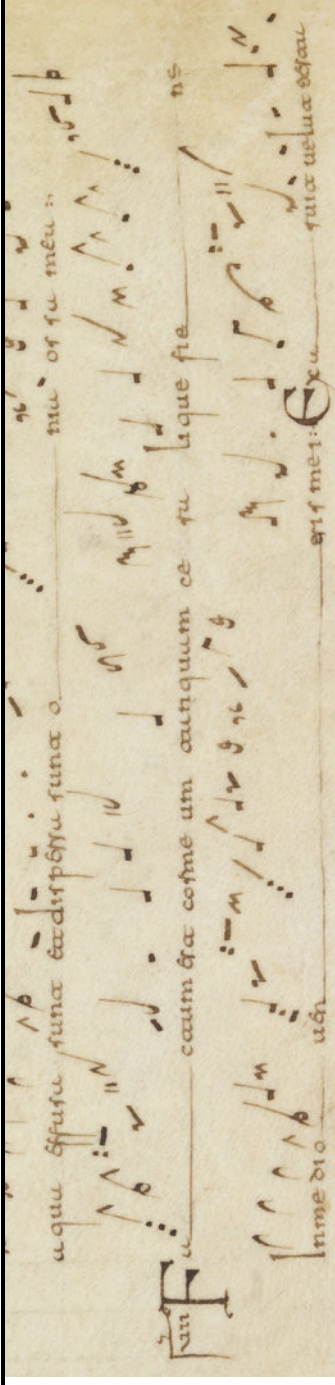
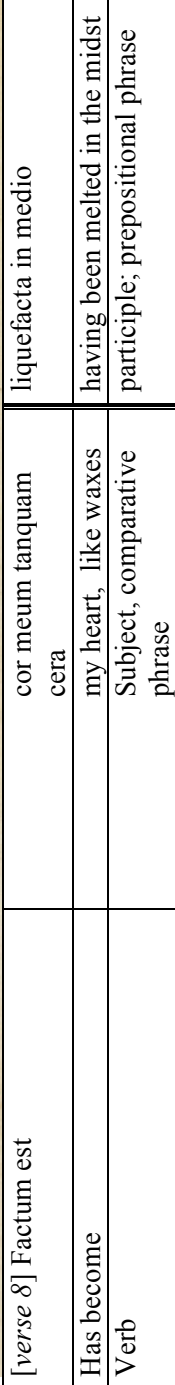
type-1 melisma, phrase extended to a non-standard cadence in verses 4-6, 9, 10 and 16	type-2 melisma here in verses 1, 5, 7, 9, 14	type 2 melisma here in verses 3, 4, 6, 8, 12 and 13 (type-2b in verses 1, 2, 10, 11, 15 and 16)	type-2 melisma	type-4 cadence
				
[verse 1] Deus	Deus meus	respice in me	quare me	dereliquisti
God	My God	look at me	why me	have you forsaken?
sentence 1: vocative subject	... cont.	verb, prepositional phrase	sentence 2: interrogative, object	verb and subject
19+2	1+4 2+12	3+4+4 3 13	12+29 15	34+3+4+3+1


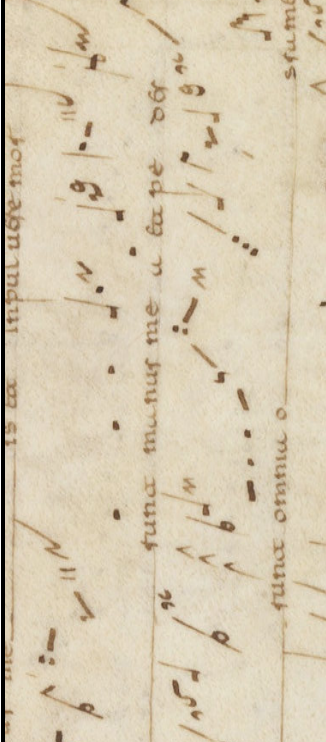
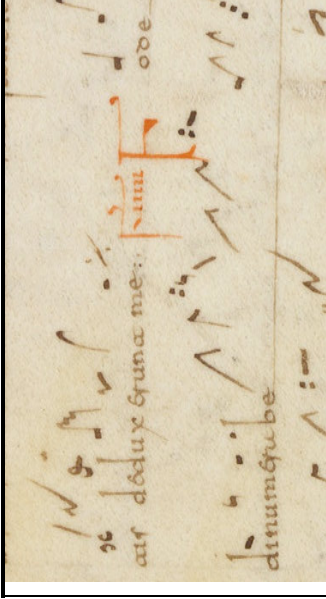
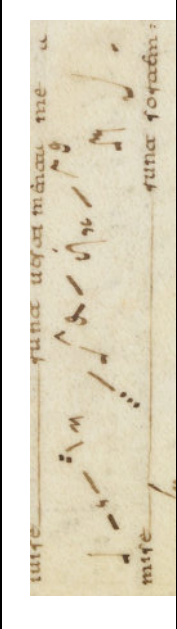

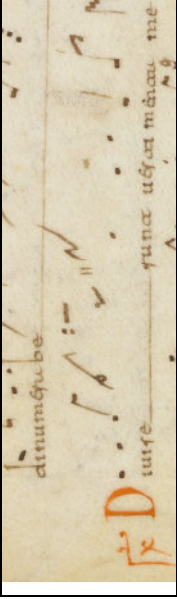
¹ The proparoxytonic version of the melisma is found in verses 9, 13 and 14.

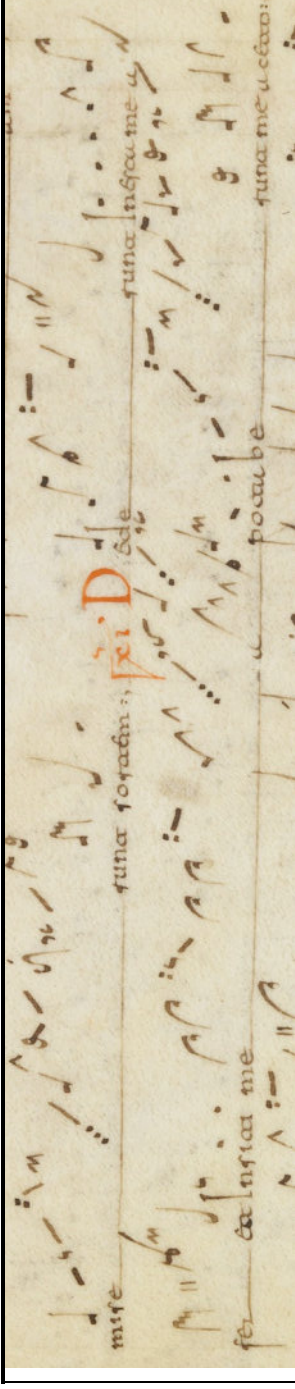
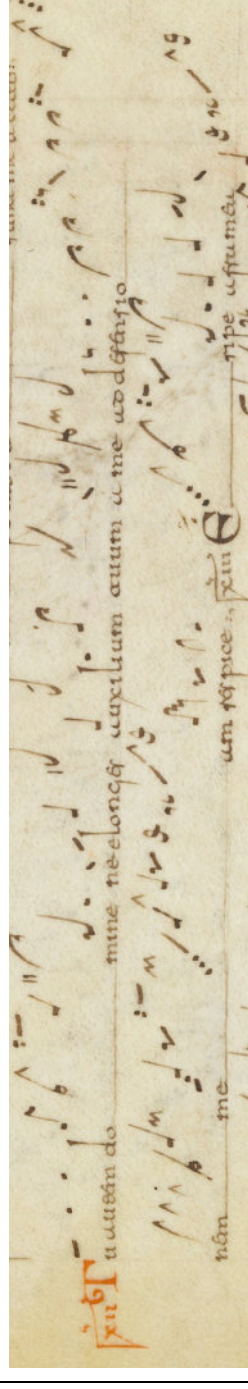
	
<p>[verse 2] Deus meus</p>	<p>in nocte</p>
<p>My God</p>	<p>by night</p>
<p>compound sentence, clause 1: vocative</p>	<p>clause 3: prepositional phrase; (conjunction implied)</p>
<p>1+1 17+1</p>	<p>12+29 15</p>
	
<p>[verse 3] Ego autem</p>	<p>et abiectio plebis</p>
<p>I however</p>	<p>and the refuse of the people</p>
<p>compound sentence, clause 1: subject (two intensifiers)</p>	<p>compound sentence, clause 1</p>

1+1 17+1	2 2+3 2+6	7+7	2+2+2+2 29+4+11	1 1+31+3+4 3+1
				
[verse 4] Omnes qui videbant me		subsannabant me	locuti sunt labiis	et moverunt caput
All who saw me		mocked me	they spoke with their lips	and they shook their heads
sentence 1: subject, relative clause		predicate	sentence 2: clause 1	clause 2
				
[verse 5] Speravit in domino	eripiat eum		salvum faciat eum	quoniam vult eum
'He trusted in the Lord,	let Him		let Him save him	because He delights in him'
sentence 1, main clause, prepositional phrase	deliver him		sentence 2, main clause	subordinate clause
	jussive subjunctive			

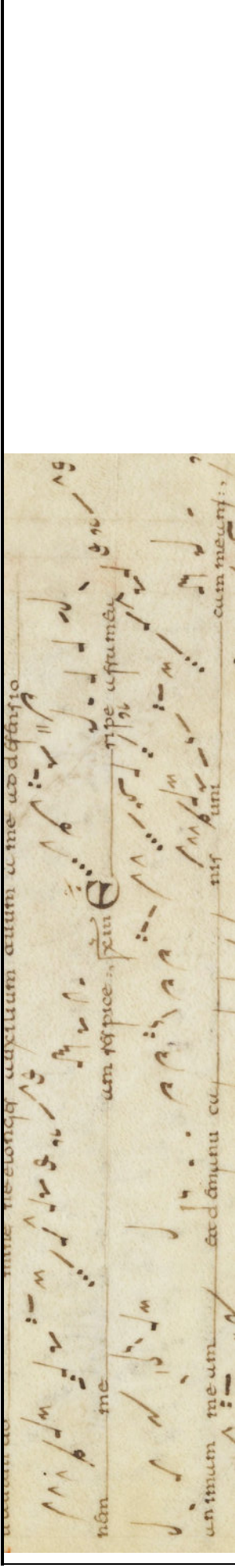
		
[verse 6] Circumderunt me	tauri pingues	obsederunt me
have surrounded me	fat bulls	have besieged me
sentence 1: predicate	sentence 2: subject	
		
[verse 7] Aperuerunt	in me os suum	sicut leo rapiens et rugiens sicut aqua effusa sunt
they have opened	their mouths against me	and all my bones have been scattered.
compound sentence, main clause: subject, verb	object, prepositional phrase	clause 2

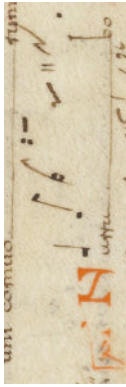
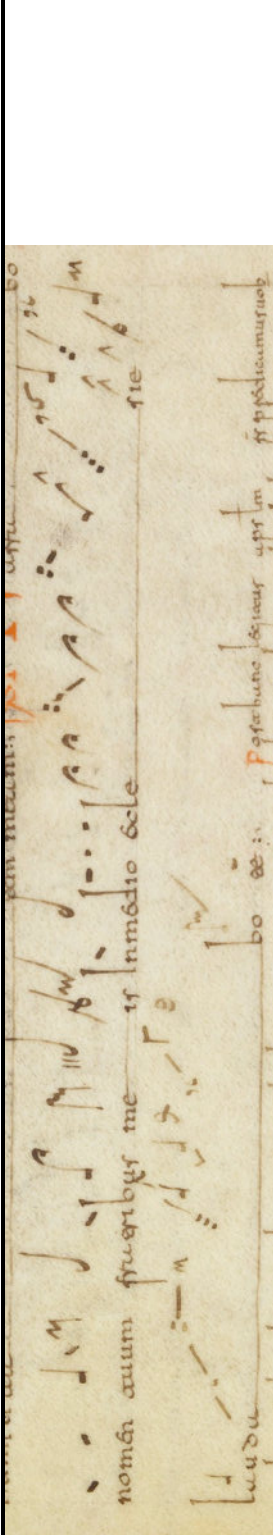
			
[verse 8] Factum est	cor meum tanquam cera	liquefacta in medio	ventris mei
Has become	my heart, like waxes	having been melted in the midst	of my bowels
Verb	Subject, comparative phrase	participle; prepositional phrase	genitive
			
[verse 9] Exaruit velut testa	virtus mea	adesit faucibus meis	et in pulvere mortis deduxerunt me
is dried up like a potsherd	my strength	It is stuck to my jaws	and into the dust of death you have
sentence 1: verb comparative phrase	subject	sentence 2: clause 1 o	lead me clause 2

		
[verse 10] Foderunt manus mea	et pedes	omnia ossa mea
They have stabbed my hands	and feet	all my bones
sentence 1: verb, subject, object (1)	object (2)	object
2+17+1 1+1 6+1	6 7+8	1+1+1 33+4 3+1
		
[verse 11] Diviserunt	vestimenta mea	miserunt sortem
They have divided	my clothes	They have cast lots
compound sentence: clause 1 verb and subject	object	verb, object

	<p>[verse 12] Dederunt² They have given clause 1: verb</p>	<p>in escam meam fel gall for my food prepositional phrase, object</p>	<p>et in siti mea and in my thirst clause 2: prepositional phrase</p>	<p>potaverunt me aceto they gave me vinegar to drink main part of clause</p>
	<p>[verse 13] Tu autem domine You, however, Lord sentence 1: subject (vocative)</p>	<p>ne elonges auxilium tuum a me do not distance your help from me Verb, object, prepositional phrase</p>	<p>ad defensionem towards defence sentence 2: beginning of prepositional phrase</p>	<p>meum respice my, look end of prepositional phrase, imperative</p>

² From Psalm 68.

	[verse 14] Eripe	a framea animam meam from the spear, my soul		et de manu canis	unicam meam
Rescue	clause 1: imperative,	prepositional phrase, object		and from the hand of the dog	my only one
				clause 2: prepositional phrase	Object
	[verse 15] Libera me	de ore leonis et a cornibus from the lion's mouth and from the horns		unicornuorum	humilitatem meam
Free me	compound sentence, clause 1	prepositional phrase, clause 2: beginning of second prepositional phrase		of the unicorns	my lowliness
				end of second prepositional phrase	object

			
[verse 16] Narrabo nomen tuum	fratribus meis	in medio ecclesie	laudabo te.
I will declare your name	to my brothers	in the midst of the church	I will praise you
sentence 1: main clause	Indirect object	sentence 2: prepositional phrase	main clause

Melodic commentary

We have provided syllable counts only for the first three verses, to give an impression of the scale of the chant. The second phrase of each verse appears in two entirely different versions, the less common of which is associated with possessive pronouns (compare ‘eripiat eum’ in verse 5 with ‘subsannabant me’ in verse 4). In verses 7 and 9 the final melisma of the verse is on the antepenultimate accent rather than the penultimate accent.

Cullin likens both this chant and *Deus laudabilis* to the Beneventan tracts, which he describes as ‘cantillation-like’. Certainly, both idioms have a regular plan with syllabic elements that may be recitational,³ although one should be wary of drawing firm conclusions about the presence of recitation within the syllabic passages of the adiaSTEMATIC Old Hispanic neumes.

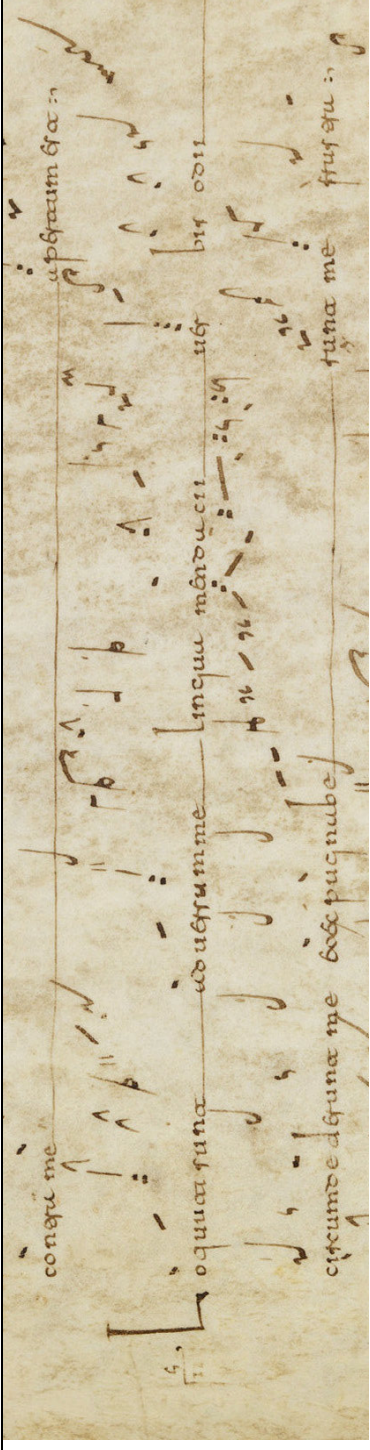
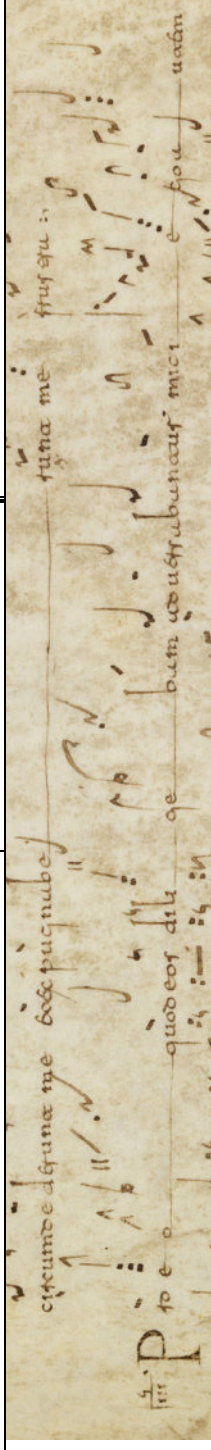
³ Cullin, ‘Le Répertoire de la psalmodie’, 115.

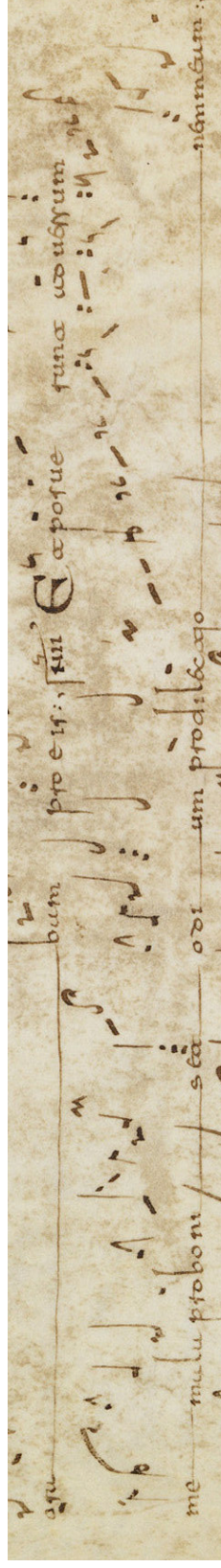
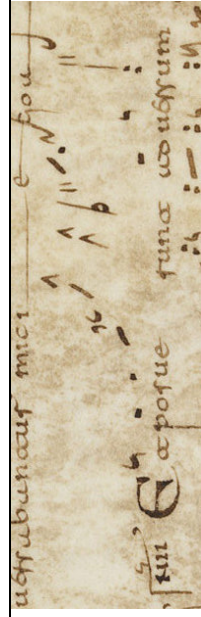
2.6 *Deus laudabilis* (Psalm 108:2–8, 25–6, 17, 21, 30–1)

Sung non-responsorially, with the same melody for every verse. The cue **x** appears at the beginning of verse 7 ('Fiant dies eius'), and at both beginning and end of verse 9 ('Persecuti sunt hominem pauperum'), perhaps implying that these two verses were repeated at some point in the performance of the chant.

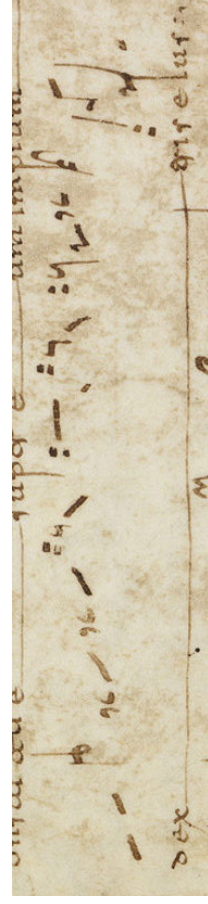
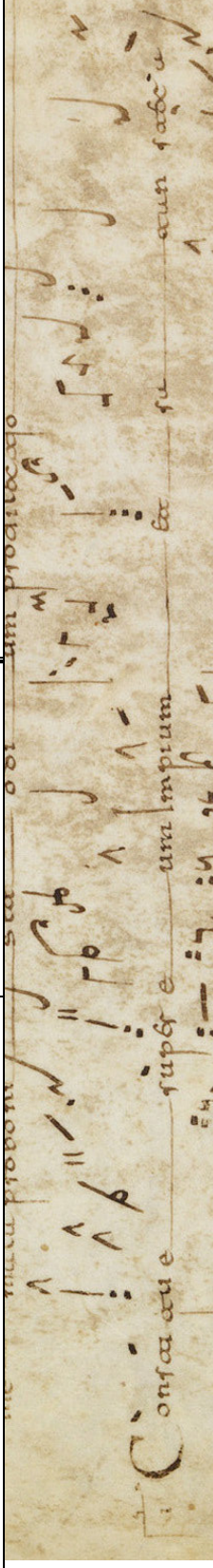
Sung on Maundy Thursday; León 8, fol. 163r–v.

type-1 melisma (type-3 in verse 3, 4, 6 and 7)	type-2 melisma	type-4 cadence
[verse 1] <i>Deus laudabilis mihi</i> God, praiseworthy to me	ne tacueris do not be silent:	quia os impii et os dolosi contra me apertum est for the mouth of the impious and the mouth of the deceitful man has been opened against me.
main clause: subject plus adjective plus dative 8+14 1+2+1+7 10+1	imperative verb 4 1+3+2+14	subordinate clause 2+4 1 9-5 4 3 4+5+2 1+2 38 6+2+2 1

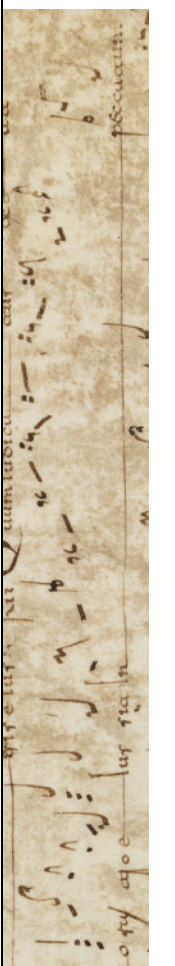
	<p>[verse 2] Locuti sunt aduersum me They have spoken against me</p> <p>verb phrase, prepositional phrase 1+1+5 14 1+1+7 9</p>	<p>lingua mendacii with a tongue of falsehood</p> <p>ablative 2+3 1+3+14</p>		<p>verbis odii circumdederunt me et expugnaverunt me frustra with words of hatred they have surrounded me, and have fought against me without cause</p> <p>ablative (chiasitic structure), completion of clause; clause 8+3 3+1+1 2+1+2+28+8 6 3+1</p>	<p>[verse 3] Pro eo quod eos diligebam Because I was esteeming them, on behalf of Him</p> <p>Sentence 1: subordinate clause 1 6+14 1 2+1 1+7+10+1</p> <p>ego autem orabam pro eis I however prayed for them</p> <p>sentence 2 8+3 11+2 3+32+8 6 3+1</p>
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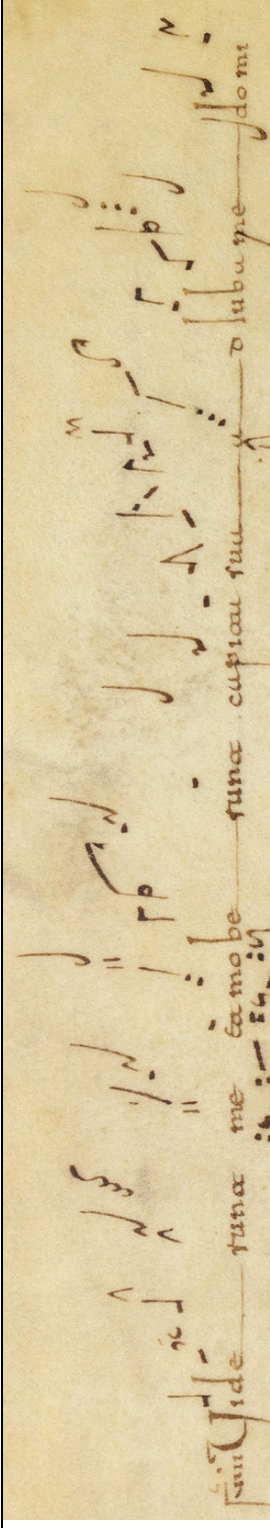
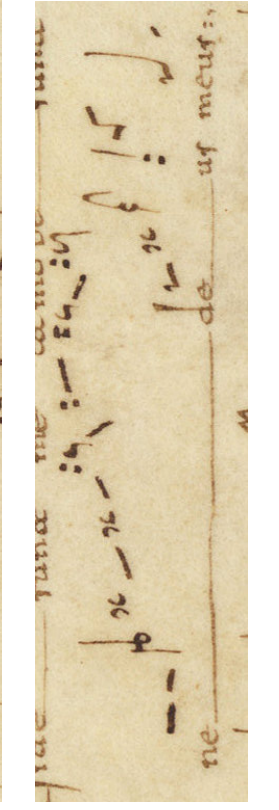
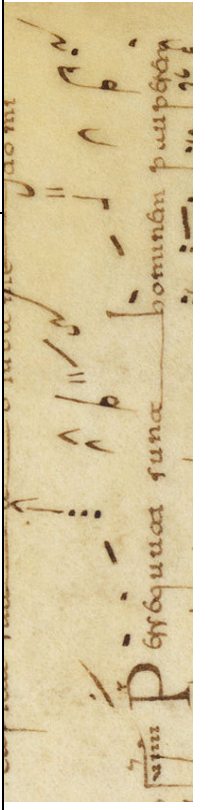
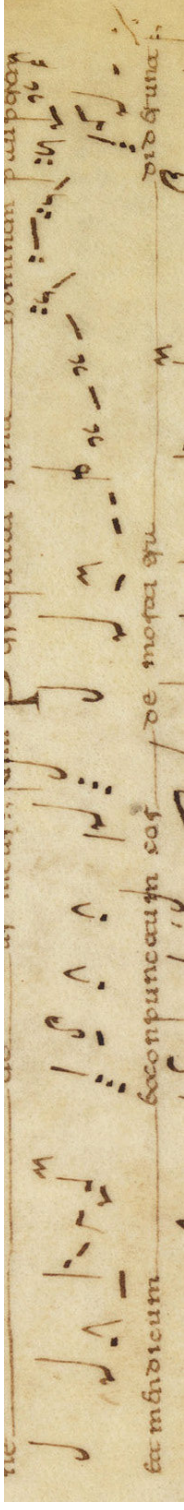


[verse 4] Et posuerunt aduersum me	mala pro bonis	et odium pro dilectionem meum
And they offered against me	evil for good	and hatred for my love
verb plus prepositional phrase	object 1 plus prepositional phrase	object 2, prepositional phrase
1 1+1+6+14 1+1+7 9	2+3 1 3+14	8 3+11+2 1 2+1+3+34+6 3+1

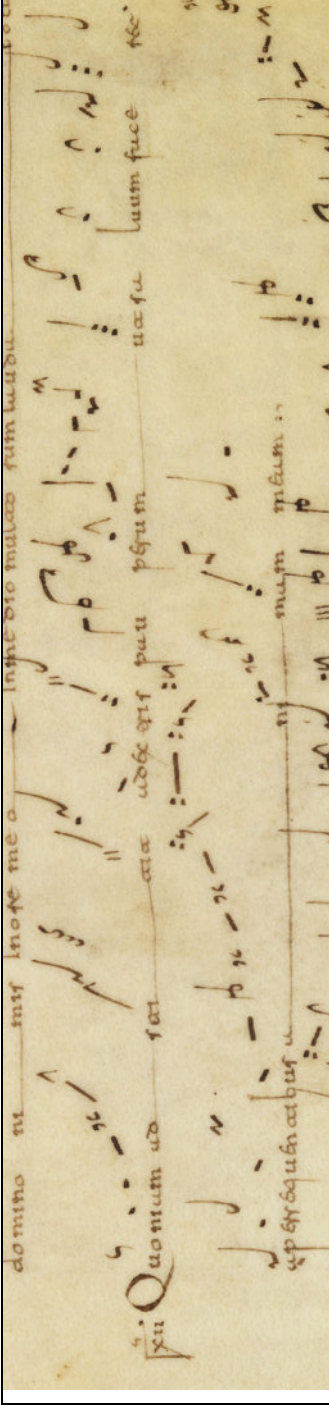


[verse 5] Constitue super eum	impium	et satan stet a dextris eius
Set over him	the sinner	and let satan stand at his right hand

<p>clause 1: verb plus prepositional phrase</p> <p>1+1+5+14 1+7 10+2</p> 	<p>object</p> <p>2+2+14</p> 	<p>clause 2: object, verb plus prepositional phrase [chiastic structure]</p> <p>8 13+2 3 4 36+6 3+1</p> 
<p>[verse 6] Quum iudicatur exiat</p> <p>When he is judged, let him go out</p> <p>sentence 1: indicative time clause, iussive subjunctive</p> <p>1 1+1+6+14 1+7+8</p>	<p>condemnatus</p> <p>having been condemned</p> <p>perfect passive participle, completes the clause</p> <p>2+3+3+14</p>	<p>oratio eius sit in peccatum</p> <p>His prayer, let it be in sin</p> <p>sentence 2</p> <p>4+4+3+3 9+2 3 39 6+3+0</p>
<p>[verse 7] Fiant dies eius pauci</p> <p>May his days be made few</p> <p>clause 1</p> <p>1+1 1+1 6+14 8+9</p> 	<p>et episcopatum</p> <p>and the seat</p> <p>clause 2: object</p> <p>1 2+3+3+2+14</p>	<p>eius accipiat alter</p> <p>of him let another take</p> <p>genitive, verb, subject</p> <p>8+14 3+1+2+4 35+1</p>

		[verse 8] Viderunt me et moverunt capita sua	adiuva me domine deus meus
They saw me and they shook	their heads	help me, Lord, My God	sentence 2
sentence 1: clause 1; clause 2 (verb)	clause 2 (object)	8+3+11 2 3+4+27 8+6 3+1	8+3+11 2 3+4+27 8+6 3+1
		[verse 9] Persequuti sunt hominem pauperum et mendicum	et conpunctum corde morti tradiderunt
They have persecuted the poor man	and the beggar	And the contrite of heart they have delivered to death	

clause 1, including subject 1	subject 2	clause 2
1+1+1+5 14 1+1+6 2+8+1	2 3+3+14	4 4+3+3 9+2 3+5 35 6+3+1
[verse 10] Tu autem domine fac mecum	propter nomen tuum	quia magna est misericordia tua libera me
You, however, Lord, fashion me	because of your name	because great is your mercy, free me
main clause	subordinate clause	subordinate clause; main clause
1 1+1 6+9+7 8 10+1	2+3 2+2 14	2+2 4+14 2 3+1+1+2+4 2+27 8+6+3 1
[verse 11] Confitebor domino nimis	in ore meo	in medio multorum laudabo eum
I will greatly confess the Lord	in my mouth	in the midst of many I will praise him
sentence 1: main clause	prepositional phrase	sentence 2: prepositional phrase, main clause (chiasmic structure)
1+1+6+14 1+1+7 10+1	1 2+3 3+14	4 4+3+3 4+5+2 3+39+6 3+1

	
[verse 11] Quoniam adstittit a dextris pau-	- perum
Because he has stood at the right hand of the poor	
continuation of sentence 2: subordinate clause	
1+1+1 6+9+7 1 1+7 10+3+14	
	ut salvum faceret a persequentibus animam meam
	In order to make safe from those persecuting, my soul
	purpose clause: verb phrase, prepositional phrase, object
	4 4+3 3+9+2 3 1+2+1+3+1 26+8+6 3+1

Melodic commentary


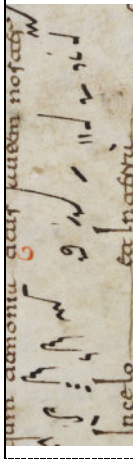
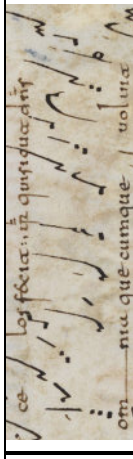
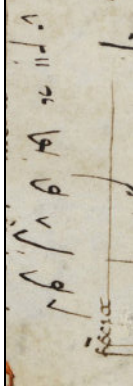
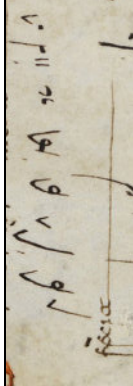
In verse 9 the conjunction 'et' apparently cues the beginning of the second phrase, even though it would make better sense syntactically to divide the subjects from the verb phrase ('Persequuti sunt/ hominem pauperum et mendicum', rather than 'Persequuti sunt hominem pauperum/ et mendicum').

The final cadence of each verse is preceded by a type-3 melisma, with very similar shapes to those found in *Venite*. This notational parallel is not evident in T5.

2.7 *Deus noster* (Psalm 113:11 and Psalm 113:1)

Responsorial, with ‘omnia que cumque voluit fecit’ as the repetendum.

Sung at a Holy Saturday Mass in Silos 4 (fol. 153v; the rubric is ‘ordo die sabbato celebrandi’). Assigned to ‘initio anni’ in León 8 (fol. 83) and to Ascension Sunday in T4 (fol. 67).

				
[<i>respond</i>] Deus noster	in celo	et in terra	[<i>repetendum</i>] omnia quecumque voluit	fecit
Our God	in heaven	and in earth	all things whatsoever he wished	has made
Clause 1: subject	prepositional phrase 1	prepositional phrase 2	Clause 2: object, relative clause	verb
3+3 4+9	4 6+10	4 4 1+16	15+3+1 3 4+11 2+5+10	1+27
type-3 melisma	type-3 melisma ¹	type-2b melisma	type-2b melisma	type-3 melisma

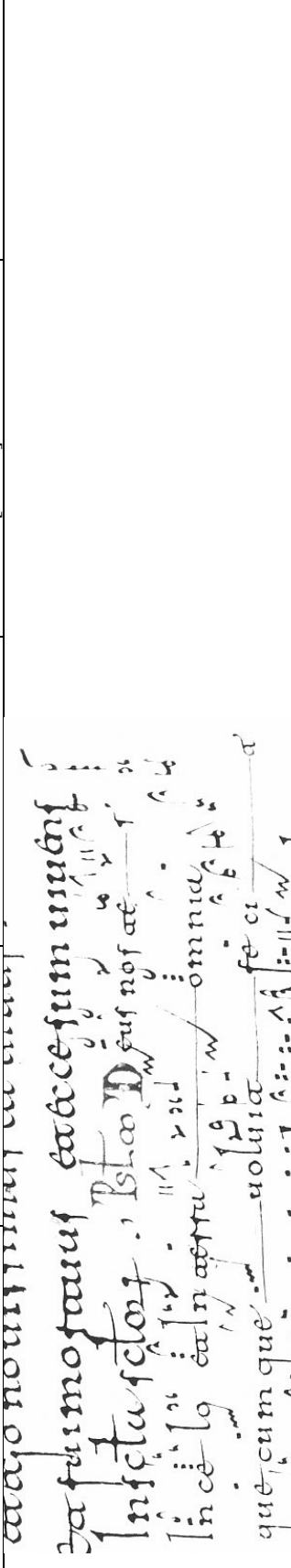
¹ There is no melisma here in T4, so this point was not universally understood as being cadential.

[verse] in exitu	Israel	de populo barbaro [repetendum omnia]
In the exodus	Israel,	from a barbarous people
Subordinate clause (the whole verse): prepositional (ablative) phrase	Subject	prepositional phrase
1 19+3+1	2+1+26	3 4+2+9 1+1+47
type-1 melisma (proparoxytonic ending)	type-2 melisma	type-3 melisma

Melodic variants between the three versions of *Deus noster*

3+3 4+9	4 6+10	4 4 1+16
compared with Silos 4	N-NH+NHH N-NSH+NH-NHHL-NHL [18/19]	NHHH-NH-NLH-NHH-NHL+NHH+N NHH NHHH+NHL-NLH-NHH-NH NL+NHHHLH+NHHH-NH-NLHLH [37/54]
compared	N-NH+NHH N-NSH+NH-NHHL	NHHH-NH-NLH-NHH-NHHH-NH-NLH-NHH-NH-NLHLH [37/54]
León 8	4 6+10	15+3+1 3 4+11 2+5+10
		1+27
		N+NL-NHHHL-NL-NL-NHHHL-NLHL-NS-NS-NH-NHL [25/28]
		N+NL-NHHHL-NL-

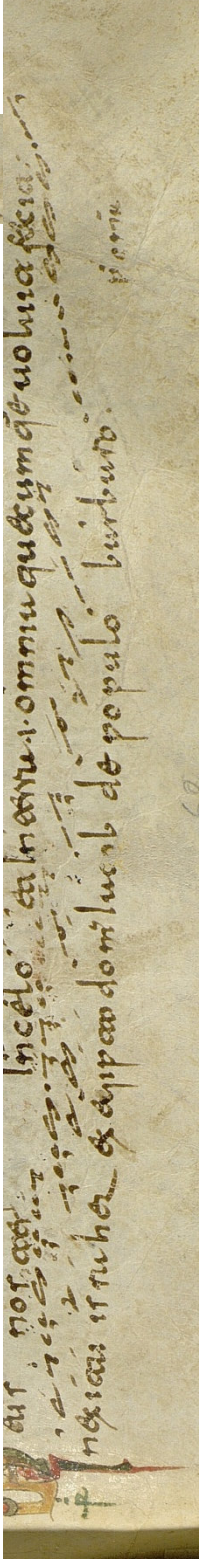
² There is no melisma here in T4, and apparently no cadence either.

	with T4	NHHL-NHL [19/19]	NHHLL+N-LL- NLHLHL [18/20]	N+NHS-NH-NH-NS- NH-NLHLH [21/25]	NHL+NHH+N NHH NHHH+NHL-NLH-NHH-NH NL+NHHHLH+NHH-NH- NLHLH [45/54]	NL-NHHL-NLHL- NS-NS-NH-NHL [25/28]
Silos 4						
compared with León 8	3+3 3+13	N-NH+NHH NHH+NH- NL-NH-NS-NL-NHL [18/22]	4 5+2 N-NHL NHHLL+NS [11/11]	4 4 1+16 NHHL N-NHH N+NS-LL-NH-NS-NH- NLHLH [23/25]	5+2+1 1 4+9 2+4+10 NHHH+NL+N N NHHH+NL-NLH-NHHH NL+NHHL+NHH-NH- NLHLH [37/38]	1+25 N+NL-NHHL- NLHL-NHHL- NLH-NS-NHH- NHL [25/26]
compared with T4	N-NH+NHH NHH+NH- NL-NH-NS-NL-NHL [21/22]	N-NHL NHHLL+NS [11/11]	NHHL N-NHH N+NS- NLL-NH-NS-NH- NLHLH [21/25]	NHHH+NL+N N NHHH+NL-NLH-NHHH NL+NHHL+NHH-NH- NLHLH [37/38]	N+NL-NHHL- NLHL-NHHL- NLH-NS-NHH- NHL [26/26]	

T4			<p>4+4 4+17</p> <p>N-NHH+N-NHH N- NSH+NH-NH-NHLLH-NH- NHHL-NHL [21/29]</p>	<p>8 7+9</p> <p>NH-NLH-NHL NH- NH-NLL+NH-NLL- N-NNL [11/24]</p>	<p>4 3 1+13</p> <p>NH-NL NSH N+N-N- NLH-NH-N-N-NHLLH [21/21]</p>	<p>10+1+1 3 8+13 2+5+10</p> <p>NHHH-N-NH-NHL+N+N NHH NHHH-NHHL+N-NL- NHL-N-NHH-N-NL NL+NH-NLH+NHH-NH- NLHLH [37/53]</p>	<p>2+25</p> <p>NH+NL-NHHL- NLHL-N-N-NL- NLH-NN-NHH- NHL [26/27]</p>
compared with Silos 4		<p>N-NHH+N-NHH N- NSH+NH-NH-NHLLH-NH- NHHL-NHL [19/29]</p>	<p>NH-NLH-NHL NH- NH-NLL+NH-NLL- N-NNL [18/24]</p>	<p>NH-NL NSH N+N-N- NLH-NH-N-N-NHLLH [21/21]</p>	<p>NHHH-N-NH-NHL+N+N NHH NHHH-NHHL+N-NL- NHL-N-NHH-N-NL NL+NH-NLH+NHH-NH- NLHLH [45/53]</p>	<p>NH+NL-NHHL- NLHL-N-N-NL- NLH-NN-NHH- NHL [25/27]</p>	

León 8						
--------	--	--	--	--	--	--

	1 19+3+1	2+1+26	3 4+3+1 4+1 1+10	3 4+2+9 1+1+47
compared with Silos 4	N NH-NLL-NNL- N-NS-NLL-NS- NHL+NHH+N [22/24]	NH+N+NL-NNL- NHL-N-NL-NLL- NHL-NS-NHL-NLHL [28/29]	NSH N-NHL+NHH+N NHHH+N N+NH-NLL-NS-NHL [24/27]	NHH NH-NL+NS+NH-NH-NHLHL N+N+N-NNL-N-NNL-NHL-NHL-NHHL- NHHL-NHHL-NL-NL-NHHL-NLHL-NS-NS- NH-NHL [64/67]
compared with T4	N NH-NLL-NNL- N-NS-NLL-NS- NHL+NHH+N [18/24]	NH+N+NL-NNL- NHL-N-NL-NLL- NHL-NS-NHL-NLHL [27/29]	NSH N-NHL+NHH+N NHHH+N N+NH-NLL-NS-NHL [19/27]	NHH NH-NL+NS+NH-NH-NHLHL N+N+N-NNL-N-NNL-NHL-NHL-NHHL- NHHL-NHHL-NL-NL-NHHL-NLHL-NS-NS- NH-NHL [60/67]
Silos 4			que cum que... uoluit [21/24]	depo [64/67]
			[21/24]	depo [64/67]
			que cum que... uoluit [28/28]	depo [64/67]
compared with León 8	1 21+1+1	1+1+26	2 4+1+1 4+2 1+10	3 4+2+8 1+1+49
	N NH-NLL-N- NNL-NHL-NHL-N- NS-NHL+N+N [22/24]	N+N+NL-NNL-NNL- NHL-NLL-NNL-NS- NH-NLHLH [28/28]	NS N-NHL+N+N NHHH+N N+NH-NLL-NS-NHL [24/25]	NHH NH-NL+NS+NH-NHLHL N+N+N- NNL-NN-NH-N-NNL-NN-NH-N-NHHL- NHHL-NHHL-NLHL-NHHL-NHLH-NS- NHH-NHL [64/68]
compared with T4	N NH-NLL-N- NNL-NHL-NHL-N- NS-NHL+N+N [21/24]	N+N+NL-NNL-NNL- NHL-NLL-NNL-NS- NH-NLHLH [26/28]	NS N-NHL+N+N NHHH+N N+NH-NLL-NS-NHL [18/25]	NHH NH-NL+NS+NH-NHLHL N+N+N- NNL-NN-NH-N-NNL-NN-NH-N-NHHL- NHHL-NHHL-NLHL-NHHL-NHLH-NS- NHH-NHL [59/68]

T4						
	1	3+1+24	2	4	4	
compared with Silos 4	19+1+1 N NH-NHL-NNL- NHL-NNLL-N-N- NL+N+N [21/22]	NLH+N+NL-NNL- NHL-N-NL-NLL- >NNL-NHH-NLHL [26/28]	4+1+1 4+1 1+5 NH N-NHL+N+N N-NHH+N N+NHHLL [18/19]		4 4+2+8 1+1+43 N-NHH NH-NL+NL+NHH-NHL-NL N+N+N-N-NH-NN-NHL-NHL-NL-NHH- N-NHHL-NLHL-NHHL-NLHL-NS-NHH- NHL [59/63]	
compared with León 8	N NH-NHL-NNL- NHL-NNLL-N-N- NL+N+N [18/22]	NLH+N+NL-NNL- NHL-N-NL-NLL- >NNL-NHH-NLHL [27/28]	NH N-NHL+N+N N-NHH+N N+NHHLL [19/19]		N-NHH NH-NL+NL+NHH-NHL-NL N+N+N-N-NH-NN-NHL-NHL-NL-NHH- N-NHHL-NLHL-NHHL-NLHL-NS-NHH- NHL [60/63]	

This data may be used to generate the relationship ratios between each pair of manuscripts. In the following calculations:

A = number of notes with compatible neumes

B = number of notes in León 8

C = number of notes in Silos 4

D = number of notes in T4

Relationship ratio between León 8 and Silos 4

	A	B	C	relationship ratio = $2A/(B+C)$
respond	114	146	122	0.851
verse	138	147	145	0.945
total	252	293	267	0.9

Relationship ratio between León 8 and T4

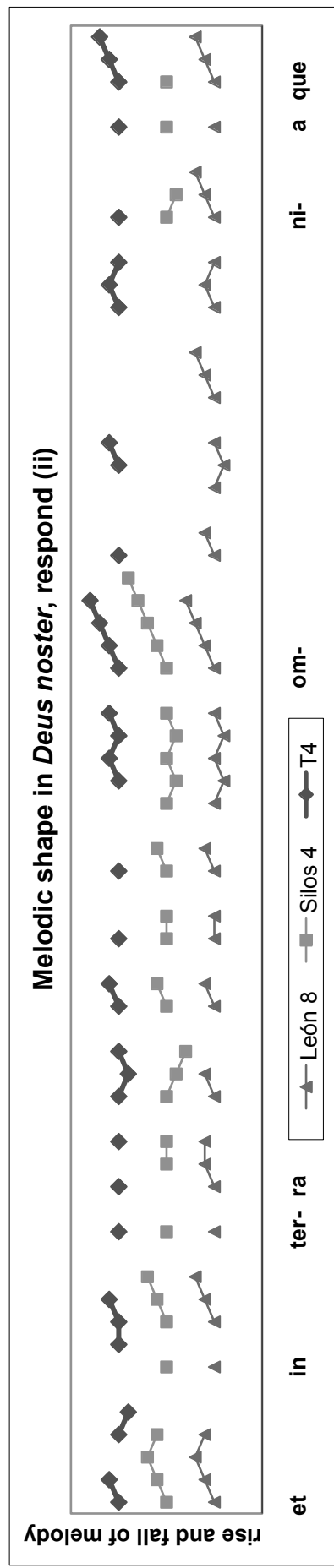
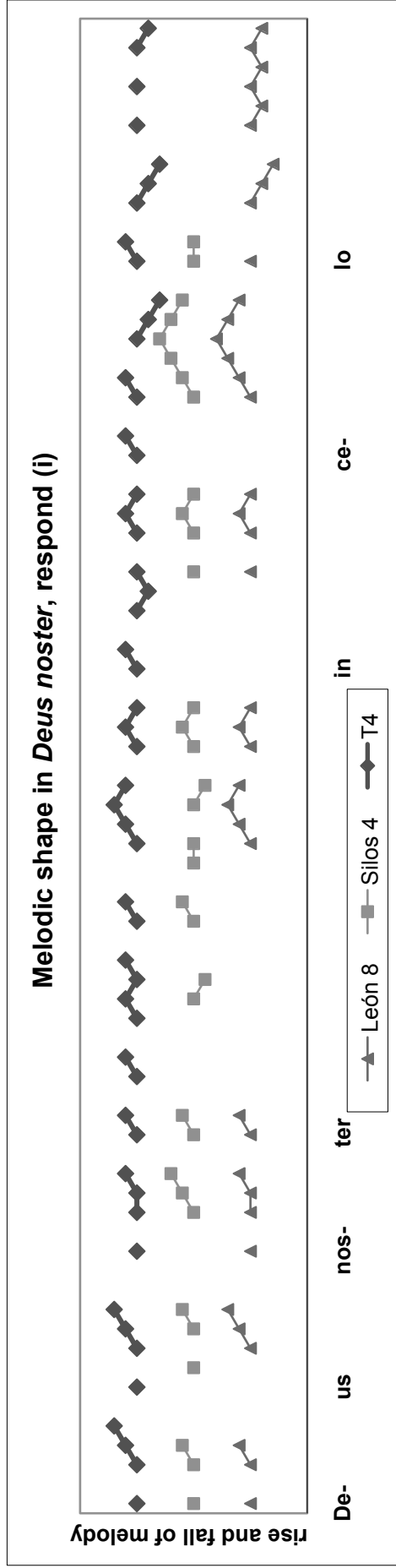
	A	B	D	relationship ratio = $2A/(B+D)$
respond	128	146	154	0.853
verse	124	147	132	0.889
total	252	293	286	0.870

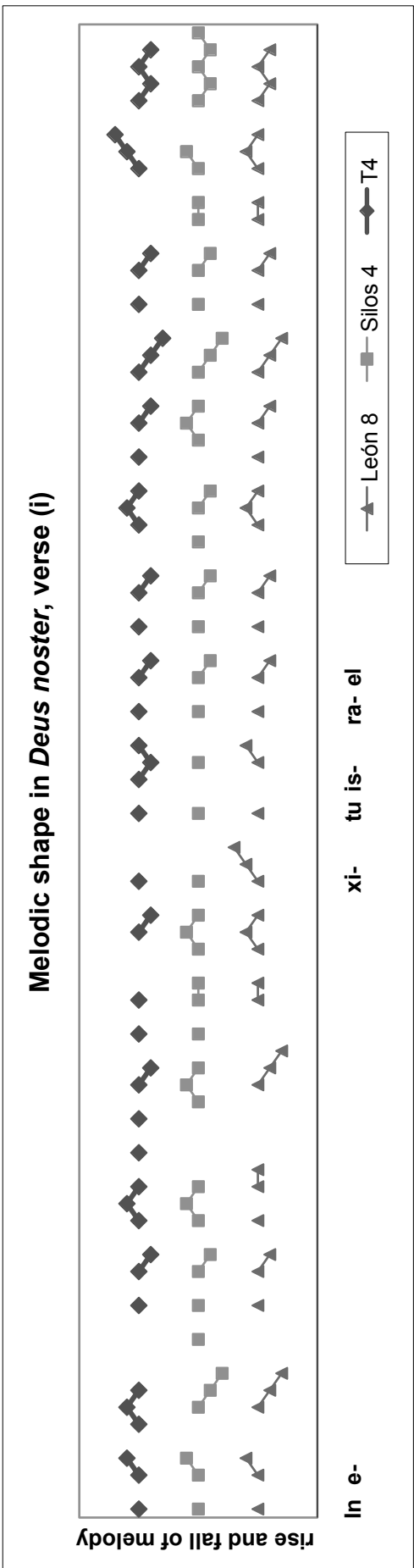
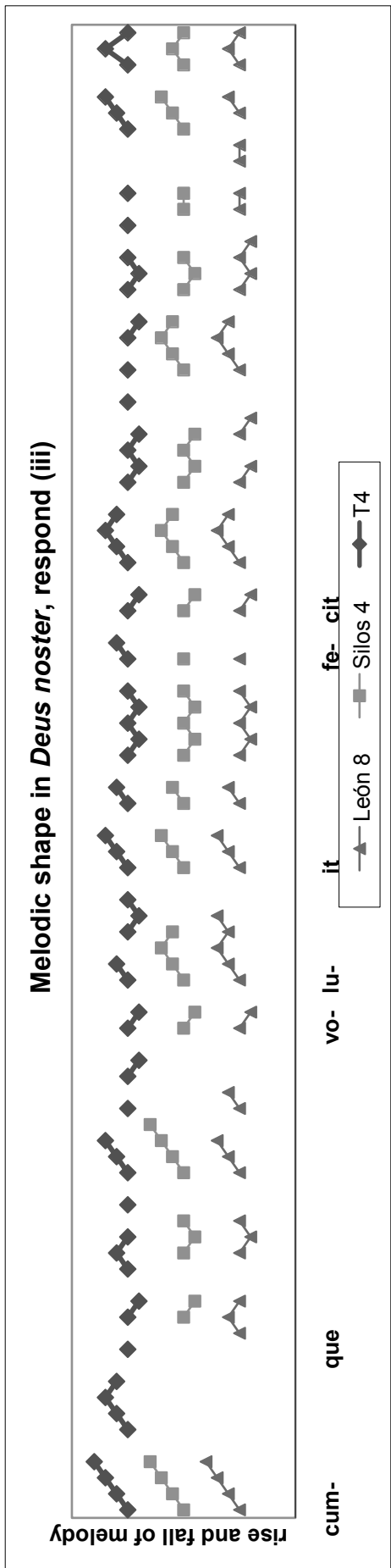
Relationship ratio between Silos 4 and T4

	A	C	D	relationship ratio = $2A/(B+D)$
respond	116	122	154	0.841
verse	124	145	132	0.895
total	240	267	286	0.868

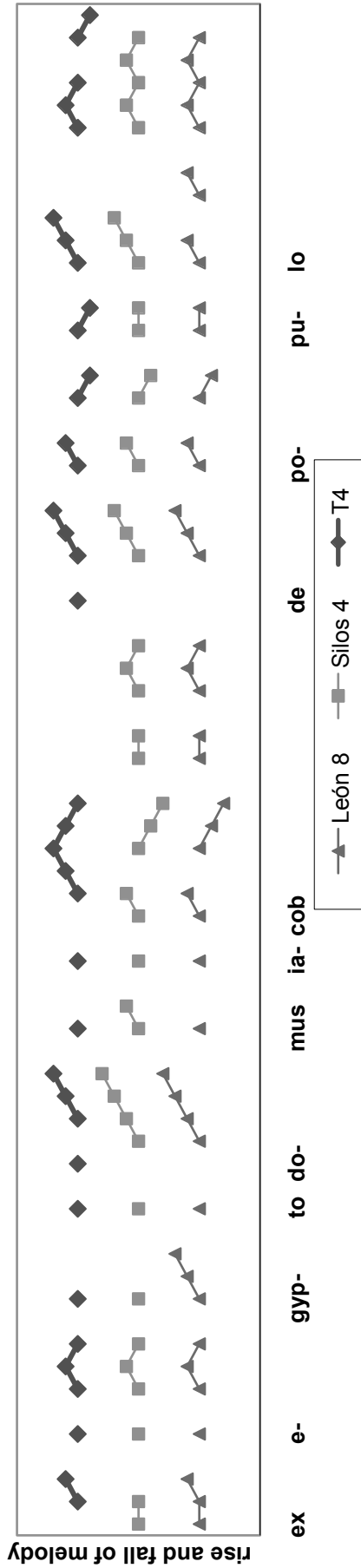
As one might have predicted, the Toledo tradition A reading of this chant in T4 is related to the version found in the northern manuscripts, but those northern manuscripts are a little more closely related to each other than they are to the southern melody. This may be seen graphically in Figure OA3.

Figure OA3 Melodic shape in *Deus noster* in León 8, Silos 4 and T4

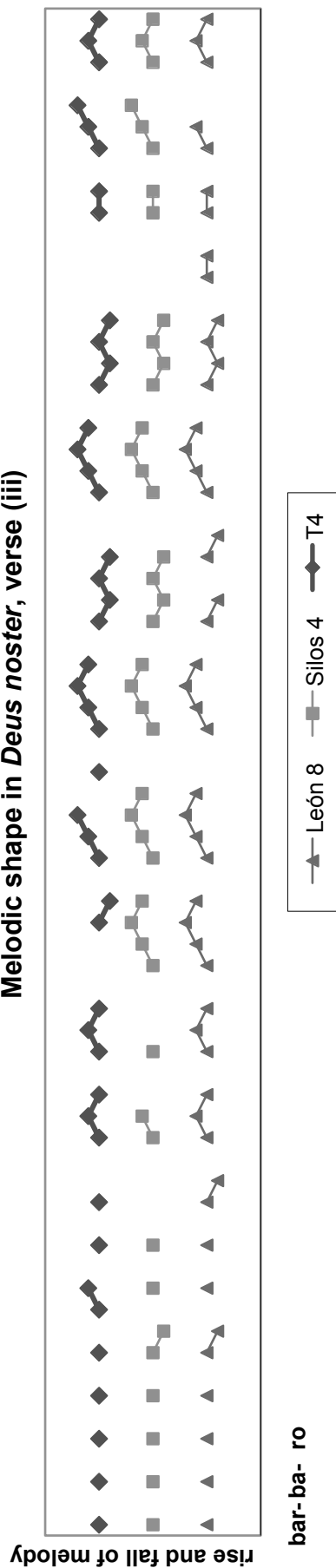




Melodic shape in *Deus noster*, verse (ii)



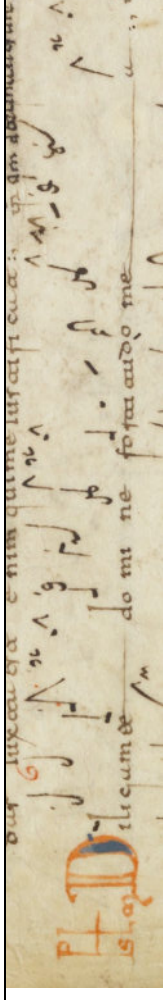
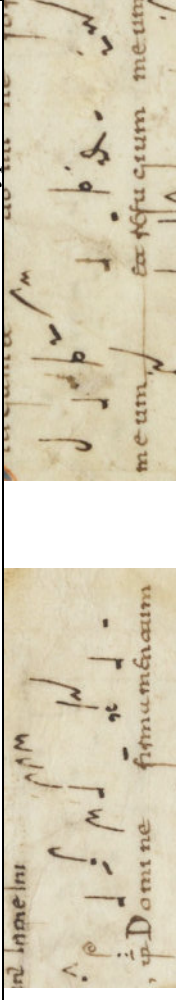
Melodic shape in *Deus noster*, verse (iii)



2.8 *Diligam te* (Psalm 17:2-7)

Sung on Wednesday of Holy Week; León 8, fol. 160.

Non-responsorial. Each verse is different, with the final cadence common to all but verse 4. At the end of the chant there is a repeat mark ()¹, leading back to the beginning of verse 5 ('Circumderunt'), raising the possibility that the chant may have had some form of refrain structure.

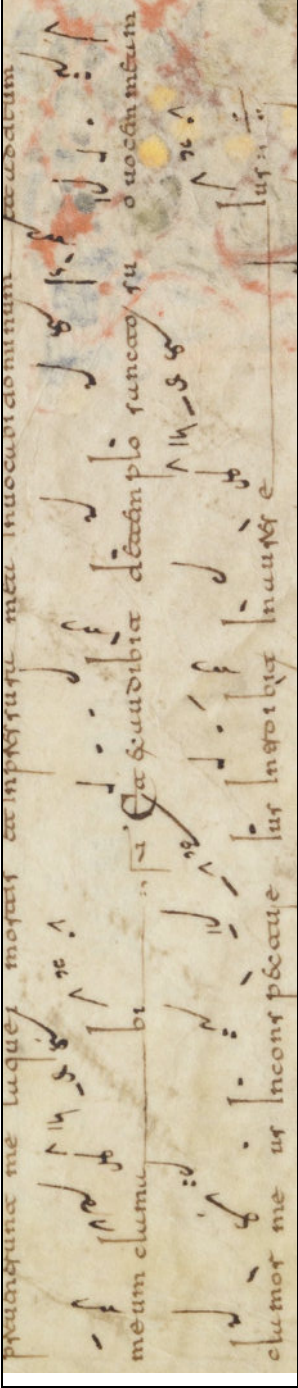
			
[verse 1] <i>Diligam te</i>	Domine	fortitudo mea	
I shall esteem you	Lord	my strength	
main part of clause	appositive noun	appositive	
1+2+2 10	5+5+11	2+1+1+4 18+7	type-3 melisma
	type-3 melisma	type-3 melisma	type-3 melisma
[verse 2] <i>Domine</i>	et refugium meum	et liberator meus	
Lord,	my foundation	and my refuge and my liberator	
appositive	appositive	appositive	
2+4+14	2 1+3+4+1 6+2	6 2+1+7+2 4+7	type-2 melisma
type-2 melisma	short type-1 melisma	type-3 melisma	

¹ The second neume on '(me)um' is written over an erasure, and appears to be a pes (NH).

[verse 3] Deus meus adiutor meus My God, my help,	et sperabo in eum and I will hope in him	protector meus my protector	et cornu salutis meae and the horn of my salvation	et redemptor meus and my redeemer
appositive	clause	appositive	appositive	appositive
3+3 2+3 2+3+3 3+9	2 1+7+1 3 8+5	2+10+2 7+1	2 1+1 5+1+4 8	2 1+1+4 18+7
type-6 melisma	type-3 melisma	type-1c melisma	type-3 melisma	type-3 melisma
[verse 4] Laudans ² praising	invocabo dominum I will invoke the Lord	et ab inimicis meis and from my enemies	salvus ero I will be safe	subject, verb
verb participle	clause 1	clause 2: prepositional phrase	1+12 10+2	1+12 10+2
30+8	1+2+6+8 7+2+14	3 1 2+1+3+2 6+2		
type-3 melisma	type-2 melisma	short type-1 melisma		type-8 melisma

² The diagonal stroke after the type-3 torculus is in a different colour of ink from the neumes; it appears to match the text hand and is probably not a virga.

	<p>[verse 5] Circumdede- runt me They have surrounded me,</p>	<p>dolores mortis the sorrows of death</p>	<p>et torquentes iniquitatis conturbaverunt me and torrents of iniquity have disturbed me.</p>	<p>dolores inferni circumdede- runt me The sorrows of hell have surrounded me</p>	<p>praevenerunt me laquei mortis The snares of death have forestalled me</p>	<p>et in pressura mea invocavi dominum and in my oppression I have invoked the Lord</p>	<p>et ad deum meum clamavi and to my God I have cried</p>
<p>Sentence 1: clause: verb and object 8+1+3+7+1 25</p>	<p>subject 2+9+1 8+5</p>	<p>clause 2 3 3+2+3 3+3+2+4+3 3+1+1+7+3 2</p>	<p>clause 2 Sentence 3: clause 1 1+5+1+2+5 3+5 9+2</p>	<p>Sentence 2 1+1+1 1+2+3 3+2+3+12+3 1</p>	<p>clause 2 1 1+8+2 1 2+1 1+5+1+4 3+2+9</p>	<p>clause 3 3 1 2+1 1+4 5+18+7</p>	<p>type-2 melisma type-3 melisma type-3 melisma type-3 melisma type-3 melisma type-3 melisma type-3 melisma</p>
<p>type-2 melisma</p>	<p>type-3 melisma</p>	<p>type-1b melisma, divided across the syllables '-verunt'</p>	<p>non-standard similar to type-8 cadence</p>	<p>non-standard</p>	<p>non-standard but similar to type-8 cadence</p>	<p>type-3 melisma</p>	<p>type-3 melisma</p>

			
[verse 6] Et exaudivit de templo sancto suo vocem meam	clamor meus	in conspectu eius	introibit in aures eius
And he has heard from his holy temple my voice	my cry	in his sight	will enter into his ears
clause 1	clause 2: subject	prepositional phrase	verb and prepositional phrase
2 1+1+2+5 1 3+1 3+4 8+3 2+1 5+2	3+1 7+1	1 5+1+4 7+1	2+1+1+4 1 2+1 18+7
type-8 cadence	type-1c melisma	type-1b melisma	type-3

Melodic commentary

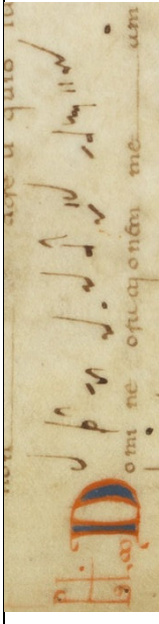
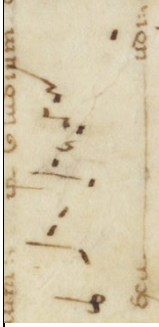
Internal connections between neume shapes are discussed in Chapter 4.

2.9 *Domine orationem meam* (Psalm 142:3 and 7₁)

Non-respondorial, with closely related melodies for the two verses.

Sung on Saturday of the fourth week of Lent; León 8, fol. 142.

This chant is used at the Titular Mass on Maundy Thursday in the episcopal *libri ordinum* Aemil 56 (fol. 43) and Silos 4 (fol. 139v: here, the melisma on '(ex)au(di)' in verse 2 is not written out). Silos 4 also includes the chant in its votive Mass for one in tribulation (fol. 250: here the end of verse 2 has a notated cue 'exau-', with the beginning of the melisma). Silos 3 uses the chant in its votive Mass for the death of a priest (fol. 106v: the entire text is given without notation).

	
[verse 1] Domine orationem meam	exaudi
Lord, my prayer	hear
sentence 1: main clause: subject, object	imperative verb
2+5+4 3+1+3+4+5 12+1	2+16+1
type-1 melisma	type-1 melisma

[verse 2] Quia persecutus est	inimicus animam meam
Because [the enemy] has persecuted	the enemy, my soul
sentence 2: subordinate clause: verb phrase	subject, object.
1+1 2+4+5+12 1	4+1+5+1 3+1+3 2+2
type-1 melisma	syntax would lead one to expect a cadence here, although there is no musical sign of one
	type-1 melisma (proparoxytonic version)

Relationship between Aemil 56, Silos 4 and León 8

The versions of Aemil 56 and Silos 4 are almost identical, neume-for-neume. The exceptions are as follows:

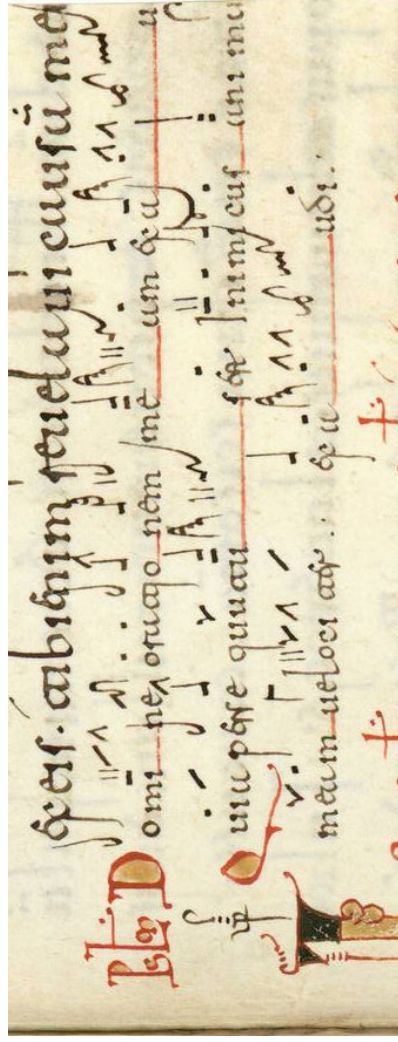
1. '(veloci)ter' has a virga in Aemil 56 but a pes in Silos 4;



2. '-orationem' ends *nōrōnē* on the second appearance in Silos 4. There is one more note on the first appearance and in Aemil 56: *nōrōnē*.




Because of this exceptionally close relationship between Aemil 56 and Silos 4, the version of Aemil 56 may be used to represent both manuscripts in the comparison with León 8.

Domine orationem in Aemil 56¹

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	[verse 1] Domine orationem meam	exaudi
León 8	NH+NHH-NL+N-NHL NHH+N+NHH+NH- NL+NH-NSH N-NH-NLL-NS-NHLH+N [37/40]	NH+NHLL-NHLLL-NHL-NHLH+N [19/19]
Aemil 56	NH+N-NS-N-NL+NLHL N+N+NH+NH- NL+NHLHL-NSH NHH-NLL-NS-NHLH+N [37/41 in Aemil 56; 37/40 in Silos 4]	NH+NHLL-NHL-NL-NHL-NHHLH+N [19/20 in Aemil 56 and Silos 4]
	[verse 2] Quia persecutus est	inimicus animam meam velociter exaudi me

¹ The last neumes of the first 'exaudi' are trimmed off the right-hand margin, but one can suppose that a punctum was sung, as in verse 2. The last 'm' of 'animam' is also trimmed off, although, if the parallel with Silos 4 holds, no neumes have been cropped.

León 8	<p>N+N NH+NH-NL+NH-NSH+N-NH-NLL-NS- NHLH N [23/26]</p>	<p>N-NSH+N+NH-NLH+N NHH+N+NHL NH+NL NH+NS-NH+NL+NH NH+NHLL- NHL-NL-NHL-NHL+NHH N [44/53]</p> <p>disregarding underlay on ‘-audi me’: N-NSH+N+NH-NLH+N NHH+N+NHL NH+NL NH+NS-NH+NL+NH NH+NHLL-NHL-NL-NHL-NHL+NHH N [45/53]</p>
Aemil 56	<p>N+N NH+NH-NL+NH+NHH-NLL-NS-NHLH N [23/23 in Aemil 56 and Silos 4]</p>	<p>N-NS+N+NHLHH+N NHH+?+NL NH+N NL+NS-NH+NL+N NH+N-NLL-NHL- HL-NHL-NHHLH+N [44/48]</p> <p>disregarding underlay on ‘-audi’: N-NS+N+NHLHH+N NHH+?+NL NH+N NL+NS- NH+NL+N NH+N-NLL-NHL-HL-NHL-NHHLH+N [45/48]</p>

A = notes where León 8 and Aemil 56 have compatible outlines

B = total number of notes in Aemil 56

C = total number of notes in León 8

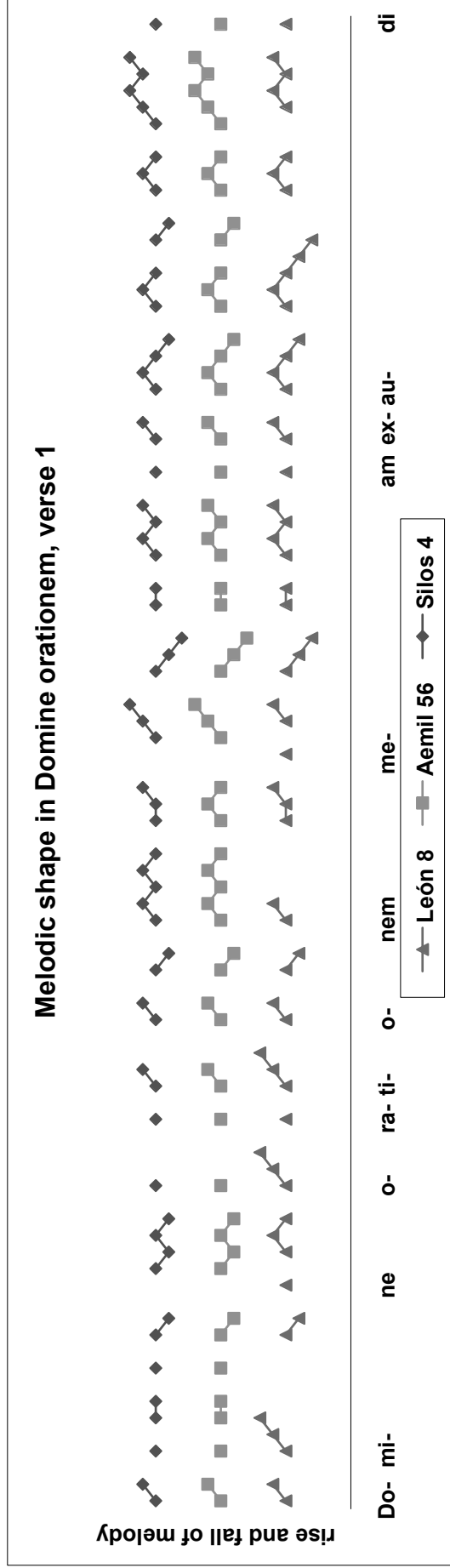
D = number of notes where León 8 and Aemil 56 have compatible outlines, disregarding the different underlay caused by the presence or absence of the final ‘me’ in verse 2.

Relationship ratio between León 8 and Aemil 56

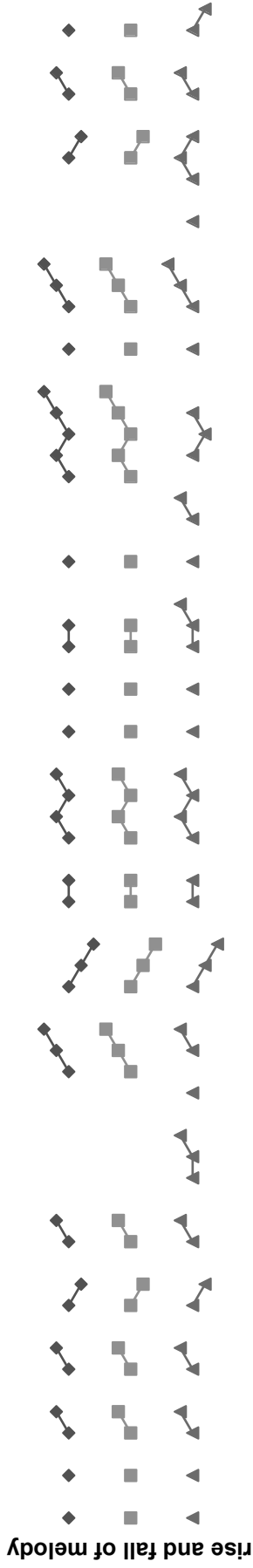
	A	D	B	C	2A/(B+C) = compatibility ratio with strict regard for underlay	2D/(B+C) = compatibility ratio disregarding differences caused by the presence or absence of the final 'me' in verse 2
verse 1	56	56	61	59	0.933	0.933
verse 2	67	68	71	79	0.893	0.907
TOTAL	123	124	132	138	0.911	0.919

The close relationship between the Aemil 56, Silos 4 and León 8 versions of the melody is illustrated graphically in Figure OA4.

Figure OA4 Melodic shape in *Domine orationem* in León 8, Silos 4 and Aemil 56



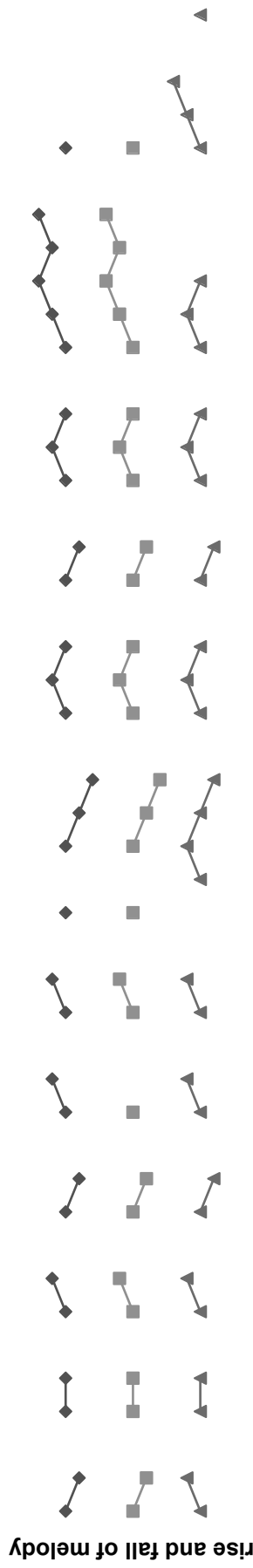
Melodic shape in *Domine orationem*, verse 2 (i)



Qui- a per- se- cuu- tus est i- ni- mi- cus a- ni-mam me- am

—▲— León 8 —■— Aemil 56 —◆— Silos 4


Melodic shape in *Domine orationem*, verse 2 (ii)



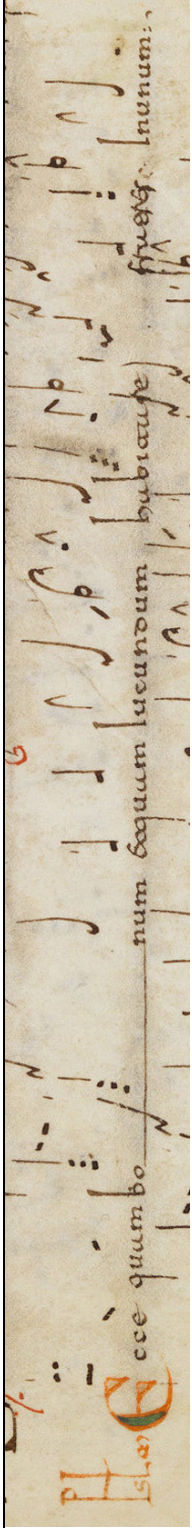
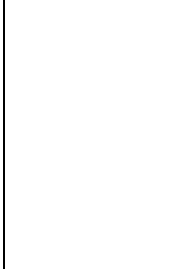
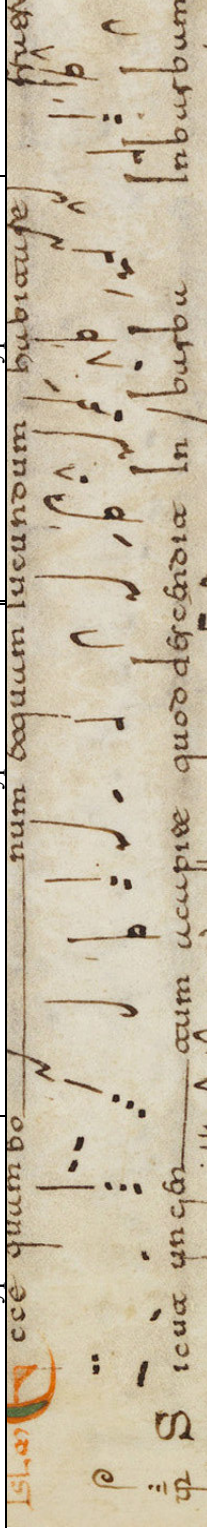
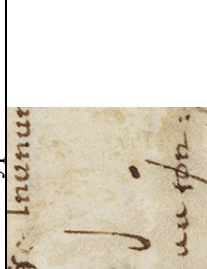
ve- lo- ci- ter ex- au- di me/ n/a


—▲— León 8 —■— Aemil 56 —◆— Silos 4

2.10 *Ecce quam bonum* (Psalm 132:1–2)

Non-responsorial, with almost the same melody in both verses. The cue  above the first line of the chant belongs with the antiphon copied on the line above, rather than indicating that ‘Ecce quam’ functions as a repetendum.

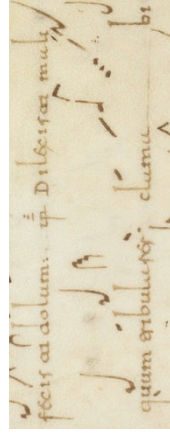
Sung on Wednesday of the second week of Lent; León 8, fol. 121.

			
[verse 1] <i>Ecce quam bonum</i> <i>Behold how good</i>	et quam iucundum <i>and how pleasant</i>	habitare <i>T80</i> <i>o dwell</i>	fratres in unum <i>brothers, in unity</i>
exclamative clause 3+1 1 13+2	exclamative clause cont. 2 2 2+3+8	verb 3+4+6+11	subject, prepositional phrase 2+8 2 2+1
		type-1 melisma <i>ecce quam bonum</i>	type-6 melisma <i>fratres in unum</i>
[verse 2] <i>Sicut unguentum</i> <i>Like the precious ointment</i>	a capite quod descendit <i>from the head, which ran down</i>	in barba(m) <i>onto the beard</i>	in barbam aaron <i>onto Aaron's beard</i>
comparative clause 3+1 1+13+2	prepositional phrase; relative clause 3 3+3+1 2 2+3+8	prepositional phrase 7 6+11 ¹	prepositional phrase 2 8+2 2+1

¹ We are reading the shape before the final pes (NH) on this syllable as a single strophe, because of the melodic parallel with verse 1, and the graphic similarity with the characteristic bistropha figure . We are reading the second note of the bistropha as the first note of the pes here.

type-1 melisma; cadence likely by analogy with verse 1	type-3 melisma	type-6 melisma	type-4 cadence
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Melodic commentary

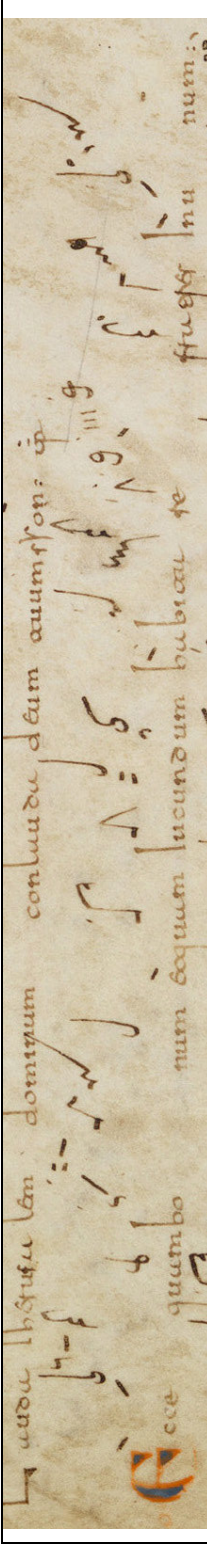


The opening phrase shares some melismatic material with *Ad dominum* (‘clamavi’). This supports the interpretation of the melisma on ‘bo(num)’ and ‘(un)gen(tum)’ as being cadential, although the following phrase in verse 2 consists of two semantically separate portions of text. In verse 1 ‘Ecce quam bonum et quam iucundum’ is a single text unit. The conjunction ‘et’ often cues a new phrase in Old Hispanic chant, not always resonating with the syntax.

2.11 *Ecce quam ... quod descendit* (Psalm 132:2-3)

Responsorial, with contrasting melodies for respond and verse. The repetendum cue is 'hab'.

Sung on Wednesday of the third week of Lent; León 8, fol. 131.

	
[respond] <i>Ecce quam bonum</i>	et quam iucundum
<i>Behold how good</i>	<i>and how pleasant</i>
exclamative clause	exclamative clause continued
1+9 2 12+2	1 3 3+4+4
type-1 melisma	compatible with a type-3 cadence, but no melisma
	[repetendum] habitare
	fratres in unum
	<i>brothers in unity</i>
	main clause continued
	4+5? 1 9+1
	type-1 melisma

	[verse] Sicut unguentum ac [sic] capite	quod descendit <i>which ran down</i> relative clause	in barbam aaron <i>onto the beard of Aaron</i> prepositional phrase	quod descendit <i>which descended</i> relative clause	in ora vestimenta eius <i>to the face of his garment,</i> prepositional phrase	quoniam mandabit dominus <i>as the Lord commanded</i> subordinate clause
	quomodo descendit	type-3 melisma	modest type-1c melisma	type-8b cadence	no standard cadence at clause division	no standard cadence

Melodic commentary

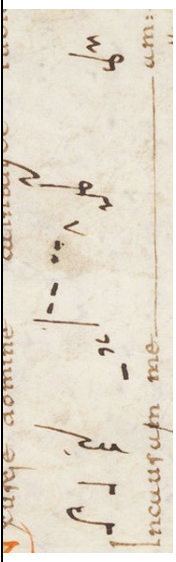
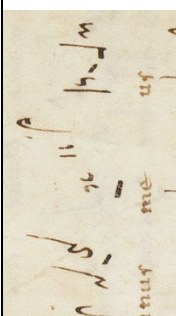
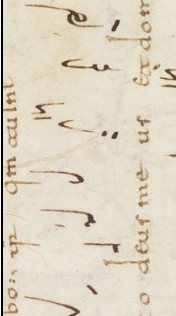
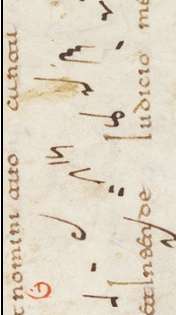
The material on ‘Ecce’ at the opening of the respond may be partially repeated on ‘in unum’. There is no standard cadence at the end of the verse.

¹ The mark above the scandicus (NHH) on ‘des(cendit)’ appears to be an ink blot rather than a note; there are several identical shape in the margins higher up the page.

2.12 Exsurge ... *et intende* (Psalm 34:23, 19–20)

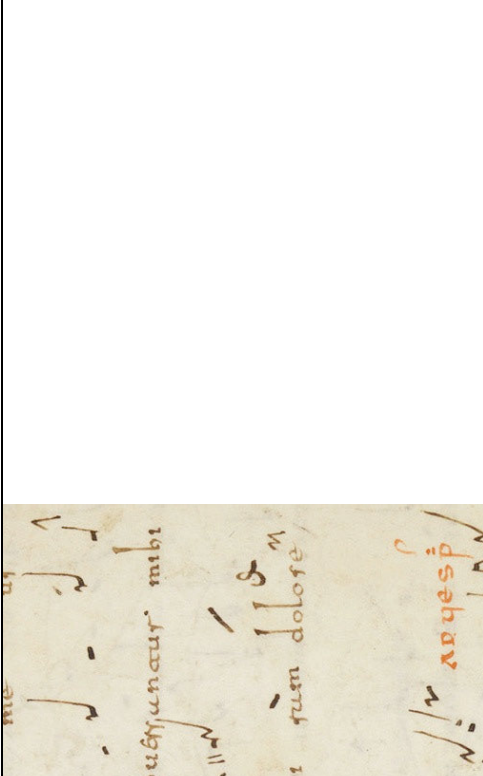
Responsorial, with different melodies for refrain and verse. The repetendum cue is ‘in causam’.¹

Sung on Wednesday of the fourth week of Lent: León 8, fol. 138v.

							
[respond] Exsurge domine	et ² intende	judicio meo	deus meus	et dominus meus	[repetendum] in causam meam		
Arise, Lord	and attend	to my judgement	my God	and my Lord,	to my cause		
imperative clause	imperative verb	indirect object	vocative		prepositional phrase		
2+1+1 1+3+9	2 1+2+8	2+3+3+1 6+1	2+3 2+8 4	4+2+8 7+9	3 2+5 18+6		
type-2 melisma	type-3 melisma (syntax does not confirm cadence, but multiple uses in this chant make it likely)	short type-1 melisma (use of ‘me’ figure does not confirm cadence)	type-3 melisma	type-2 melisma	type-2 melisma		

¹ The difference between the neume on ‘in’ in the respond (NHL) and the one on ‘in’ at the repetendum cue (NL) is a reminder that the Old Hispanic melodies as preserved do not represent the only way they might have been performed.

² The ‘G’ above the neume on ‘et’ is a mark referring to the continuation of a repetendum on the line above, and is not connected to *Exsurge ... et intende*.

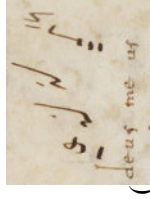
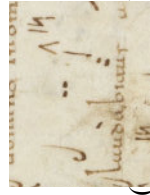
 <p>qui adversantur mihi inique</p>	<p>qui adversantur mihi inique</p>	<p>qui adversantur mihi inique</p>	<p>qui adversantur mihi inique</p>	<p>qui adversantur mihi inique</p>	<p>qui adversantur mihi inique</p>	<p>qui adversantur mihi inique</p>	<p>qui adversantur mihi inique</p>	<p>qui adversantur mihi inique</p>
<p>[verse] Non insultant in me</p>	<p>et super iram</p>	<p>et super iram</p>	<p>et super iram</p>	<p>et super iram</p>	<p>et super iram</p>	<p>et super iram</p>	<p>et super iram</p>	<p>et super iram</p>
<p>Let them not mock against me,</p>	<p>and in anger</p>	<p>and in anger</p>	<p>and in anger</p>	<p>and in anger</p>	<p>and in anger</p>	<p>and in anger</p>	<p>and in anger</p>	<p>and in anger</p>
<p>main clause</p>	<p>clause: prepositional phrase</p>	<p>clause: prepositional phrase</p>	<p>clause: prepositional phrase</p>	<p>clause: prepositional phrase</p>	<p>clause: prepositional phrase</p>	<p>clause: prepositional phrase</p>	<p>clause: prepositional phrase</p>	<p>clause: prepositional phrase</p>
<p>1 1+2+3 8 3</p>	<p>1 1+1 9+1</p>	<p>1 1+1 9+1</p>	<p>1 1+1 9+1</p>	<p>1 1+1 9+1</p>	<p>1 1+1 9+1</p>	<p>1 1+1 9+1</p>	<p>1 1+1 9+1</p>	<p>1 1+1 9+1</p>
<p>no cadential melisma at the clause end</p>	<p>type-1 melisma</p>	<p>type-1 melisma</p>	<p>type-1 melisma</p>	<p>type-1 melisma</p>	<p>type-1 melisma</p>	<p>type-1 melisma</p>	<p>type-1 melisma</p>	<p>type-1 melisma</p>
<p>no cadential melisma at the end of the main part of the clause</p>	<p>no cadential melisma at the end of the main part of the clause</p>	<p>no cadential melisma at the end of the main part of the clause</p>	<p>no cadential melisma at the end of the main part of the clause</p>	<p>no cadential melisma at the end of the main part of the clause</p>	<p>no cadential melisma at the end of the main part of the clause</p>	<p>no cadential melisma at the end of the main part of the clause</p>	<p>no cadential melisma at the end of the main part of the clause</p>	<p>no cadential melisma at the end of the main part of the clause</p>

Melodic commentary

In the respond one would expect the half-verse point of the psalm to occur after 'iudicio meo'. Although the double-pes figure on 'me-' is compatible with the type-1 cadence, it is also a standard figure associated with first-person-singular pronouns, so that one cannot confirm the presence of a cadence here.

The neumes on 'Exsurge domi-' are identical to those found at the opening of *Exsurge...et praecepto*, with the same text. The connection with *Exsurge... et praecepto* continues on 'dominus meus': compare the last nine notes of the verse of *Exsurge...et praecepto*. There are three small melismas in a row here on '-nus meus', which slows down the textual flow noticeably.

The eight-note figure on '(inten)de' is also found on '(me)us', 'in (me)' and '(qui)dem'. Whether or not the same pitches were used in each case, there is a gestural unity. This figure may have coincided with a caesura. It certainly marks a moment of textual stasis and may also have been a moment to take a breath within the larger syntactical units (dividing after the verb 'intende', before the conjunction 'et', before the relative clause phrase 'quia adversantur mihi',³ and before the verb phrase 'pacifice loquebantur'). There is a neumatic likeness with the cadence that appears within the first half of each verse of *Venite*



(*Tu es patientia*), and the similarity may have arisen because of the similar texts.



The neumes ending the verse are very similar to those ending the respond of *Ecce quam ... quod descendit*.

³ With the exception that here the figure appears on the penultimate rather than final syllable of the text unit.

2.13 *Exsurge ... in precepto* (Psalm 7:7–8, 10)

Responsorial, with largely contrasting melodies for verse and respond. The repetendum cue is ‘in precepto’.

Sung on Wednesday of the fourth week of Lent; León 8, fol. 135v.

[respond] Exsurge domine	deus meus	[repetendum] in precepto quod mandasti	multitudo populorum circumdabit te.
Arise Lord	my God	in the precept which you have commanded	a multitude of people will surround you
sentence 1: imperative verb and subject	appositives	prepositional phrase with relative clause	sentence 2
2+1+1 1+3+13	1+8 13+1	3 1+7+3 2 6+2+24 ²	1+1+2+2 2+2+4+6 3+4+4+2 24
type-2 melisma	type-1 melisma	type-2 melisma	type-3 melisma

[verse] Consume domine	Nequitia[m] peccatoris	et dirige iustum	
Consume, Lord	the wickedness of the sinner	and direct the just	
clause 1: imperative verb and subject	object and genitive	clause 2	

¹ The $\tilde{\text{Z}}$ mark, and G above ‘deus’, do not refer to this chant, but cue the repetendum for the antiphon on the line above.

² There is a very small sign looking rather like a trigon, crossing the pes that occurs ten notes before the end of this melisma. It is not a neume but a punctuation mark at the end of the antiphon on the line above; the preceding antiphons on the same folio close with the same non-melodic sign.


2+4+4	17+2+10	1+2+2+4	2+1+1+22	2	3+1+4	3+12
type-3b melisma		type-2 melisma		type-2 melisma		

Melodic commentary

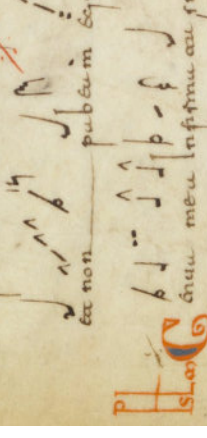
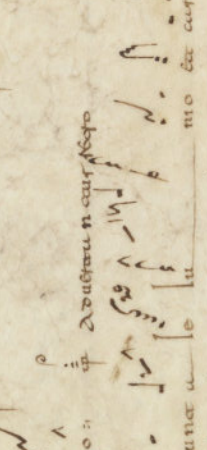
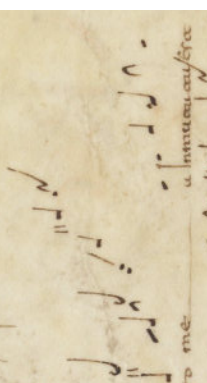
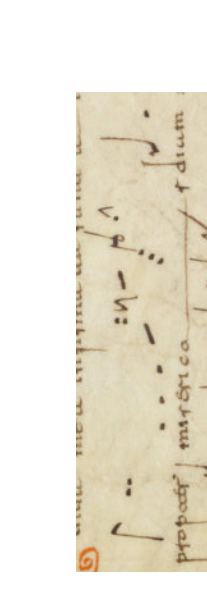
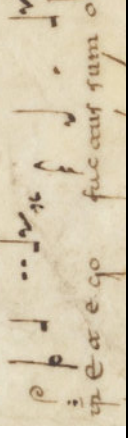
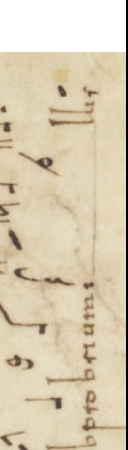
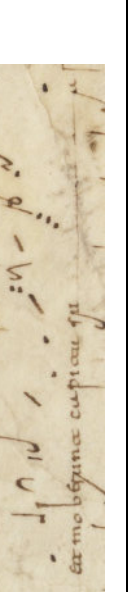
The same type-2 melisma appears between the two sentences in the respond and between the two clauses in the verse; it might be understood to function as a half-verse point. The melisma that closes the verse has identical neumes to that found with personal-pronoun texts in the first verse half of *Deus deus meus*.

Some of the material appears to have been cued or stabilized by textual similarities with other Lenten psalms: ‘Exsurge’ at the opening links both melodically and textually with the opening of *Exsurge ... et intende*; the cadence on ‘domine’ in the verse is connected to several similar cadences (see Chapter 4, pp. 163–4).

2.14 *Genua mea* (Psalm 108:24–6, 22, 31)

Non-responsorial, with the same melody for every verse. The cue  at the beginning of the first verse may indicate that it was repeated at some point as a refrain, although there is no cue later in the chant to suggest where. The verse numbering would tend to support the interpretation that the chant was perceived by the scribe as a responsorial one, however, since the numbering from ‘Et ego’ is v [verse], ii, iii, iv.

Sung on Tuesday of Holy Week; León 8, fol. 158; sung on the second Sunday of Lent in the T5 tradition (that is, the ‘third Sunday’ in the nomenclature of T5).

no standard cadence shape, although the syntax might lead one to suppose that there was a pause and inbreath here	type-1 melisma (least clear in verse 1, because of the text underlay)	type-1 melisma	type-1 melisma in verses 2 and 4; proparoxytonic ending to the same melisma type in verses 1 and 3; the proparoxytonic version is also used (against the accent pattern) in verse 5
			
[verse 1] <i>Genua mea infirmata sunt</i>	a ieiunio	et caro mea	inmutata est propter misericordiam
My knees have been weakened	by fasting	and my flesh	has been changed through mercy
Compound sentence: clause 1: main part of clause	prepositional phrase	clause 2: subject	verb, prepositional phrase
3+2+2 4+4 3+1+4+3 1	6 8+20+4+1	5 1+6 19+1	1+2+3+2 1 2+2 1+1+1+16+3+1
			
[verse 2] <i>Et ego factus sum</i>	obprobrium illis	viderunt me	et moverunt capita sua
And I am become	a reproach to them	they saw me	and they shook their heads

clause 3: subject, verb	direct object, indirect object	sentence 2: clause 1	clause 2
3 2+8 4+3 1	6+2+3+3 24+1	5+1+6 19	1 2+2+3 1+1+1 17+1
[verse 3] Aduva me domine	deus meus	salvum me fac	propter misericordiam
Help me, Lord	my God	make me safe	through mercy
sentence 1: main part of sentence	appositive	sentence 2: main clause	prepositional phrase
3+2+2 6 4+3+1	6+8 24+1	5+7 19+1	2+2 1+1+1+16+3+1
[verse 4] Libera me quia egenus	et pauper sum ego	et cor meum	conturbatum est in me
Free me, because needy	and poor am I	and my heart	is troubled within me
main clause, subordinate clause:	subordinate clause: adjectival	second subordinate clause	verb, prepositional phrase
adjective (1)	nous, verb and subject	(subject)	
3+2+2 6 1+1 5+1	6 2+3 4 24+1	5 7 19+1	2+2+1+1 1 16+1
[verse 5] Quoniam adstitit	a dextris pauperum	ut salvum faceret	a persequentibus animam meam
Because he stood	at the right hand of the poor	In order to save	from those persecuting my soul.
Subordinate clause: main part of clause	prepositional phrase	Subordinate clause of purpose: verb	prepositional phrase, object
3+2+2 7+5+1	6 4+4 4+20+1	5 7+2 3+13+1	2 2+1+1+1+7 1+1+9 3+1

Melodic Commentary

Beyond the cadential figures, there is no consistent association of particular melodic shapes with accented or non-accented syllables in the first verse half.

The last eight notes of the substantial type-1 melisma on 'caro mea' (and the equivalent point in subsequent verses) are identical in neume shape to the last eight notes of the type-1 melisma found on 'illis' in verse 2 (and the equivalent point in subsequent verses). It is possible that the melodies were as similar as the neumes look. In verse 4, the syntactical division is before the prepositional phrase 'in me', but this is of course too short to carry the last phrase of the verse. The phrase division occurs at the only other possible place, after the subject. Similarly, the second half of verse 5 has two intertwined elements, the subordinate clause of purpose 'in order to save my soul' and the prepositional phrase 'from persecutors'. While this text would divide well into three ('ut salvum faceret/ a persecuentibus/ animam meam'), the division after 'faceret' is the best possible division into two musical phrases, since it treats the beginning of the prepositional phrase as a new entity.

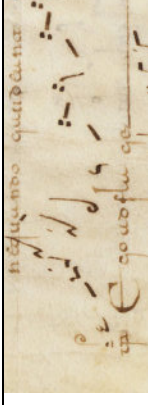
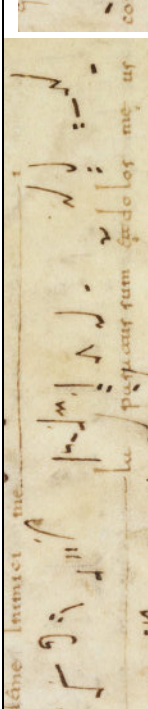
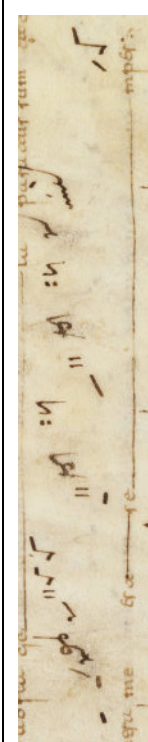
In the final verse the text is considerably longer than in previous verses, and there are unprecedented proparoxytones on 'adstitit' and 'pauperum'. In accommodating these rather different texts, the cadential melismas have been broken up into shorter melodic units. The treatment of the final cadence is (unusually for the idiom) not accent sensitive.

2.15 *In te speravi* (Psalm 37:17–18)

Non-responsorial, with entirely different melodies for the two verses. Randel considered the lack of respond to be a possible copying error.¹

Sung on Friday of the fourth week of Lent; León 8, fol. 141v.

					
[verse 1] In te speravi domine	tu exaudies domine deus meus	quoniam dixi	nequando gaudeant de me	inimici mei	
In you I have hoped, Lord,	you will hear, Lord my God	I have said,	lest they ever rejoice over me	my enemies	
Sentence 1	Sentence 2	Sentence 3: introduction to direct speech	direct speech (complete sentence except for object)	object	
1 1 5+1+3 1+9+6	4 3 ² +6+3+4 3+2+3 3+2 5+4	3+2+4 3+13	1+3+1 4+4+3 4 4	1+1+7+7 25+1	
Type-3b melisma	very modest type-3 melisma	type-3 melisma	very modest type-3 melisma	type-1 melisma	

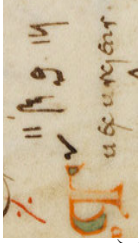
					
[verse 2] Ego ad flagella	paratus sum	et dolor meus	contra me	est semper	

¹ 'Responsorial Psalmody', 95. The cue mark ∇ and G relate to the antiphon on the line above rather than being relevant to this chant.

² The mark to the left of the climacus NLL is not a neume, but bleed-through from the recto side of the folio.

I for scourges	am prepared	and my sorrow	against me	is always
clause 1: subject and prepositional phrase	verb phrase	clause 2: subject	prepositional phrase	verb phrase
8+3 2 1+29+9	3+3+3 1	2 3+4 7+1	1+1 17	0 31+4
type-2 melisma	type-5 cadence	type-1 melisma, but may reflect the 'me' cue rather than being cadential	type-3 melisma	short type-3 melisma following a long melisma

Melodic commentary

The neumes on 'tu exaudies' mirror those found on the similar text opening *Tu exurgens* ().

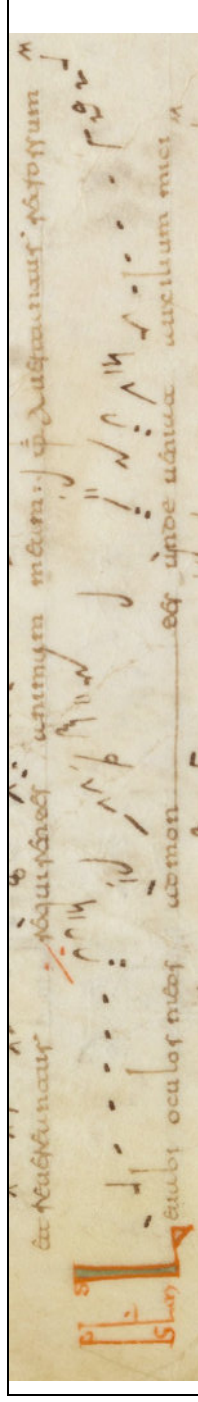
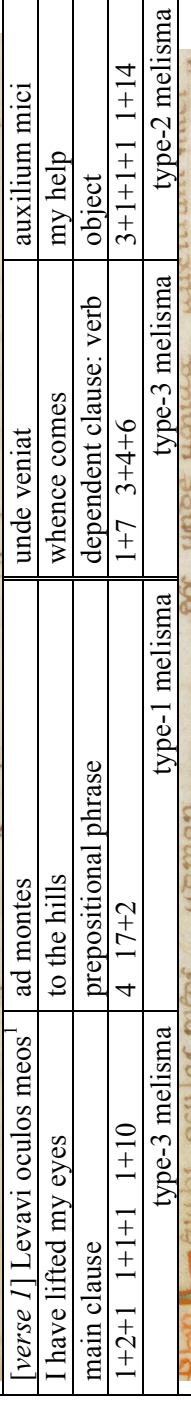
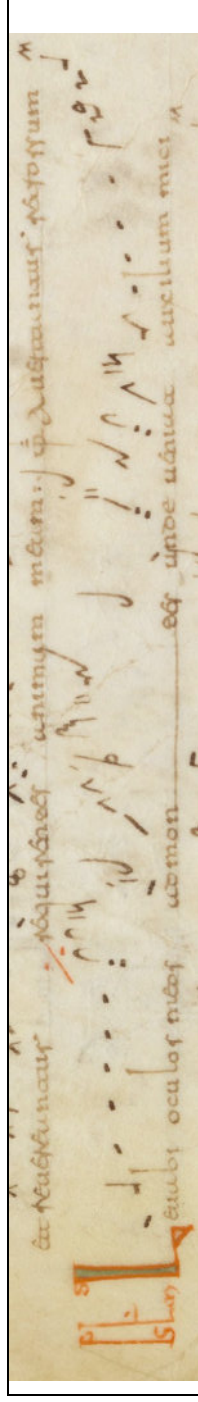
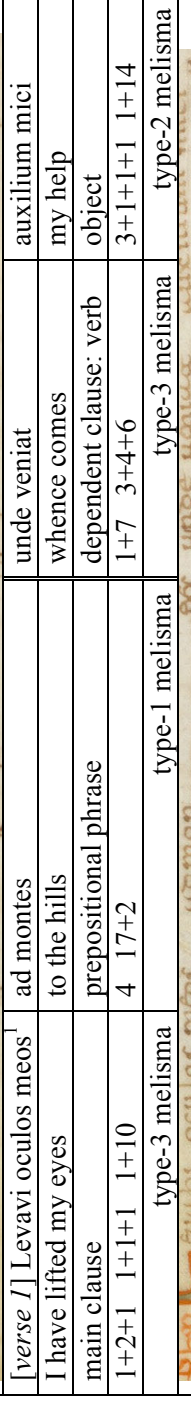
There may be a type-1 cadence ending 'et dolor meus', although this would be a rather shorter phrase, both textually and melodically, than one usually encounters in Lenten ferial psalmi. The final segment 'est semper' is shorter textually than is usual for a psalmus phrase. There is space for a melisma on 'est', perhaps revealing a mismatch between the text scribe's and music scribe's understanding of the melodic tradition.

Verse 2 ends with a torculus, although type-3 cadences usually have the melisma on the final syllable rather than the final accent. The final syllable '(sem)per' may have the same melody as the virga-torculus on '(deus me)us' in verse 1, which would be compatible with Randel's hypothesis that *In te speravi* is a responsorial chant, with contrasting verse and respond and with a 'lead-in' before a return to 'quoniam dixi'.

2.16 *Levavi* (Psalm 120:1–2)

Non-responsorial, with almost identical melodies for the two verses.


Sung on Wednesday of the fifth week of Lent; León 8, fol. 148

			
[verse 1] Levavi oculos meos ¹	ad montes	unde veniat	auxilium mici
I have lifted my eyes	to the hills	whence comes	my help
main clause	prepositional phrase	dependent clause: verb	object
1+2+1 1+1+1 1+10	4 17+2	1+7 3+4+6	3+1+1+1 1+14
type-3 melisma	type-1 melisma	type-3 melisma	type-2 melisma
			
[verse 2] Auxilium meum	a domino	qui fecit	celum et terram
my help [is]	from God	who has made	heaven and earth
subject	prepositional phrase	relative clause: verb	objects
1+2+1+1 1+10	4 16+3+2	8 3+10	3+1 1 1+15
type-3 melisma	proparoxytonic type-1 melisma	type-3 melisma	type-2 melisma

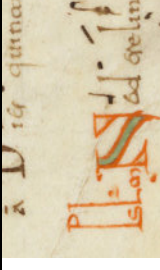
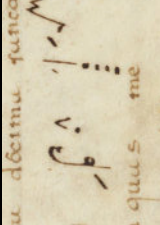
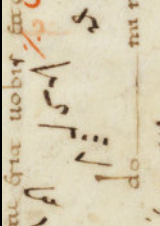
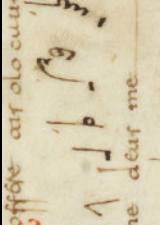
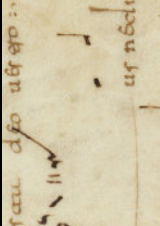
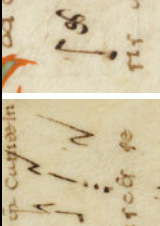
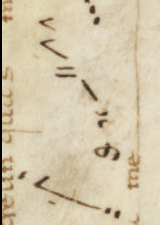
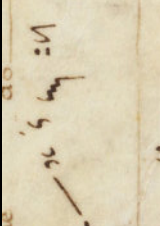
¹ The cue mark  signals the repetendum of the chant on the line above, and is not relevant to *Levavi*.

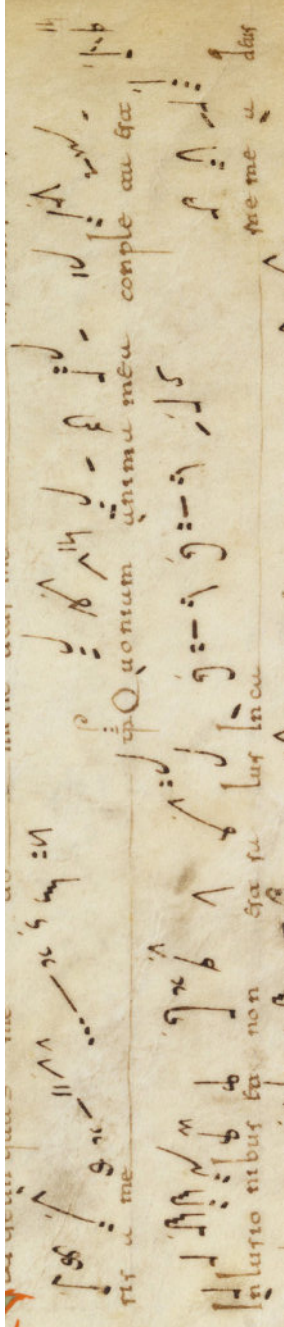

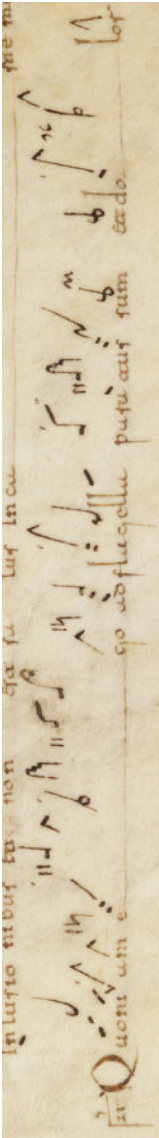
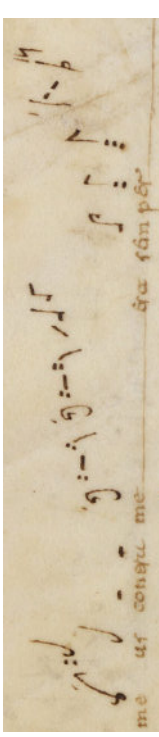
Identification of the cadence points is unproblematic, since standard cadential gambits coincide with textual divisions. There are melodic similarities with other Lenten psalms: the melisma on 'meos', 'veniat', 'meum' and 'fecit' is discussed in Chapter 3, p. 127; and the melisma on 'meam' in *Domine orationem* is reminiscent of the melisma in *Levavi* on 'ad montes'. (The neumes for the last nine notes are identical.)

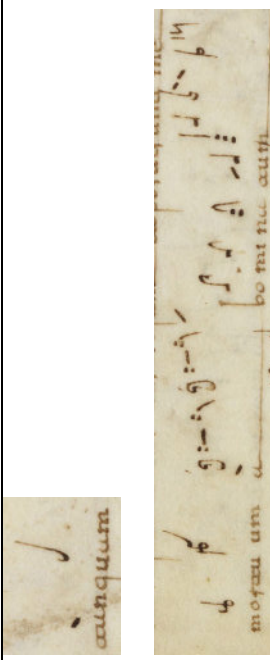
2.17 *Ne derelinquas* (Psalm 37:22, 8, 18, 20–1)

Responsorial, with some repetition between the verses, but separate material in the respond. The repetendum is ‘deus meus’. There is a  mark at the beginning of the third verse, perhaps implying that the third verse was repeated.

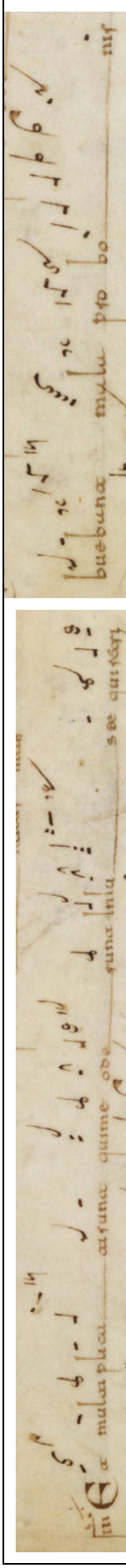
Sung on the fifth Sunday of Lent; León 8, fols. 143v–144r.

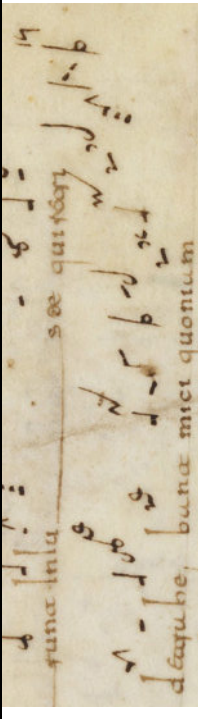
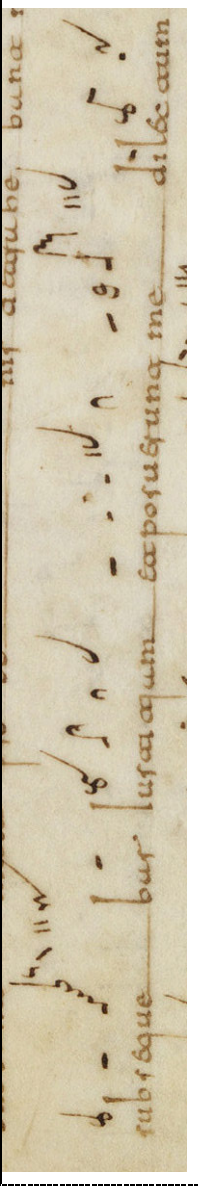
							
[<i>respond</i>] <i>Ne derelinquas me</i>	domine	[<i>repetendum</i>] <i>deus meus</i>	ne discesseris				a me
Do not forsake me	Lord	my God	Do not depart				from me
sentence 1: main clause	vocative noun	appositive	sentence 2: main clause				prepositional phrase
2 1+1+4+8 15	13+4+2	2+3 18+1	2	4+7+3+8	4	27	
type-3 melisma	type-8b melisma in proparoxytonic version	type-1 melisma	type-3 melisma; there is only doubt about this being a cadence point because the following prepositional phrase consists only of two syllables				type-3 melisma

		modest type-2 melisma in verses 1 and 2	modest type-1c melisma in verses 1 and 2	same type-3 melisma in all three verses
				
[verse 1] Quoniam anima mea	completa est	inclusionibus	et non est salus	in carne mea
For my soul	is filled	with illusions	And there is no health	in my flesh
subordinate clause 1: subject	verb and object	indirect object	subordinate clause 2	prepositional phrase
4+4+6 4+1+4 6+1	3+6+6 1	2 2+4+5+5+6	2 11 2 7+2	1 24+3 4+18
modest type-1c melisma, but neither syntax nor T5 support hypothesis that there is a cadence here	modest type-1 melisma but neither syntax nor T5 support hypothesis that there is a cadence here			
				
[verse 2] Quoniam ego		ad flagella paratus sum	et dolor meus	contra me est semper
since I		for scourges have been prepared	and my sorrow	before me is always
subordinate clause 1: subordinating conjunction, subject	subordinating conjunction, subject	Prepositional	subordinate	prepositional phrase, verb

		phrase, verb phrase 4 4+3+1 3+7+5 6	clause 2: subject 2 10+2 7+2	
4+4+6 23+6				1+1 24 0 3+19
	type-3 melisma			
<p>[verse 3] For the earlier part of this verse, see table below; only the last phrase is shared with verses 1 and 2.</p>  <p>tanquam mortuum abominatum as a dead man detested comparative clause 1+2 2+5 20+3+3+4+20</p>				

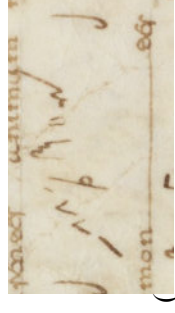
		qui retribuerebant	qui retribuerebant	mala pro bonis
[verse 3: opening] Et multiplicati sunt				
And those have been multiplied		who exchange	who exchange	evil for good
Sentence 1: main clause		relative clause	relative clause (verb)	relative clause (object and prepositional phrase)
6 1+2+1+8+3 1	4 2 3+8+2 4+16+1	4 2+4+3+1+10	4 2+4+3+1+10	5+2 8 17+1
type-4 cadence	type-1b melisma	type-3 melisma; syntax does not confirm hypothesis that there is a cadence here		type-1 melisma



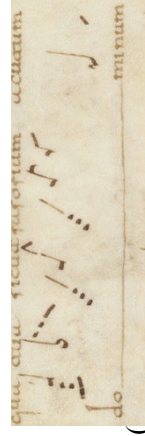
	<p>[verse 3 continued] detrahebant mihi</p>		<p>subsequar</p>
<p>they have destroyed me</p>	<p>quoniam because</p>	<p>iustitiam posuerunt me dilectum</p>	<p>righteousness. They have placed me, the beloved one, [see above for last phrase]</p>
<p>Sentence 2: Main clause</p>	<p>subordinating conjunction</p>	<p>Subordinate clause: object</p>	<p>Sentence 3: subject, object and appositive</p>
<p>3+1+9+4 5+4</p>	<p>3+3+3+1</p>	<p>4+3+2+2 1 1+1+3+2 1 3</p>	<p>1+3+4</p>
<p>modest type-3 melisma; syntax suggests a cadence, but not confirmed by the melodic shape</p>	<p>type-3 melisma</p>	<p>type-1 melisma (see 'meus' in respond); syntax does not confirm hypothesis that there is a cadence here</p>	<p>type-9 ending</p>

Melodic commentary

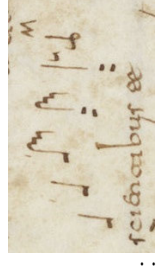
The type-1 melisma on 'meus' in the respond has the same ending as that seen in the third verse on 'susequebar' and as that used in *Levavi* on 'montes'



(). The melisma on 'domine' in the respond has neumes almost entirely compatible with the beginning and ending of the melisma on



'dominum' in *Ad dominum* (). If the similarity was aural as well as visual, it may have arisen and/or been stabilized by the



similarity of the words. The material on 'inlusioni-' is also found in the same formal context in *Quam pretiosa* verse 1 ('scientibus': and the last 11 notes of this figure are compatible with those seen at the end of the respond of *Exsurge et intende*. Cullin wrote that the melody of *Ne derelinquas* is 'centonisée', and that there is a close interweaving of material between the verses.¹ Use of material also found in other psalmi is certainly a feature of this chant.

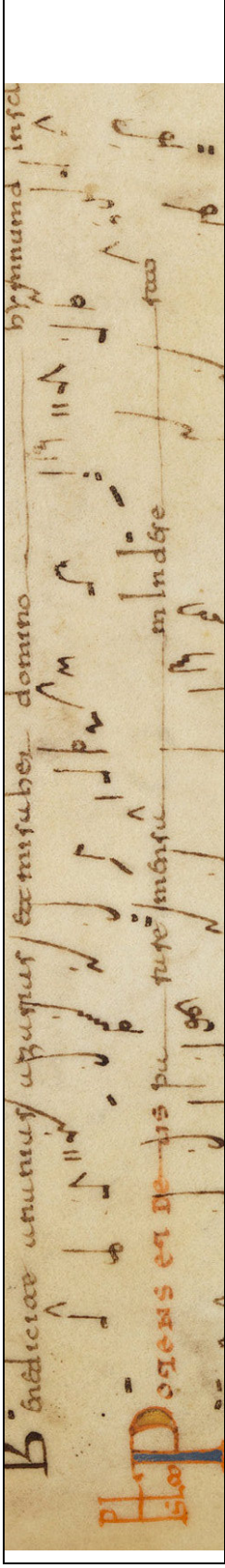
¹ Cullin, 'Richesse et diversité de la tradition liturgique', 2252.

2.18 Potens est (Psalm 77:19–20, 23–4)

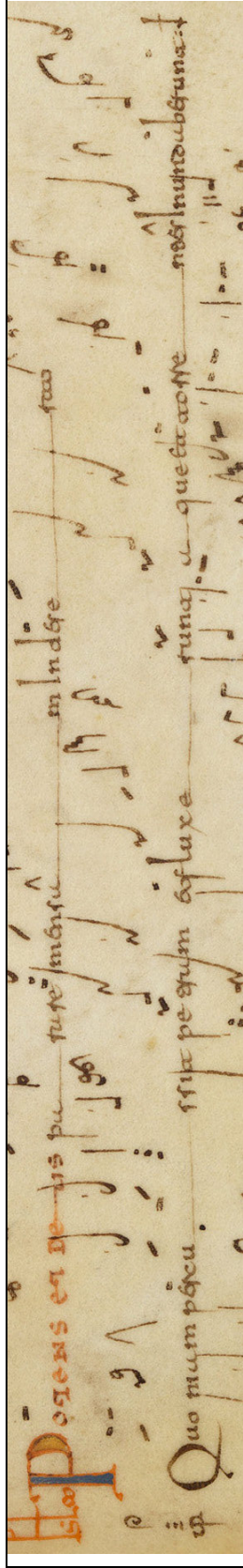
Responsorial, with clamor. This chant would be sung in the form respond – verse – repetendum – clamor – deo gratias – clamor verse – psalmus repetendum.¹

The repetendum cue is:  after the verse, and ‘in dese’ after the clamor verse.

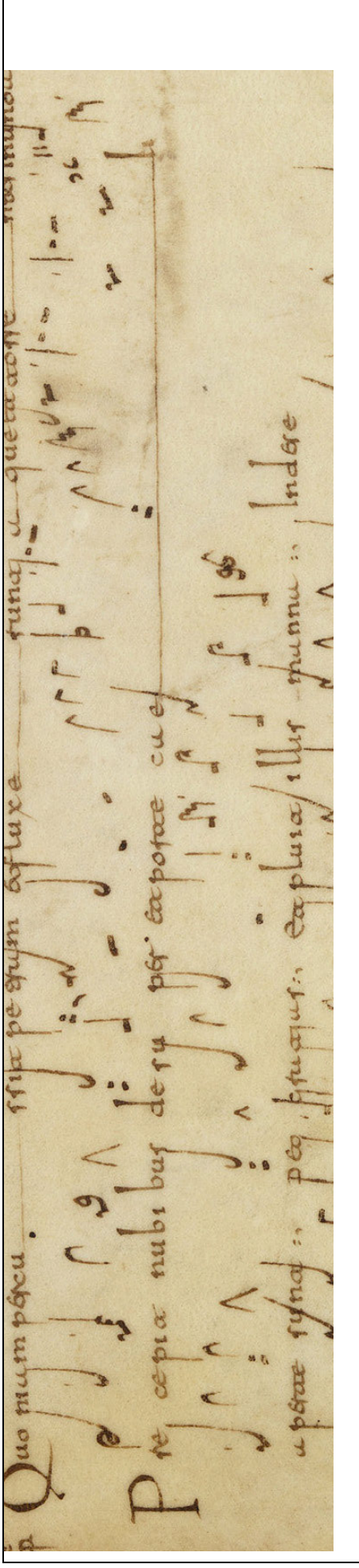
Sung on the Sunday in *carnes tollendas*; León 8, fol. 108r.

	
[respond] Potens est deus	in deserto
God is able	in the desert
Main clause	Prepositional phrase
1+4 2 9+1	3 1+20+11
type-1 melisma	type-2 melisma
	type-3 melisma

¹ See Chapter 3, p. 108.



[verse] Quoniam percussit petram	et fluxerunt aque	et torrentes inundaverunt
Because he struck the rock,	and the waters flowed,	and the streams overflowed
Subordinate clause	Clause 2	Clause 3
3+4+2 1+11+7 7+3	1 3+10+2 7+3	1 1+10+2 3+2+1+10+1
type-9 cadence	type-9 cadence	type-1 melisma

	[clamores] Praecepit nubibus desuper	et porte caeli aperte sunt	<i>Deo gratias. Et pluit illis manna</i>
He commanded the clouds from above	And the doors of heaven were opened	<i>Deo gratias. And manna rained on them</i>	
Clause 1 3+2+5 2+4+2 4+9+1	Clause 2 2 1+1 43+3 3+2+4 2	Clause 3 4+2 3+2+2 1 3+4 3+5 3+7	type-1 melisma
type-1 melisma	type-8b cadence, in the proparoxytonic version (but without a melisma)		type-3 melisma

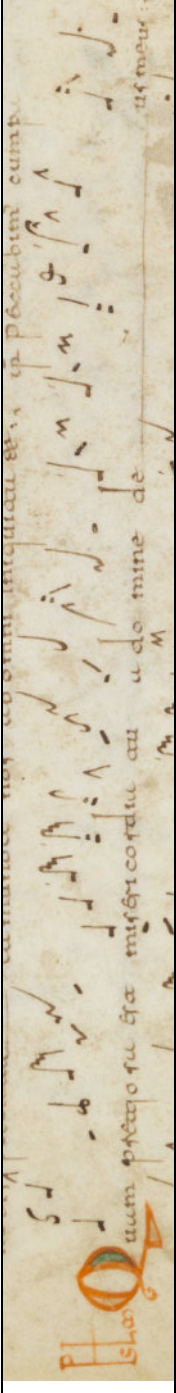
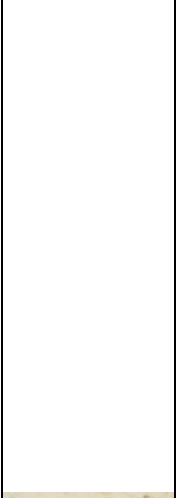
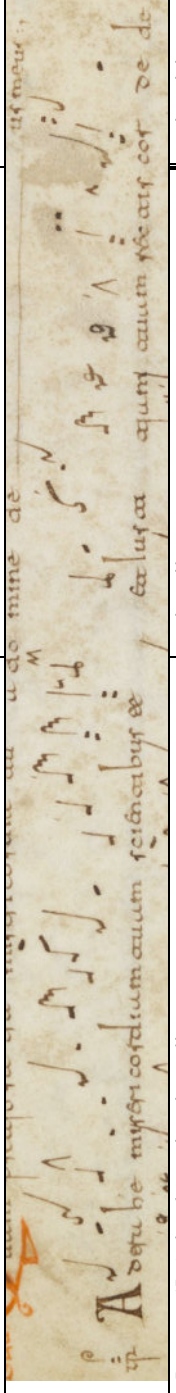
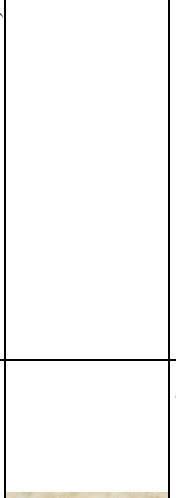
Melodic commentary

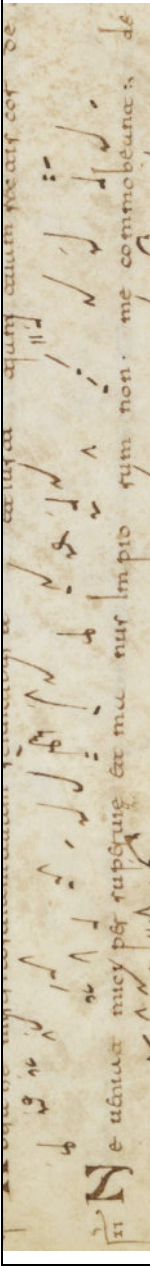
In the verse, ‘petram’ and ‘aque’ share identical neumes, which might be cadential in both places, but they do not have familiar cadential gestures. The end of the clamores does not have a clear cadence – there may have been a lead-in to the congregational ‘Deo gratias’. The neumes on the final syllable ‘(man)na’ are identical to those which end ‘(percussus)’ in the verse. The falling figure on ‘(cae)li’ is compatible with the type-3b ending, although in that cadence the melisma falls on the final syllable not the final accent.

2.19 *Quam pretiosa* (Psalm 35:11–12)

Responsorial, with shared material between the respond and first verse. The repetendum cue is 'de'.

Sung on the third Sunday in Lent; León 8, fol. 125.

		
[<i>respond</i>] <i>Quam pretiosa est</i>	<i>misericordia tua domine</i>	[<i>repetendum</i>] <i>deus meus</i>
How precious is	Your mercy, Lord	My God
exclamatory clause: object, verb	subject, vocative	Appositive
9 1+2+4+6 1	2+2+4+5+4+2 7+4 5+3+1	29+5 3+1
modest type-1 melisma	type-4 melisma (with melisma on penultimate accent 'tu(a)')	type-4 cadence (with melisma on penultimate accent)
		
[<i>verse 1</i>] <i>Adtrahe misericordiam tuam</i>	<i>scientibus te</i>	<i>et iustitiam tuam rectis corde</i>
Extend your mercy	to them that know you	and your justice to the right of heart
main clause	indirect object	clause
3+5+4 1+1+3+1+4+5 3+1	2+2+4+5 10	2 1+7+4+4 4+2 5+2 10+1
very short type-1 melisma in proparoxytonic version (despite the accent pattern being paroxytonic).	type-2 melisma	type-1c melisma



[Verse 2] Ne veniat mihi pes superviae Let not the foot of pride come to me	et manus impiorum and the hand of the sinner	non me commoveant do not let move me
clause 1	clause 2: subject	verb, object
2 4+2+4 6+2 2 4+1+3+2	7 6+2 4+4+7+2	8 3 3+5+3+1
type-5 cadence	type-1 melisma	type-4 cadence

Melodic commentary

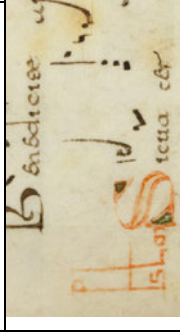

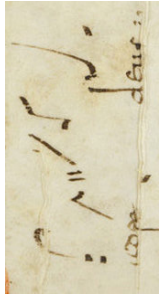
The respond and the first verse may have parallel melodies at the opening (compare the pes+clivis at the end of ‘quam’ and on ‘-he’; the neumes on ‘-osa’ and ‘-diam’, and the passage on ‘misericordi-’ and ‘scientibus te’). The material on ‘scientibus te’ (and, with a different ending, on ‘misericordia tua domine’) is also found in the same formal context in *Ne derelinquas* on ‘inlusionibus’. Cullin does not recognize any repeated material in the chant, writing that it is preserved ‘sans traces du style responsorial’.¹

¹ Cullin, ‘De la psalmodie sans refrain à la psalmodie responsoriale’, 19.

2.20 *Sicut cervus* (Psalm 41:2–3)

Responsorial, with some shared material between verse and respond. The repetendum cue is ‘ita’.

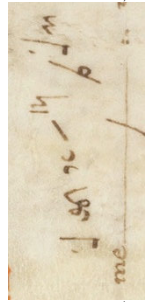
Sung in the Easter Vigil; León 8, fol. 175.

	<p>same cadence in respond and verse (type-1)</p>		<p>same cadence in respond and verse (type-4)</p> 
<p>[<i>respond</i>] Sicut cervus</p>	<p>desiderat ad fontes aquarum</p>	<p>[<i>repetendum</i>] ita desiderat anima mea</p>	<p>ad te deus</p>
<p>Like the hart</p>	<p>has desire for the springs of the waters</p>	<p>So my soul has desire</p>	<p>for you God</p>
<p>comparative clause: conjunction, subject</p>	<p>verb, prepositional phrase</p>	<p>clause</p>	<p>prepositional phrase</p>
<p>3+2 14+2</p>	<p>1+1+4+1 2 3+2 7+3+2</p>	<p>5+1 6+3+3+6 1+1+1 9+1</p>	<p>4 8 3+1</p>
<p>not a standard cadence</p>	<p>type-1 (proparoxytonic version)</p>	<p>type-1 melisma</p>	<p>type-4 cadence</p>

[verse] Sitivit anima mea									
My soul thirsts	ad deum vivum for the living God.	quando veniam When shall I come	et apparebo and appear	ante faciem dei before the face of God?					
sentence: subject, verb	prepositional phrase.	Sentence 2: interrogative conjunction, main clause	second verb	prepositional phrase					
1+9+1 2+3+6 3+2	1 6+3 4+2	2+3 3+3+1	3 1+2+29+2	5+1 6+3+8 3+2					
type-1 (proparoxytonic) as 'aquarem', but with melisma divided between syllables of 'anima'	type-8b cadence	type-4 cadence, but no melisma	type-1 melisma	type-4 cadence					

Melodic commentary

The opening of the melisma on 'cervus' in *Sicut cervus* is very similar in shape to that found at the half-verse point in *Ad dominum* and *Ecce quam bonum*, and it probably signals a cadence here too, although the characteristic type-1 ending is not present and the syntax would not lead one to expect a cadence at this point. The neumes on '(desi)derat' are identical to those used on '(exau)dit' in *In te speravi*. The middle of the melisma on 'apparebo' has similar



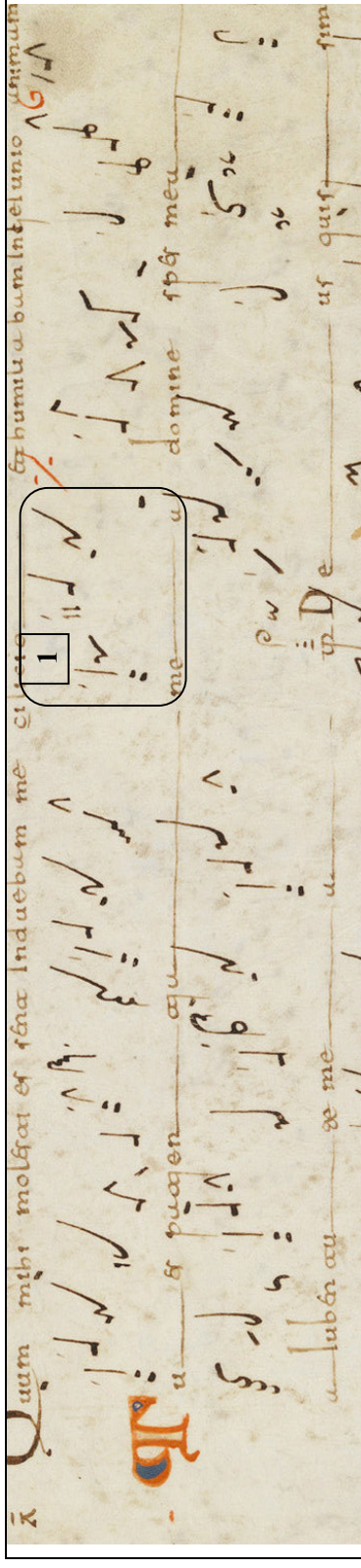
(though not identical) neumes to those found in the final melisma of *Ad dominum*'s respond (

2.21 *Tu es patientia* (Psalm 70:5, 19–20, 10–12, 3–5)

The repetendum cue at the end of verses 1 (notated) and 2 is ‘domine’;¹ there is no cue at the end of verse 3.

Sung on the fourth Sunday of Lent (mid-Lent Sunday); León 8, fol. 132v.



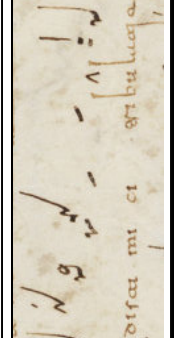

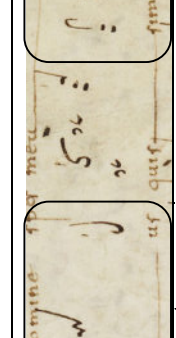
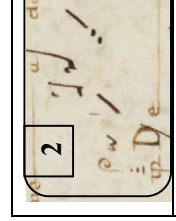
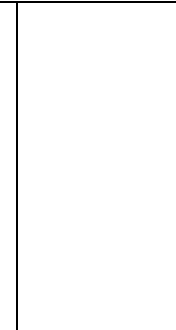
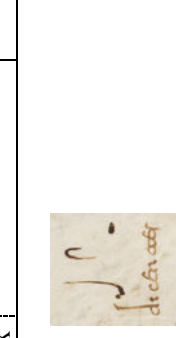
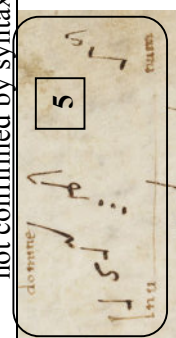
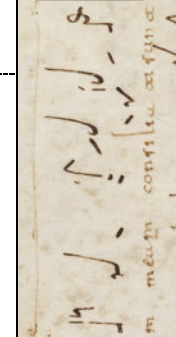
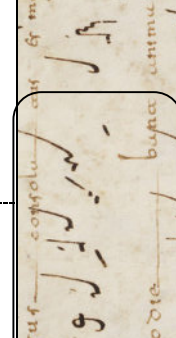
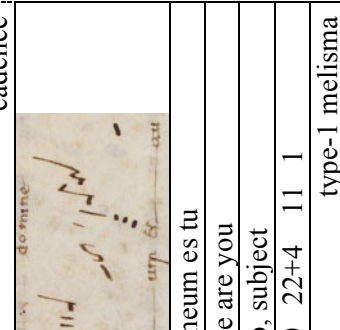
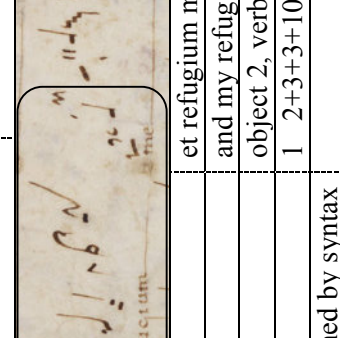
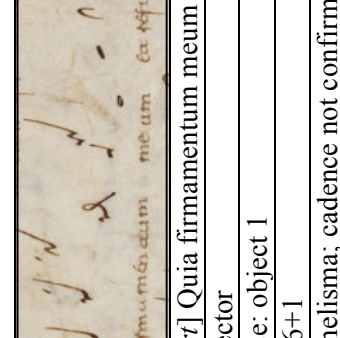
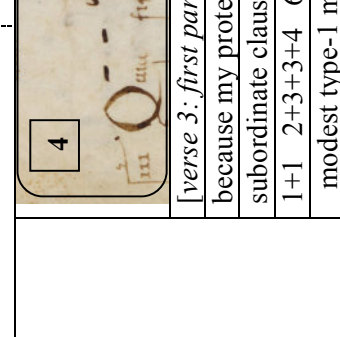
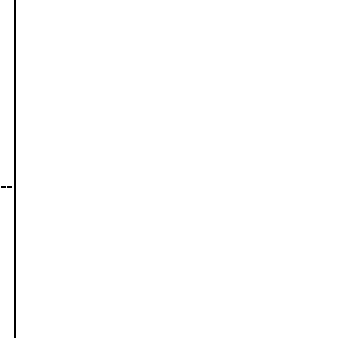
Tu es patientia is responsorial, with contrasting melody for respond and verses. The verses share much of their melodic material; the relationships are complex (the numbered boxes in the table indicate which portions of the chant are related to each other).

		
[<i>Respond</i>] Tu es patientia mea	[repetendum] domine spes mea ²	a iuventute mea ³
You are my strength	Lord, my hope	from my youth
main clause	appositives	prepositional phrase
9 3 3+1+9+5+14 13+1	4+3+5 1 2+12	4 3+1+8+3 10+11
	type-1 melisma	type-3 melisma

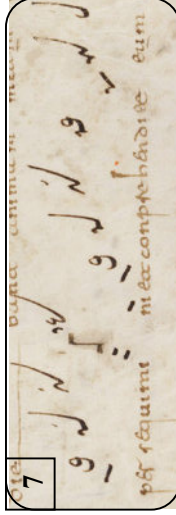
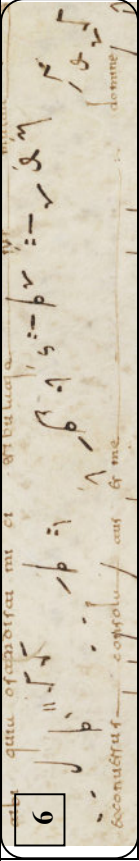
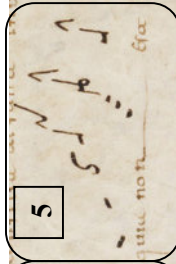
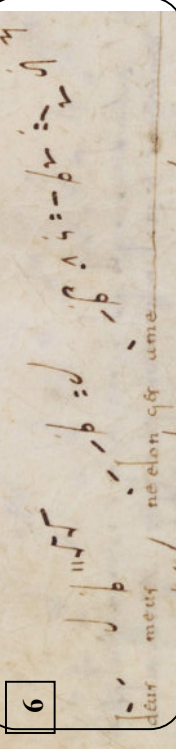
¹ The different neume shapes used in the respond and the verse 1 repetendum cue are a reminder that the extant notation of this chant represents only one of the ways in which the melody could be precipitated into writing.




² The ‘G’ above the neumes on ‘mea’, and the ∇ sign above ‘domine’ are not related to this chant, but cue the repetendum of the antiphon on the line above.

³ The horizontal marks above the pes (NH) on ‘(i)uven(tu)te’ and to the right of the scandicus resupinus (NHHL) on ‘me(a)’ are not neumes, but marks below the syllables ‘pat-’ and ‘-ti-’ on the system above. Such marks are relatively common in the psalmi (there is another underneath ‘(me)a’ later in the respond, and one under ‘quis’ in verse 1, for example).

					
[verse 1: <i>first part</i>] ⁴ Deus	quis similibi who is like you?	quia ostendisti mihi because you have shown me	tribulationes troubles	multas et malas Many and grievous	
interrogative sentence	subordinate clause: main part	subordinate clause: main part	object	subordinate clause: adjectives	
13+2	11 4+4+5 2+1	1+1 3+3+3+4 6+1	1+2+3+3+10+10	2+13 1 13+1	type-1 melisma
type-1 melisma	end of clause; non-standard cadence	modest type-1 melisma; cadence not confirmed by syntax	type-2 melisma	type-1 melisma	
					
[verse 2: <i>first part</i>] Qui custodiebant	animam meam	consiliati sunt in unum	dicentes		
Those who watched	my soul	have consulted together	saying		
main clause: subject phrase	subject phrase cont.	verb, prepositional phrase			
1 1+3+3+13+1	2+4+6 3+1	4+3+1+5+1 5 2 16+6	3+2+1		
type-1 melisma	type-4 cadence	modest type-3 melisma after longer melisma	introduces direct speech; no standard cadence		
					
[verse 3: <i>first part</i>] Quia firmamentum meum	because my protector	et refugium meum es tu	and my refuge are you	et refugium meum es tu	
interrogative sentence	subordinate clause: object 1	object 2, verb, subject			
1+1 2+3+3+4 6+1	1 2+3+3+10 22+4 11 1	1 2+3+3+10 22+4 11 1			type-1 melisma
type-1 melisma	cadence not confirmed by syntax				

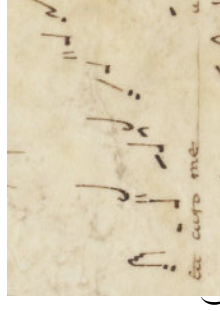
⁴ The mark to the left of the first virga is probably not a neume; we have not included it in our analysis.

		type-3 melisma in all verses	type-2 melisma in all verses
			
<p>7</p> <p>[verse 2: <i>latter part</i>] "persequimini" saying: "pursue" imperative verb</p> <p>3+2+1 4+3+3+9+1</p> <p>type-1b melisma</p>	<p>et comprehendite eum</p> <p>and apprehend him</p> <p>imperative verb, object</p> <p>4 3+3+0+4 4+2</p> <p>modest type-1 melisma</p>	<p>6</p> <p>[verse 1: <i>latter part</i>] et conversus</p> <p>And, turning,</p> <p>clause 2: participle</p> <p>1 1+2+12</p>	<p>6</p> <p>consolatus es me</p> <p>you have consoled me</p> <p>main part of clause</p> <p>1+1+4+3 2 29</p>
	<p>5</p> <p>quia non est</p> <p>because there is none</p> <p>subordinate clause</p> <p>1+1 16 4</p> <p>compatible with type-3; see 'in unum' earlier in verse</p>	<p>6</p> <p>qui liberet eum"</p> <p>who will deliver him</p> <p>relative clause</p> <p>8 7+4+5 2+2</p> <p>type-4 cadence</p>	
<p>[verse 2: <i>latter part</i>] "persequimini" saying: "pursue" imperative verb</p> <p>3+2+1 4+3+3+9+1</p> <p>type-1b melisma</p>	<p>et comprehendite eum</p> <p>and apprehend him</p> <p>imperative verb, object</p> <p>4 3+3+0+4 4+2</p> <p>modest type-1 melisma</p>	<p>6</p> <p>qui liberet eum"</p> <p>who will deliver him</p> <p>relative clause</p> <p>8 7+4+5 2+2</p> <p>type-4 cadence</p>	<p>6</p> <p>deus meus</p> <p>my God,</p> <p>Sentence: subject</p> <p>1+1 2+11</p>
<p>[verse 2: <i>latter part</i>] "persequimini" saying: "pursue" imperative verb</p> <p>3+2+1 4+3+3+9+1</p> <p>type-1b melisma</p>	<p>et comprehendite eum</p> <p>and apprehend him</p> <p>imperative verb, object</p> <p>4 3+3+0+4 4+2</p> <p>modest type-1 melisma</p>	<p>6</p> <p>qui liberet eum"</p> <p>who will deliver him</p> <p>relative clause</p> <p>8 7+4+5 2+2</p> <p>type-4 cadence</p>	<p>6</p> <p>ne elonges a me</p> <p>be not far from me</p> <p>predicate and prepositional phrase</p> <p>1 1+4+4 1 29</p>


 <p>7</p>		 <p>4</p>	 <p>6</p>	
<p>[verse 3: <i>latter part</i>] deus meus my God</p>	<p>eripe me free me</p>	<p>de manu contra legem agentis et iniqui from the hand of the transgressor of the law and the unjust,</p>	<p>quia tu es because you are</p>	<p>patientia me(a) my patience</p>
<p>appositives 4+3 3+9</p>	<p>main clause 4+4+6 2</p>	<p>prepositional phrase 9 6+4 5+1 6+2 3+4+1 1 1+6+3</p>	<p>subordinate clause: subject, verb 1+1 2 12</p>	<p>object 1+1+4+3+2 9 [melisma incomplete]</p>
<p>type-3 melisma</p>	<p>modest type-1 melisma</p>	<p>type-9 cadence</p>	<p>type-3 melisma</p>	

Melodic commentary

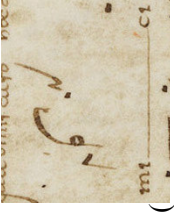
The respond has a great deal of repetitive and melismatic detail. The opening neume pattern is repeated on ‘(patientia)’a’, and very similar neumes are used at



the end of the main clause on ‘mea’. This cadence is strongly reminiscent of a cadence in *Genua mea* (). In *Genua mea*, this cadence ends three (of five) times with a first person singular pronoun, as here. At the end of the respond, the syllables ‘-tu(te me)a’ each begin with the same NHH-

NH figure found at the opening of the chant. *Cogitaverunt* has exactly the same neumes for its final cadence as those which close the respond (). Having a melismatic rising gesture opening a phrase continues in the rest of the chant (see, for example, the openings of verses 1 and 2).

In verse 2, ‘persequimini’ and ‘et comprehendite’ begin with the same neume shapes.



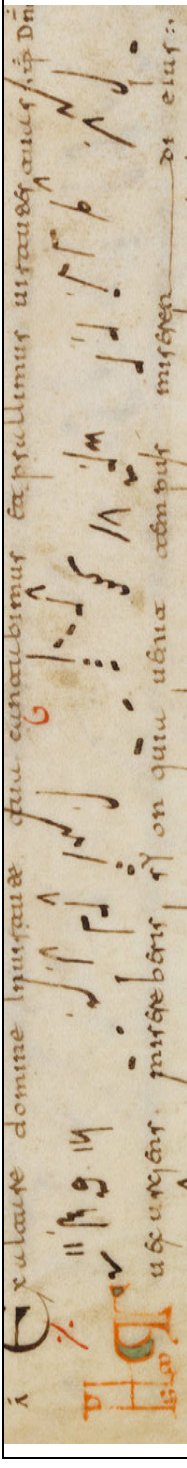
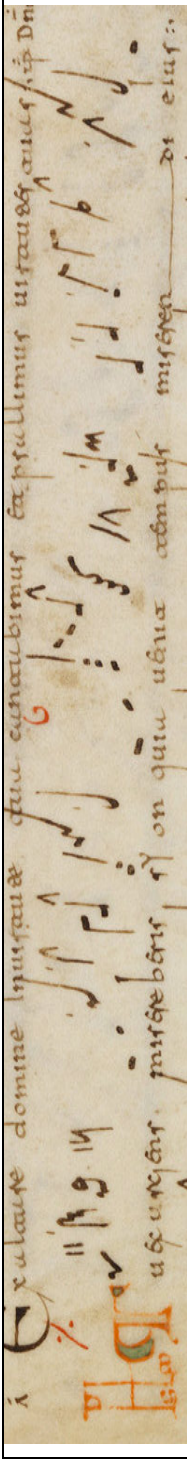
The melisma on ‘(tribulati)o(nes)’ is very like a melisma seen in all 12 verses of *Deus laudabilis* (). Being mid-word in *Tu es patientia*, it cannot be a cadence.

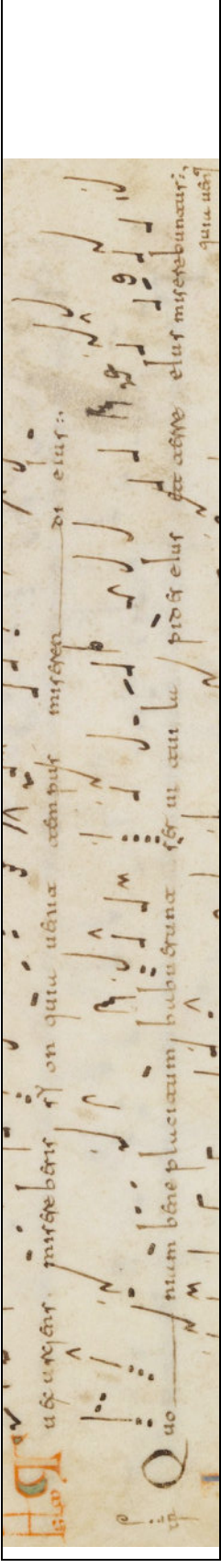
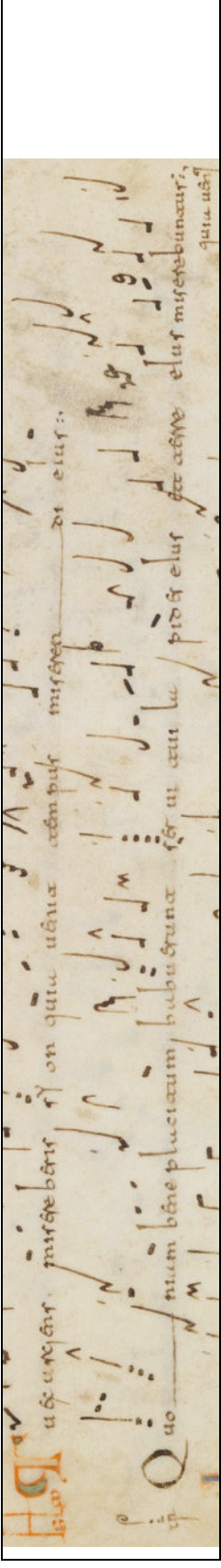
As this discussion shows, despite the material at first sight being idiomelic, there are significant neumatic, gestural, and probably melodic connections between the three verses. The concentration of repeated material within an idiomelic framework is unusual among the Lenten psalms.

2.22 *Tu exurgens* (Psalm 101:14–15)

Responsorial, with contrasting verse and respond. The repetendum cue is: ‘quia ven’.¹

Sung on Wednesday of the first week of Lent; León 8, fol. 113.

			
[respond] Tu exurgens	miserereberis sion	[repetendum] quia venit tempus	miserendi eius.
You arising	will have mercy on Sion	because has come the time	for the pitying of her
subject (including participle)	verb and object	subordinate clause	gerundive
4 3+4+4	1+1+3+2+6 7+2	1+1 10+3 3+8	2+2+10+5 2+1
type-3; see <i>Adiutor</i> verses	type-1 melisma	type-2 melisma	type-4 cadence

			
[verse] Quoniam benelacitum habuerunt	servi tui	lapides eius	miserereberis
Because they [the stones] have pleased	your servants	the stones	and his earth
subordinate clause: main clause	indirect object	subject	clause: object
11+4+1 1+1+3+2+1 3+4+4+6	5+5+2+1	6+1+3 2+2	2 2+3 4+9
			2+4+5+2+3

¹ The *F* sign above the first word of the chant, and the G above ‘quia’ relate to the repetendum of the antiphon on the line above, and not to this chant.

type-2 cadence implied by the neume shape and the syntax	type-5 cadential gesture	type-6 melisma	not a standard cadence
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Melodic commentary

The melisma on ‘(et terre e)ius’ is also seen in the refrain of *Ecce quam bonum* (and shares the ending with the cadence found in the middle of the respond of *Venite* and in *Diligam* verse 3).

It is not possible to ascertain the phrase divisions in the first half of the verse with confidence. There may be a very modest type-2 cadence on ‘habuerunt’.

The NH-NLH figure found on ‘(ser)vi’, ‘(e)ius’ and ‘(mise)re(buntur)’ signals some gestural repetition within the melody, although of course there is no way of telling whether the intervallic content was similar on each occasion. Similarly, the neumes of ‘beneplaci-’, are exactly like those on ‘miserebe(ris syon)’ in the respond.

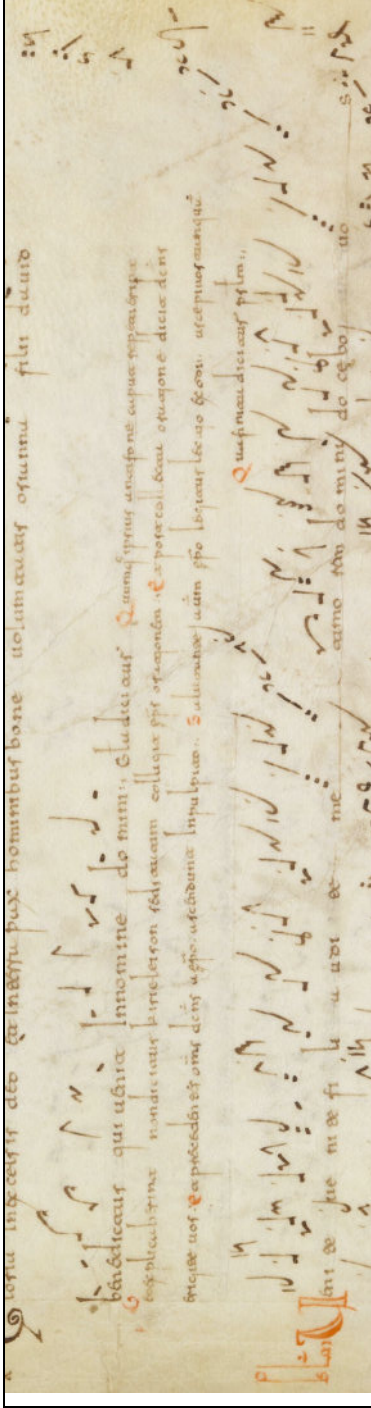
The neumes on ‘miserebuntur’ do not have a standard cadential gesture, and may indicate a seamless lead-in to the repetendum.

2.23 Venite (Psalm 33:12, 2–4, 6, 23, 9)

Responsorial, with one melody for the respond and a contrasting one used for all of the verses. The repetendum cue, notated at the ends of the first two verses, and thereafter only given with a text cue, is unique among the responsorial Lenten psalmi, since it does not match the melody of the beginning of the repetendum. It may have been necessary to amend the beginning of the repetendum in order to effect a smooth transition from the end of the verses.

Sung on Palm Sunday; León 8, fol. 154r–v. There is also a text cue for this chant on the same day in Silos 4. For a full comparison with the cognate chant in T5 (also assigned to Palm Sunday), see Online Appendix 3.11, pp. 289–302.

Respond

			
[respond] Venite	venite filii	audite me	timorem domini
Come	come children,	listen to me	The fear of the Lord
sentence 1: imperative verb	imperative clause	imperative clause	sentence 2: direct object
3+6+8	6+4+1 7+4	5+6+10 19	3+7+2 5+4+4
short type-2 melisma; a breath between 'venite' and 'venite' would be a rhetorical gesture, but the melisma is not long enough to confirm its presence.	type-9 cadence	type-6 melisma (see <i>Diligam</i> verse 3 and <i>Ecce quam bonum</i>)	type-9 cadence (paralleling the first half of the respond)
			docebo vos
			I will teach you
			main part of sentence
			5+6+12 33
			type-3 melisma

Verses

[Verse 1] Benedicam domino	semper laus eius	in ore meo. Venite...
I will bless the Lord	always his praise [will be]	in my mouth
main clause (sentence 1)	main clause (sentence 2)	prepositional phrase
1+3+1+7 1+2+9	3+1 3+1 12+2	3 2+7 34+1
type-3 melisma	type-1 melisma	melisma with non-standard ending
[Verse 2] In domino laudabitur	audiant mansueti	et laetentur. Venite...
In the Lord shall be praised	let the meek hear	and let them rejoice.
(sentence 1) verb and prepositional phrase	(sentence 2) clause 1	clause 2
1 3+1+7 2+1+2+9	3+2+1 3+1+12+2	3 9+35+1
[Verse 3] Magnificate	et exaltemus	nomen eius in unum. Venite...
Magnify	and let us exalt	His name together
(clause 1) imperative verb	(clause 2) verb	object, prepositional phrase
1+3+1+7+8	1 3+1+12+2	4+1 2+3 4 34+1

					
[Verse 4] Accedite ad dominum	et illuminamini	et vultus vestri	non erubescet. Venite...		
Draw near to the Lord,	and be illuminated	and your faces	shall not blush		
clause 1	clause 2	(clause 3) subject	verb		
1+3+1+7 2 1+2+9	3 4+1+1+22+3+1	1 3+1 12+2	3 2+7+34+1		
					
[Verse 5] Redimet dominus animas	servorum suorum	et non derelinquet omnes	qui sperant in eum. Venite...		
The Lord will redeem the souls	of his servants	and he will not forsake anyone	who trusts in him		
(clause 1) main clause	genitive	(clause 2) main clause	relative clause		
1+1+2 1+1+7 1+2+9	3+4+1 1+23+1	3 2 1+1+3+1 12+2	3 2+3 4 34+1		
					
[Verse 6] Gustate et videte	quam suavis est dominus	beatus homo	qui sperat in eum. Venite...		
Taste and see	how sweet is the Lord	blessed [is] the man	who trusts in Him		
sentence 1: imperative verbs	subordinate clause	sentence 2: main clause	relative clause		
1+3+7 0 1+2+9	3 4+1 1 22+3+1	1+3+1 12+2	3 2+3 4 34+1		

Melodic commentary

For a detailed discussion of the verse melody and its density, see Chapter 4. The first phrase of each verse usually has a melisma on the last syllable of the first word. In verse 2 it is instead on '(in domi)no'. In verse 3 there is insufficient text for this melisma to be placed at the end of a word; the melisma is instead placed on 'Magnificat'. We consider this melisma to be part of a longer phrase, since it does not have a cadential ending and is followed one to four syllables later by a cadence at the end of the sense unit, and since it appears mid-word in verse 3.

The second half of each verse consists of two phrases. There are two clauses in the second verse half in verses 2, 5 and 6, and a clause and prepositional phrase in verse 1. In verse 3 the prepositional phrase 'in unum' would be insufficient to articulate a complete phrase, and the imperative main clause ('et exaltemus nomen eius') is instead divided ('et exaltemus/ nomen eius in unum'); in verse 4 there is only a simple clause, in which the subject is divided from the predicate.

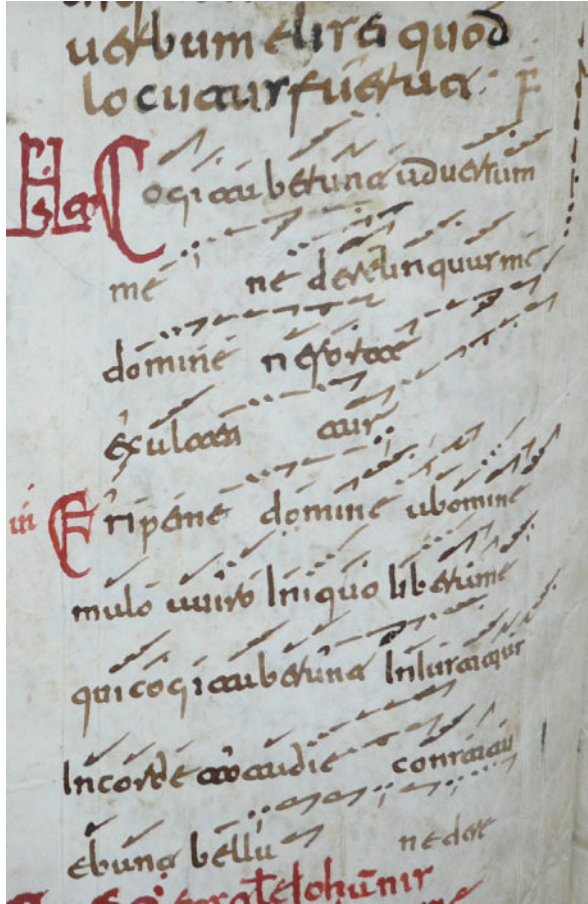
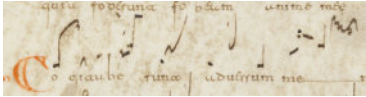
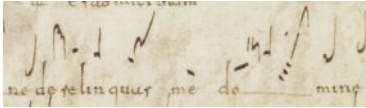
Online Appendix 3

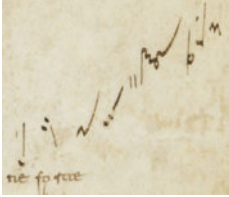
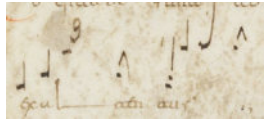
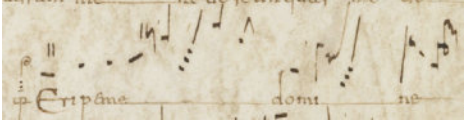
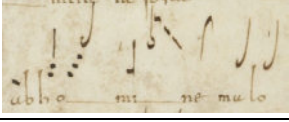
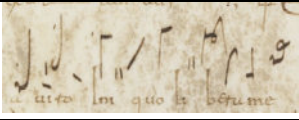
The Lenten Psalms in T5, Compared with León 8

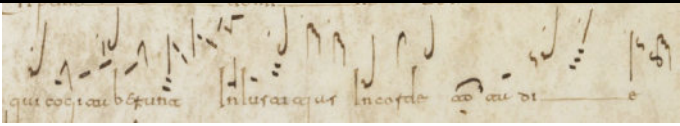
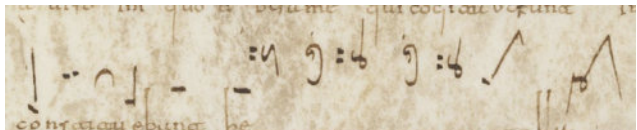
3.1	<i>Cogitaverunt</i>	150
3.2	<i>Deus deus meus</i>	159
3.3	<i>Deus laudem/laudabilis</i>	191
3.4	<i>Diligam te</i>	208
3.5	<i>Dominus regit (T5 only)</i>	214
3.6	<i>Genua mea</i>	219
3.7	<i>Ne derelinquas</i>	229
3.8	<i>Quam pretiosa</i>	249
3.9	<i>Sicut cervus</i>	259
3.10	<i>Tu es patientia</i>	269
3.11	<i>Venite</i>	289

3.1 *Cogitaverunt* – comparison of T5 and León 8

This chant has a respond, verse and repetendum in both T5 and León 8, with the same text in each.

	<p>[<i>respond</i>] Cogitaverunt adversum me</p>	<p>León 8: </p>
	<p>T5: 3+2+1+4+3 1+4+ 3 14 NHL+NL+N+NHHH+NLH N+NHHL+NHH N-NNL-N-NH-NLL-NHHL [30/35]</p> <p>compatible neumes with León 8: NHL+NL+N+NHHH+NLH N+NHHL+NHH N-NNL-N-NH-NLL-NHHL [17/35]</p>	<p>León 8: 3+2+1+5+4 1+2+2 12 NHL+NL+N+NH-NHL+NHLH N+NH+NH N-NNL-NH-NLLLHL [30/32]</p> <p>compatible neumes with T5: NHL+NL+N+NH- NHL+NHLH N+NH+NH N-NNL-NH- NLLLHL [17/32]</p>
	<p>[<i>repetendum</i>] ne derelinquas me domine</p>	<p>León 8: </p>
	<p>T5: 7 3+1+4+3 1 18+1+1 NHH-NL-NL NHL+N+NHHL+NHH N N-NHHL-NH-NH-NL-NHH-NHLH+N+N [25/39]</p> <p>disregarding underlay: NHH-NL-NL NHL+N+NHHL+NHH N N-NHHL-NH-NH-NL-NHH- NHLH+N+N [29/39]</p> <p>compatible neumes with León 8: NHH-NL-NL NHL+N+NHHL+NHH N N-NHHL-NH-NH- NL-NHH-NHLH+N+N [8/39]</p>	<p>León 8: 2 3+1+2+4 1 13+3+2 NH NLL+N+NH+NHLH N N-NSHL-NH-NHHH-NL+NHH+NH [25/31]</p> <p>disregarding underlay: NH NLL+N+NH+NHLH N N-NSHL-NH-NHHH-NL+NHH+NH [29/31]</p> <p>compatible neumes with T5: NH NLL+N+NH+NHLH N N-NSHL-NH-NHHH-NL+NHH+NH [8/31]</p>

ne forte exultentur	  <p>León 8:</p>
<p>T5: 2 2+28 1+3+8+16 NH NL+NL-N-NH-NLL-NHL-NH-NHHHL-NH-NH-NHL-NH N+NHH+NHHH-N-NHL+NHL-N-NH-NL-NL-NHL-NHL [40/59]</p> <p>disregarding underlay: NH NL+NL-N-NH-NLL-NHL-NH-NHHHL-NH-NH-NHL-NH N+NHH+NHHH-N-NHL+NHL-N-NH-NL-NL-NHL-NHL [45/59]</p> <p>compatible neumes with León 8: NH NL+NL-N-NH-NLL-HHL-NH-NHHHL-NH-NH-NHL-NH N+NHH+NHHH-N-NHL+NHL-N-NH-NL-NL-NHL-NHL [13/59]</p>	
<p>León 8: 2 3+23 2+6+3+11 NH NNL+NLH-NHH-NS-NLLHLH-NHH-NH-NLHL NH+NH-NNHL+NHL+NHH-NH-NHH-NHL [40/50]</p> <p>disregarding underlay: NH NNL+NLH-NHH-NS-NLLHLH-NHH-NH-NLHL NH+NH-NNHL+NHL+NHH-NH-NHH-NHL [45/50]</p> <p>compatible neumes with T5: NH NNL+NLH-NHH-NS-NLLHLH-NHH-NH-NLHL NH+NH-NNHL+NHL+NHH-NH-NHH-NHL [13/50]</p>	
[verse] Eripe me domine	 <p>León 8:</p>
<p>T5: 1+1+1 12 1+6+8 N+N+N N-NHHHL-NH-N-NHL N+NL-NHHL+N-NL-NLH-NL [27/30]</p> <p>compatible neumes with León 8: N+N+N N-NHHHL-NH-N-NHL N+NL-NHHL+N-NL-NLH-NL [10/30]</p>	
<p>León 8: 3+1+1 16 1+9+9 NHS+N+N N-NSHL-NH-NHHH-NH-NHL N+NL-NHH-NHHH+NLL-NHLHLL [27/40]</p> <p>compatible neumes with T5: NHS+N+N N-NSHL-NH-NHHH-NH-NHL N+NL-NHH-NHHH+NLL-NHLHLL [10/40]</p>	
ab homine malo	 <p>León 8:</p>
<p>T5: 2 6+5+4 2+1 NH NH-NHHH+NHL-NL+NHHL NH+N [17/20]</p> <p>compatible neumes with León 8: NH NH-NHHH+NHL-NL+NHHL NH+N [5/20]</p>	
<p>León 8: 1 8+7+2 2+2 N NHH-NHHHH+NH-NHLLL+NL NH+NH [17/22]</p> <p>compatible neumes with T5: N NHH-NHHHH+NH-NHLLL+NL NH+NH [5/22]</p>	
a viro iniquo libera me	 <p>León 8:</p>
<p>T5: 2 4+1 1+4+2 5+5+3 5</p>	

<p>NH NHHH+N N+NHHH+NL N-HHHH+NHL-NL+NHL NHHLL [22/32]</p> <p>disregarding underlay: NH NHHH+N N+NHHH+NL N-HHHH+NHL-NL+NHL NHHLL [23/32]</p> <p>compatible neumes with León 8: NH NHHH+N N+NHHH+NL N-HHHH+NHL-NL+NHL NHHLL [5/32]</p>	
<p>León 8: 3 4+1 2+3+2 6+2+2 4</p> <p>NHH N-NSH+N NL+NSH+NL NS-NLHL+NL+NH NHHL [22/29]</p> <p>disregarding underlay: NHH N-NSH+N NL+NSH+NL NS-NLHL+NL+NH NHHL [23/29]</p> <p>compatible neumes with T5: NHH N-NSH+N NL+NSH+NL NS-NLHL+NL+NH NHHL [5/29]</p>	
<p>qui cogitaberunt iniustitius in corde tota die</p>	<p>León 8: </p>
<p>T5: 3 2+1+3+4+12 2+1+3+3+8 2 2+1 1+2 10+7</p> <p>NHH NL+N+NHH+NHNH+N-H-NLL-NL-N-NHHL NH+N+NHH+NLH+N-NLH-NHHL NH NH+N N+NH NHH-NH-NH-NHL+N-NHH-NHL [51/67]</p> <p>disregarding underlay: NHH NL+N+NHH+NHNH+N-H-NLL-NL-N-NHHL NH+N+NHH+NLH+N-NLH-NHHL NH NH+N N+NH NHH-NH-NH-NHL+N-NHH-NHL [53/67]</p> <p>compatible neumes with León 8: NHH NL+N+NHH+NHNH+N-H-NLL-NL-N-NHHL NH+N+NHH+NLH+N-NLH-NHHL NH NH+N N+NH NHH-NH-NH-NHL+N-NHH-NHL [9/67]</p>	
<p>León 8: 3 3+1+4+3+12 2+1+4+3+3 3 2+2 2+1 8+6</p> <p>NHH NHL+N+N-NSH+N-HL+NHHLL-NLL-N-NHL NH+N+NHHH+ NLL+NLL NHH NL+NH NL+N N-NHH-NHHH+NLLHLL [51/63]</p> <p>disregarding underlay: NHH NHL+N+N-NSH+N-HL+NHHLL-NLL-N-NHL NH+N+NHHH+ NLL+NLL NHH NL+NH NL+N N-NHH-NHHH+NLLHLL [53/63]</p> <p>compatible neumes with T5: NHH NHL+N+N-NSH+N-HL+NHHLL-NLL-N-NHL NH+N+NHHH+ NLL+NLL NHH NL+NH NL+N N-NHH-NHHH+NLLHLL [9/63]</p>	
<p>constituebunt bella</p>	<p>León 8: </p>
<p>T5: 3+3+1+2+2 24+3</p> <p>NHH+NHL+N+NH+NH N-NNL-NHL-NHL-NNL-NHL-NNL-NHHHL+NHL [27/38]</p> <p>compatible neumes with León 8: NHH+NHL+N+NH+NH N-NNL-NHL-NHL-NNL-NHL-NNL-NHHHL+NHL [21/38]</p>	
<p>León 8: 2+2+2+2+1 23+4</p> <p>NH+NS+NL+NH+N N-NSNHL-NHL-NSNH-NHL-NSNH-NHL+NLHL [27/36]</p> <p>compatible neumes with T5: NH+NS+NL+NH+N N-NSNHL-NHL-NSNH-NHL-NSNH-NHL+NLHL [21/36]</p>	

Melodic density

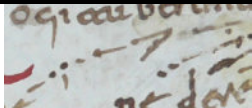
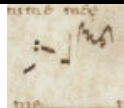
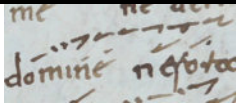
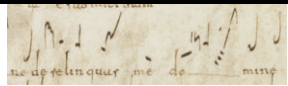
The two versions of this chant have comparable melodic density at almost all points. They do not necessarily have exactly the same number of notes per syllable; nor is the melodic outline always compatible (see Figure 17 on pp. 198–9). One exception is that T5 has a melisma on ‘ne (derelinquas)’, which is not shared by León 8; this may be a more pointed way of beginning the second phrase of the chant.

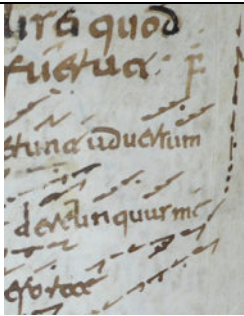
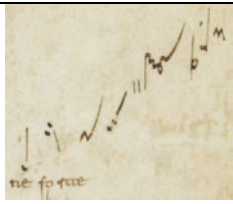
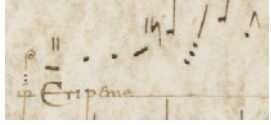

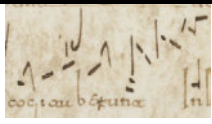
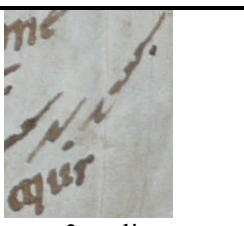
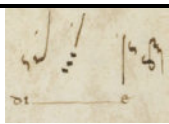
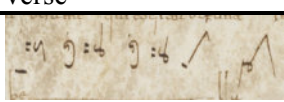
Cadence placement in the two manuscripts

The respond has three moments whose neumes, melodic density and textual context strongly suggest that they are cadential. All three have the same melisma type in the two manuscripts. The long melisma on ‘(for)te’ has a type-2 ending in León, and no standard cadential ending in T5.

In the verse there are six moments where the melodic substance might lead one to suppose that a cadence is present, although the textual syntax does not always support the hypothesis. At ‘iniustitias’, T5 has an 8-note type-3 melisma, perhaps cadential (before the prepositional phrase; this makes syntactical sense) and León 8 has no melisma. Here, the division of the text into phrases may be different in the two versions. The closing ‘bella’ and the opening ‘me’ both have type-3 melismas in both manuscripts; ‘domine’ also has a melisma in each manuscript (but that in T5 does not have a standard cadential ending, and does not connect to ‘die’ later in the verse). In the verse, ‘cogitaverunt’ ends with a type-3 melisma in both manuscripts.

In both traditions the final cadence of *Tu es patientia* is close to that of the verse of *Cogitaverunt* (compare the melisma on ‘exultentur’ with ‘mea’ on pp. 269–70 below).

	text	T5 number of notes per syllable	T5 cadence	León 8 number of notes per syllable	León 8 cadence
R.	(adversum) me	14	 type-3 melisma	12	 type-3 melisma
R.	domine	18+1+1	 type-1 melisma	13+3+2	 type-1 melisma (proparoxytonic version)

R.	forte	2+28	 not a standard cadential ending	3+20	 type-2 melisma
R.	exultentur	1+3+8+16	 type-3 melisma	2+6+3+11	 type-3 melisma
V.	me	12	 type-3 melisma	16	 type-3 melisma
V.	domine	1+6+8	 type-3 melisma	1+9+9	 on 'domine' cadences, see Chapter 4, pp. 163–4
V.	cogitaverunt	2+1+3+4+12	 type-3 melisma	3+1+4+3+12	 type-3 melisma
V.	iniustitias	2+1+3+3+8	 type-3 melisma	2+1+4+3+3	 no melisma
V.	die	10+7	 type-3 melisma	8+6	 not a standard cadence, but closely related to 'domine' earlier in the verse
V.	bella	24+3	 melisma followed by a type-3 ending	23+4	 melisma followed by a type-3 ending

Relationship ratios between León 8 and T5

A = number of notes for which the T5 and León 8 outlines are compatible

B = total number of notes in T5

C = total number of notes in León 8

E = number of notes for which the T5 and León 8 outlines are compatible, disregarding underlay

	A	E	B	C	$2A/(B+C)$ = compatibility ratio with strict regard for underlay	$2E/(B+C)$ = compatibility ratio disregarding underlay entirely
respond	95	104	133	113	0.772	0.846
verse 1	144	147	187	190	0.764	0.780
TOTAL	239	251	320	303	0.767	0.805

Compatible neumes in León 8 and T5

A = number of notes for which the outlines AND the neume shapes of T5 and León 8 are compatible

B = total number of notes in T5

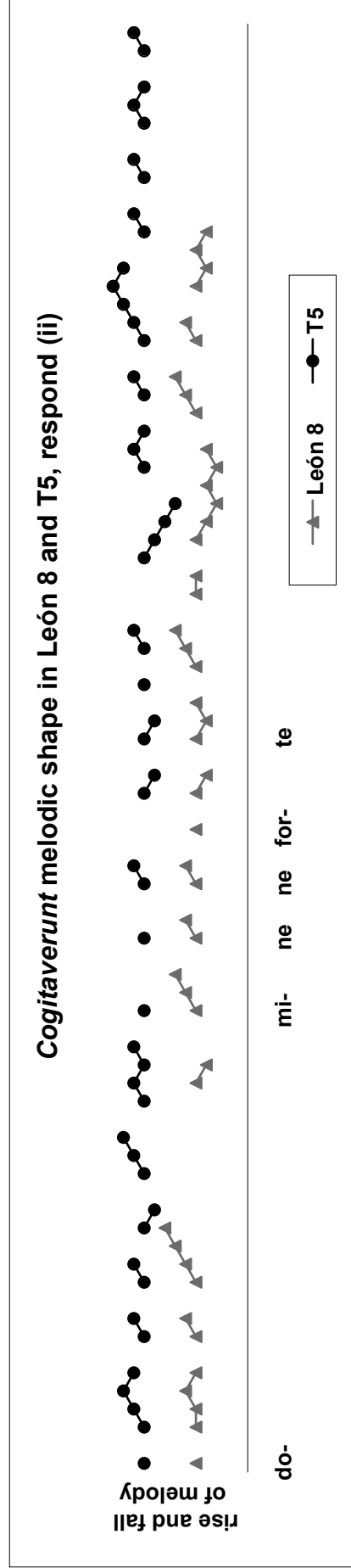
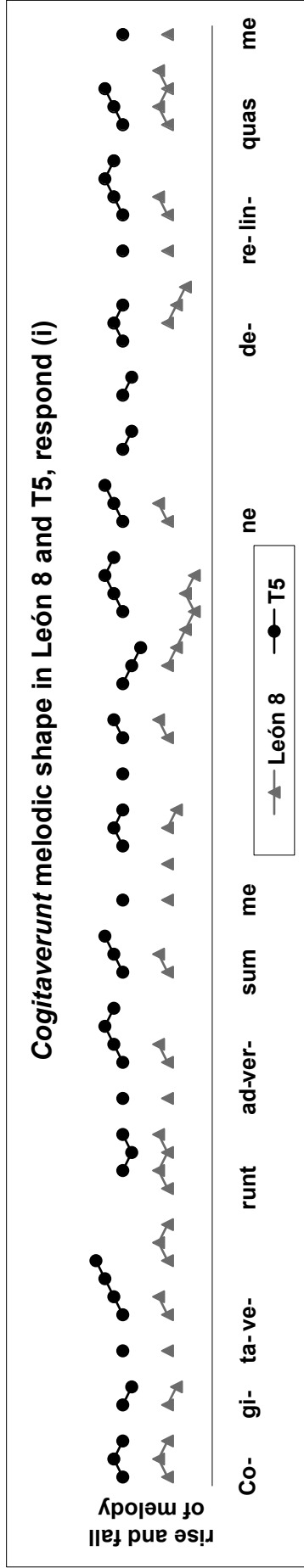
C = total number of notes in León 8

	A	B	C	$200A/(B+C)$ = percentage of neume shapes that are compatible in the two manuscripts
respond	38	134	113	30.8%
verse 1	50	189	190	26.4%
TOTAL	88	323	303	28.1%

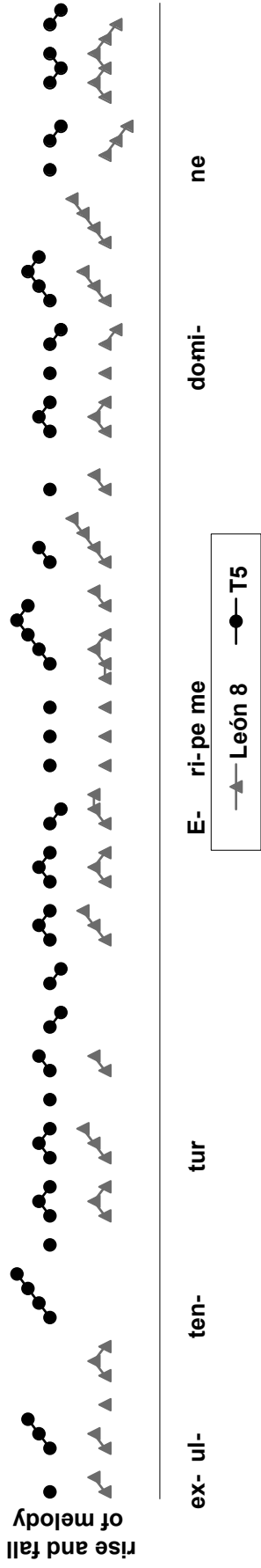
Melodic shape in León 8 and T5

See Figure OA5.

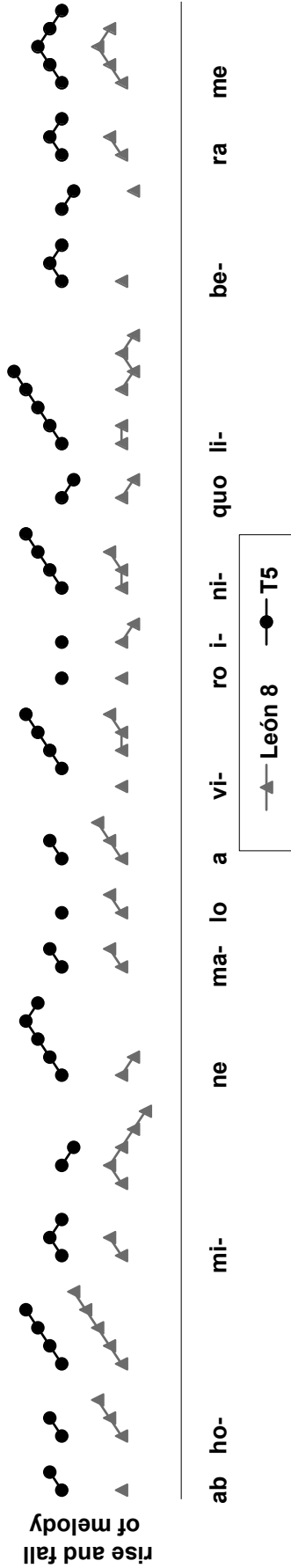
Figure OA5 Melodic shape in *Cogitaverunt* in T5 and León 8



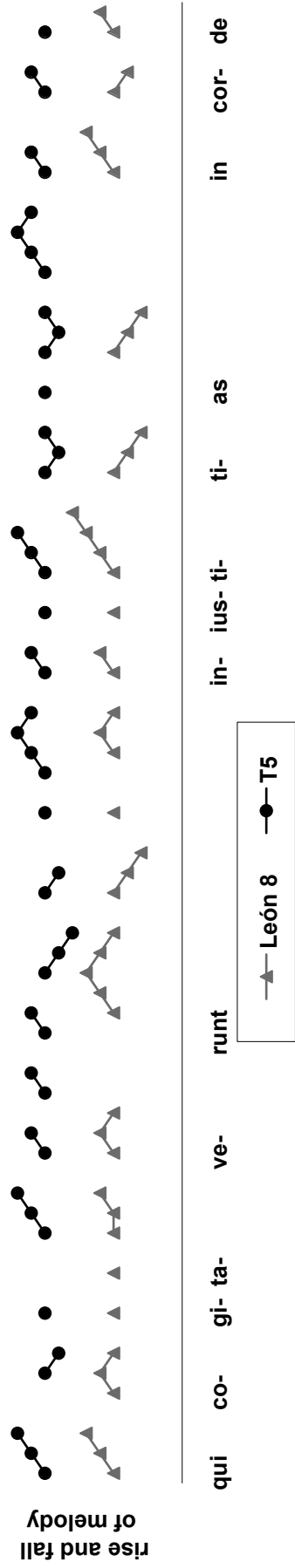
Cogitaverunt melodic shape in León 8 and T5, respond (iii) and verse (i)



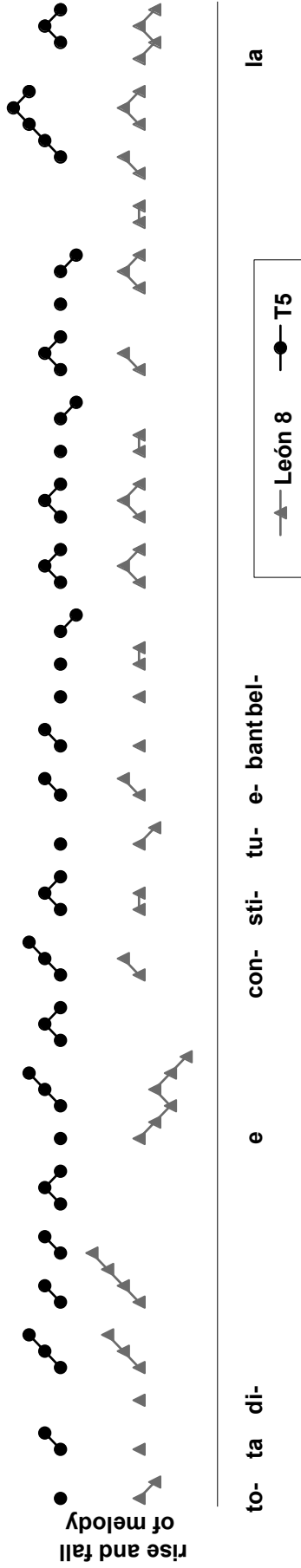
Cogitaverunt melodic shape in León 8 and T5, verse (ii)



Cogitaverunt melodic shape in León 8 and T5, verse (iii)



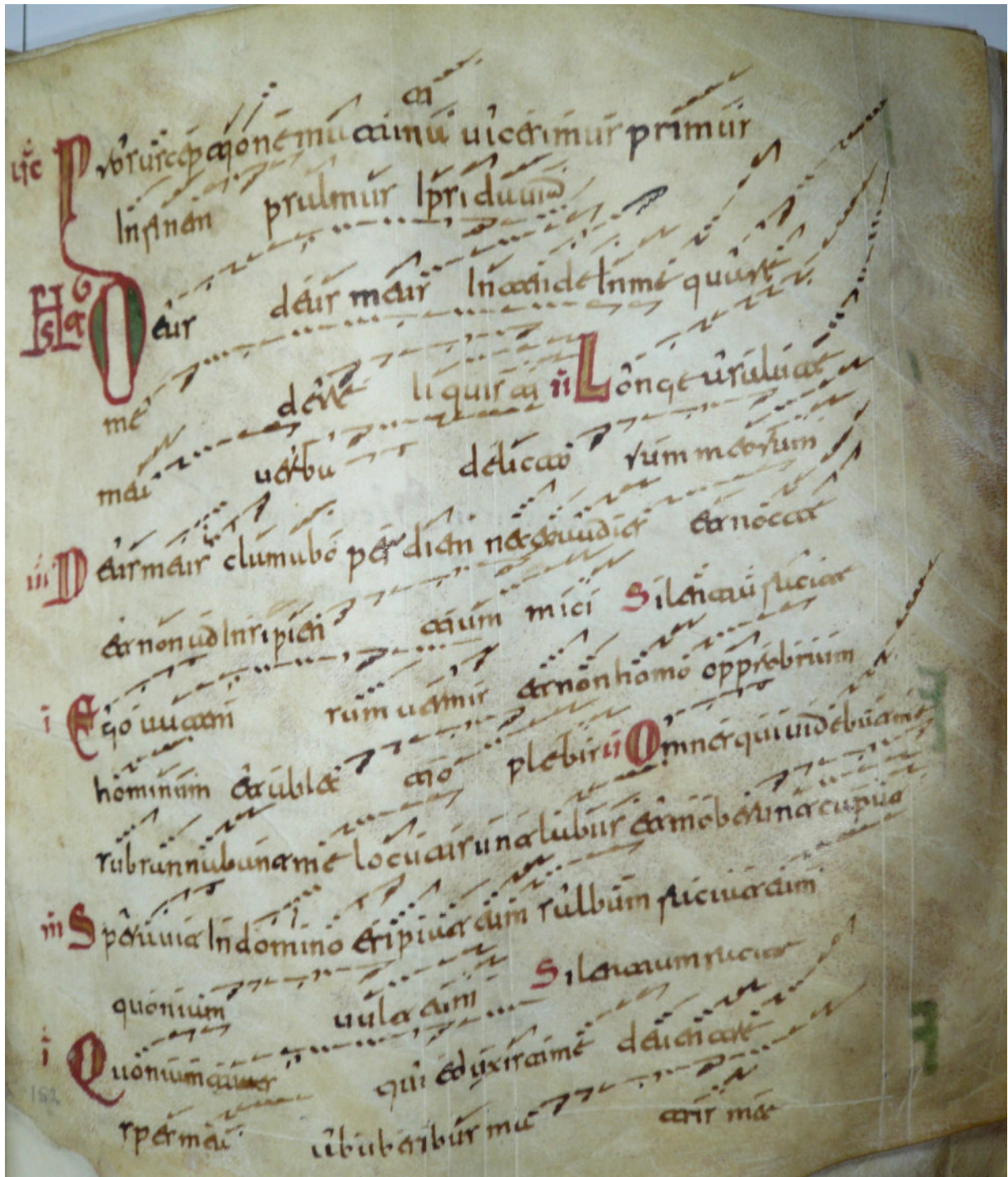
Cogitaverunt melodic shape in León 8 and T5, verse (iv)



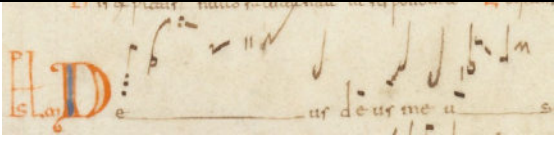
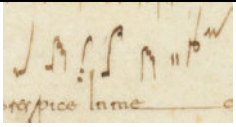
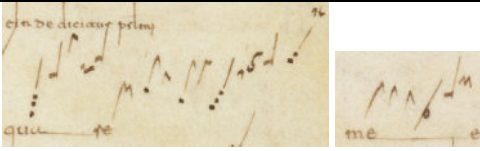
3.2 *Deus deus meus*: comparison of T5 and León 8

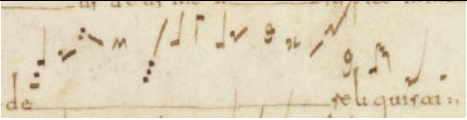
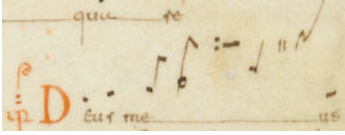
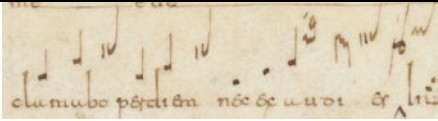
This chant has sixteen verses in León 8 and twenty-one in T5, most of which are found in both versions. After each set of three verses in T5 there is an instruction to maintain silence; the structure is non-responsorial. The chant also appears to have a non-responsorial structure in León 8, although there are some apparent repetition cues.

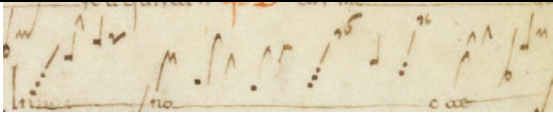
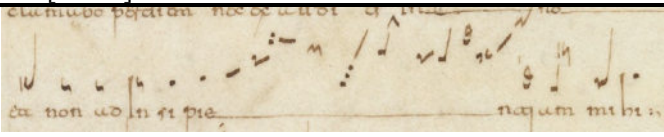
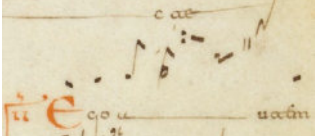
Deus deus meus in T5, page 1 (fol. 152r)

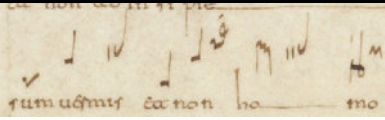
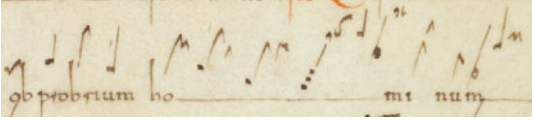
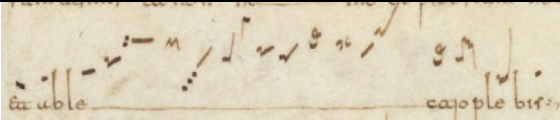


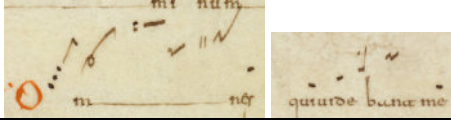
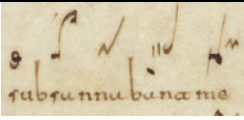
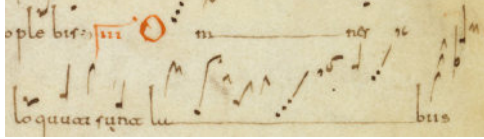
Comparative table

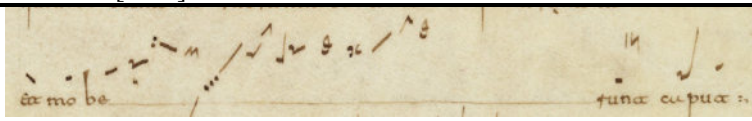
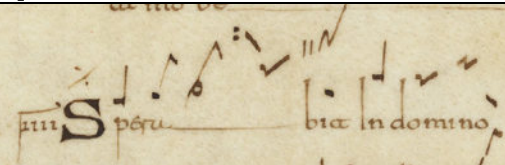
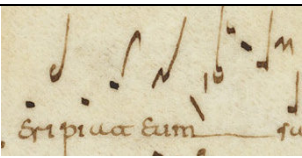
Deus deus meus	 <p>León 8:</p>
<p>T5: 31 1+2 3+12 NH-NL-NLH-NH-NH-NHLL-NHH-NHH-N-NLL-NH-NHHH N+NH NHL+NHH-NH-NHH-NH-NHL [32/50]</p> <p>disregarding underlay: NH-NL-NLH-NH-NH-NHLL-NHH-NHH-N-NLL-NH-NHHH N+NH NHL+NHH-NH-NHH-NH-NHL [34/50]</p> <p>compatible neumes with León 8: NH-NL-NLH-NH-NH-NHLL-NHH-NHH-N-NLL-NH-NHHH N+NH NHL+NHH-NH-NHH-NH-NHL [3/50]</p>	
<p>León 8: 19+2 1+4 2+12</p> <p>NHHHL-NHHL-N-NL-NH-NS-NLH+NH N+NHHH NH+N-NSHLL-NH-NLHL [32/38]</p> <p>disregarding underlay: NHHHL-NHHL-N-NL-NH-NS-NLH+NH N+NHHH NH+N-NSHLL-NH-NLHL [34/38]</p> <p>compatible neumes with T5: NHHHL-NHHL-N-NL-NH-NS-NLH+NH N+NHHH NH+N-NSHLL-NH-NLHL [3/38]</p>	
respice/intende in me	 <p>León 8:</p>
<p>T5: 2+9+2 6 11 NH+NHL-N-H-N-NLL+NL NH-NHLH N-NLH-NHH-N-NHL [22/30]</p> <p>disregarding underlay: NH+NHL-N-H-N-NLL+NL NH-NHLH N-NLH-NHH-N-NHL [25/30]</p> <p>no neumes are compatible with León 8</p>	
<p>León 8: 3+4+4 3 13 NHH+NHLL+NHHL NHL NLL-NS-NLH-NLHLH [22/27]</p> <p>disregarding underlay: NHH+NHLL+NHHL NHL NLL-NS-NLH-NLHLH [25/27]</p>	
quare me	 <p>León 8:</p>
<p>T5: 17+3 36 NH-N-NLL-NHH-NLH-NH-NHH+NHL NH-NLL-NHHHL-NH-NHH-NHHHL-NH-NHH-NH-NHH-NHL-NHL [30/56]</p> <p>disregarding underlay: NH-N-NLL-NHH-NLH-NH-NHH+NHL NH-NLL-NHHHL-NH-NHH-NHHHL-NH-NHH-NH-NHH-NHL-NHL [49/56]</p> <p>compatible neumes with León 8: NH-N-NLL-NHH-NLH-NH-NHH+NHL NH-NLL-NHHHL-NH-NHH-NHHHL-NH-NHH-NH-NHH-NHL-NHL [5/56]</p>	

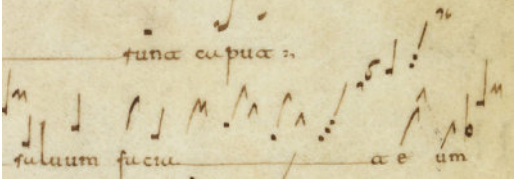
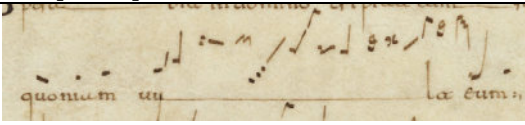
<p>León 8: 12+29 15 NHHH-NH-NL-NH-NH+NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS NL-NL-NL-NHH-NH-NLHL [30/56]</p> <p>disregarding underlay: NHHH-NH-NL-NH-NH+NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS NL-NL-NL-NHH-NH-NLHL [49/56]</p> <p>compatible neumes with T5: NHHH-NH-NL-NH-NH+NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS NL-NL-NL-NHH-NH-NLHL [5/56]</p>	
dereliquisti	<p>León 8: </p>
<p>T5: 16+1+11+7+1 N-NLL-NL-NH-NL-NH-N-NLL+N+NH-NHH-NH-NHLH+N-N-N-NHLH+0 [23/35]</p> <p>disregarding underlay: N-NLL-NL-NH-NL-NH-N-NLL+N+NH-NHH-NH-NHLH+N-N-N-NHLH+0 [24/35]</p> <p>compatible neumes with León 8: N-NLL-NL-NH-NL-NH-N-NLL+N+NH-NHH-NH-NHLH+N-N-N-NHLH+0 [4/35]</p>	
<p>León 8: 34+3+4+3+1 NHHH-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NLH+NHL+NHLL+NHH+N [23/45]</p> <p>NHHH-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NLH+NHL+NHLL+NHH+N [24/45]</p> <p>compatible neumes with T5: NHHH-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NLH+NHL+NHLL+NHH+N [4/45]</p>	
v. 2 (T5 only) Longe a salute mea verba delictorum meorum	
V2/3 Deus meus	<p>León 8: </p>
<p>T5: 1+2 8+6 N+NH NL-N-NLL-N-N+N-N-NL-NLL [11/18]</p> <p>disregarding underlay: N+NH NL-N-NLL-N-N+N-N-NL-NLL [17/18]</p> <p>compatible neumes with León 8: N+NH NL-N-NLL-N-N+N-N-NL-NLL [5/18]</p>	
<p>León 8: 1+1 17+1 N+N N-NL-NHHL-N-NL-NH-NS-NLH+N [11/20]</p> <p>disregarding underlay: N+N N-NL-NHHL-N-NL-NH-NS-NLH+N [17/20]</p> <p>compatible neumes with T5: N+N N-NL-NHHL-N-NL-NH-NS-NLH+N [5/20]</p>	
clamabo per diem nec exaudies	<p>León 8: </p>
<p>T5: 2+4+1 1 3+1 5 3+9+1+12 NH+NHHL+N N NHL+N NHHHL NHH+NHHLH-NHLH+N+N-NLH-NHH-NH-NHL [24/42]</p>	

disregarding underlay: NH+NHHL+N N NHL+N NHHHL NHH+NHHLH-NHLH+N+N-NLH-NHH-NH-NHL [32/42]	
No neumes are compatible with León 8	
León 8: 2+2+3 2 2+3 1 1+6+7+8 NH+NH+NSH NH NH+NSH N N+NH-NHHL+NLL-NS-NL+NLH-NLHLH [24/37]	
disregarding underlay: NH+NH+NSH NH NH+NSH N N+NH-NHHL+NLL-NS-NL+NLH-NLHLH [32/37]	
in/et nocte	León 8: 
T5: 2 11+4 NH N-NLH-NH-NHH-NH+NL-NL [17/17]	
compatible neumes with León 8: NH N-NLH-NH-NHH-NH+NL-NL [11/17]	
León 8: 12+29 15 NHHH-NH-NL-NH-NH NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [17/56]	
compatible neumes with T5: NHHH-NH-NL-NH-NH NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [11/56]	
et non ad insipientiam mihi	León 8: 
T5: 1 2 1 1+2+2+16+1+11 7+1 N NH N N+NH+NH+N-NLL-NL-NH-NL-N-N-NHLL+N+NH-NHH-NH-NHLH N-N-N-NHLH+N [33/45]	
disregarding underlay: N NH N N+NH+NH+N-NLL-NL-NH-NL-N-N-NHLL+N+NH-NHH-NH-NHLH N-N-N-NHLH+N [42/45]	
compatible neumes with León 8: N NH N N+NH+NH+N-NLL-NL-NH-NL-N-N-NHLL+N+NH-NHH-NH-NHLH N-N-N-NHLH+N [5/45]	
León 8: 3 1 1 1+1+1+31+3+6 3+1 NSH N N N+N+N+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NLH+NHL+NH-NSHL NHH+N [33/52]	
disregarding underlay: NSH N N N+N+N+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NLH+NHL+NH-NSHL NHH+N [42/52]	
compatible neumes with T5: NSH N N N+N+N+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NLH+NHL+NH-NSHL NHH+N [5/52]	
V3/4 Ego autem	León 8: 
T5: 9+1 24+1 N-N-NL-NL-NHH+N NH-NH-NHLL-NHH-NHH-N-NLL-NH-NHHH+N [20/35]	
compatible neumes with León 8: N-N-NL-NL-NHH+N NH-NH-NHLL-NHH-NHH-N-NLL-NH-	

NHHH+N [5/35]	
León 8: 1+1 17+1 N+N N-NL-NHHL-N-NL-NH-NS-NLH+N [20/20]	
compatible neumes with T5: N+N N-NL-NHHL-N-NL-NH-NS-NLH+N [5/20]	
sum vermis et non homo	León 8: 
T5: 4 5+1 5 3 9+12 NHHH N-N-NLL+N NHHHL NHH NHHLH-NHLH+N-NLH-NHH-NH-NHL [23/39]	
disregarding underlay: NHHH N-N-NLL+N NHHHL NHH NHHLH-NHLH+N-NLH-NHH-NH-NHL [28/39]	
No neumes are compatible with León 8	
León 8: 2 2+3 2 6 7+7 NH NH+NSH NH NH-NHHL NLL-NS-NH+NLH-NLHL [23/29]	
disregarding underlay: NH NH+NSH NH NH-NHHL NLL-NS-NH+NLH-NLHL [28/29]	
opprobrium hominum	León 8: 
T5: 3+1+1+1 11+2+2 NHL+N+N+N N-NLH-N-NH-NHH-N+NH+NL [21/21]	
compatible neumes with León 8: NHL+N+N+N N-NLH-N-NH-NHH-N+NH+NL [5/21]	
León 8: 2+2+2+2 29+4+11 NH+NH+NL+NH NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL+NL-NHH-NH-NLHL [21/52]	
compatible neumes with T5: NH+NH+NL+NH NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL+NL-NHH-NH-NLHL [5/52]	
et abiectio plebis	León 8: 
T5: 1 1+16+1+11 7+1 N N+N-NLL-NL-NH-NL-N-NHHLL+N+NH-NHH-NH-NHLH N-N-N-NHLH+N [27/38]	
disregarding underlay on '(ab)iectio': N N+N-NLL-NL-NH-NL-N-NHHLL+N+NH-NHH-NH-NHLH N-N-N-NHLH+N [32/38]	
disregarding underlay: N N+N-NLL-NL-NH-NL-N-NHHLL+N+NH-NHH-NH-NHLH N-N-N-NHLH+N [35/38]	
compatible neumes with León 8: N N+N-NLL-NL-NH-NL-N-NHHLL+N+NH-NHH-NH-NHLH N-N-N-NHLH+N [5/38]	
León 8: 1 1+31+3+4 3+1 N N+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NLH+NHL+NHLL NHH+N [27/44]	
disregarding underlay on '(ab)iectio': N N+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NLH+NHL+NHLL NHH+N [32/44]	

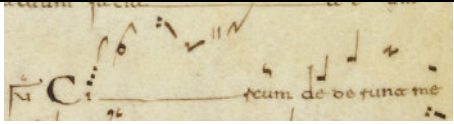
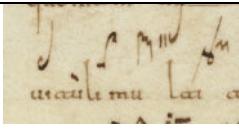
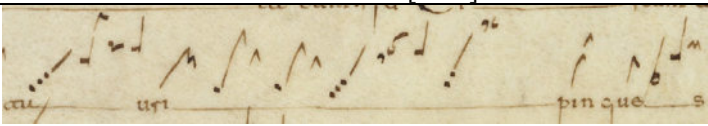
disregarding underlay: N N+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NLH+NHL+NHLL NHH+N [35/44]	
compatible neumes with T5: N N+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NLH+NHL+NHLL NHH+N [5/44]	
V4/5 Omnes qui videbant me	León 8: 
T5: 9+1 1 1+19+1 1 NH-NL-NL-NHH+N N N+N-NLH-NLH-NLHL-N-NH-NHH-NH+N N [16/33]	
disregarding underlay: NH-NL-NL-NHH+N N N+N-NLH-NLH-NLHL-N-NH-NHH-NH+N N [22/33]	
compatible neumes with León 8: NH-NL-NL-NHH+N N N+N-NLH-NLH-NLHL-N-NH-NHH-NH+N N [13/33]	
León 8: 19+1 1 1+2+3 1 NHHHL-NHHL-N-NL-NH-NS-NLH+N N N+NH+NLH N [16/28]	
disregarding underlay: NHHHL-NHHL-N-NL-NH-NS-NLH+N N N+NH+NLH N [22/28]	
compatible neumes with T5: NHHHL-NHHL-N-NL-NH-NS-NLH+N N N+NH+NLH N [13/28]	
subsannabant me	León 8: 
T5: 5+3+9+1 12 NHHHL+NHH+NHHHLH-NHLH+N N-NLH-NHH-NH-NHL [16/30]	
disregarding underlay: NHHHL+NHH+NHHHLH-NHLH+N N-NLH-NHH-NH-NHL [21/30]	
compatible neumes with León 8: NHHHL+NHH+NHHHLH-NHLH+N N-NLH-NHH-NH-NHL [4/30]	
León 8: 3+3+3+5 7 NHL+NHL+NLH+N-NS-NH NLH-NLHL [16/21]	
disregarding underlay: NHL+NHL+NLH+N-NS-NH NLH-NLHL [21/21]	
compatible neumes with T5: NHL+NHL+NLH+N-NS-NH NLH-NLHL [4/21]	
locuti sunt labiis	León 8: 
T5: 3+1+1 1 10+2+2 NHL+N+N N N-NLH-NH-NHH-N+NH+NL [19/20]	
disregarding underlay: NHL+N+N N N-NLH-NH-NHH-N+NH+NL [20/20]	
compatible neumes with León 8: NHL+N+N N N-NLH-NH-NHH-N+NH+NL [8/20]	
León 8: 2+2+2 2 29+15 NH+NH+NL NH NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [19/40]	

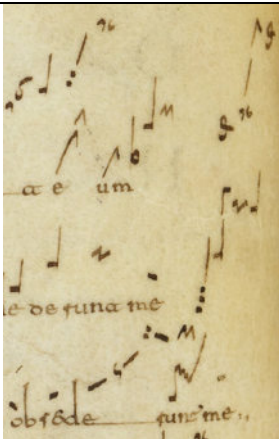
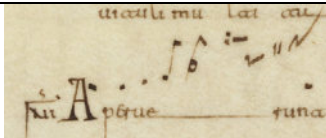
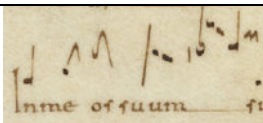
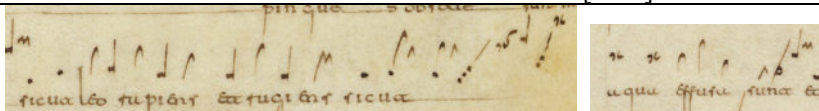
disregarding underlay: NH+NH+NL NH NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [20/40]	
compatible neumes with T5: NH+NH+NL NH NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [8/40]	
et moverunt caput	León 8: 
T5: 1 2+16+11 7+1 N N-N+N-NLL-NL-NH-NL-NSH-NLL+NH-NHH-NH-NHLH N-N-N-NHLH+N [27/38]	
disregarding underlay: N N-N+N-NLL-NL-NH-NL-NSH-NLL+NH-NHH-NH-NHLH N-N-N-NHLH+N [34/38]	
compatible neumes with León 8: N N-N+N-NLL-NL-NH-NL-NSH-NLL+NH-NHH-NH-NHLH N-N-N-NHLH+N [5/38]	
León 8: 1 1+33+5 3+1 N N+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+N-NSHL NHH+N [27/44]	
disregarding underlay: N N+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+N-NSHL NHH+N [34/44]	
compatible neumes with T5: N N+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+N-NSHL NHH+N [5/44]	
v5/6 Speravit in domino	León 8: 
T5: 2+8+1 1 8+1+7 NL+NHL-NL-NHH+N N NL-NNLL-N-N+N+NHHHL-NLL [15/28]	
disregarding underlay: NL+NHL-NL-NHH+N N NL-NNLL-N-N+N+NHHHL-NLL [23/28]	
compatible neumes with León 8: NL+NHL-NL-NHH+N N NL-NNLL-N-N+N+NHHHL-NLL [8/28]	
León 8: 2+17+1 2 2+3+1 NH+N-NL-NHHL-N-NL-NH-NS-NLH+N NH NH+NLH+N [15/28]	
disregarding underlay: NH+N-NL-NHHL-N-NL-NH-NS-NLH+N NH NH+NLH+N [23/28]	
compatible neumes with T5: NH+N-NL-NHHL-N-NL-NH-NS-NLH+N NH NH+NLH+N [8/28]	
eripiat eum	León 8: 
T5: 1+5+1+3 9+12 N+NHHHL+N+NHH NHHLH-NHLH+N-NLH-NHH-NH-NHL [19/31]	
disregarding underlay: N+NHHHL+N+NHH NHHLH-NHLH+N-NLH-NHH-NH-NHL [20/31]	
compatible neumes with León 8: N+NHHHL+N+NHH NHHLH-NHLH+N-NLH-NHH-NH-NHL [6/31]	

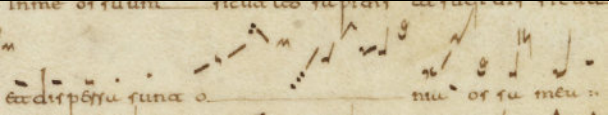
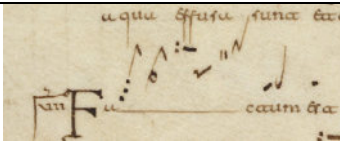
<p>León 8: 1+2+1+3 3+12 N+NH+N+N-NL NLH+N-NSHLL-NH-NLHL [19/22]</p> <p>disregarding underlay: N+NH+N+N-NL NLH+N-NSHLL-NH-NLHL [20/22]</p> <p>compatible neumes with T5: N+NH+N+N-NL NLH+N-NSHLL-NH-NLHL [6/22]</p>	
salvum faciat eum	 <p>León 8:</p>
<p>T5: 1+2 1+1+1 11+2 N+NH N+N+N N-NLH-NH-NHH-NH+NL [12/19]</p> <p>disregarding underlay: N+NH N+N+N N-NLH-NH-NHH-NH+NL [19/19]</p> <p>no neumes are compatible with León 8</p>	
<p>León 8: 2+2 2+2+29 4+11 NH+NH NL+NH+NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS NL-NL+NL-NHH-NH-NLHL [12/52]</p> <p>disregarding underlay: NH+NH NL+NH+NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS NL-NL+NL-NHH-NH-NLHL [19/52]</p>	
quoniam vult eum	 <p>León 8:</p>
<p>T5: 1+1+16 11 7+1 N+N+N-NLL-NL-NH-NL-N-NH-NLL NH-NHH-NH-NHLH N-N-N-NHLH+N [18/37]</p> <p>disregarding underlay: N+N+N-NLL-NL-NH-NL-N-NH-NLL NH-NHH-NH-NHLH N-N-N-NHLH+N [30/37]</p> <p>compatible neumes with León 8: N+N+N-NLL-NL-NH-NL-N-NH-NLL NH-NHH-NH-NHLH N-N-N-NHLH+N [9/37]</p>	
<p>León 8: 1+1+1 37 3+1 N+N+N NH-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL-NLL NHH+N [18/44]</p> <p>disregarding underlay: N+N+N NH-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL-NLL NHH+N [30/44]</p> <p>compatible neumes with T5: N+N+N NH-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL-NLL NHH+N [9/44]</p>	
<p>v7 (T5 only): Quoniam tu es qui eduxisti me de ventre spes mea ad uberibus matris meae v8 (T5 only): In te iactatus sum ex utero de ventre matris meae. Deus meus es tu ne discesseris a me v9 (T5 only): Quoniam tribulatio est proxima et non est qui adiuvet</p>	

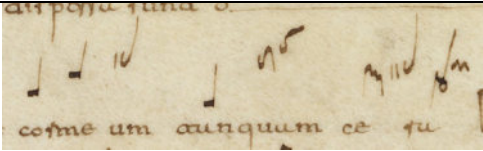
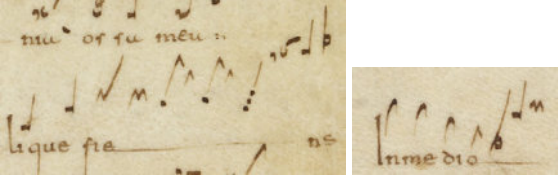
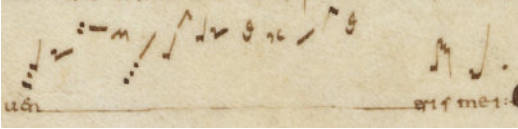
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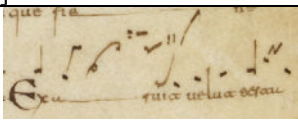
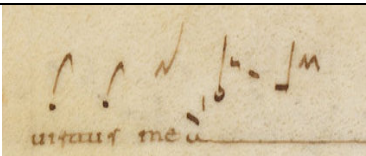
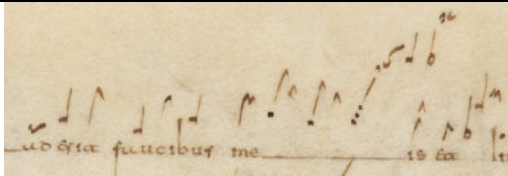
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 datur meur & ai n adire datur uine
ii Quoniam tribulatio & a p r o x i m a & n o n e r a q u i u d l u b a r
 l a m i i C i r c u m d e s t i n a m e u i c a u l i m u l a i c a u r p i n q u a t
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 l a r u p i e n t a r u g i e n t i i i S i c u a u q u a e s s u r u r
 r u m d e a r p e t u r u n a o m n i u o r r u m a i S i l e n t i u m
i F u c a i m o r a c o m e u m a u m q u a m e s t u l i q u e f i e n t i n m a l i o
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 d e d u x i t a m e i i i Q u o n i a m c i r c u m d e s t i n a m e c u n a m u l a i
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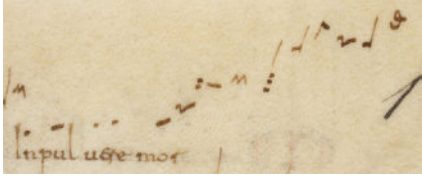
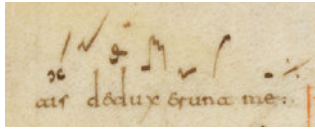
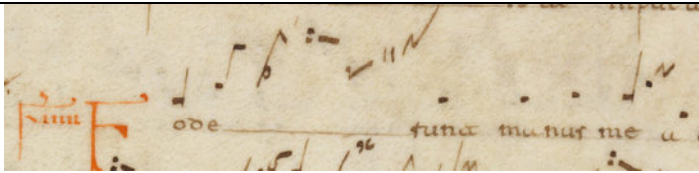
v 6/10: Circumdederunt me	 <p>León 8:</p>
<p>T5: 9+1+1+24+1 1 NHH-NHL-NHL+N+N+NH-NH-NHLL-NHH-NHHL-NLL-NH-NHHH+N N [15/37]</p> <p>disregarding underlay: NHH-NHL-NHL+N+N+NH-NH-NHLL-NHH-NHHL-NLL-NH-NHHH+N N [27/37]</p> <p>compatible neumes with León 8: NHH-NHL-NHL+N+N+NH-NH-NHLL-NHH-NHHL-NLL-NH-NHHH+N N [5/37]</p>	
<p>León 8: 19+1+2+2+3 1 NHHHL-NHHL-N-NL-NH-NS-NLH+N+NH+NH+ NLH N [15/28]</p> <p>disregarding underlay: NHHHL-NHHL-N-NL-NH-NS-NLH+N+NH+NH+ NLH N [27/28]</p> <p>compatible neumes with T5: NHHHL-NHHL-N-NL-NH-NS-NLH+N+NH+NH+ NLH N [5/28]</p>	
vituli multi	 <p>León 8:</p>
<p>T5: 5+1+3 9+12 NHHHL+N+NHH NHHLH-NHLH+N-NLH-NHH-NH-NHL [18/30]</p> <p>disregarding underlay: NHHHL+N+NHH NHHLH-NHLH+N-NLH-NHH-NH-NHL [19/30]</p> <p>compatible neumes with León 8: NHHHL+N+NHH NHHLH-NHLH+N-NLH-NHH-NH-NHL [1/30]</p>	
<p>León 8: 2+1+3 7+7 NH+N+NHL NLL-NS-NH+NLH-NLHL [18/20]</p> <p>disregarding underlay: NH+N+NHL NLL-NS-NH+NLH-NLHL [19/20]</p> <p>compatible neumes with T5: NH+N+NHL NLL-NS-NH+NLH-NLHL [1/20]</p>	
tauri pingues	 <p>León 8:</p>
<p>T5: 1+1 12+2 N+N N-N-NLH-NH-NHH-NH+NL [8/16]</p> <p>disregarding underlay: N+N N-N-NLH-NH-NHH-NH+NL [16/16]</p> <p>no compatible neumes with León 8</p>	
<p>León 8: 12+29 4+11 NHHH-NH-NL-NH-NH+NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS NL-NL+NL-NHH-NH-NLHL [8/56]</p> <p>disregarding underlay: NHHH-NH-NL-NH-NH+NLHL-NHL-NL-NHL-NL-NHHH-NSHL-NH-NHH-NS NL-NL+NL-NHH-NH-NLHL [16/56]</p>	

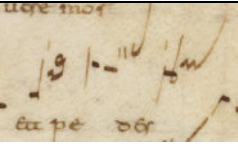
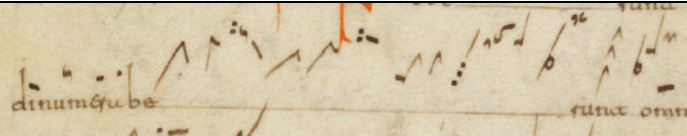
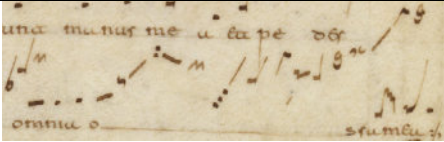
obsederunt me	 <p>León 8:</p>	<p>T5: 16+11+1+7 1 N-NLL-NL-NH-NL-N-NH-NLL+NH-NHH-NH-NHLH+N+N-N-N-NHLH N [9/36]</p> <p>disregarding underlay: N-NLL-NL-NH-NL-N-NH-NLL+NH-NHH-NH-NHLH+N+N-N-N-NHLH N [32/36]</p> <p>compatible neumes with León 8: N-NLL-NL-NH-NL-N-NH-NLL+NH-NHH-NH-NHLH+N+N-N-N-NHLH N [5/36]</p>
<p>León 8: 1+1+33+5 1 N+N+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NHLH N [9/41]</p> <p>disregarding underlay: N+N+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NHLH N [32/41]</p> <p>compatible neumes with T5: N+N+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NHLH N [5/41]</p>		
v 7/11: Aperuerunt	 <p>León 8:</p>	
<p>T5: 1+1+1+18+1 N+N+N+N-NLH-NLH-NLH-N-NH-NHH-NH+N [21/22]</p> <p>compatible neumes with León 8: N+N+N+N-NLH-NLH-NLH-N-NH-NHH-NH+N [6/22]</p>		
<p>León 8: 1+1+1+17+1 N+N+N+N-NL-NHHL-N-NL-NH-NS-NLH+N [21/21]</p> <p>compatible neumes with T5: N+N+N+N-NL-NHHL-N-NL-NH-NS-NLH+N [6/21]</p>		
in me os suum	 <p>León 8:</p>	
<p>T5: 5 3 9 12 NHHHL NHH NHHLH-NHLH N-NLH-NHH-NH-NHL [18/29]</p> <p>disregarding underlay: NHHHL NHH NHHLH-NHLH N-NLH-NHH-NH-NHL [21/29]</p> <p>compatible neumes with León 8: NHHHL NHH NHHLH-NHLH N-NLH-NHH-NH-NHL [3/29]</p>		
<p>León 8: 2 3 3 14 NH N-NL NHL NLL-N-NHLL-NH-NLHL [18/22]</p> <p>disregarding underlay: NH N-NL NHL NLL-N-NHLL-NH-NLHL [21/22]</p> <p>compatible neumes with T5: NH N-NL NHL NLL-N-NHLL-NH-NLHL [3/22]</p>		
sicut leo rapiens [et regiens sicut aqua effusa sunt]	 <p>León 8:</p>	

<p>T5: 3+1 1+1 10+2+2 NHL+N N+N N-NLH-NH-NHH-N+NH+NL [10/20]</p> <p>compatible outline, aligning ‘rapiens’ in T5 with ‘(si)cut (aqua)’ and ‘sunt’ in León 8: NHL+N N+N N-NLH-NH-NHH-N+NH+NL [18/20]</p> <p>disregarding underlay entirely: NHL+N N+N N-NLH-NH-NHH-N+NH+NL [20/20]</p> <p>compatible neumes with León 8: NHL+N N+N N-NLH-NH-NHH-N+NH+NL [6/20]</p>	
<p>León 8: 1+1 2+2 2+2+2 2 2+2+4 1+25 2+2 2+2+2 11 N+N NL+NH NL+NH+NL NH NL+NH+NLHL N+N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS NS+NS NL+NL+NL NL-NHH-NH-NLHL [10/69]</p> <p>compatible outline, aligning ‘rapiens’ in T5 with ‘(si)cut (aqua)’ and ‘sunt’ in León 8: N+N NL+NH NL+NH+NL NH NL+NH+NLHL N+N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS NS+NS NL+NL+NL NL-NHH-NH-NLHL [18/69]</p> <p>disregarding underlay entirely: N+N NL+NH NL+NH+NL NH NL+NH+NLHL N+N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS NS+NS NL+NL+NL NL-NHH-NH-NLHL [20/69]</p> <p>compatible neumes with T5: N+N NL+NH NL+NH+NL NH NL+NH+NLHL N+N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS NS+NS NL+NL+NL NL-NHH-NH-NLHL [6/69]</p>	
<p>et rugiens (T5)/ et dispersa sunt omnia ossa mea (León 8)</p>	<p>León 8: </p>
<p>T5: 26 2+6+1 with strict regard for underlay, there are no notes in common.</p> <p>disregarding underlay: N-NLL-NL-NH-NL-NHH-NLL-N-NHH-NH-NHLH NH+N-N-N-NLH+N [35/35]</p> <p>compatible neumes with León 8: N-NLL-NL-NH-NL-NHH-NLL-N-NHH-NH-NHLH NH+N-N-N-NLH+N [5/35]</p>	
<p>León 8: 1 1+1+1 1 25+6+1 3+6 3+1 disregarding underlay: N N+N+N N N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL+NS-N-NLH+N NHL+NH-NSHL NHH+N [35/50]</p> <p>compatible neumes with T5: N N+N+N N N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL+NS-N-NLH+N NHL+NH-NSHL NHH+N [5/50]</p>	
<p>v 12 (T5 only): Sicut aqua effusus sum et dispersa sunt omnia ossa mea</p>	
<p>v 8/13: Factum est (cor meum)</p>	<p>León 8: </p>
<p>T5: 9+1 1 1 24+1 N-N-NL-NL-NHH+N N N NH-NH-NHLL-NHH-NHH-N-NLL-NH-NHHH+N [11/37]</p> <p>disregarding underlay: N-N-NL-NL-NHH+N N N NH-NH-NHLL-NHH-NHH-N-NLL-NH-NHHH+N [28/37]</p> <p>compatible neumes with León 8: N-N-NL-NL-NHH+N N N NH-NH-NHLL-NHH-NHH-N-NLL-NH-NHHH+N [9/37]</p>	

León 8: 19+3 1 NHHHL-NHHL-N-NL-NH-NS-NLH+N-NH N [11/23]	
disregarding underlay: NHHHL-NHHL-N-NL-NH-NS-NLH+N-NH N [22/23]	
compatible neumes with T5: NHHHL-NHHL-N-NL-NH-NS-NLH+N-NH N [9/23]	
(cor meum) tanquam cera (liquefiens)	León 8: 
T5: 1+1 3+1 5+3+12 N+N NHL+N NHHHL+NHH+N-NLH-NHH-NH-NHL [6/26]	
disregarding underlay: N+N NHL+N NHHHL+NHH+N-NLH-NHH-NH-NHL [22/26]	
compatible neumes with León 8: N+N NHL+N NHHHL+NHH+N-NLH-NHH-NH-NHL [3/26]	
León 8: 2 2+3 2+6 7+7 NH NH+NSH NH+NHL-NHL NLL-NS-NH+NLH-NLHL [6/29]	
disregarding underlay: NH NH+NSH NH+NHL-NHL NLL-NS-NH+NLH-NLHL [22/29]	
compatible neumes with T5: NH NH+NSH NH+NHL-NHL NLL-NS-NH+NLH-NLHL [3/29]	
(liquifiens) in medio	León 8: 
T5: 2 10+2+2 NH N-NLH-NH-NHH-N+NH+NL [5/16]	
disregarding underlay: NH N-NLH-NH-NHH-N+NH+NL [16/16]	
compatible neumes with León 8: NH N-NLH-NH-NHH-N+NH+NL [12/16]	
León 8: 2+2+3+27 2 2+2+11 NH+NH+NLH+NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH NL NL+NL+NL-NHH-NH-NLHL [5/51]	
disregarding underlay: NH+NH+NLH+NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH NL NL+NL+NL-NHH-NH-NLHL [16/51]	
compatible neumes with T5: NH+NH+NLH+NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH NL NL+NL+NL-NHH-NH-NLHL [12/51]	
ventris mei	León 8: 
T5: 16+12 7 N-NLL-NL-NH-NL-NHH-NLL+N-NH-NHH-NH-NHLH N-N-N-NHLH [23/35]	
disregarding underlay: N-NLL-NL-NH-NL-NHH-NLL+N-NH-NHH-NH-NHLH N-N-N-NHLH [35/35]	
compatible neumes with León 8: N-NLL-NL-NH-NL-NHH-NLL+N-NH-NHH-NH-NHLH N-N-N-	

NHLH [5/35]	
<p>León 8: 36+4 3+1 NHHH-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NHLL NHH+N [23/44]</p> <p>disregarding underlay: NHHH-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NHLL NHH+N [35/44]</p> <p>compatible neumes with T5: NHHH-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NHLL NHH+N [5/44]</p>	
v9/14: Exaruit velut/sicut testa	<p>León 8: </p>
<p>T5: 1+23+1+1 1+1 3+1 N+N-NL-NLH-NLH-NLH-NLHL-NH-NH-NHH+N+N N+N NHL+N [25/32]</p> <p>disregarding underlay: N+N-NL-NLH-NLH-NLH-NLHL-NH-NH-NHH+N+N N+N NHL+N [28/32]</p> <p>compatible neumes with León 8: N+N-NL-NLH-NLH-NLH-NLHL-NH-NH-NHH+N+N N+N NHL+N [7/32]</p>	
<p>León 8: 2+16+3+1 1+1 6+1 NH+N-NL-NHHL-N-NL-NH-NS-NL+NHH+N N+N NH-N-NLH+N [25/31]</p> <p>disregarding underlay: NH+N-NL-NHHL-N-NL-NH-NS-NL+NHH+N N+N NH-N-NLH+N [28/31]</p> <p>compatible neumes with T5: NH+N-NL-NHHL-N-NL-NH-NS-NL+NHH+N N+N NH-N-NLH+N [7/31]</p>	
virtus mea	<p>León 8: </p>
<p>T5: 5+3 9+12 NHHHL+NHH NHHLH-NHLH+N-NLH-NHH-NH-NHL [18/29]</p> <p>disregarding underlay: NHHHL+NHH NHHLH-NHLH+N-NLH-NHH-NH-NHL [21/29]</p> <p>compatible neumes with León 8: NHHHL+NHH NHHLH-NHLH+N-NLH-NHH-NH-NHL [10/29]</p>	
<p>León 8: 3+3 3+12 N-NL+N-NL NLH+N-NHHLL-NH-NLHL [18/21]</p> <p>disregarding underlay: N-NL+N-NL NLH+N-NHHLL-NH-NLHL [21/21]</p> <p>compatible neumes with T5: N-NL+N-NL NLH+N-NHHLL-NH-NLHL [10/21]</p>	
(et lingua mea) adesit faucibus meis (et)	<p>León 8: </p>

<p>T5: 1 1+1 1+1 1+1+2 1+1+1 11+2 N N+N N+N N+N+NH N+N+N N-NLH-NH-NHH-NH+NL [18/25]</p> <p>disregarding underlay: N N+N N+N N+N+NH N+N+N N-NLH-NH-NHH-NH+NL [25/25]</p> <p>compatible neumes with León 8: N N+N N+N N+N+NH N+N+N N-NLH-NH-NHH-NH+NL [6/25]</p>	
<p>León 8: 2+2+2 2+2+2 29+4 11 NH+NH+NL NH+NL+NH NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL NL-NHH-NH-NLHL [18/56]</p> <p>disregarding underlay: NH+NH+NL NH+NL+NH NLHL-N-NL-NL-N-NL-NL-NHHH-NSHL- NH-NHH-NS+NL-NL NL-NHH-NH-NLHL [25/56]</p> <p>compatible neumes with T5: NH+NH+NL NH+NL+NH NLHL-N-NL-NL-N-NL-NL-NHHH- NSHL-NH-NHH-NS+NL-NL NL-NHH-NH-NLHL [6/56]</p>	
<p>(et) in pulvere mortis deduxerunt/ deduxisti me</p>	<p>León 8: </p> <p></p>
<p>T5: 1 1 1+1+3 2+4 19+2+1+7 1 N N N+N+NHH NH+NH-N-N N-NL-NHH-NLL-N-NHH-NH-NHLH+NH+N+N-N-N-NHLH N [19/43]</p> <p>disregarding underlay: N N N+N+NHH NH+NH-N-N N-NL-NHH-NLL-N-NHH-NH- NHLH+NH+N+N-N-N-NHLH N [36/43]</p> <p>compatible neumes with León 8: N N N+N+NHH NH+NH-N-N N-NL-NHH-NLL-N-NHH-NH- NHLH+NH+N+N-N-N-NHLH N [7/43]</p>	
<p>León 8: 1 1+1+1 25+6 3+4+2+2 1 N N+N+N N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL+NSH-NLH NHL+NHLL+NH+NL N [19/47]</p> <p>disregarding underlay: N N+N+N N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL+NSH- NLH NHL+NHLL+NH+NL N [36/47]</p> <p>compatible neumes with T5: N N+N+N N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL+NSH- NLH NHL+NHLL+NH+NL N [7/47]</p>	
<p>v 15 (T5 only): Quoniam circumdederunt me canes multi concilium malignantium obsedit me</p>	
<p>v 10/16 Foderunt manus mea(s)</p>	<p>León 8: </p>
<p>T5: 1+8+1 1+1 25+1 N+N-NL-NL-NHH+N N+N NH-NH-NHLL-NHH-NHH-N-N-NLL-NH-NHHH+N [19/38]</p> <p>disregarding underlay: N+N-NL-NL-NHH+N N+N NH-NH-NHLL-NHH-NHH-N-N-NLL-NH- NHHH+N [27/38]</p> <p>compatible neumes with León 8: N+N-NL-NL-NHH+N N+N NH-NH-NHLL-NHH-NHH-N-N- NLL-NH-NHHH+N [12/38]</p>	

<p>León 8: 2+17+1 1+1 6+1 NH+N-NL-NHHL-N-NL-NH-NS-NLH+N N+N NH-N-NLH+N [19/29]</p> <p>disregarding underlay: NH+N-NL-NHHL-N-NL-NH-NS-NLH+N N+N NH-N-NLH+N [27/29]</p> <p>compatible neumes with T5: NH+N-NL-NHHL-N-NL-NH-NS-NLH+N N+N NH-N-NLH+N [12/29]</p>	
et pedes (meos)	 <p>León 8:</p>
<p>T5: 1 6+3 8+12 N NHH-NHL+NHH NHHHL-NLH+N-NLH-NHH-NH-NHL [7/30]</p> <p>disregarding underlay: N NHH-NHL+NHH NHHHL-NLH+N-NLH-NHH-NH-NHL [18/30]</p> <p>no neumes are compatible with León 8</p>	
<p>León 8: 6 7+8 NH-NHHL NLL-NS-NH+NLH-NLHLH [7/21]</p> <p>disregarding underlay: NH-NHHL NLL-NS-NH+NLH-NLHLH [18/21]</p>	
dinumeraverunt	 <p>León 8:</p>
<p>T5: 3+1+1+1+17+1 NHL+N+N+N+N-NLH-NHH-NHH-NH-NHH-NH+N [22/24]</p> <p>disregarding underlay: NHL+N+N+N+N-NLH-NHH-NHH-NH-NHH-NH+N [24/24]</p> <p>compatible neumes with León 8: NHL+N+N+N+N-NLH-NHH-NHH-NH-NHH-NH+N [7/24]</p>	
<p>León 8: 1+1+1+1+35+15 N+N+N+N+NL-NL-N-NLL-NL-NL-N-NL-NHL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [22/54]</p> <p>disregarding underlay: N+N+N+N+NL-NL-N-NLL-NL-NL-N-NL-NHL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [24/54]</p> <p>compatible neumes with T5: N+N+N+N+NL-NL-N-NLL-NL-NL-N-NL-NHL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [7/54]</p>	
omnia ossa mea	 <p>León 8:</p>
<p>T5: 1+1+16 1+11 7+1 N+N+N-NLL-NL-NH-NL-NHH-NLL N+NH-NHH-NH-NHLH N-N-N-NHLH+N [12/38]</p> <p>disregarding underlay: N+N+N-NLL-NL-NH-NL-NHH-NLL N+NH-NHH-NH-NHLH N-N-N-NHLH+N [33/38]</p> <p>compatible neumes with León 8: N+N+N-NLL-NL-NH-NL-NHH-NLL N+NH-NHH-NH-NHLH N-N-N-NHLH+N [4/38]</p>	

León 8: 1+1+1 33+4 3+1

N+N+N N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NHLL NHH+N
[12/44]

disregarding underlay: N+N+N N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-
NHL+NHLL NHH+N [33/44]

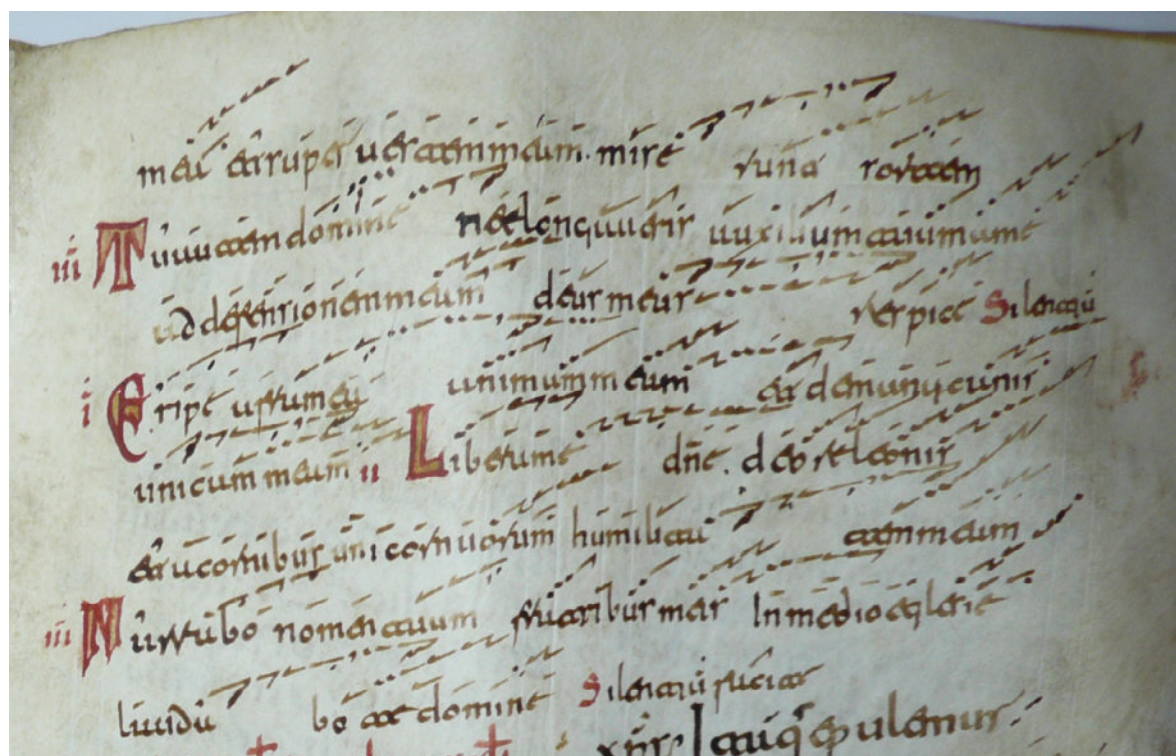
compatible neumes with T5: N+N+N N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-
NHL+NHLL NHH+N [4/44]

v 11 (León 8 only): Diviserunt vestimenta mea et super vestem meam miserunt sortem

v 17 (T5 only): Ipsi vero consideraverunt et conspexerunt me diviserunt sibi vestimenta mea et super
vestem miserunt sortem

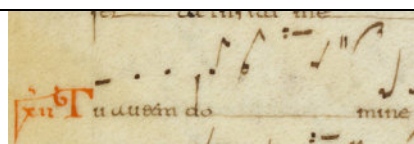
v12 (León 8 only) Dederunt in escam meam fel et in siti mea poteverunt me aceto

Deus deus meus in T5, page 3 (fol. 153r)



v 13/18: Tu autem domine

León 8:



T5: 1 1+1 8+1+7

N N+N NL-NNLL-N-N+N+NHHL-NHH [13/19]

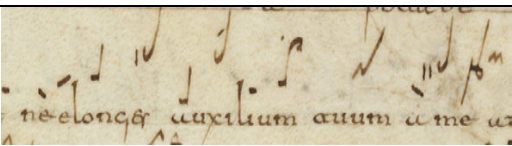
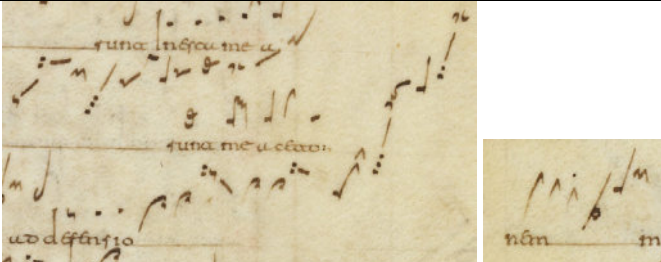
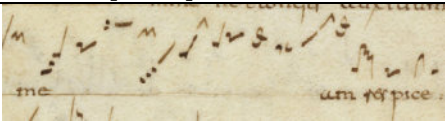
disregarding underlay: N N+N NL-NNLL-N-N+N+NHHL-NHH [19/19]

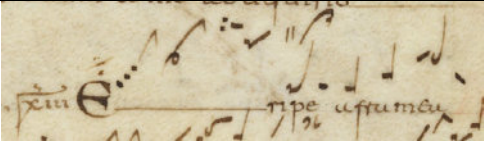
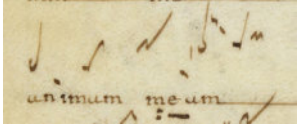
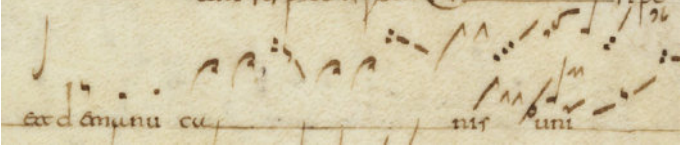
compatible neumes with T5: N N+N NL-NNLL-N-N+N+NHHL-NHH [6/19]

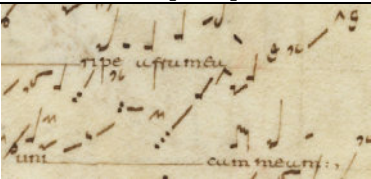
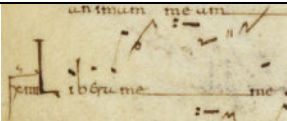
León 8: 1 1+1 16+3+1

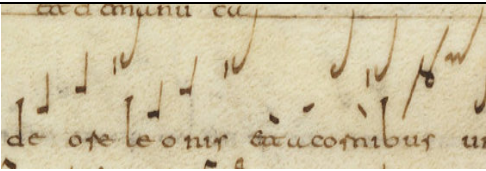
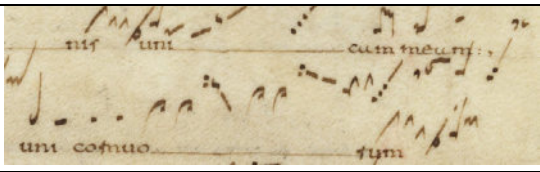
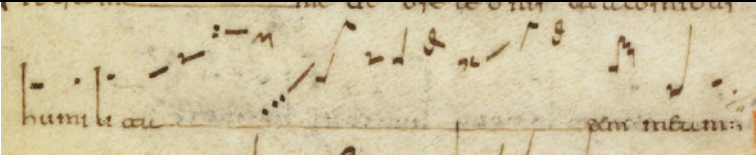
N N+N N-NL-NHHL-N-NL-NH-NS-NL+NHHL+N [13/23]

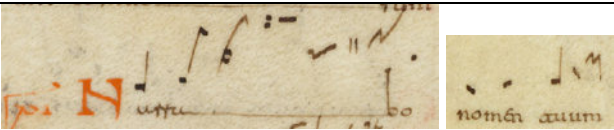
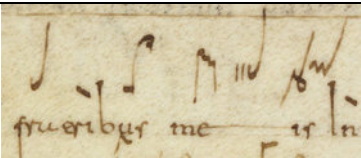
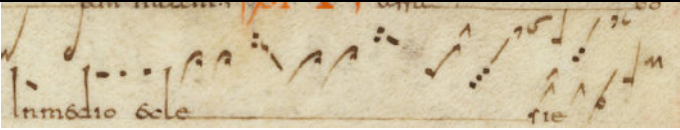
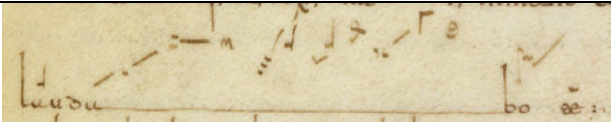
disregarding underlay: N N+N N-NL-NHHL-N-NL-NH-NS-NL+NHHL+N [19/23]

compatible neumes with T5: N N+N N-NL-NHHL-N-NL-NH-NS-NL+NHH+N [6/23]	
ne elonges/ (e)longaveris auxilium tuum a me	 León 8:
T5: 1 1+2+3+1 2+1+3+1 1+3 9 12 N N+NH+NHL+N NH+N+NHL+N N+NHH NHHLH-NHLH N-NLH-NHH-NH-NHL [26/40]	
disregarding underlay: N N+NH+NHL+N NH+N+NHL+N N+NHH NHHLH-NHLH N-NLH-NHH-NH-NHL [30/40]	
compatible neumes with T5: N N+NH+NHL+N NH+N+NHL+N N+NHH NHHLH-NHLH N-NLH-NHH-NH-NHL [8/40]	
León 8: 1 1+2+3 2+2+1+3 3 5 7 N N+NH+NSH NH+NH+N+NHL NLH N-NS-NH NLH-NLHL [26/30]	
disregarding underlay: N N+NH+NSH NH+NH+N+NHL NLH N-NS-NH NLH-NLHL [30/30]	
compatible neumes with T5: N N+NH+NSH NH+NH+N+NHL NLH N-NS-NH NLH-NLHL [8/30]	
ad defensionem (meam)	 León 8:
T5: 1 1+2+1+1+1 11+5 N N+NH+N+N+N N-NLH-NH-NHH-NH+NL-NHH [6/23]	
disregarding underlay: N N+NH+N+N+N N-NLH-NH-NHH-NH+NL-NHH [22/23]	
compatible neumes with T5: N N+NH+N+N+N N-NLH-NH-NHH-NH+NL-NHH [1/23]	
León 8: 2 1+1+1+35+15 NH N+N+N+NL-NL-N-NLL-NL-NL-N-NL-NHL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [6/55]	
disregarding underlay: NH N+N+N+NL-NL-N-NLL-NL-NL-N-NL-NHL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [22/55]	
compatible neumes with T5: NH N+N+N+NL-NL-N-NLL-NL-NL-N-NL-NHL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [22/55]	
(meam) (deus meus) respice	 León 8:
T5: 1+2 16+11 2+7+1 N+NH N-NLL-NL-NH-NL-N-N-N-NLL+NH-NHH-NH-NHLH NH+N-N-N-NHLH+N [5/40]	

disregarding underlay: N+NH N-NLL-NL-NH-NL-N-N-N-NLL+NH-NHH-NH-NHLH NH+N-N-N-NHLH+N [35/40]	
compatible neumes with León 8: N+NH N-NLL-NL-NH-NL-N-N-N-NLL+NH-NHH-NH-NHLH NH+N-N-N-NHLH+N [10/40]	
León 8: 36+4 2+2+1 NHHH-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NHLL NH+NL+N [5/45]	
disregarding underlay: NHHH-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NHLL NH+NL+N [35/45]	
compatible neumes with T5: NHHH-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NHLL NH+NL+N [10/45]	
v 14/19: Eripe a framea	
León 8:	
T5: 9+1+1 1 24+1+1 NH-NL-NL-NHH+N+N N NH-NH-NHLL-NHH-NHH-N-NLL-NH-NHHH+N+N [16/38]	
disregarding underlay: NH-NL-NL-NHH+N+N N NH-NH-NHLL-NHH-NHH-N-NLL-NH-NHHH+N+N [25/38]	
compatible neumes with León 8: NH-NL-NL-NHH+N+N N NH-NH-NHLL-NHH-NHH-N-NLL-NH-NHHH+N+N [10/38]	
León 8: 18+3+1 2 2+3+1 NHHHL-NHHL-N-NL-NH-NS-NL+NHH+N NH NH+N-NH+N [16/30]	
disregarding underlay: NHHHL-NHHL-N-NL-NH-NS-NL+NHH+N NH NH+N-NH+N [25/30]	
compatible neumes with T5: NHHHL-NHHL-N-NL-NH-NS-NL+NHH+N NH NH+N-NH+N [10/30]	
animam meam	
León 8:	
T5: 0+5+3 9+12 0+NHHHL+NHH NHHLH-NHLH+N-NLH-NHH-NH-NHL [16/29]	
disregarding underlay: NHHHL+NHH NHHLH-NHLH+N-NLH-NHH-NH-NHL [20/29]	
compatible neumes with León 8: NHHHL+NHH NHHLH-NHLH+N-NLH-NHH-NH-NHL [6/29]	
León 8: 2+1+3 3+12 NH+N+NHL NLH+N-NHHLL-NH-NLHL [16/21]	
disregarding underlay: NH+N+NHL NLH+N-NHHLL-NH-NLHL [20/21]	
compatible neumes with T5: NH+N+NHL NLH+N-NHHLL-NH-NLHL [6/21]	
et de manu canis	
León 8:	

<p>T5: 3 1 1+1 11+2 NHL N N+N N-NLH-NH-NHH-NH+NL [18/19]</p> <p>disregarding underlay: NHL N N+N N-NLH-NH-NHH-NH+NL [19/19]</p> <p>compatible neumes with León 8: NHL N N+N N-NLH-NH-NHH-NH+NL [7/19]</p>	
<p>León 8: 2 1 1+1 35+15 NH N N+N NL-NL-N-NLL-NL-NL-N-NLL-NL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [18/55]</p> <p>disregarding underlay: NH N N+N NL-NL-N-NLL-NL-NL-N-NLL-NL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [19/55]</p> <p>compatible neumes with T5: NH N N+N NL-NL-N-NLL-NL-NL-N-NLL-NL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [7/55]</p>	
unicam meam	 <p>León 8:</p>
<p>T5: 15+1+11 7 N-NLL-NL-NH-NL-NH-NLL+N+NH-NHH-NH-NHLH N-N-N-NHLH [10/34]</p> <p>disregarding underlay: N-NLL-NL-NH-NL-NH-NLL+N+NH-NHH-NH-NHLH N-N-N-NHLH [29/34]</p> <p>compatible neumes with León 8: N-NLL-NL-NH-NL-NH-NLL+N+NH-NHH-NH-NHLH N-N-N-NHLH [3/34]</p>	
<p>León 8: 2+33+4 3+1 NH+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NHL NHH+N [10/43]</p> <p>disregarding underlay: NH+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NHL NHH+N [29/43]</p> <p>compatible neumes with T5: NH+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NHL NHH+N [3/43]</p>	
v 15/20: Libera me (domine)	 <p>León 8:</p>
<p>T5: 9+1+1 20 1+1+0 NHH-NHL-NHL+N+N N-NLH-NLH-NLHL-NH-NH-NHH-NH N+N+no neume [4/33]</p> <p>disregarding underlay: NHH-NHL-NHL+N+N N-NLH-NLH-NLHL-NH-NH-NHH-NH N+N+no neume [17/33]</p> <p>compatible neumes with León 8: NHH-NHL-NHL+N+N N-NLH-NLH-NLHL-NH-NH-NHH-NH N+N+no neume [4/33]</p>	
<p>León 8: 1+1+17 1 N+N+N-NL-NHHL-N-NL-NH-NS-NLH N [4/20]</p> <p>disregarding underlay: N+N+N-NL-NHHL-N-NL-NH-NS-NLH N [17/20]</p> <p>compatible neumes with T5: N+N+N-NL-NHHL-N-NL-NH-NS-NLH N [4/20]</p>	

de ore leonis (et a cornibus)	 <p>León 8:</p>
<p>T5: 1 5+3 1+7+12 N NHHHL+NHH N+NHHLH-NH+N-NLH-NHH-NH-NHL [11/29]</p> <p>disregarding underlay: N NHHHL+NHH N+NHHLH-NH+N-NLH-NHH-NH-NHL [25/29]</p> <p>compatible neumes with León 8: N NHHHL+NHH N+NHHLH-NH+N-NLH-NHH-NH-NHL [2/29]</p>	
<p>León 8: 2 2+3 2+2+3 1 1 2+4+8 NH NH+NSH NH+NH+NSH N N NH+N-NSH+NLH-NLHLH [11/30]</p> <p>disregarding underlay: NH NH+NSH NH+NH+NSH N N NH+N-NSH+NLH-NLHLH [25/30]</p> <p>compatible neumes with T5: NH NH+NSH NH+NH+NSH N N NH+N-NSH+NLH-NLHLH [2/30]</p>	
(et a cornibus) unicornuorum	 <p>León 8:</p>
<p>T5: 1 1 1+1+1 2+1+1+1+11+2 N N N+N+N NH+N+N+N+N-NLH-NH-NHH-NH+NL [18/23]</p> <p>disregarding underlay: N N N+N+N NH+N+N+N+N-NLH-NH-NHH-NH+NL [23/23]</p> <p>compatible neumes with T5: N N N+N+N NH+N+N+N+N-NLH-NH-NHH-NH+NL [8/23]</p>	
<p>León 8: 2+1+1+1+36+15 NH+N+N+N+NL-NL-N-NLL-NL-NL-N-NLL-NHL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [18/56]</p> <p>disregarding underlay: NH+N+N+N+NL-NL-N-NLL-NL-NL-N-NLL-NHL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [23/56]</p> <p>compatible neumes with T5: NH+N+N+N+NL-NL-N-NLL-NL-NL-N-NLL-NHL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL-NL-NHH-NH-NLHL [8/56]</p>	
humilitatem meam	 <p>León 8:</p>
<p>T5: 1+1+2+16+11 7+1 N+N+NH+N-NLL-NLH-NH-NL-NHHLL+NH-NHH-NH-NHLH N-N-N-NHLH+N [26/39]</p> <p>disregarding underlay: N+N+NH+N-NLL-NLH-NH-NL-NHHLL+NH-NHH-NH-NHLH N-N-N-NHLH+N [35/39]</p> <p>compatible neumes with León 8: N+N+NH+N-NLL-NLH-NH-NL-NHHLL+NH-NHH-NH-NHLH N-N-N-NHLH+N [6/39]</p>	
<p>León 8: 1+1+1+33+4 3+1 N+N+N+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NHLL NHH+N [26/44]</p>	

disregarding underlay: N+N+N+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NHL NHH+N [35/44]	
compatible neumes with T5: N+N+N+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NHL NHH+N [6/44]	
v 16/21: Narrabo nomen tuum	León 8: 
T5: 1+8+1 1+1 8 N+N-NL-NL-NHH+N N+N NH-NH-NHL [18/20]	
disregarding underlay: 18/20	
compatible neumes with León 8: N+N-NL-NL-NHH+N N+N NH-NH-NHL [11/20]	
León 8: 2+17+1 1+1 7 NH+N-NL-NHHL-N-NL-NH-NS-NLH+N N+N NL-N-NHHL [18/29]	
disregarding underlay: 18/29	
compatible neumes with T5: NH+N-NL-NHHL-N-NL-NH-NS-NLH+N N+N NH-N-NLHL [11/29]	
fratribus mei	León 8: 
T5: 5+2+3 9+12 NHHHL+NH+NHH NHHLH-NHLH+N-NLH-NHH-NH-NHL [18/31]	
disregarding underlay: NHHHL+NH+NHH NHHLH-NHLH+N-NLH-NHH-NH-NHL [19/31]	
no neumes are compatible with León 8	
León 8: 2+1+3 7+8 NH+N+NHL NLL-NS-NH+NLH-NLHLH [18/21]	
disregarding underlay: NH+N+NHL NLL-NS-NH+NLH-NLHLH [19/21]	
in medio ecclesie	León 8: 
T5: 1 2+1+1 1+10+2+2 N NH+N+N N+N-NLH-NH-NHH-N+NH+NL [20/20]	
compatible neumes with T5: N NH+N+N N+N-NLH-NH-NHH-N+NH+NL [9/20]	
León 8: 1 2+1+1 1+35+4+11 N NH+N+N N+NL-NL-N-NLL-NL-NL-N-NL-NHL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL+NL-NHH-NH-NLHL [20/56]	
compatible neumes with T5: N NH+N+N N+NL-NL-N-NLL-NL-NL-N-NL-NHL-NL-NHHH-NSHL-NH-NHH-NS+NL-NL+NL-NHH-NH-NLHL [9/56]	
laudabo te (domine)	León 8: 

T5: 1+16+11 2 1+7+1

N+N-NLL-NL-NH-NL-NHH-NLL+NH-NHH-NH-NHLH NH N+N-N-N-NHLH+N [21/39]

disregarding underlay: **N+N-NLL-NL-NH-NL-NHH-NLL+NH-NHH-NH-NHLH NH N+N-N-N-NHLH+N [28/39]**

no neumes are compatible with León 8

León 8: 2+33+4 1

NH+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NLLH N [21/40]

disregarding underlay: **NH+N-NH-N-NL-NLHL-NHHH-NH-NL-NH-NH-NHL-NS-N-NL-NHL+NLLH N [28/40]**

Melodic commentary

The first phrase of each verse appears in three different versions in T5, which are repeated cyclically, with each set of three corresponding to the three verses between the silences indicated in the manuscript. The structure, in this sense, is entirely formulaic. The first shape has a short nine-note melisma on the opening syllable,¹ followed by a twenty-four-note melisma on the next accent (in verse 1 both melodic components are combined in a thirty-one-note melisma on the first syllable). The nine-note melisma appears in two forms (one appears first in verse 1; the other appears first in verse 7) The second shape has a nineteen-note melisma at the end of the phrase. In verses 5, 8 and 17 the verse begins with the same nine-note melisma on the opening syllable as is found in verse 1, and in verse 20 the verse begins with the opening shape found first in verse 7. The third verse-opening shape has two short melismas at the end of the phrase, of eight and six notes. Once again, this is preceded by the nine-note verse opening melisma (first seen in verse 1) in verses 6, 9 and 15. Verse 17 has a long text for its opening phrase, and uses elements of both the second and third opening shapes. This is very different from the treatment of the first phrase in the verse in León 8, where there is consistently one melisma (seventeen to nineteen notes), usually on the last accent of the first text unit.² The melodic strategies of the two versions are thus not very closely related at this point.

The second phrase in each verse appears in two versions in León 8 but in a single version in T5. T5 has two melismas, usually of nine and twelve notes, near the end of the phrase. In the more common version of the phrase in León 8, the melismas are usually seven to eight notes long. In the version of the phrase usually associated with ‘me-’, there is instead a single melisma of twelve to fourteen notes.

In León 8 the third phrase of each verse has two melismas. In the first part of the chant they are twenty-nine and fifteen notes respectively (although the fifteen-note material is sometimes divided between two or three syllables. From verse 10 the long melisma is instead thirty-five notes long. On the shift of melody at verse 10, see Chapter 3. T5 usually has an eleven-note melisma where León 8 has the twenty-nine-note melisma; T5 has no equivalent to León 8’s fifteen-note melisma. The two versions of the chant seem to be scarcely related as far as this cadential gesture goes, with a single exception: in verse 1 T5 has a thirty-six note melisma at this point.

The final phrase of each verse has a long melisma in León 8 (thirty-one to thirty-seven notes), which is paralleled in T5 by the combination of a sixteen-note and (either on the next syllable or the one after that) an eleven-note melisma. While the melodic density is very different, the effect of the textual flow slowing down as the end of the verse approaches is similar in both versions.

¹ 1+8 on the first two syllables in verse 16, on ‘Foderunt’.

² Exceptions are in verse 6 where it is on the first accent of ‘Circumdede-runt’ (see Chapter 4, p. 161), and verse 15, where it is on ‘Libera’ rather than being on an accent at all.

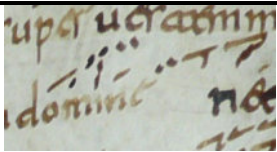
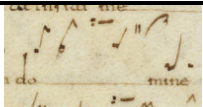
As this discussion illustrates, the melodic density of *Deus deus meus* in the two versions is rather different. Although both versions have four phrases per verse, the strategies for applying the melodic material to different texts is rather different and the melismas do not always appear in the same places. Different text divisions in the two manuscripts in some verses (as may be seen in the table above) also lead to a very different pacing of the text in the two versions.

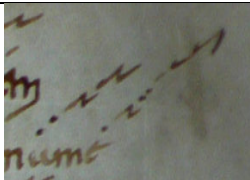
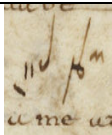
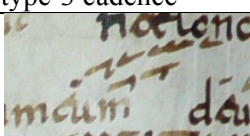
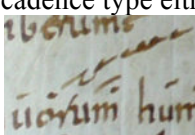
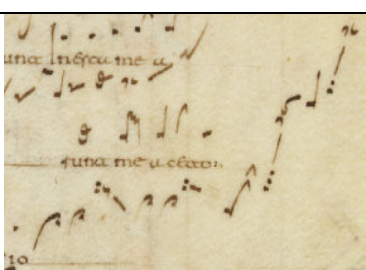
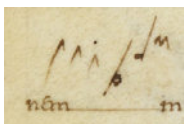
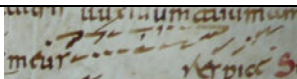
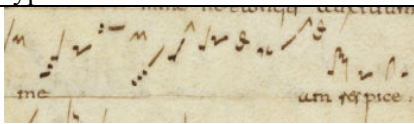
In verse 1 in T5 ‘deus meus’ has material not seen elsewhere in the chant, but it appears to have a similar contour to the León 8 cognate. Later in the verse, ‘(quare) me’ has a long melisma without a cognate elsewhere in the chant: this may also be more closely connected to the León 8 melody than that found at the same formal position in later verses. The differentiation of the first verse from those found in the rest of the chant is a melodic strategy found in other Holy Week chants (see Chapter 5 on the Easter Vigil, especially the Beneventan *Domine audivi*).

Cadence placement in the two manuscripts

On a structural level, both manuscripts have four phrases in each verse, and the divisions occur at the same points (when the texts are cognate), with a few exceptions. These are: verse 7/11 (where only the first two phrases have the same text divisions); verse 8/13 (where the first two phrase divisions are not compatible); verses 9/14 and verse 13/18 (where the third phrase division is in a different position in the two manuscripts); and verse 15/20 (where the second phrase division happens at a different point in the two versions). The differences these text divisions make to the melodic density is summarized in Figure OA6.

Only the last cadence in each verse has the same cadence-type in the two manuscripts (type-4). The cadence types of the chant are illustrated here with verse 13/18.

	T5 number of notes per syllable	T5 melisma type	León 8 number of notes per syllable	León 8 melisma type
domine	8+1+7	 type-3b cadence	16+3+1	 type-1 melisma (followed by a short type-2 melisma in some verses)

a me	9 12	 type-3 cadence	5 7	 type-2 cadence
defensionem (meam)	11+5	 not a standard cadence type. The phrase usually ends with a clivis, NL, which is not a standard cadence type either: 	1+1+1+ 35+15	  type-2 cadence
meam/meus respice	16+11 2+7+1	 type-4 cadence	36+4 2+2+1	 type-4 cadence

Relationship ratios between León 8 and T5

In this chant there are many occasions when the underlay is not similar in the two versions, so that a calculation of the relationship ratio disregarding underlay may give a more accurate measure of the extent to which the melodies are related.

A = number of notes for which the T5 and León 8 outlines are compatible

B = total number of notes in T5

C = total number of notes in León 8

D = number of notes for which the T5 and León 8 outlines are compatible, disregarding underlay

	A	D	B	C	$\frac{2A}{(B+C)}$ = compatibility ratio with strict regard for underlay	$\frac{2D}{(B+C)}$ = compatibility ratio disregarding underlay
verse 1	107	132	171	166	0.635	0.783
verse 2/3	85	108	122	165	0.592	0.753
verse 3/4	91	104	133	145	0.6547	0.748
verse 4/5	78	97	121	133	0.614	0.764
verse 5/6	64	92	115	146	0.490	0.705
verse 6/10	50	94	119	145	0.379	0.712

verse 7/11	49	97	106	162	0.366	0.724
verse 8/13	45	101	114	147	0.345	0.774
verse 9/14	80	110	129	155	0.563	0.775
verse 10/16	130	102	130	148	0.935	0.734
verse 13/18	50	106	122	153	0.364	0.771
verse 14/19	60	93	120	149	0.446	0.691
verse 15/20	59	100	124	150	0.431	0.730
verse 16/21	77	85	110	134	0.631	0.697
TOTAL	1025	1421	1736	2098	0.535	0.741

Compatible neume shapes

A = number of notes for which the outlines AND the neume shapes of T5 and León 8 are compatible

B = total number of notes in T5

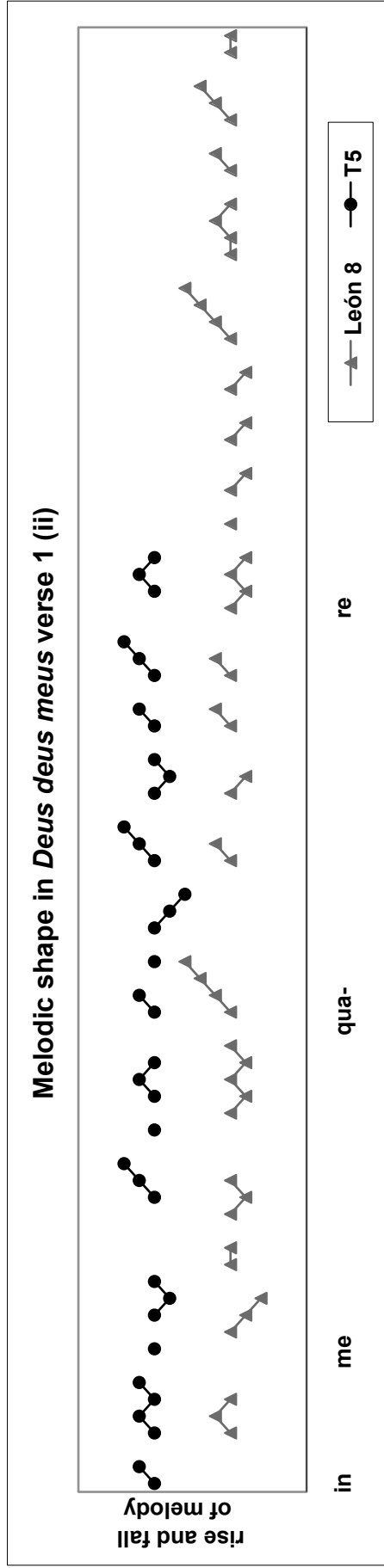
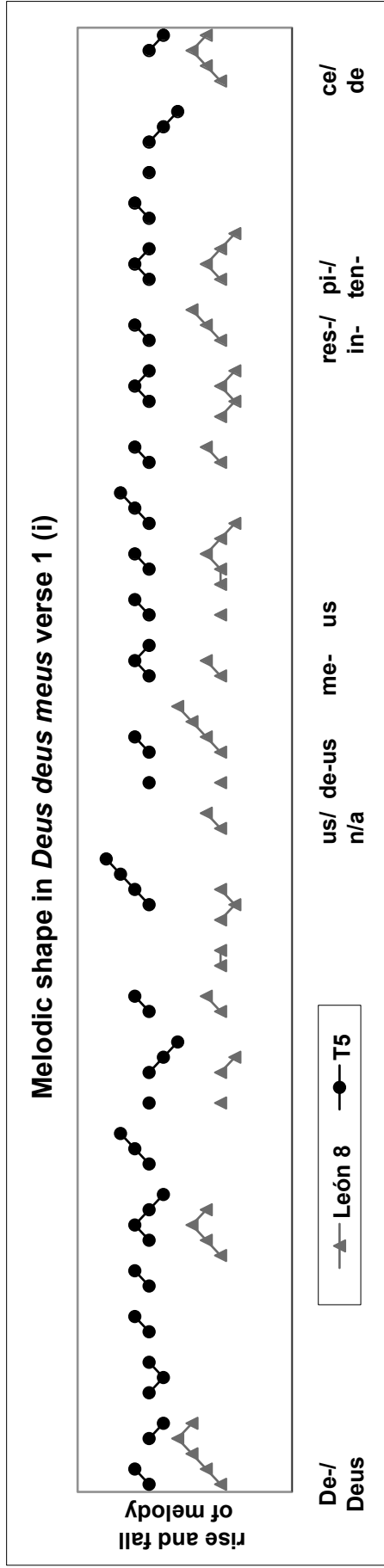
C = total number of notes in León 8

	A	B	C	200A/(B+C) = percentage of neume shapes that are compatible in the two manuscripts, when the underlay is compatible
verse 1	12	171	166	7.12%
verse 2/3	21	122	165	14.63%
verse 3/4	15	133	145	10.79%
verse 4/5	30	121	133	23.62%
verse 5/6	23	115	146	17.62%
verse 6/10	11	119	145	8.33%
verse 7/11	20	106	162	14.93%
verse 8/13	29	114	147	22.22%
verse 9/14	30	129	155	21.13%
verse 10/16	23	130	148	16.55%
verse 13/18	25	122	153	18.18%
verse 14/19	26	120	149	19.33%
verse 15/20	20	124	150	14.60%
verse 16/21	20	110	134	16.39%
TOTAL	305	1736	2098	15.91%

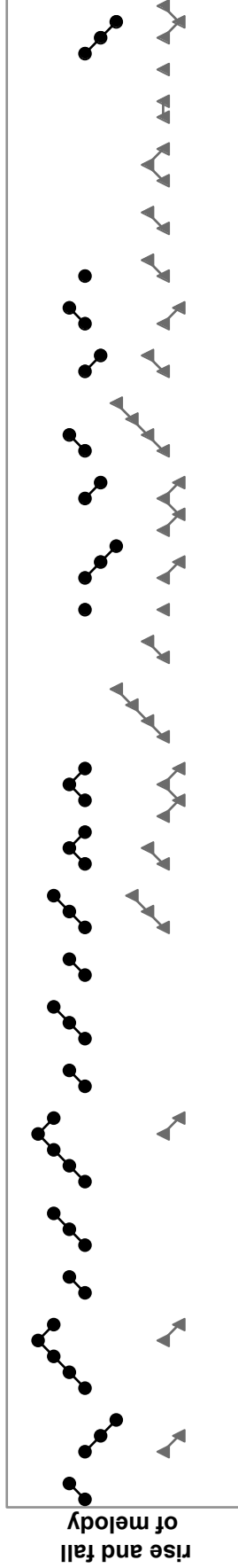
Melodic shape in T5 and León 8

Because of the extent to which the melody repeats for every verse, we have made comparable tables only for verse 1 (where T5 has an outline rather different from the remainder of the chant), verse 3/4 complete (as an illustrative example for the usual shapes for the entire verse), and the opening of verses 4/5 and 6/7 (in order to show all the usual ways of beginning a verse in T5).

Figure OA6 Melodic shape in *Deus deus meus* in T5 and León 8



Melodic shape in *Deus deus meus* verse 1 (iii)

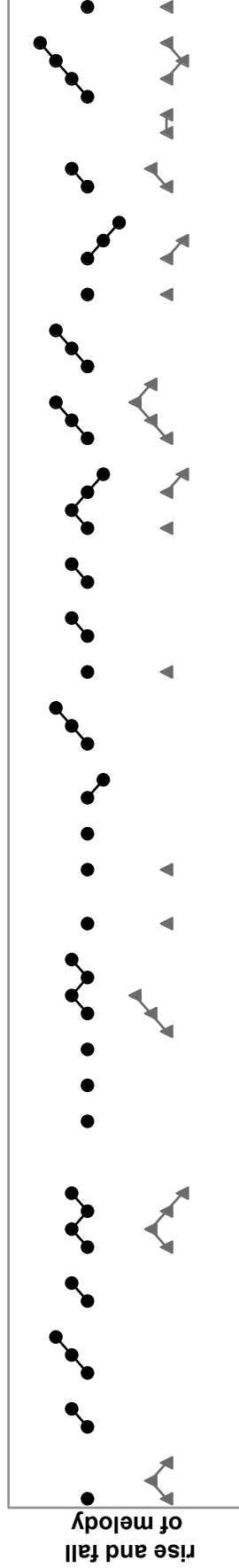


me

de-

me

Melodic shape in *Deus deus meus* verse 1 (iv) and verse 3/4 (i)



re- li-

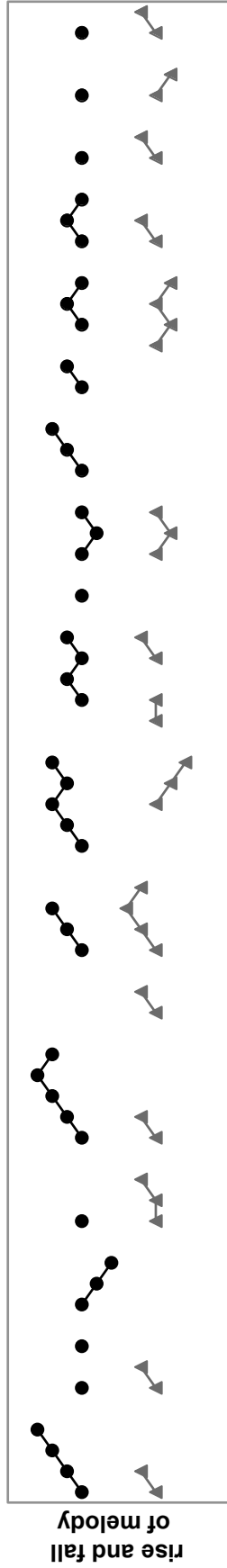
sti [v.]E-

qui-

go au-

tem

Melodic shape in *Deus deus meus* verse 3/4 (ii)

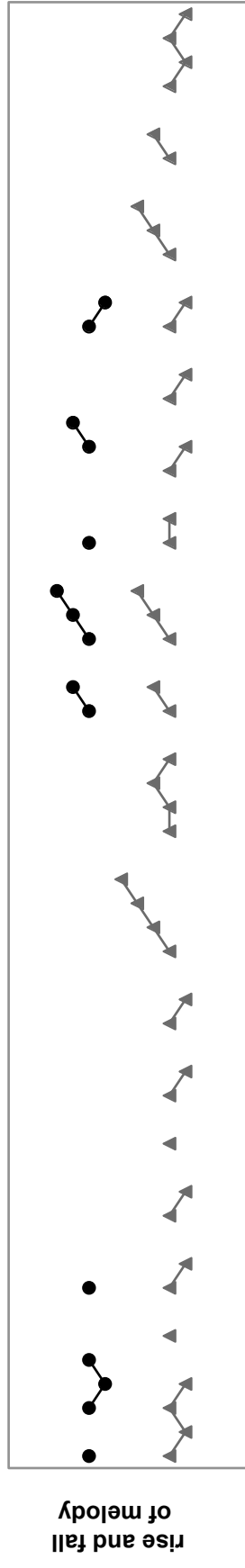


rise and fall
of melody

sum ver- mis et non ho mo op- pro- bri- um

—▲— León 8 —●— T5

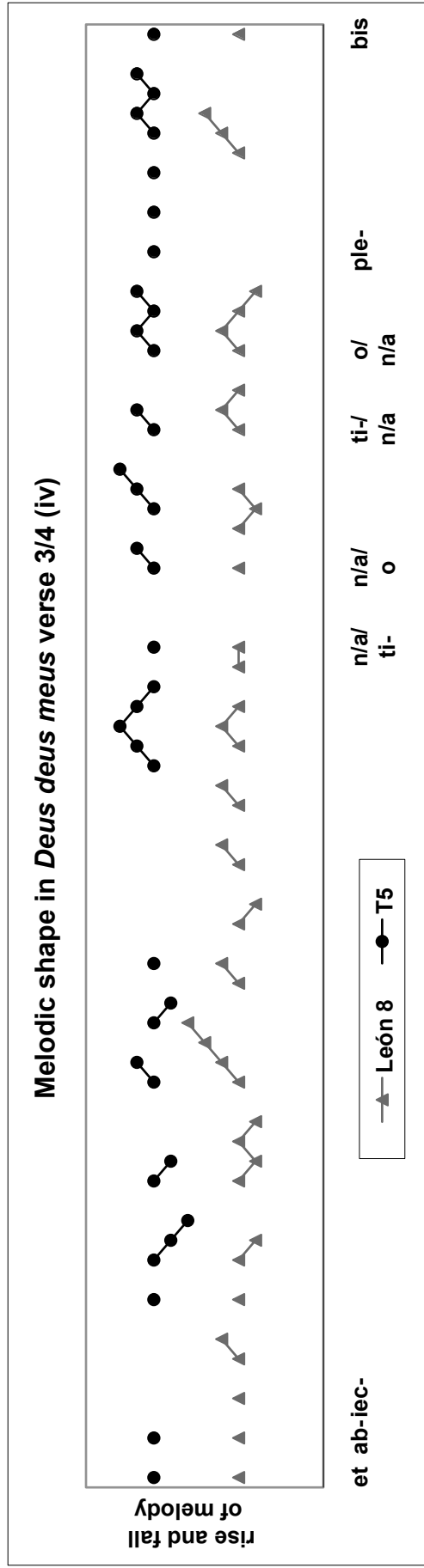
Melodic shape in *Deus deus meus* verse 3/4 (iii)



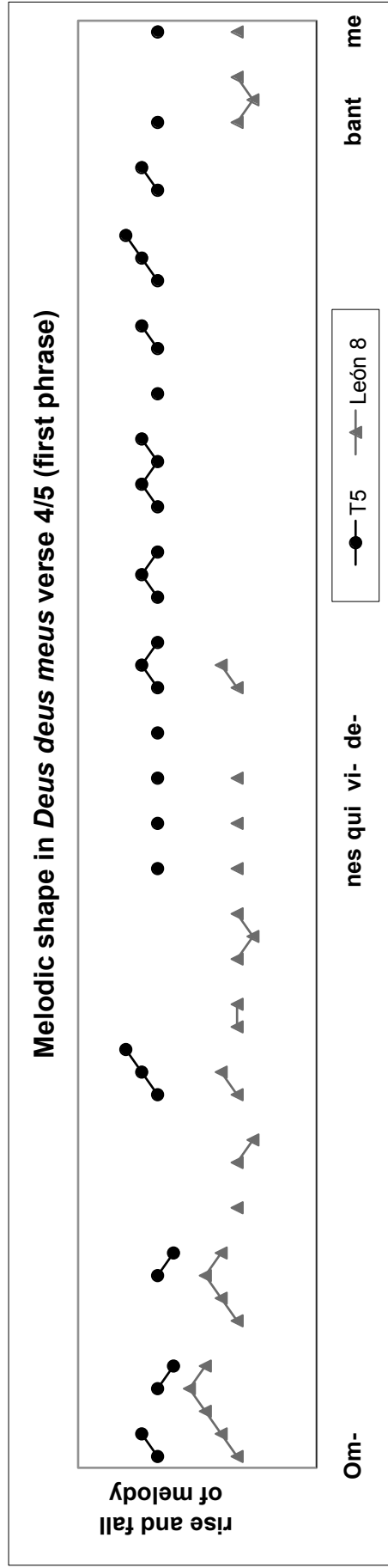
rise and fall
of melody

ho- mi- num

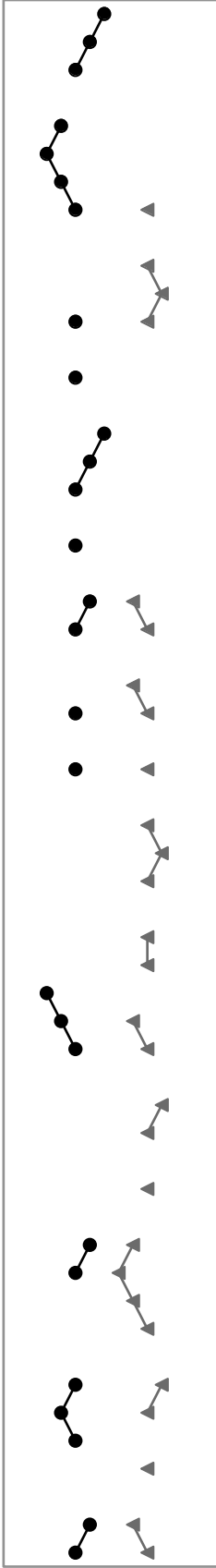
—▲— León 8 —●— T5



In order to show the melodic relationship as clearly as possible, we have disregarded the incompatible underlay on ‘-iectio’.



Melodic shape in *Deus deus meus* verse 5/6 (first phrase)



rise and fall
of melody

Spe- ra-

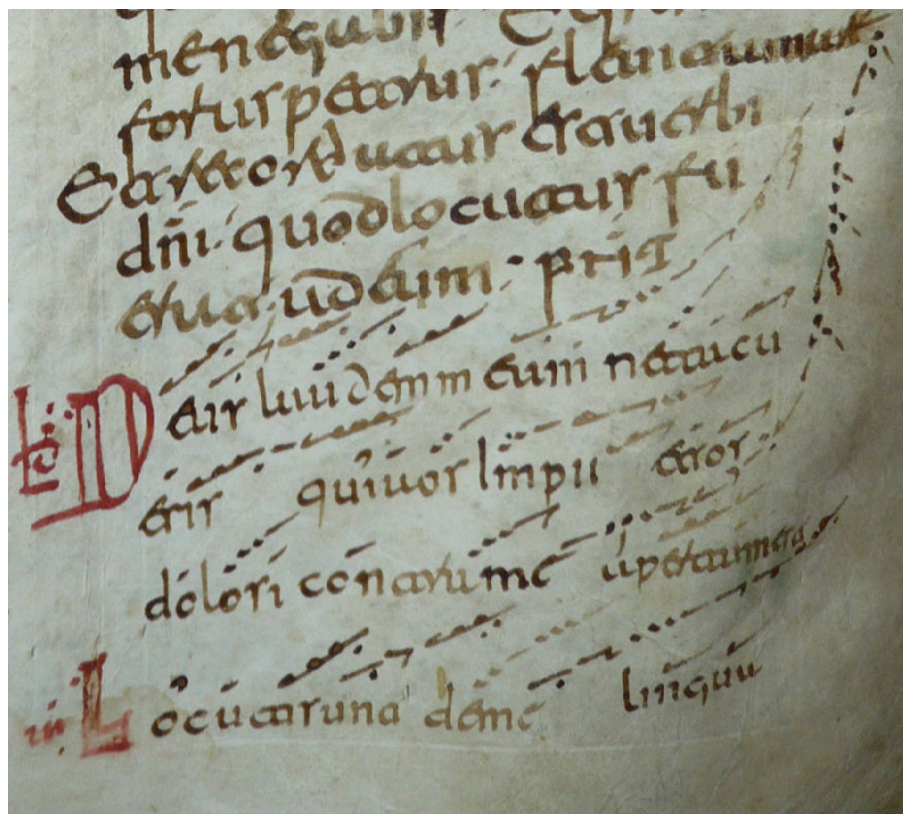
—●— T5 —▲— León 8

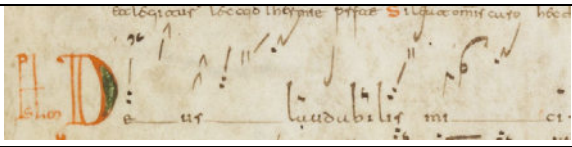
vit in do- mi- no

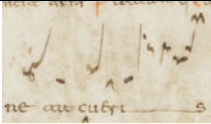
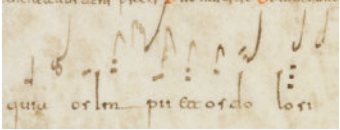
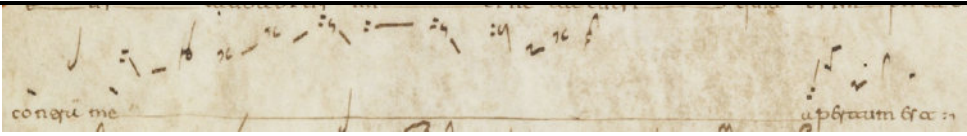
3.3 *Deus laudem/laudabilis*: comparison of T5 and León 8

There are twelve verses in León 8 and seven in T5, all of which are also found in León 8. The chant has a non-responsorial structure.

Deus laudem in T5, page 1 (fol. 135r)



V1 <i>Deus laudem meam/ laudabilis mici</i>	 León 8:
<p>T5: 4+8 5+3 17+1 NHHL+NL-NL-NHHL NHHHL+NHH NL-NLH-NHHH-NL-NHH-NLL+N [26/38]</p> <p>disregarding underlay: NHHL+NL-NL-NHHL NHHHL+NHH NL-NLH-NHHH-NL-NHH-NLL+N [29/38]</p> <p>compatible neumes with León 8: NHHL+NL-NL-NHHL NHHHL+NHH NL-NLH-NHHH-NL-NHH-NLL+N [9/38]</p>	
<p>León 8: 8+14 1+2+1+7 10+1 NHH-NS-N-NL+NL-NL-NHH-NS-N-NHLH N+NHH+N+NHH-NS-NH NL-NHHL-NHLH+N [26/45]</p>	

disregarding underlay: NHH-NS-N-NL+NL-NL-NHH-NS-N-NHLH N+NH+N+NHH-NS-NH NL-NHHL-NHLH+N [29/45]	
compatible neumes with T5: NHH-NS-N-NL+NL-NL-NHH-NS-N-NHLH N+NH+N+NHH-NS-NH NL-NHHL-NHLH+N [9/45]	
ne tacueris	 <p>León 8:</p>
<p>T5: 3 1+3+1+11 NHH N+NHL+N+NHHL-N-NH-NHHL [17/19]</p> <p>disregarding underlay: NHH N+NHL+N+NHHL-N-NH-NHHL [18/19]</p> <p>compatible neumes with León 8: NHH N+NHL+N+NHHL-N-NH-NHHL [3/19]</p>	
<p>León 8: 4 1+3+2+14 NHLH N+NHH+NL+N-NLL-NL-NH-NH-NLHL [17/24]</p> <p>disregarding underlay: NHLH N+NHH+NL+N-NLL-NL-NH-NH-NLHL [18/24]</p> <p>compatible neumes with T5: NHLH N+NHH+NL+N-NLL-NL-NH-NH-NLHL [18/24]</p>	
quia os impii et os dolosi	 <p>León 8:</p>
<p>T5: 1+1 3 11+4 1 3 1+4+1 N+N NHH NHH-NH-NL-NHHL+NHHL N NHL N+NHHH+N [26/30]</p> <p>disregarding underlay: N+N NHH NHH-NH-NL-NHHL+NHHL N NHL N+NHHH+N [29/30]</p> <p>compatible neumes with León 8: N+N NHH NHH-NH-NL-NHHL+NHHL N NHL N+NHHH+N [10/30]</p>	
<p>León 8: 2+4 1 9+5 4 3 4+5+2 NH+NHLH N NHHL-NLLHH+N-NHHL NHHL N-HL N-NHH+NHH-NH+NH [27/39]</p> <p>disregarding underlay: NH+NHLH N NHHL-NLLHH+N-NHHL NHHL N-HL N-NHH+NHH-NH+NH [29/39]</p> <p>compatible neumes with T5: NH+NHLH N NHHL-NLLHH+N-NHHL NHHL N-HL N-NHH+NHH-NH+NH [10/39]</p>	
contra me apertum est	 <p>León 8:</p>
<p>T5: 1+5 39 5+1+1 0 N+NHHHL N-NNL-N-NLH-NH-N-N-NL-NH-N-NNLL-NLL-NNLL-NNL-NH-N-NL-NNL NHH-NH+N+N 0 [46/52]</p>	

The melismas are so closely related in the two versions, that one cannot find a closer relationship between the two traditions by disregarding underlay.

compatible neumes with León 8: **N+NHHHL N>NNL-N-NLH-NH-N-N-NL-NH-N>NNLL-NLL>NNLL-NLL-NH-N-NL>NNL NHH-NH+N+N N** [19/52]

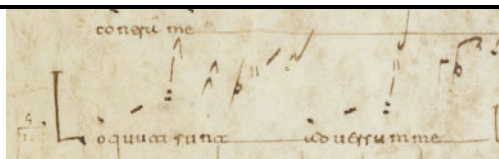
León 8: 1+2 38 6+2+2 1

N+NH N>NNL-N-NLH-NS-N-NS-N>NNLL-NL>NNLL-NSNHL-NH-NS-NHHL NHH-NHL+NH+NL N [46/52]

compatible neumes with T5: **N+NH N>NNL-N-NLH-NS-N-NS-N>NNLL-NL>NNLL-NSNHL-NH-NS-NHHL NHH-NHL+NH+NL N** [19/52]

V2 Locuti sunt **de/adversum** me

León 8:



T5: 1+1+4 9 7 18

N+N+NHHL NL-NL-NHHLL NHH-NHHH NL-NLH-NHHH-NL-NHH-NHHL [29/40]

disregarding underlay: **N+N+NHHL NL-NL-NHHLL NHH-NHHH NL-NLH-NHHH-NL-NHH-NHHL** [38/40]

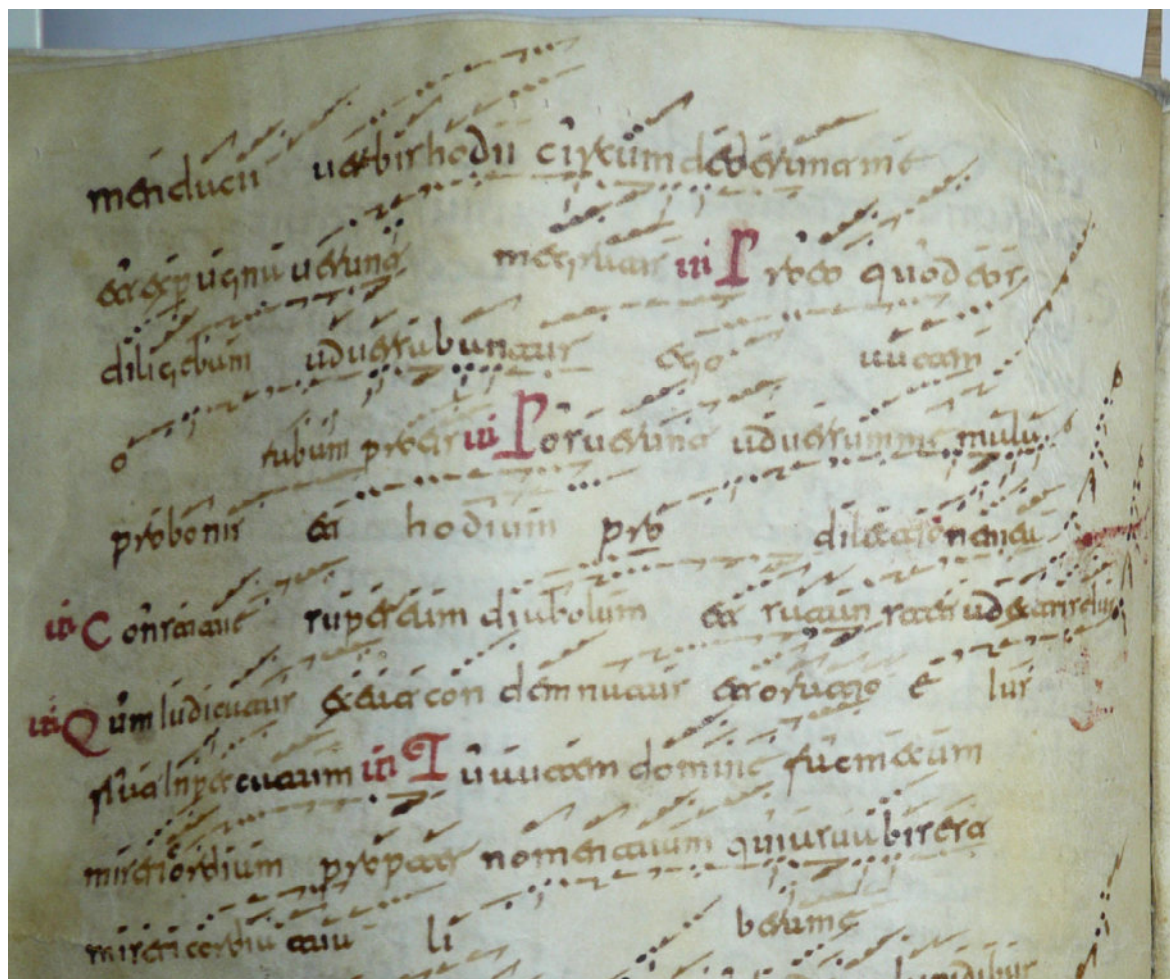
compatible neumes with León 8: **N+N+NHHL NL-NL-NHHLL NHH-NHHH NL-NLH-NHHH-NL-NHH-NHHL** [12/40]

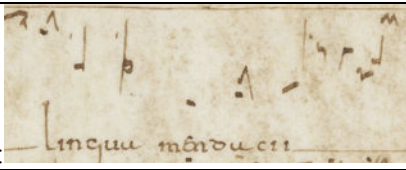
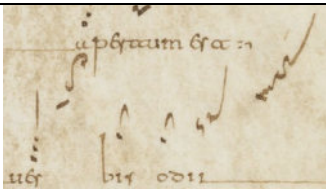
León 8: 1+1+5 14 1+1+7 9

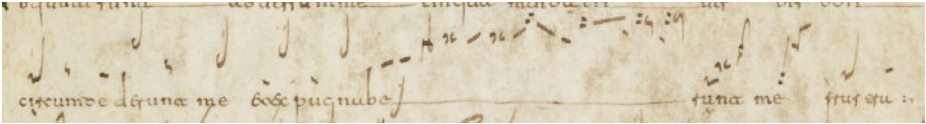
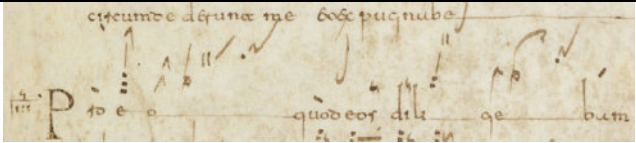
N+N+NHH-NL NL-NL-NHH-NS-N-NHLH N+N+NHH-NS-NH NL-NHHL-NHL [29/39]

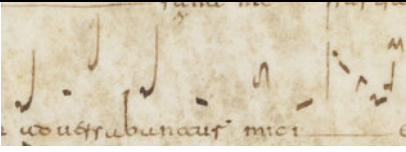
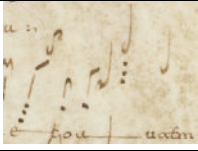
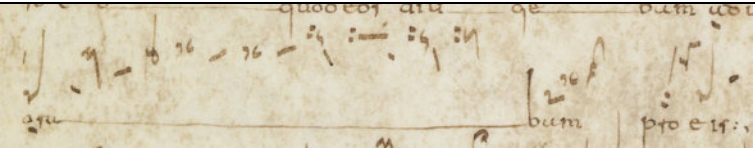
disregarding underlay: **N+N+NHH-NL NL-NL-NHH-NS-N-NHLH N+N+NHH-NS-NH NL-NHHL-NHL** [38/39]

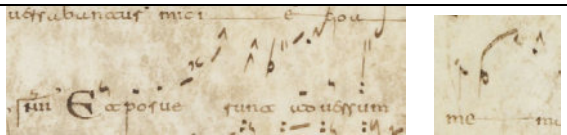
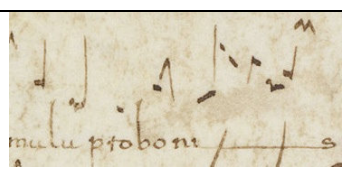
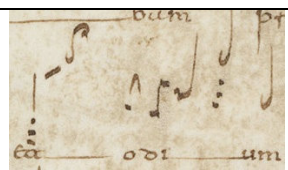
compatible neumes with T5: **N+N+NHH-NL NL-NL-NHH-NS-N-NHLH N+N+NHH-NS-NH NL-NHHL-NHL** [12/39]

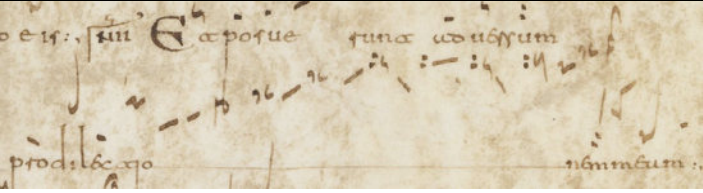
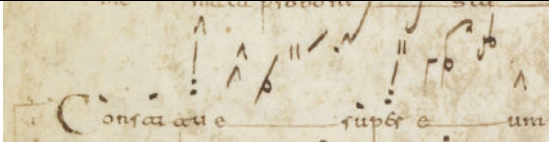


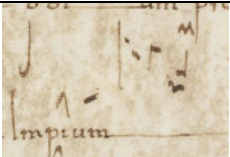
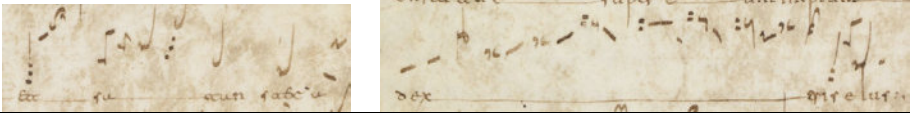
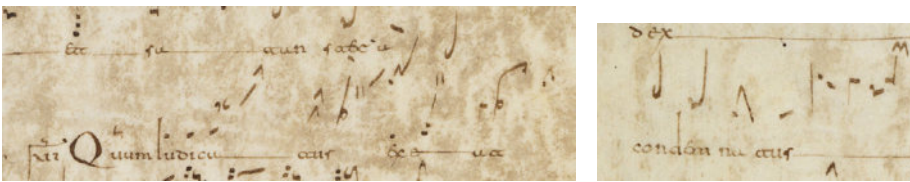
lingua mendacii	 <p>León 8: <i>lingua mendacii</i></p>
<p>T5: 2+2 1+3+11 NH+NH N+NHL+NHHL-N-NH-NHHL [18/19] compatible neumes with León 8: NH+NH N+NHL+NHHL-N-NH-NHHL [5/19]</p>	
<p>León 8: 2+3 1+3+14 NH+NHH N+NHL+N-NLL-NL-NH-NH-NLHL [18/23] compatible neumes with T5: NH+NHH N+NHL+N-NLL-NL-NH-NH-NLHL [5/23]</p>	
verbis hodie	 <p>León 8: <i>verbis hodie</i></p>
<p>T5: 15+4 8+1+1 N-NHH-NHH-NH-NL-NHHL+N-NHL NH-NH-NHHH+N+N [16/29]</p>	

disregarding underlay: N-NHH-NHH-NH-NL-NHHL+N-NHL NH-NH-NHHH+N+N [21/29]	
compatible neumes with León 8: N-NHH-NHH-NH-NL-NHHL+N-NHL NH-NH-NHHH+N+N [3/29]	
León 8: 8+3 3+11 NHHH-N-NHL+NHL NHL+N-NHH-NHHLHLH [16/25]	
disregarding underlay: NHHH-N-NHL+NHL NHL+N-NHH-NHHLHLH [21/25]	
compatible neumes with T5: NHHH-N-NHL+NHL NHL+N-NHH-NHHLHLH [3/25]	
circumdede- runt me et expugnaverunt me frustra	 <p>León 8:</p>
T5: 1+5+1+1+1+3 1 1 1+1+1+34+3 4 3+1 N+NHHHL+N+N+NHH N N N+N+N+N-N-NLH-NH-NS-N-NL-NH-N-NLL-NLL-NLL-NL-NH-N-NL+NNL NHHL NHH+N [49/61]	
disregarding underlay: N+NHHHL+N+N+NHH N N N+N+N+N-N-NLH-NH-NS-N-NL-NH-N-NLL-NLL-NLL-NL-NH-N-NL+NNL NHHL NHH+N [53/61]	
compatible neumes with León 8: N+NHHHL+N+N+NHH N N N+N+N+N-N-NLH-NH-NS-N-NL-NH-N-NLL-NLL-NLL-NL-NH-N-NL+NNL NHHL NHH+N [20/61]	
León 8: 3+1+1+2+1 2 1 2+1+2+28+8 6 3+1 NHH+N+N+NH+N NH N NH+N+NH+N-N-NLH-NS-N-NS-N-NLL-NLL-NN-NL-NS-NHL+NH-NS-NHHL NHH-NHL NHH+N [49/64]	
disregarding underlay: NHH+N+N+NH+N NH N NH+N+NH+N-N-NLH-NS-N-NS-N-NLL-NLL-NS-NL-NS-NHL+NH-NS-NHHL NHH-NHL NHH+N [53/64]	
compatible neumes with T5: NHH+N+N+NH+N NH N NH+N+NH+N-N-NLH-NS-N-NS-N-NLL-NLL-NS-NL-NS-NHL+NH-NS-NHHL NHH-NHL NHH+N [19/64]	
V3 Pro eo quod eos diligebam	 <p>León 8:</p>
T5: 1 4+10 1 1+1 5+3+17+1 N NHHL+NL-NL-N-NHHLL N N+N NHHHL+NHH+NL-NLH-NHH-NL-NHH-N-NLL+N [32/44]	
disregarding underlay: N NHHL+NL-NL-N-NHHLL N N+N NHHHL+NHH+NL-NLH-NHH-NL-NHH-N-NLL+N [36/44]	
compatible neumes with León 8: N NHHL+NL-NL-N-NHHLL N N+N NHHHL+NHH+NL-NLH-NHH-NL-NHH-N-NLL+N [12/44]	
León 8: 1 6+14 1 2+1 1+7+10+1 N NHHH-NL+NL-NL-NHH-NS-N-NHLH N NH+N N+NHH-NS-NH+NL-NHHL-NHLH+N [32/44]	
disregarding underlay: N NHHH-NL+NL-NL-NHH-NS-N-NHLH N NH+N N+NHH-NS-NH+NL-NHHL-NHLH+N [36/44]	

compatible neumes with T5: N NHHH-NL+NL-NL-NHH-NS-N-NHLH N NH+N N+N HH-NS-NH+NL-NHHL-NHLH+N [12/44]	
adversabantur [mihi]	 <p>León 8:</p>
<p>T5: 2+2+1+3+11 NH+NH+N+NHL+NHHL-N-NH-NHHL [7/19]</p> <p>disregarding underlay: NH+NH+N+NHL+NHHL-N-NH-NHHL [18/19]</p> <p>compatible neumes with León 8: none</p>	
<p>León 8: 3+1+2+3+1 3+14 NHH+N+NH+NHH+N NHL+N-NLL-NL-NH-NH-NLHL [7/27]</p> <p>disregarding underlay: NHH+N+NH+NHH+N NHL+N-NLL-NL-NH-NH-NLHL [18/27]</p> <p>compatible neumes with T5: none</p>	
ego autem	 <p>León 8:</p>
<p>T5: 15+4 8+1 N-NHH-NHH-NH-HL-NHHL+N-NHL NH-NH-NHHH+N [20/28]</p> <p>disregarding underlay: N-NHH-NHH-NH-HL-NHHL+N-NHL NH-NH-NHHH+N [23/28]</p> <p>compatible neumes with León 8: N-NHH-NHH-NH-HL-NHHL+N-NHL NH-NH-NHHH+N [8/28]</p>	
<p>León 8: 8+3 11+2 NHHH-N-NHL+NHL NHL-NHH-NHH-NH+NH [20/24]</p> <p>disregarding underlay: NHHH-N-NHL+NHL NHL-NHH-NHH-NH+NH [23/24]</p> <p>compatible neumes with T5: NHHH-N-NHL+NHL NHL-NHH-NHH-NH+NH [8/24]</p>	
orabam pro eis	 <p>León 8:</p>
<p>T5: 39+2+3 4 4 (no neumes for '-is')</p> <p>NH-NL-NNL-N-NLH-NH-N-N- NL-NH-N-NNLL-N-NLL-NNLL-NNL-NH-N-N+NL+NNL NHHL NHHL [16/52]</p> <p>disregarding underlay on 'ora(bam)': NH-NL-NNL-N-NLH-NH-N-N- NL-NH-N-NNLL-N-NLL-NNLL-NNL-NH-N-N+NL+NNL NHHL NHHL [45/52]</p> <p>compatible neumes with León 8: NH-NL-NNL-N-NLH-NH-N-N- NL-NH-N-NNLL-N-NLL-NNLL-NNL-NH-N-N+NL+NNL NHHL NHHL [17/52]</p>	

<p>León 8: 3+32+8 6 3+1 NHH+N-NLHL-N-NLH-NS-N-NS-N-NNLL-NNLL-NNLL-NS-NHL+NH-NS-NHHL NHH-NHL NHH+N [16/53]</p> <p>disregarding underlay on 'ora(bam)': NHH+N-NLHL-N-NLH-NS-N-NS-N-NNLL-NNLL-NNLL-NS-NHL+NH-NS-NHHL NHH-NHL NHH+N [45/53]</p> <p>compatible neumes with T5: NHH+N-NLHL-N-NLH-NS-N-NS-N-NNLL-NNLL-NNLL-NS-NHL+NH-NS-NHHL NHH-NHL NHH+N [17/53]</p>	
V4 [Et] posuerunt adversum me	 <p>León 8:</p>
<p>T5: 1+1+4+9 1+1+7 18 N+N+NHHHL+NL-NL-NHHLL N+N+NHH-NHHH NL-NLH-NHH-N-NL-NHH-NHHL [32/42]</p> <p>disregarding underlay: N+N+NHHHL+NL-NL-NHHLL N+N+NHH-NHHH NL-NLH-NHH-N-NL-NHH-NHHL [37/42]</p> <p>compatible neumes with León 8: N+N+NHHHL+NL-NL-NHHLL N+N+NHH-NHHH NL-NLH-NHH-N-NL-NHH-NHHL [13/42]</p>	
<p>León 8: 1 1+1+6+14 1+1+7 9 N N+N+N-NS-N-NL+NL-NL-NHH-NS-N-NHLH N+N+NHH-NS-NH NL-NHHL-NHL [32/42]</p> <p>disregarding underlay: N N+N+N-NS-N-NL+NL-NL-NHH-NS-N-NHLH N+N+NHH-NS-NH NL-NHHL-NHL [37/42]</p> <p>compatible neumes with T5: N N+N+N-NS-N-NL+NL-NL-NHH-NS-N-NHLH N+N+NHH-NS-NH NL-NHHL-NHL [13/42]</p>	
mala pro bonis	 <p>León 8:</p>
<p>T5: 2+2 1 3+10 NH+NH N NHL+NHHL-NH-NHHL [18/18]</p> <p>compatible neumes with León 8: NH+NH N NHL+NHHL-NH-NHHL [3/18]</p>	
<p>León 8: 2+3 1 3+14 NH+NHH N NHL+N-NLL-NL-NH-NH-NLHL [18/23]</p> <p>compatible neumes with T5: NH+NHH N NHL+N-NLL-NL-NH-NH-NLHL [3/23]</p>	
et odium	 <p>León 8:</p>
<p>T5: 15 10+1 [neumes for only two syllables in this word] N-NHH-NHH-NH-HL-NHHL NL-NL-NH-NHHH+N [12/26]</p>	

disregarding underlay: N-NHH-NHH-NH-HL-NHHL NL-NL-NH-NHHH+N [23/26]	
compatible neumes with León 8: N-NHH-NHH-NH-HL-NHHL NL-NL-NH-NHHH+N [7/26]	
León 8: 8 3+11+2 NHHH-N-NHL NHL+NHL-NHH-NHH-NH+NH [12/24]	
disregarding underlay: NHHH-N-NHL NHL+NHL-NHH-NHH-NH+NH [23/24]	
compatible neumes with T5: NHHH-N-NHL NHL+NHL-NHH-NHH-NH+NH [7/24]	
pro dilectionem meum	
León 8:	
T5: 38 1+1+1+5+5 3+1 NH-NL-NNL-N-NLH-NH-NHH-N-NH-N-NNLL-NLL-NNLL-NNL-N-NHH N+N+N+NL-NNL+NHHHL NHH+N [18/55]	
disregarding underlay: NH-NL-NNL-N-NLH-NH-NHH-N-NH-N-NNLL-NLL-NNLL-NNL-N-NHH N+N+N+NL-NNL+NHHHL NHH+N [48/55]	
compatible neumes with León 8: NH-NL-NNL-N-NLH-NH-NHH-N-NH-N-NNLL-NLL-NNLL-NNL-N-NHH N+N+N+NL-NNL+NHHHL NHH+N [20/55]	
León 8: 1 2+1+3+34+6 3+1 N NH+N+NLH+N-N-NLH-NS-N-NS-N-NNLL-NNL-NNLL-NS-NHL-NH-NS-NHHL+NHH-NHL NHH+N [18/51]	
disregarding underlay: N NH+N+NLH+N-N-NLH-NS-N-NS-N-NNLL-NNL-NNLL-NS-NHL-NH-NS-NHHL+NHH-NHL NHH+N [48/51]	
compatible neumes with T5: N NH+N+NLH+N-N-NLH-NS-N-NS-N-NNLL-NNL-NNLL-NS-NHL-NH-NS-NHHL+NHH-NHL NHH+N [20/51]	
V5 Constitue super eum [diabolum]	
León 8:	
T5: 1+1+4+9 1+1 1+1 7+19+1 ['dia-' treated as a diphthong] N+N+NHHHL+NL-NL-NHHLL N+N N+N NHH-NHHH+NL-NLH-NHHH-NL-NHH-N-NHHL+N [19/46]	
disregarding underlay (differences due to different text division): N+N+NHHHL+NL-NL-NHHLL N+N N+N NHH-NHHH+NL-NLH-NHHH-NL-NHH-N-NHHL+N [36/46]	
compatible neumes with León 8: N+N+NHHHL+NL-NL-NHHLL N+N N+N NHH-NHHH+NL-NLH-NHHH-NL-NHH-N-NHHL+N [15/46]	

<p>León 8: 1+1+5+14 1+7 10+2 N+N+NHH-NL+NL-NL-NHH-NS-N-NHLH N+NHH-NS-NH NL-NHHL-NHLH+NL [19/41]</p> <p>disregarding underlay: N+N+NHH-NL+NL-NL-NHH-NS-N-NHLH N+NHH-NS-NH NL-NHHL-NHLH+NL [36/41]</p> <p>compatible neumes with T5: N+N+NHH-NL+NL-NL-NHH-NS-N-NHLH N+NHH-NS-NH NL-NHHL-NHLH+NL [15/41]</p>	
[impium]	 <p>León 8:</p>
T5: N/A	
<p>León 8: 2+2+14 NH+NL+N-NLL-NL-NH-NH-NLHL [0/18]</p>	
et satan stet a dextris eius	<p>León 8:</p> 
<p>T5: 5 4+34 1 1 5+5 3+1 NHH-NL NHLH+N-N-NLH-NH-NHH- NL-NH-N-NNLL-NLL-NNLL-NNL-N-N-NHH N N NL-NNL+NHH-NL NHH+N [27/59]</p> <p>disregarding underlay: NHH-NL NHLH+N-N-NLH-NH-NHH- NL-NH-N-NNLL-NLL-NNLL-NNL-N-N-NHH N N NL-NNL+NHH-NL NHH+N [53/59]</p> <p>compatible neumes with León 8: NHH-NL NHLH+N-N-NLH-NH-NHH- NL-NH-N-NNLL-NLL-NNLL-NNL-N-N-NHH N N NL-NNL+NHH-NL NHH+N [20/59]</p>	
<p>León 8: 8 13+2 3 4 36+6 3+1 NHHH-N-NHL NHL-NHL-NH-NHH-NH+NH NHH N-NLH N-N-NLH-NS-N-NS-N-NNLL-NNLL-NNLL-NS-NHL-NH-NS-NHHL+NHH-NHL NHH+N [27/76]</p> <p>disregarding underlay: NHHH-N-NHL NHL-NHL-NH-NHH-NH+NH NHH N-NLH N-N-NLH-NS-N-NS-N-NNLL-NNLL-NNLL-NS-NHL-NH-NS-NHHL+NHH-NHL NHH+N [53/76]</p> <p>compatible neumes with T5: NHHH-N-NHL NHL-NHL-NH-NHH-NH+NH NHH N-NLH N-N-NLH-NS-N-NS-N-NNLL-NNLL-NNLL-NS-NHL-NH-NS-NHHL+NHH-NHL NHH+N [20/76]</p>	
V6 Quum iudicatur exiat condemnatus	<p>León 8:</p> 
<p>T5: 1 1+1+4+9 1+1+1 5+3+20+1 N N+N+NHHH+NL-NL-NHHLL N+N+N NHHHL+NHH+NL-NLH-NHH-NHL-NHH-N-N-NLLH+N [28/48]</p>	

disregarding underlay: **N N+N+NHHHL+NL-NL-NHHLL N+N+N NHHHL+NHH+NL-NLH-NHH-NHL-NHH-N-N-NLLH+N** [45/48]

compatible neumes with León 8: **N N+N+NHHHL+NL-NL-NHHLL N+N+N NHHHL+NHH+NL-NLH-NHH-NHL-NHH-N-N-NLLH+N** [13/48]

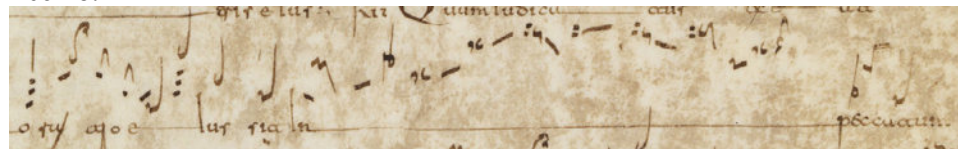
León 8: 1 1+1+6+14 1+7+8 2+3+3+14
N N+N+N-NS-N-NL+NL-NL-NHH-NS-N-NHLH N+NHH-NS-NH+NL-NHHL-NHL NH+NHH+NHL+N-NLL-NL-NH-NH-NHLH [28/61]

disregarding underlay: **N N+N+N-NS-N-NL+NL-NL-NHH-NS-N-NHLH N+NHH-NS-NH+NL-NHHL-NHL NH+NHH+NHL+N-NLL-NL-NH-NH-NHLH** [45/61]

compatible neumes with T5: **N N+N+N-NS-N-NL+NL-NL-NHH-NS-N-NHLH N+NHH-NS-NH+NL-NHHL-NHL NH+NHH+NHL+N-NLL-NL-NH-NH-NHLH** [13/61]

et oratio eius sit in
peccatum

León 8:



T5: 5 3+3+4+1 37+2 1 1 5 5+3+2
NHH-NL NHL+NHL+NHLH+N N-N-NLH-NH-NL-N- NL-NH-N-NNL-NLL-NNLL-NLL-NNLL-NN-NHH+NL N N NL-NNL NHH-NL+NHH+NL [34/72]

disregarding underlay: **NHH-NL NHL+NHL+NHLH+N N-N-NLH-NH-NL-N- NL-NH-N-NNL-NLL-NNLL-NLL-NNLL-NN-NHH+NL N N NL-NNL NHH-NL+NHH+NL** [60/72]

compatible neumes with León 8: **NHH-NL NHL+NHL+NHLH+N N-N-NLH-NH-NL-N- NL-NH-N-NNL-NLL-NNLL-NLL-NNLL-NN-NHH+NL N N NL-NNL NHH-NL+NHH+NL** [23/72]

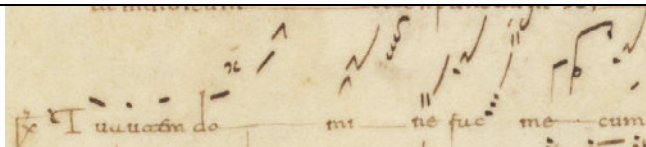
León 8: 4+4+3+3 9+2 3 39 6+3+0
NHHH+N-NHL+NHL+NHL N-NHH-NHH-NH+NH NHH N-NLHL-N-NS-NLH-N-NS-N-NNLL-NSL-NNLL-NS-NHL-NH-NS-NHHL NHH-NHL+NHH+0 [33/76]

disregarding underlay: **NHHH+N-NHL+NHL+NHL N-NHH-NHH-NH+NH NHH N-NLHL-N-NS-NLH-N-NS-N-NNLL-NSL-NNLL-NS-NHL-NH-NS-NHHL NHH-NHL+NHH+N** [60/76]

compatible neumes with T5: **NHHH+N-NHL+NHL+NHL N-NHH-NHH-NH+NH NHH N-NLHL-N-NS-NLH-N-NS-N-NNLL-NSL-NNLL-NS-NHL-NH-NS-NHHL NHH-NHL+NHH+N** [23/76]

V10/7 Tu autem domine
fac mecum
misericordiam

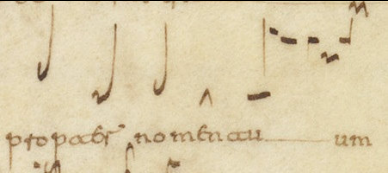
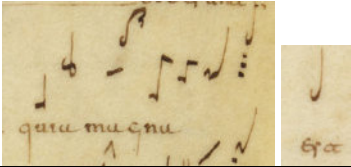
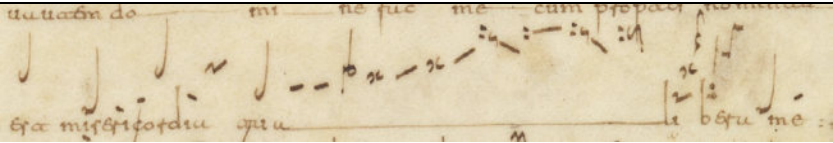
León 8:



T5: 1 1+1 4+2+8 2 1+1 1+5+3+18+1+1
N N+N NHHL+NL+NL-NL-NHHL NL N+N N+NHH-NL+NHH+NL-NLH-NHHH-NL-NHH-N-NLL+N+N [18/50]

disregarding underlay:
N N+N NHHL+NL+NL-NL-NHHL NL N+N N+NHH-NL+NHH+NL-NLH-NHHH-NL-NHH-N-NLL+N+N [40/50]

compatible neumes with León 8: **N N+N NHHL+NL+NL-NL-NHHL NL N+N N+NHH-**

NL+NHH+NL-NLH-NHHH-NL-NHH-N-NLL+N+N [6/50]	
León 8: 1 1+1 6+9+7 8 10+1 N N+N N-NS-N-NL+NL-NLH-NHHL+NS-N-NHLH NHHH-NS-NH NL-NHHL-NHLH+N [18/44] disregarding underlay: N N+N N-NS-N-NL+NL-NLH-NHHL+NS-N-NHLH NHHH-NS-NH NL-NHHL-NHLH+N [40/44] compatible neumes with T5: N N+N N-NS-N-NL+NL-NLH-NHHL+NS-N-NHLH NHHH-NS-NH NL-NHHL-NHLH+N [6/44]	
propter nomen tuum	 <p>León 8:</p>
T5: 2+2 3+3 4+7 NH+NH NHL+NHL NHHL+N-NH-NHHL [18/21] compatible neumes with León 8: NH+NH NHL+NHL NHHL+N-NH-NHHL [4/21]	
León 8: 2+3 2+2 14 NH+NHH NH+HL N-NLL-NL-NH-NH-NLHL [18/23] compatible neumes with T5: NH+NHH NH+HL N-NLL-NL-NH-NH-NLHL [4/23]	
quia magna/suabis est misericordia tua	<p>León 8:</p> 
T5: 1+1 4+2 2 1+1+1+11+2+4 8+1 N+N NHHH+NH NL N+N+N+NHH-NH-NL-NNNL+NL+N-NHL NH-NH-NHHH+N [8/39] disregarding underlay: N+N NHHH+NH NL N+N+N+NHH-NH-NL-NNNL+NL+N-NHL NH-NH-NHHH+N [22/39] no compatible neumes with León 8	
León 8: 2+2 4+14 2 NH+NH N-NHL+NHL-NHL-NHH-NHH-NH NH [8/24] disregarding underlay: NH+NH N-NHL+NHL-NHL-NHH-NHH-NH NH [22/24] no compatible neumes with T5	
[misericordia tua] libera me	 <p>León 8:</p>

T5: 40+3+5 1

NH-NL-NNL-N-NLH-NH-N-N-NL-NH-N-NNLL-N-NLL-NNLL-NNL-NH-N-NL+NNL+NHH-NH N
[15/49]

disregarding underlay: **NH-NL-NNL-N-NLH-NH-N-N-NL-NH-N-NNLL-N-NLL-NNLL-NNL-NH-N-**
NL+NNL+NHH-NH N [41/49]

compatible neumes with León 8: **NH-NL-NNL-N-NLH-NH-N-N-NL-NH-N-NNLL-N-NLL-NNLL-NNL-**
NH-N-NL+NNL+NHH-NH N [14/49]

León 8: 3+1+1+2+4 2+27 8+6+3 1

NHL+N+N+NH+N-NLH NH+N-N-NLH-NS-N-NS-N-NNLL-NSL-NNLL-NS-NHL NH-NS-
NHHL+NHH-NHL+NHH N [15/58]

disregarding underlay: **NHL+N+N+NH+N-NLH NH+N-N-NLH-NS-N-NS-N-NNLL-NSL-NNLL-NS-**
NHL NH-NS-NHHL+NHH-NHL+NHH N [41/58]

compatible neumes with T5: **NHL+N+N+NH+N-NLH NH+N-N-NLH-NS-N-NS-N-NNLL-NSL-NNLL-NS-**
NHL NH-NS-NHHL+NHH-NHL+NHH N [14/58]

Melodic density

The two versions of this chant have related melodies and, in each manuscript, the same melody repeats for every verse of the chant. These melodies have similar density in the two versions.

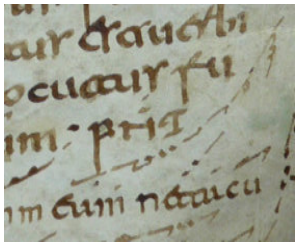
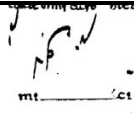
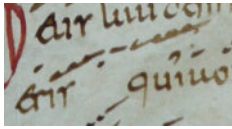
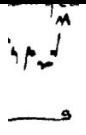
However, the two manuscripts have textual variants, different divisions of the text into phrases, and different textual underlay at several points so that, on a syllable-by-syllable basis, some phrases have very different melodic density in the two manuscripts.

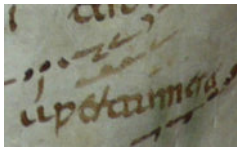
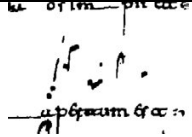
The final phrase begins with material that is treated differently in the two versions. At this point León 8 has an opening in which material is divided mechanically between 2–7 syllables, without regard for accent pattern (to give just one example, the first punctum-clivis figure appears on the accent ‘ó(dium)’ in verse 4, but on the non-accent ‘(ver)bis’ in verse 2). In verse 1 there is considerably more text associated with this material than in any other verse, and the opening on ‘quia os impii’ has material not otherwise found in this context. Tradition B similarly differentiates the treatment of verse 1 from that of the subsequent verses, and there are some parallels of melodic shape between the two traditions (the opening of the melisma on ‘im-’, and the neumes on ‘-pii’, ‘os’ and ‘-lo-’). In tradition B this phrase opening is divided mechanically between a variable number of syllables, but in a different way.

Cadence placement in the two manuscripts (verse 1 exemplifies the melodic shape of each verse)

There are three cadence points in this melody. The first cadence in the verse has a type-3 melisma in both manuscripts in verses 2 and 4 (and in León 8 in verse 6). In the other verses, the same neumes lead to a type-1 ending in León 8 and a type-3b ending in T5. The cadence appears at the same point except in verses 5 and 6. In verse 5, T5 has the cadence on ‘diabolum’, a word not found in the León 8 version: León 8 has the cadence on the preceding ‘eum’ and the usual following phrase on ‘impium’ (this word, and the phrase, are not found in T5’s version). In verse 6, T5 has the first cadence on ‘condemnatus’, while León 8 has the cadence on the preceding ‘exiat’, and the usual following phrase on ‘condemnatus’ (this phrase is not found in T5’s version of verse 6).

The second cadence point has a type-2 melisma in León 8 but a type-3 melisma in T5. The final cadence is also treated rather differently, although it is a type-4 cadence in both traditions. In verse 3, León 8 has the long melisma on ‘(o)ra(bam)’ where T5 has it on ‘o(rabam)’. In verse 4, T5 has the long melisma on ‘pro’ where León 8 has it on ‘(pro dilecti)o(nem)’. In verse 5, T5 lacks the opening of the second verse half, instead having the long final melisma on ‘(sa)tan’, which strongly emphasizes the word. In León 8, this word is emphasized by having all of the phrase-opening material on ‘et satan’, rather than divided between the whole sense unit ‘et satan stet’. In verse 6 the opening of the second verse half is omitted in T5, with the final melisma on ‘e(ius)’ rather than on ‘(eius sit) in’, as in León 8. In the final verse in León 8, the last melisma is on ‘(tu)a’; in T5, ‘li(bera)’ has the long final melisma, a very clear way of emphasizing the important word.

		T5 number of notes per syllable	T5 cadence	León 8	León 8 cadence
verse 1	meam/mihi	17+1	 type-1b melisma (type 3 in verses 2 and 4)	10+1	 type-1 melisma (type 3 in verses 2, 4 and 6)
verse 1	tacueris	1+3+1+11	 type-3 melisma	1+3+2+14	 type-2 melisma

verse 1	me apertum est	39 5+1+1 1	 type-4 cadence	38 6+2+2 1	 type-4 cadence
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Relationship ratios between León 8 and T5

A= number of notes for which the T5 and León outlines are compatible

B= total number of notes in T5

C = total number of notes in León 8

E = number of notes for which the T5 and León 8 outlines are compatible, disregarding underlay

	A	E	B	C	$2A/(B+C) =$ compatibility ratio	$2E/(B+C) =$ compatibility ratio, disregarding underlay
verse 1	115	122	139	160	0.769	0.816
verse 2	112	130	149	151	0.747	0.867
verse 3	75	122	143	148	0.515	0.838
verse 4	80	126	141	140	0.569	0.897
verse 5	46	89	105	135	0.383	0.742
verse 6	62	105	120	137	0.482	0.817
verse 7	59	121	159	149	0.383	0.786
TOTAL	549	815	956	1020	0.556	0.825

The relationship ratio between the melodies of the first two verses illustrates the fact that the two versions of this chant are as akin as any of the other chants under consideration. The lower percentages in the subsequent verses reflect the fact that each version represents a different way of aligning text and music. When text and music alignment are ignored, the melodic relationship ratio comes more clearly into focus in this case. The significant variants between them, both in textual break-up and in textual content suggest that the two versions were arrived at independently on the common melodic model.

Compatible neumes in León 8 and T5

A= number of notes for which the outlines AND the neume shapes of the T5 and León versions are compatible

B= total number of notes in T5

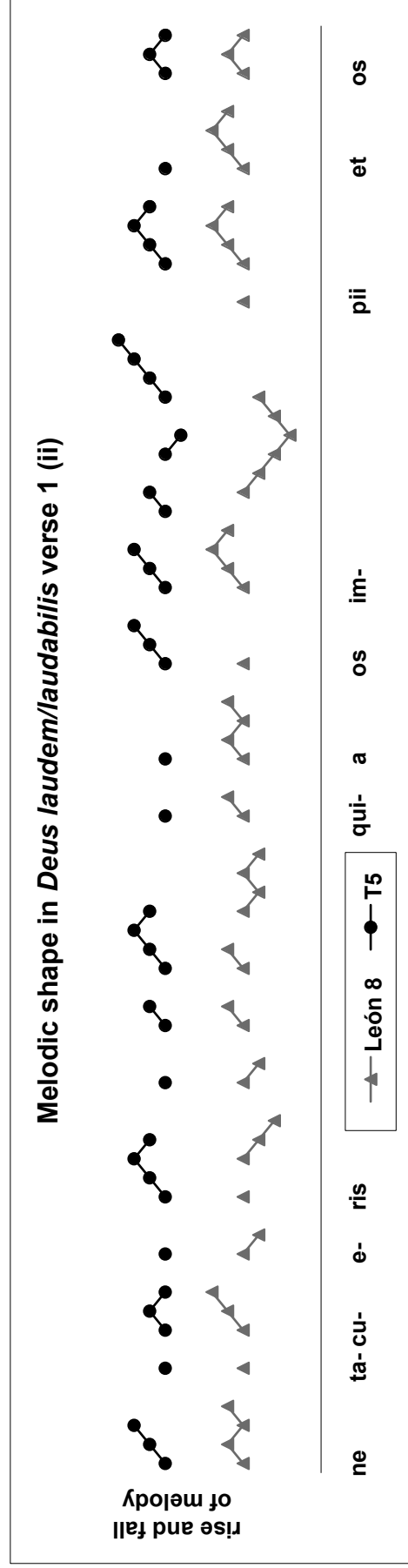
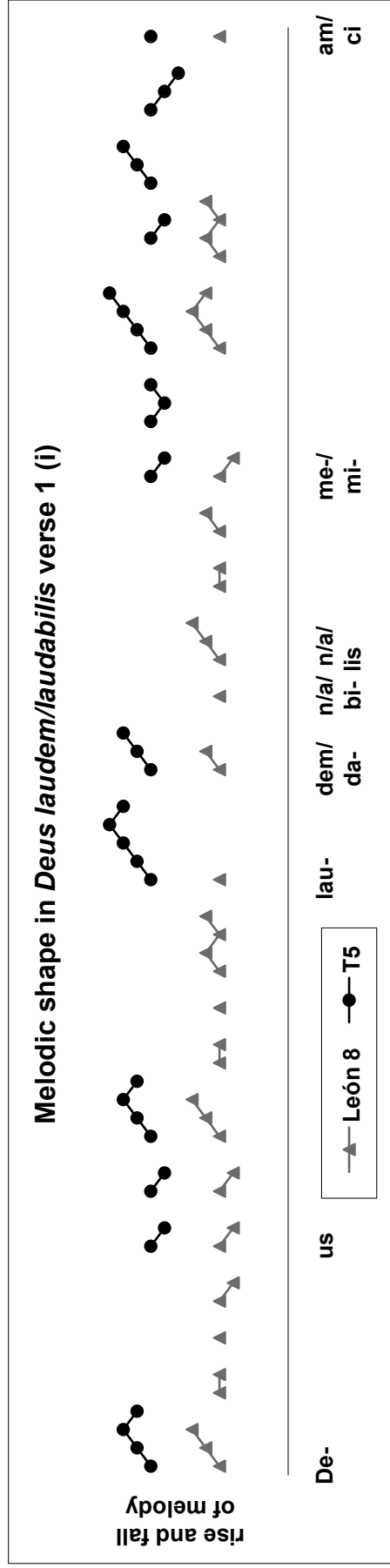
C = total number of notes in León 8

	B	C	A	$200A/(B+C)$ = percentage of neume shapes that are compatible in the two manuscripts
verse 1	139	160	41	27.4%
verse 2	149	151	40	26.6%
verse 3	143	148	37	25.4%
verse 4	141	140	43	30.6%
verse 5	105	135	35	29.2%
verse 6	120	137	36	28.0%
verse 7	159	149	24	15.6%
TOTAL	956	1020	256	25.9%

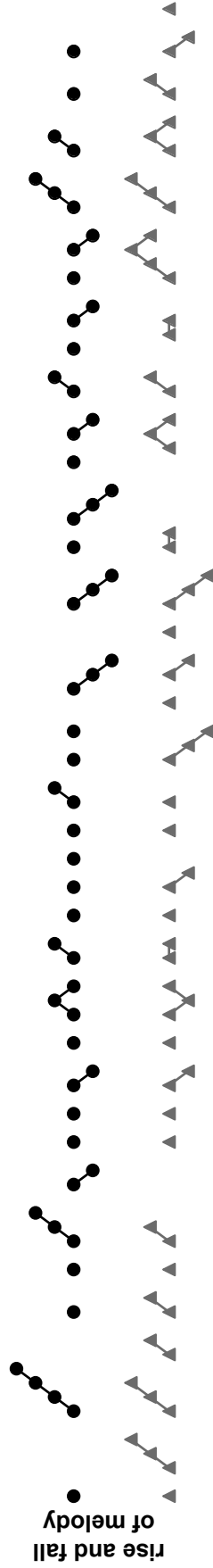
Melodic shape in León 8 and T5

See Figure OA7. (Verse 1 shown here as an illustrative example.)

Figure OA7 *Deus laudem/laudabilis* comparison of melodic shape in León 8 and T5



Melodic shape in *Deus laudem/laudabilis* verse 1 (iii)

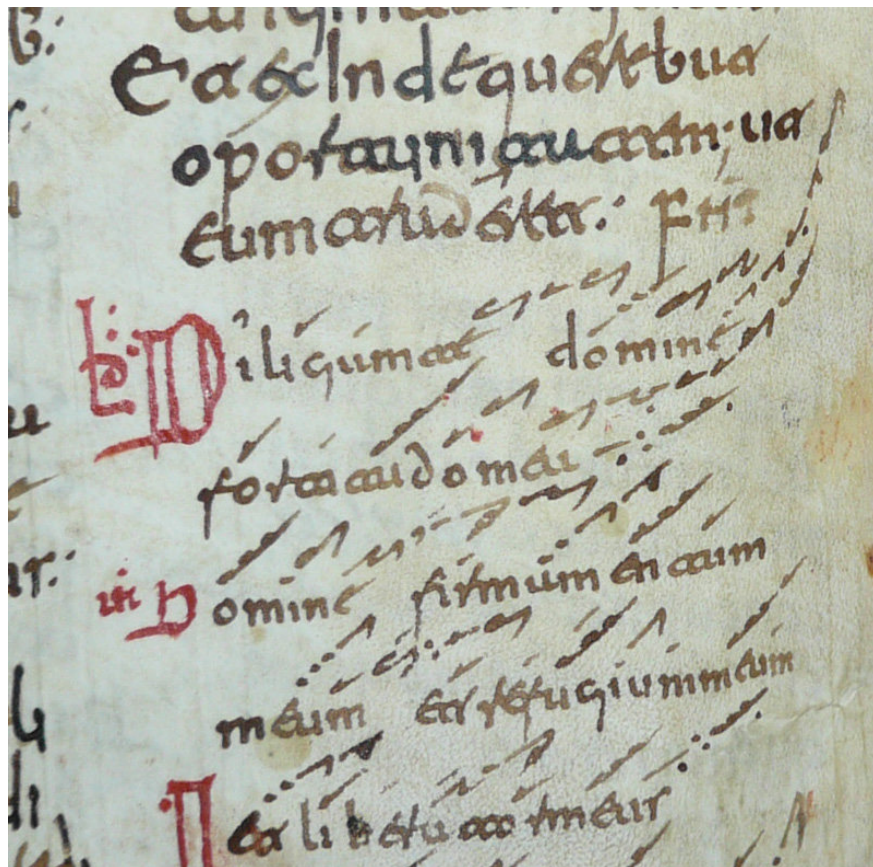


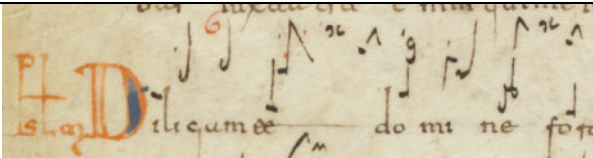
—▲— León 8 —●— T5

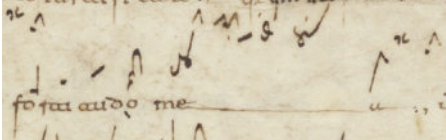
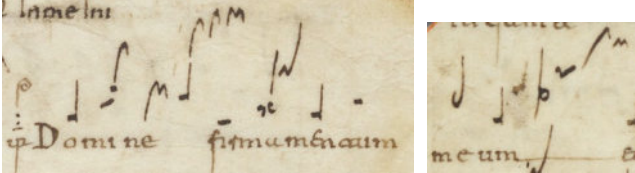
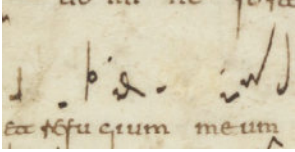
do- lo- si con-tra me do- lo- a- per-tum est

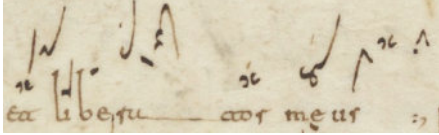
3.4 *Diligam te* – comparison of T5 and León 8

This chant has two non-responsorial verses in T5 (fol. 123v), whose texts are the same as the first two of the six verses in León 8. In T5 *Diligam te* has the function of a laudes; in León 8 it is a psalmus.



[verse 1] <i>Diligam te</i> domine	 León 8:
<p>T5: 1+2+1 8 4+7+13 N+NH+N NHL-NH-NHL NHHH+NHL-NHLH+N-NL-NL-NHL-NL-NHL [31/36] disregarding underlay: N+NH+N NHL-NH-NHL NHHH+NHL-NHLH+N-NL-NL-NHL-NL-NHL [32/36] compatible neume shapes with León 8: N+NH+N NHL-NH-NHL NHHH+NHL-NHLH+N-NL-NL-NHL-NL-NHL [8/36]</p>	
<p>León 8: 1+2+2 10 5+5+11 N+NH+NH NH-NHL-NS-NHL NH-NHL+NL-NHH+NHLH-NL-NS-NHL [31/36] disregarding underlay: N+NH+NH NH-NHL-NS-NHL NH-NHL+NL-NHH+NHLH-NL-NS-NHL [32/36] compatible neume shapes with T5: N+NH+NH NH-NHL-NS-NHL NH-NHL+NL-NHH+NHLH-NL-NS-NHL [8/36]</p>	

fortitudo mea	 <p>León 8:</p>
<p>T5: 2+1+5+5 17+8 NH+N+NHH-NH+NH-NHL NHL-NHHL-NH-NH-NHL-NHH+NL-NL-NHHL [31/38]</p> <p>compatible neume shapes with León 8: NH+N+NHH-NH+NH-NHL NHL-NHHL-NH-NH-NHL-NHH+NL-NL-NHHL [6/38]</p>	
<p>León 8: 2+1+1+4 18+7 NH+N+N+NHHL NHLH-NL-NLHL-N-NHL-NHLH+NL-NS-NHL [31/33]</p> <p>compatible neume shapes with T5: NH+N+N+NHHL NHLH-NL-NLHL-N-NHL-NHLH+NL-NS-NHL [6/33]</p>	
[verse 2] Domine	 <p>León 8:</p>
<p>T5: 3+4+13 1+7+3+2 5+12</p> <p>NHH+NHHL+NLHL-N-N-NLL-NLHL N+NHHL-NHH+NHH+NH NHHHL+NH-NHL-NLNH-NHL [40/50]</p> <p>disregarding underlay: NHH+NHHL+NLHL-N-N-NLL-NLHL N+NHHL-NHH+NHH+NH NHHHL+NH-NHL-NLNH-NHL [43/50]</p> <p>compatible neume shapes with León 8: NHH+NHHL+NLHL-N-N-NLL-NLHL N+NHHL-NHH+NHH+NH NHHHL+NH-NHL-NLNH-NHL [17/50]</p>	
<p>León 8: 2+4+14 1+6+2+1 2+15 NH+NHHL+NLHL-NH-NL-NL-NLHL N+NS-H-NLH+NH+N NH+NH-NH-NHH-NH-NL-NLHL [40/47]</p> <p>disregarding underlay: NH+NHHL+NLHL-NH-NL-NL-NLHL N+NS-H-NLH+NH+N NH+NH-NH-NHH-NH-NL-NLHL [43/47] [18/20]</p> <p>compatible neume shapes with T5: NH+NHHL+NLHL-NH-NL-NL-NLHL N+NS-H-NLH+NH+N NH+NH-NH-NHH-NH-NL-NLHL [17/47]</p>	
et refugium meum	 <p>León 8:</p>
<p>T5: 2 1+3+3+1 5+1 NH N+NHH+NHL+N NHH-NH+N [16/16]</p> <p>compatible neume shapes with León 8: NH N+NHH+NHL+N NHH-NH+N [7/16]</p>	

León 8: 2 1+3+4+1 6+2 NH N+NHH+NHHL+N NH-NHLH+NH [16/19] compatible neume shapes with T5: NH N+NHH+NHHL+N NH-NHLH+NH [7/19]	
et liberator meus	 León 8:
T5: 7 2+1+7+2 3+8 NHHL-NHH NH+N+N-NLH-N-NLL+NH NHH+NL-NL-NHHL [22/30] compatible neume shapes with León 8: NHHL-NHH NH+N+N-NLH-N-NLL+NH NHH+NL-NL-NHHL [5/30]	
León 8: 6 2+1+7+2 4+7 NS-H-NLH NH+N+NH-N-NHHL+NS NHLH+NL-NS-NHL [22/29] compatible neume shapes with T5: NS-H-NLH NH+N+NH-N-NHHL+NS NHLH+NL-NS-NHL [5/29]	

Melodic density

The melodic density is comparable in both versions at almost all times in this chant, with the exception of '(forti)tu(do)', where T5 has 5 notes and León 8 has only 1 (See Figure 19, pp. 203–6). There are no moments where only one manuscript has a melisma, and the melismas are of very similar lengths.

Cadence placement in the two manuscripts

The cadences are at exactly the same places and, with one exception, are of the same type (type 3 on 'te', 'domine' and 'mea' in verse 1, and 'meus' in verse 2; type 2 on 'domine' in verse 2). The exception is '(firmamentum) meum' in verse 2, where T5 has a torculus, characteristic of the type 3 cadence, but León 8 ends with a porrectus flexus, characteristic of the type-2 cadence. Despite the different neumings, the melodic outlines are closely compatible here.

In León 8, the last eight notes of the cadences on 'te', 'domine', 'mea' and 'meus' are the same; the neume preceding those eight notes is also the same on the last two of those occasions. In T5, the final 11 notes of 'mea' and 'meus' use the same neumes both times. The shapes on 'te' and 'domine' are slightly different; the direct notational parallel between the different phrases is not present in this manuscript.

Relationship ratios between the two versions

A = number of notes for which the T5 and León 8 outlines are compatible

B = total number of notes in T5

C = total number of notes in León 8

E = number of notes for which the T5 and León 8 outlines are compatible, disregarding underlay

	A	E	B	C	$2A/(B+C)$ = compatibility ratio with strict regard for underlay	$2E/(B+C)$ = compatibility ratio disregarding underlay entirely
verse 1	62	63	74	69	0.867	0.881
verse 2	78	82	96	95	0.817	0.859
TOTAL	140	145	170	164	0.838	0.868

Compatible neume shapes

A = number of notes for which the outlines AND the neumes shapes of T5 and León 8 are compatible

B = total number of notes in T5

C = total number of notes in León 8

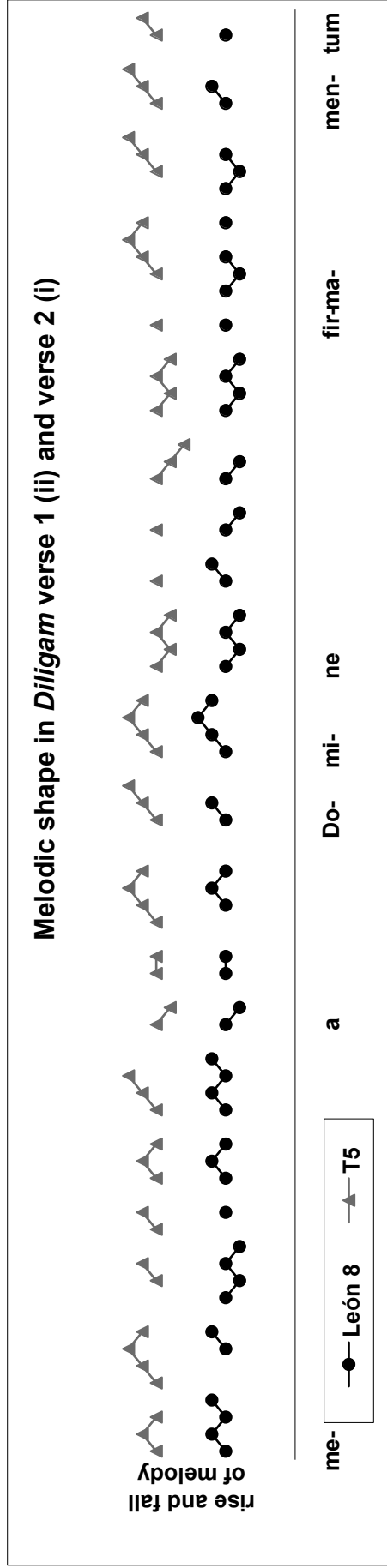
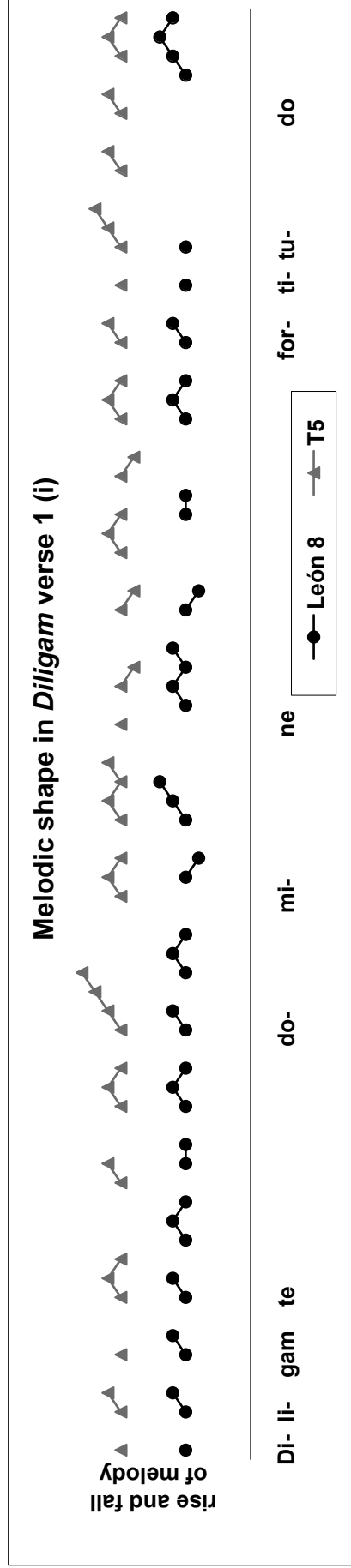
	A	B	C	$200A/(B+C)$ = percentage of neume shapes that are compatible in the two manuscripts
verse 1	14	74	69	19.6%
verse 2	29	96	95	30.4%
TOTAL	43	170	164	25.7%

As this table illustrates, the two manuscripts very rarely use the same (or equivalent) penstrokes to notate the melodies.

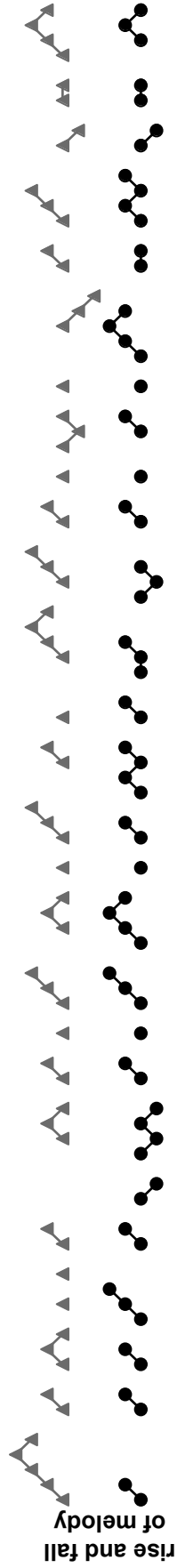
Melodic shape in León 8 and T5

See Figure OA8.

Figure OA8 Melodic shape in *Diligam* in T5 and León 8



Melodic shape in *Diligam* verse 2 (ii)



rise and fall
of melody

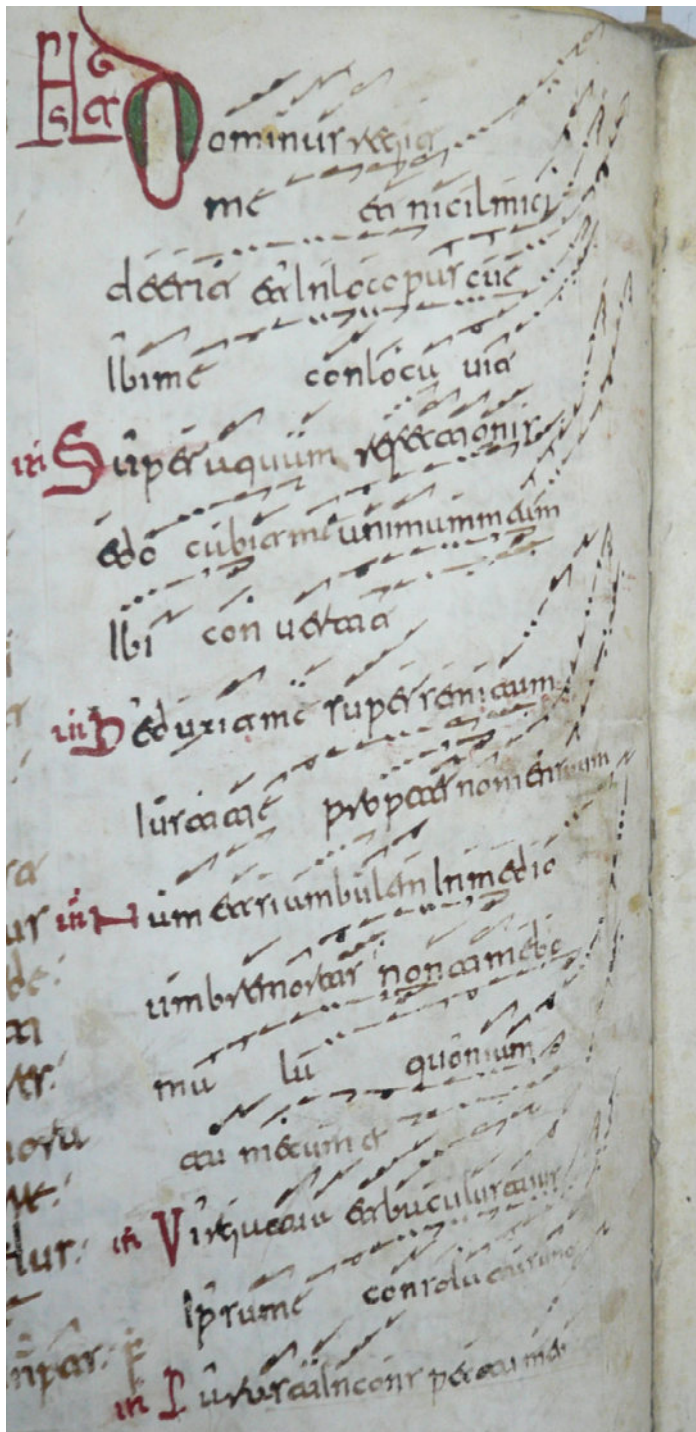
me- um et re-fu- gi- um me- li- be-ra- tor me- us

—●— León 8 —▲— T5

3.5 *Dominus regit* (Psalm 22:1–6)

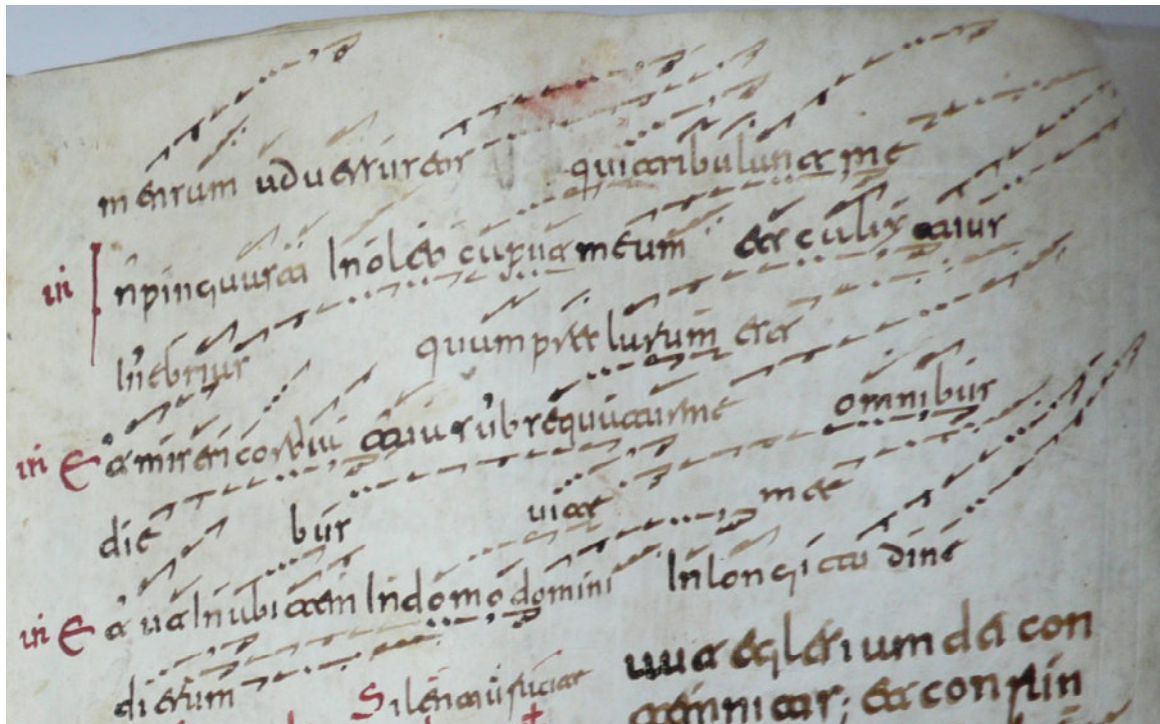
This chant is preserved only in T5. It is non-responsorial, with the same material in the second half of each verse (with four exceptions, which have additional material). The first half of verse 1 is different from the other verses. Sung on Maundy Thursday in T5 (fols 128v–129r).

Dominus regit in T5, page 1 (fol. 128v)



type-3 melisma in verse 1 only	melisma-type varies (3 or 3b)	type-3b melisma	extra element in verses 1, 4, 5, and 7	type-3 melisma
[verse 1] Dominus regit me	et nicil mici deerit	et in loco pascue	ibi me	conlocavit
The Lord rules me	and I shall want nothing	And, in a place of pasture,	Here me	he has placed
clause 1	clause 2	clause 3: prepositional phrase	subject, object	verb
3+6+5 0+1 29	2 2+1 1+8 1+1+13	1 1 1+0 18+1+17	1+3 22	4+2+17+13
NHH+N-NHLH+NH-NHL 0+N NH-NHL-NHL-NHL-NHHHL-NH-NHLL-N-NLH-NHL	NH NH+N N+NL-NHH-NHL N+N+NL-NHH-NHH-NH-NHL			
type-3 melisma	type-3 melisma			
[verse 2] Super aquam refectiois educavit me		animam meam		ibi convertit
on the water of refreshment, he has brought me up		my soul		he has converted
clause 1		clause 2: object		subject and verb
1+1 3+4 5+3+3+3+1 1+11+1+2 18		2+3+1 18+18		8+3 2+17+13
1B ₁ : N+N NHL+NS-NH NHHHL+NHL+NHL+NHH+N then 1B ₂ : N+NH-NHH-NHL-NLH+N+NH N-NHH-NH-NH-NHH-NHL-NHHL				
not a standard cadence type (if 'me' belongs musically with the following phrase, then type-3 melisma)				
[verse 3] Deduxit me super semitam iustitiae				propter nomen suum
He has led me on a path of justice				for his name's sake
Main clause, prepositional phrase				prepositional phrase
1+1+3 4 5+1 1+1+11 1+1+2+19				8+4 20+1 13
A ₁ : N+N+NHL NS-NH NHH-NH+N then B: N+N+NH-NHH-NHL-NLH N+N+NH+NL-NHH-NH-NH-NHH-NHL-NHHL		phrase not present		
type-3 melisma				
[verse 4] Nam et si ambulem in medio umbrae mortis		non timebo mala	quoniam	tu mecum es
For if I should walk in the middle of the shadow of death		I will fear no evil	because	you are with me
conditional clause, prepositional phrase		Main clause	Subordinating conjunction	Subordinate clause
8 2 1 6+6+1 1 1+1+11 1+2 16+5		2 3+1+1 18+18	1+3+22	4 20+1 13

A ₂ : N-NHL-NH-NL NH N N- NHHHL+N-NL-NHH+N then B: N N+N+NH-NHH-NHL-NLH N+NH NL- NHH-NH-NH-NHH-N-NLL+NHHLL			
type-3b melisma			
[verse 5] virga tua et baculus tuus		ipsa me	consolata sunt
Your rod [itself] and your staff		itself, me,	have comforted
two subjects		intensifier plus dative	verb phrase
1+1 3+4 5 11+1+2 17		1+3 22	4+2+17+1 13
A ₁ : N+N NHL+NHLH then B: NHH-NH NH-NHH-NHL-NLH+N+NH NL-NHH- NH-NHH-NHL-NHHL			
type-3 melisma			
[verse 6] Parasti in conspectu meo mensam	adversus eos		qui tribulant me
You have prepared in my sight a table	against them		that trouble me
verb, prepositional phrase, object	Prepositional phrase		Relative clause
1+3+4 5 1+1+0 11+1 16+5	2+3+1 18+18		8 3+2+17 13
A ₁ : N+NHL+NS-NH NHH-NH N+N+0 then B: NH-NHH-NHL-NLH+N NL-NHH-NH-NH-NHH-N-NLL+NHHLL			
short type-3b melisma			

Dominus regit in T5, page 2 (fol. 129r)

[verse 7] Inpinguasti in oleo caput meum	et calix tuus	inebrius	quam praeclarum est
You have anointed my head with oil	and your cup	inebriates	How good it is!
clause 1	clause 2: subject	verb	Exclamatory clause
1+1+3+4 5 1+1+1 11+2 16+5	2 3+1 16+11	1+1+3+22	4 2+17+1 13
A ₁ : N+N+NHL+NS-NH NHH-NH N+N+N then B: NH-NHH-NHL-NLH+NH NL-NHH-NH-NH-NHH-N-NLL+NHHLL			
short type-3b melisma			
[verse 8] Et misericordia tua subsequitur me	omnibus diebus		vitae meae
And your mercy will follow me	all the days		of my life
subject, verb, object	Indirect object		genitive
8 1+2+1+6+5+1 2+1 1+11+1+2 20	2+3+1 1+18+18		8+22 13
A ₂ : N-NHL-NH-NL N+NH+N+N- NHHHL+NL-NHH+N then B: N-NH+N N+NH-NHH-NHL-NLH+N+NH NL-NHH- NH-NH-NHH-NHL-NHHLL			
type-3b melisma			
[verse 9] et ut inhabitem in domo Domini	in longitudine		dierum
And that I may live in the house of the Lord	unto length		of days
'ut' clause: verb, prepositional phrase with genitive	Prepositional phrase...		...with genitive
8 2 1 6+6+1 1+11+2 16+1+4	2 3+1+18+1+19		7+22+12
A ₂ : N-NHL-NH-NL NH N N- NHHHL+NHL-NHH+N then B: N+NH-			

NHH-NHL-NLH+NH NL-NHH-NH-NH-NHH-N-NLL+N+NHHHL			
type-3 melisma			

Commentary

Comparing the three versions of the verse opening melody, disregarding the different underlay because of the different texts, the following relationship ratios may be seen:

verse 1	NHH+N-NHLH+NH-NHL 0+N NH-NHL-NHL-NHL-NHHHL-NH-NHLL-N-NLH-NHL	NH NH+N N+NL-NHH-NHL N+N+NL-NHH-NHH-NH-NHL [47/73]
verse 2 (also verse 3, 5, 6, 7)	A ₁ : N+N NHL+NS-NH NHHHL+NHL+NHL+NHH+N then B: N+NH-NHH-NHL-NLH+N+NH N-NHH-NH-NH-NHH-NHL-NHHL [47/58]	

Relationship ratio between first verse and second verse opening: $47 \times 2 / (73 + 58) = 0.718$

verse 1	NHH+N-NHLH+NH-NHL 0+N NH-NHL-NHL-NHL-NHHHL-NH-NHLL-N-NLH-NHL	NH NH+N N+NL-NHH-NHL N+N+NL-NHH-NHH-NH-NHL [48/73]
verse 4 (also verses 8 and 9)	A ₂ : N-NHL-NH-NL NH N N-NHHHL+N-NL-NHH+N then B: N+N+NH-NHH-NHL-NLH N+NH NL-NHH-NH-NH-NHH-N-NLL+NHHLL [48/62]	

Relationship ratio between first verse and fourth verse opening: $48 \times 2 / (73 + 62) = 0.711$

verse 2 (also verse 3, 5, 6, 7)	A ₁ : N+N NHL+NS-NH NHHHL+NHL+NHL+NHH+N then B: N+NH-NHH-NHL-NLH+N+NH NL-NHH-NH-NH-NHH-NHL-NHHL+NH [53/60]	
verse 4 (also verses 8 and 9)	A ₂ : N-NHL-NH-NL NH N N-NHHHL+N-NL-NHH+N then B: N+N+NH-NHH-NHL-NLH N+NH NL-NHH-NH-NH-NHH-N-NLL+NHHLL [53/62]	

Relationship ratio between second verse and fourth verse opening: $53 \times 2 / (60 + 62) = 0.869$

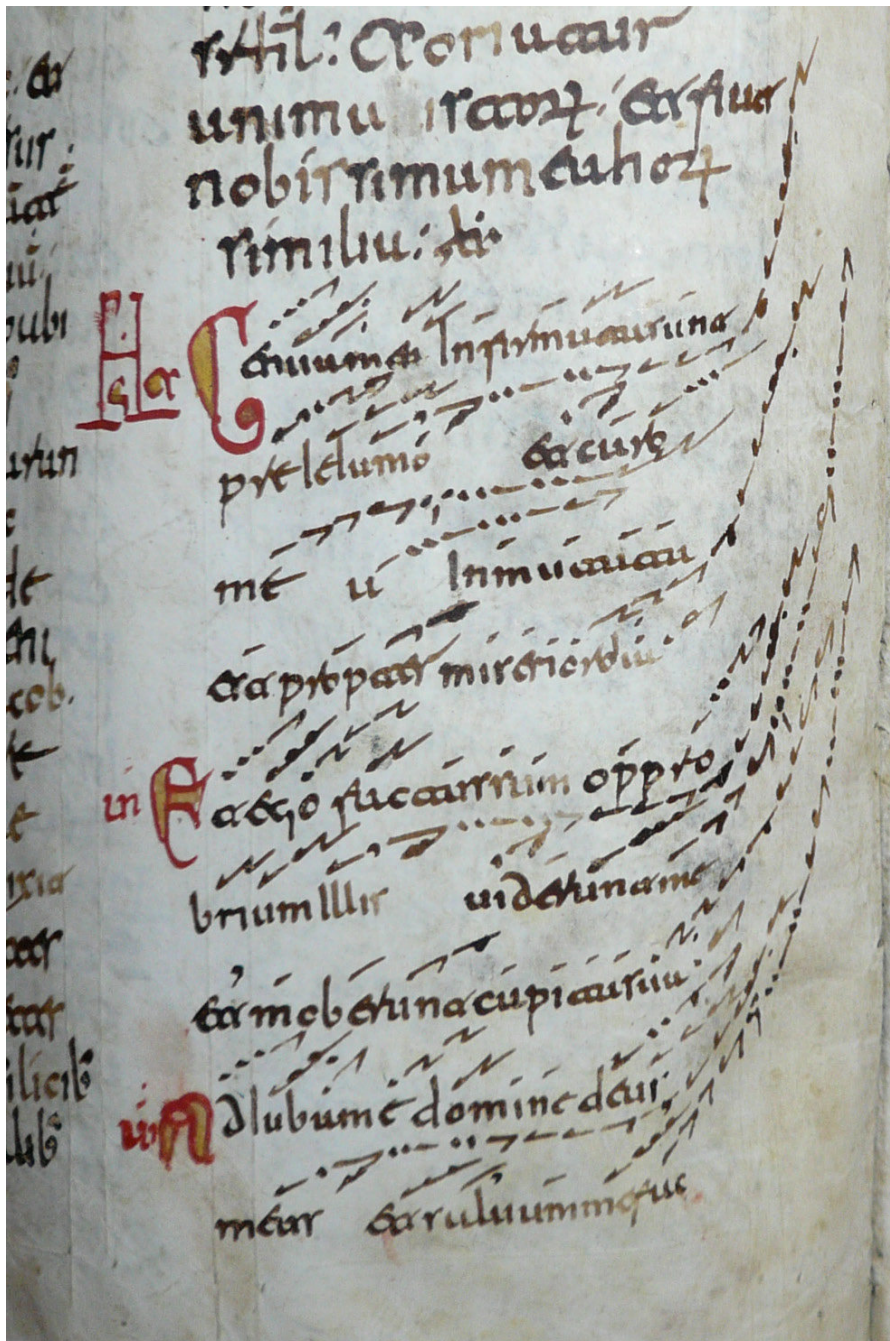
As this illustrates, the two versions of the first verse half found in verses 2–9 are sufficiently closely related to each other that they might well be interpreted as different expressions of the same melody. Use of version A₂ may have been cued by the presence of the word ‘et’ at the beginning of the verse (or as the second word after a conjunction).

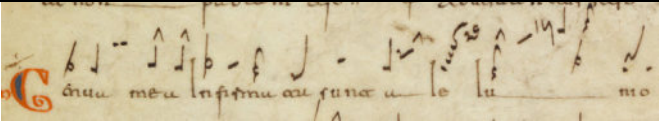
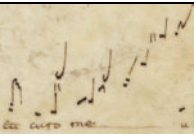
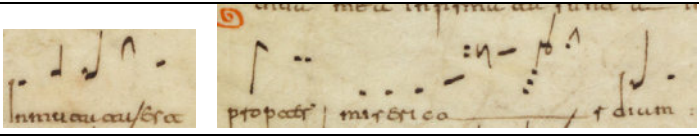
In verse 3 the second half of the verse comprises only a prepositional phrase, and only the final phrase is used. Otherwise, every verse has two unvarying phrases in its second half, dividing with the syntax. (It is very common in Western chant for genitives to be assigned to their own musical phrase.) In verses 1, 4, 5 and 7 there is an extra element, with a long melisma.

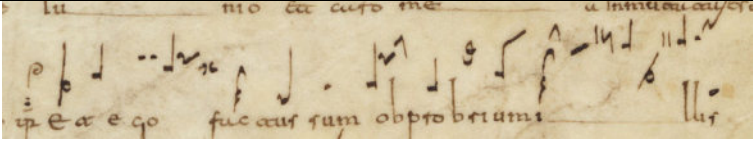
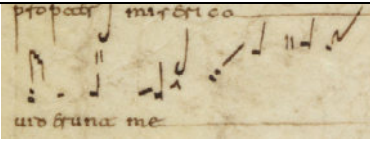
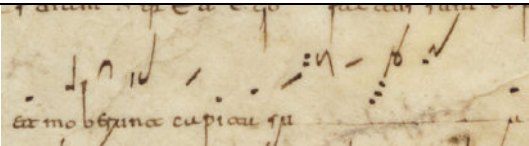
3.6 *Genua mea* – comparison of T5 and León 8

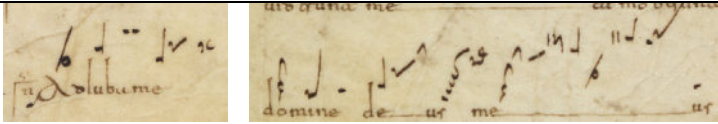
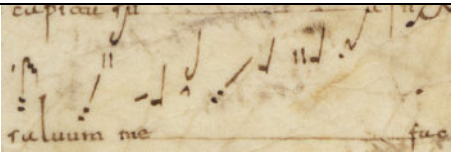
Genua mea is an in directum chant, with every verse the same, in both León 8 and T5. The final verse in León 8 is not found in T5. There are some textual variants between the two versions, marked in **bold** in the table below.

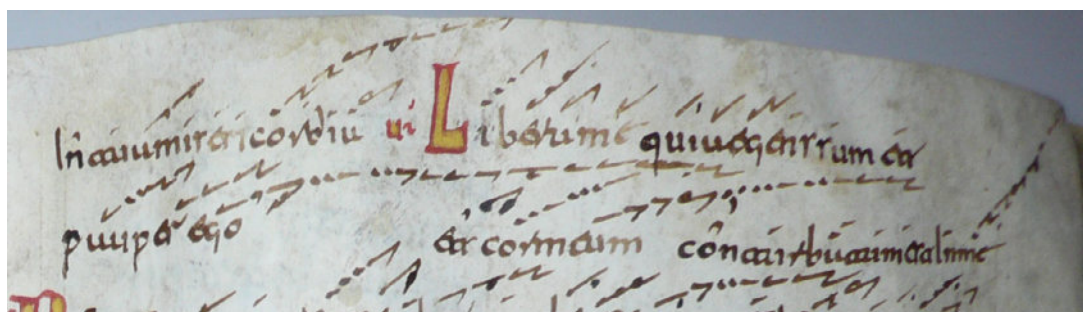
Genus mea in T5, page 1 (fol. 44v)

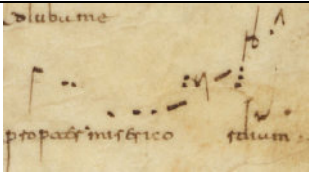
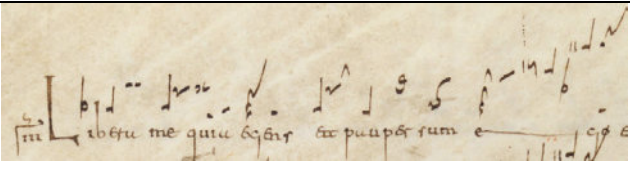
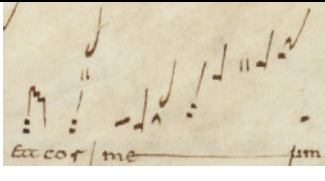


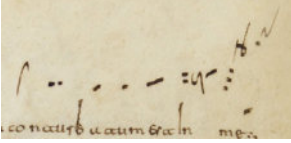
V1 Genua mea infirmata sunt pre/a ieiunio	León 8: 
<p>T5: 5+4+2 4+2 1+1+4+1 1 9 8+34+1</p> <p>NHH-NL+NHHL+NL NHLH+NH N+N+NHLH+N N NH-NS-NLH-NL NH-NH-NHLH+NH-N-NLL-NHH-NH-NHL-NH-NH-NL-NHH-NH-NH-NHHL-NHLH+N [52/78]</p> <p>disregarding underlay on 'iunio': NHH-NL+NHHL+NL NHLH+NH N+N+NHLH+N N NH-NS-NLH-NL NH-NH-NHLH+NH-N-NLL-NHH-NH-NHL-NH-NH-NL-NHH-NH-NH-NHHL-NHLH+N [56/78]</p> <p>compatible neumes with León 8: NHH-NL+NHHL+NL NHLH+NH N+N+NHLH+N N NH-NS-NLH-NL NH-NH-NHLH+NH-N-NLL-NHH-NH-NHL-NH-NH-NL-NHH-NH-NH-NHHL-NHLH+N [14/78]</p>	
<p>León 8: 3+2+2 4+4 3+1+4+3 1 6 8+20+4+1</p> <p>NHH+NH+NS NH-NL+NH-NL NHH+N+NHHL+NHH N NH-NH-NL N-NHH-NHHL+NHHL-NL-N-NSHL-NH-NHH-NHHL+NHLH+N [52/66]</p> <p>disregarding underlay on 'iunio': NHH+NH+NS NH-NL+NH-NL NHH+N+NHHL+NHH N NH-NH-NL N-NHH-NHHL+NHHL-NL-N-NSHL-NH-NHH-NHHL+NHLH+N [56/66]</p> <p>compatible neumes with T5: NHH+NH+NS NH-NL+NH-NL NHH+N+NHHL+NHH N NH-NH-NL N-NHH-NHHL+NHHL-NL-N-NSHL-NH-NHH-NHHL+NHLH+N [14/66]</p>	
et caro mea	León 8: 
<p>T5: 4 1+6 24+12</p> <p>N-NLL N+NH-NHHH N-NL-NL-NHL-NNL-NHH-NHH-NLH-NHLH+N-NHH-NHHH-NH-NL [28/47]</p> <p>compatible neumes with León 8: N-NLL N+NH-NHHH N-NL-NL-NHL-NNL-NHH-NHH-NLH-NHLH+N-NHH-NHHH-NH-NL [11/47]</p>	
<p>León 8: 5 1+6 19+1</p> <p>NHHLL N+NH-NS-NH N-NH-NSH-NHH-NH-NS-NH-NHLH+N [28/30]</p> <p>compatible neumes with T5: NHHLL N+NH-NS-NH N-NH-NSH-NHH-NH-NS-NH-NHLH+N [11/30]</p>	
inmutata est propter misericordiam	León 8: 
<p>T5: 1+1+1+1 1 1+5 1+1+1+1+24+1+4</p> <p>N+N+N+N N N+NL-NHH N+N+N+N-NLHL-NLH-NHL-NHH-NH-NH-NHHL-NHLH+N+N-NHL [27/45]</p> <p>disregarding underlay: N+N+N+N N N+NL-NHH N+N+N+N-NLHL-NLH-NHL-NHH-NH-NH-NHHL-</p>	

NHLH+N+N-NHL [30/45]	
compatible neumes with León 8: N+N+N+N N N+NL-NHH N+N+N+N-NLHL-NLH-NHL-NHH-NH-NH-NHHL-NHLH+N+N-NHL [8/45]	
León 8: 1+2+3+2 1 2+2 1+1+1+16+3+1 N+NH+NHH+NL N NL+NS N+N+N+N-NS-NHL-N-NHH-NLH-NHL+NHH+N [27/36]	
disregarding underlay: N+NH+NHH+NL N NL+NS N+N+N+N-NS-NHL-N-NHH-NLH-NHL+NHH+N [30/36]	
compatible neumes with T5: N+NH+NHH+NL N NL+NS N+N+N+N-NS-NHL-N-NHH-NLH-NHL+NHH+N [8/36]	
V2 Et ego factus sum obprobrium illis	 León 8:
T5: 5 3+9 4+1 1 1+9+4+6 34+0 NHH-NL NHH+N-NLH-NH-NLH NHLH+N N N+NH-N-N-NLH-NL+NHLH+NH-NHLH NH-N-NLL-NHH-NHHL-NH-NH-NL-NHH-NH-NH-NHHL-NHLH+0 [49/77]	
disregarding underlay: NHH-NL NHH+N-NLH-NH-NLH NHLH+N N N+NH-N-N-NLH-NL+NHLH+NH-NHLH NH-N-NLL-NHH-NHHL-NH-NH-NL-NHH-NH-NH-NHHL-NHLH+0 [56/77]	
León 8: 3 2+8 4+3 1 6+2+3+3 24+1 NHH NH+NS-NH-NH-NS NHHL+NHH N NH-NH-NL+NH+NHL+NHL NHHL-NL-N-NSHL-NH-NHH-NS-NH-NHLH+N [49/60]	
disregarding underlay: NHH NH+NS-NH-NH-NS NHHL+NHH N NH-NH-NL+NH+NHL+NHL NHHL-NL-N-NSHL-NH-NHH-NS-NH-NHLH+N [56/60]	
viderunt me	 León 8:
T5: 4+1+5 33 N-NLL+N+NH-NHH N-NL-NL-NHL-NNL-NHH-NHH-NH-NHL-NHH-NHH-NH-NHL [28/44]	
León 8: 5+1+6 19 NHLL+N+NH-NS-NH N-NH-NSH-NHH-NH-NS-NH-NHLH [28/31]	
et moverunt capita sua	 León 8:
T5: 1 1+1+5 1+1+1 24+4 N N+N+NL-NHH N+N+N N-NLHL-NLH-NHL-NHH-NH-NH-NHL-NHL+N-NHL [26/45]	
disregarding underlay: N N+N+NL-NHH N+N+N N-NLHL-NLH-NHL-NHH-NH-NH-NHL-NHL+N-NHL [28/45]	

<p>León 8: 1 2+2+3 1+1+1 17+1 N NH+NL+NSH N+N+N N-NS-NHL-N-NHHHLH-NHLH+N [26/29]</p> <p>disregarding underlay: N NH+NL+NSH N+N+N N-NS-NHL-N-NHHHLH-NHLH+N [28/29]</p>	
<p>V3 Aduva me domine deus meus</p>	<p>León 8: </p>
<p>T5: 5+4+3 7 4+1+1 10+8 34+0 NHHHL+NHHL+NHL N-NLH-NLH NHLH+N+N NH-N-N-NHH-NLL+NH-NH-NHLH NH-N-NLL-NHH-NHHL-NH-NH-NL-NHH-NH-NH-NHHL-NHLH+0 [51/87]</p>	
<p>León 8: 3+2+2 6 4+3+1 6+9 24+1 NHH+NH+NS NH-NH-NS NHHL+NHH+N NH-NH-NL+NHHHL-NHHL NHHL-NL-N- NSHL-NH-NHH-NS-NH-NHLH+N [51/61]</p>	
<p>et salvum me fac</p>	<p>León 8: </p>
<p>T5: 3 2+1 5 33 NHH NL+N NH-NHH N-NL-NL-NHL-NNL-NHH-NHH-NH-NHL-NHH-NHHH-NH-NL [9/44]</p> <p>disregarding underlay: NHH NL+N NH-NHH N-NL-NL-NHL-NNL-NHH-NHH-NH-NHL- NHH-NHHH-NH-NL [31/44]</p>	
<p>León 8: 5+7 19 1 NHHLL+NHH-NS-NH N-NH-NSH-NHH-NH-NS-NH-NHLH N [9/32]</p> <p>disregarding underlay: NHHLL+NHH-NS-NH N-NH-NSH-NHH-NH-NS-NH-NHLH N [31/32]</p>	

Genus mea in T5, page 2 (45r):

in tua misericordia/ propter misericordiam	 <p>León 8:</p>
<p>T5: 1 1+5 1+1+1+20+1+4 N N+NL-NHH N+N+N+N-NLH-NLH-NHL-NHH-NH-NH-NHL+N+N-NHL [23/35]</p> <p>disregarding underlay: N N+NL-NHH N+N+N+N-NLH-NLH-NHL-NHH-NH-NH-NHL+N+N-NHL [27/35]</p>	
<p>León 8: 2+2 1+1+1+16+3+1 NL+NS N+N+N+N-NS-NHL-N-NHHHLH-NHL+NHH+N [23/27]</p> <p>disregarding underlay: NL+NS N+N+N+N-NS-NHL-N-NHHHLH-NHL+NHH+N [27/27]</p>	
V4 Libera me quia egens sum et pauper sum ego	 <p>León 8:</p>
<p>T5: 5+4+3 2 2+2 4+1 1 1 9+8 34+0 NHHHL+NHHL+NHL NH NL+NH NHLH+N N N NH-NHHLH-NL+NH-NH-NHLH NH-N-NLL-NHH-NHHL-NH-NH-NL-NHH-NH-NH-NHHL-NHLH+0 [43/76]</p> <p>disregarding underlay: NHHHL+NHHL+NHL NH NL+NH NHLH+N N N NH-NHHLH-NL+NH-NH-NHLH NH-N-NLL-NHH-NHHL-NH-NH-NL-NHH-NH-NH-NHHL-NHLH+0 [50/76]</p>	
<p>León 8: 3+2+2 6 1+1 5+1 6 2+3 4 24+1 NHH+NH+NS NH-NH-NS N+N NHHLH+N NH-NH-NL NH+NHL NHHL NHHL-NL-N-NSHL-NH-NHH-NS-NH-NHLH+N [43/61]</p> <p>disregarding underlay: NHH+NH+NS NH-NH-NS N+N NHHLH+N NH-NH-NL NH+NHL NHHL NHHL-NL-N-NSHL-NH-NHH-NS-NH-NHLH+N [50/61]</p>	
et cor meum	 <p>León 8:</p>

T5: 4 7 23 N-NLL NHH-NHHH N-NL-NL-NHL-NNL-NHH-NHH-NH-NHLH [28/34]	
León 8: 5 7 19+1 NHHLL NHH-NS-NH N-NH-NSH-NHH-NH-NS-NH-NHLH+N [28/32]	
conturbatum est in me	
T5: 1+1+2+1 1 1 18 ⁺ N+N+NH+N N N N-NLHL-NLH-NHL-NHH-NH-NH-[trimmed off the top margin] [7/35 ⁺] disregarding underlay: N+N+NH+N N N N-NLHL-NLH-NHL-NHH-NH-NH-[trimmed off the top margin] [30/35 ⁺]	
León 8: 2+2+1+1 1 16 1 NL+NS+N+N N NS-NHL-N-NHHHLH-NHLH N [7/32] disregarding underlay: NL+NS+N+N N NS-NHL-N-NHHHLH-NHLH N [30/32]	


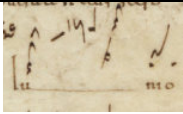
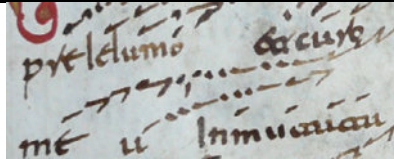

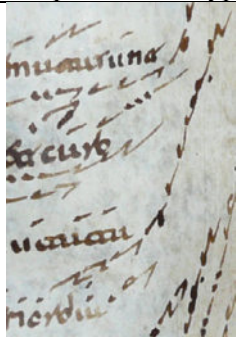
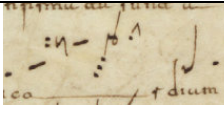
Melodic density

The two manuscripts have comparable melodic density at almost all points, although they do not always have the same number of notes per syllable. The phrase ‘et caro mea’ (verse 1) ends with material divided between two melismas in T5 but on a single melisma in León 8. The difference is one of underlay; there are other occasions where different underlay might initially give the impression of variant melodies in the two manuscripts, but this is not borne out by a closer examination (verse 2: ‘opprobrium’; verse 3: ‘et salvum me fac’;¹ verse 4: ‘in me’). The five-note figure found on ‘(prop)ter’ in verse 1 has no equivalent in the two puncta assigned to the syllable in León 8.

Cadential placement in the two manuscripts (verse 1 is used here to exemplify the cadences of all three verses)

The two manuscripts have cadences at the same points. The first of these cadences is a type-1 cadence in both manuscripts. The second is different (type-3 in T5 and type-1 in León 8). The final melisma of the melody is a type-1 melisma, with León 8 using the variant proparoxytonic ending in verses 1 and 3.

¹ Here the differences are due in part to the different underlay and in part to the text variant between the manuscripts.

		T5 notes per syllable	T5 melisma type	León 8 notes per syllable	León 8 melisma type
verse 1	ieiunio	8+34+1	 type-1 melisma (only the end of the long melisma given here)	8+20+4+1	 type-1 melisma (with unusual underlay in verse 1 only)
verse 1	mea	24+12	 non-standard neume shapes, compatible with type-3 melisma	19+1	 type-1 melisma
verse 1	misericordiam	1+1+1+1+24+1+4	 type-1 melisma	1+1+1+16+3+1	 type-1 melisma (proparoxytonic ending in verses 1 and 3)

Melodic outline: the relationship between the two versions

A = number of notes for which the T5 and León 8 outlines are compatible

B = total number of notes in T5

C = total number of notes in León 8

D = number of notes for which the T5 and León 8 outlines are compatible, disregarding underlay entirely

	A	D	B	C	$2A/(B+C)$ = compatibility ratio with strict regard for underlay	$2D/(B+C)$ = compatibility ratio disregarding underlay	compatibility ratio disregarding underlay in verses 3 and 4 (where there are significant underlay differences but related melismas)
verse 1	107	114	170	132	0.709	0.755	
verse 2	103	112	166	120	0.720	0.783	
verse 3	83	109	166	120	0.580	0.762	
verse 4	78	108	145	125	0.578	0.800	
TOTAL	371	443	647	497	0.649	0.774	0.747

Compatible neume shapes in verse 1

Because the melody is so repetitive, verse 1 may be used to illustrate the neume relationship between the two traditions; the findings are valid for the whole chant.

A = number of notes for which the outlines AND the neume shapes of T5 and León 8 are compatible

B = total number of notes in T5

C = total number of notes in León 8

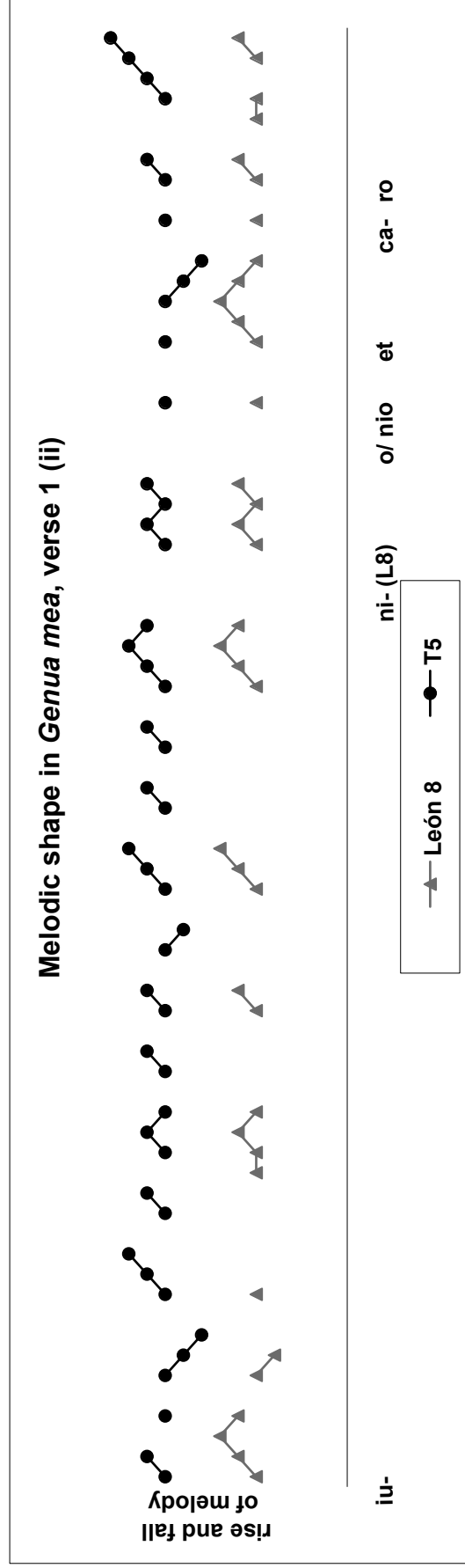
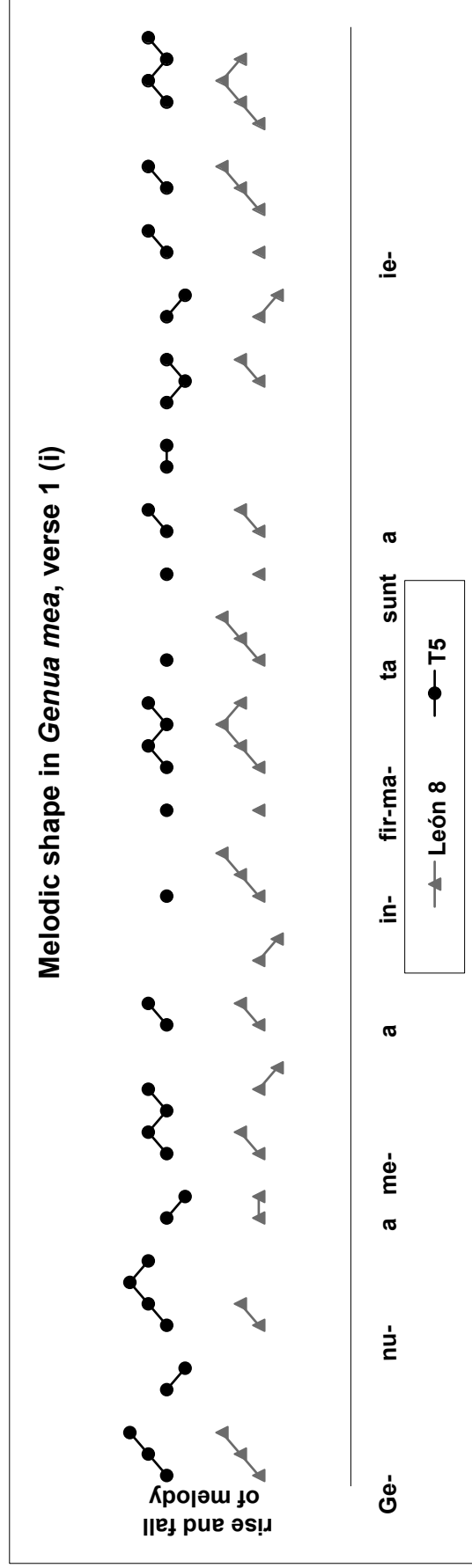
	A	B	C	$200A/(B+C)$ = percentage of neume shapes that are compatible in the two manuscripts
verse 1	33	170	132	21.9%

As this table illustrates, the two manuscripts very rarely use the same (or equivalent) penstrokes to notate the melodies. Whatever the relationship between the two versions of *Genua mea*, it was not mediated through a notated exemplar.

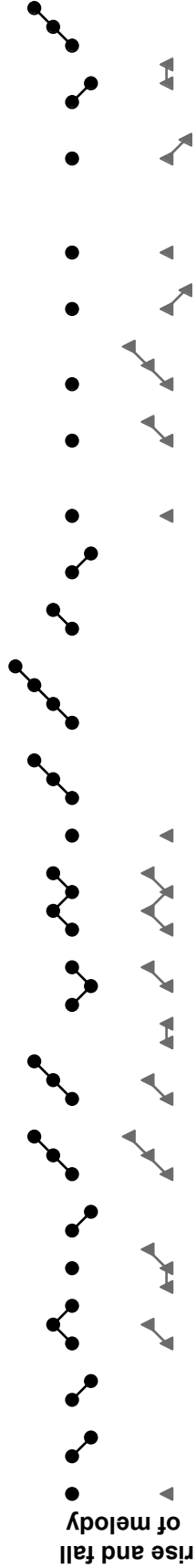
Melodic outline of the two versions (illustrative example of verse 1)

See Figure OA9.

Figure OA9 Melodic outline of *Genua mea* in León 8 and T5 (illustrative example of verse 1)



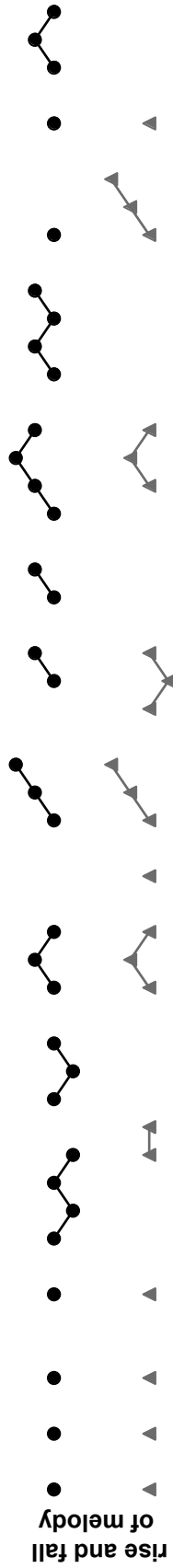
Melodic shape in *Genua mea*, verse 1 (iii)



me- a in mu- ta est prop- ter

▲ León 8 ● T5

Melodic shape in *Genua mea*, verse 1 (iv)



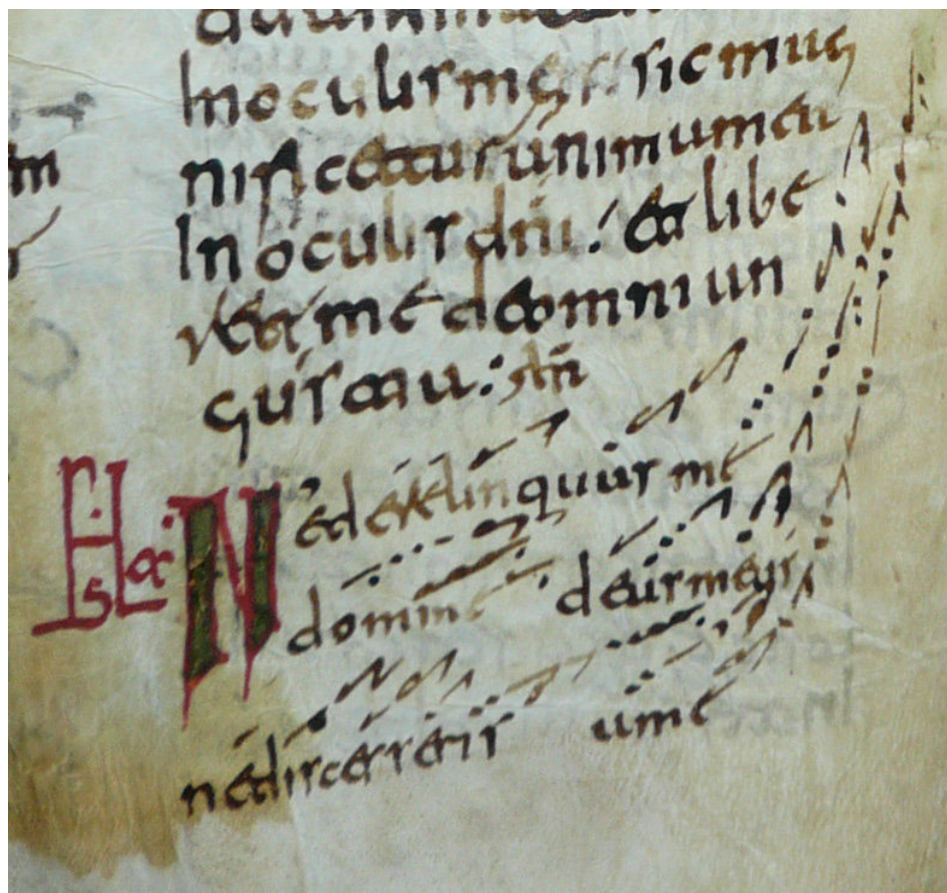
mi- se- ri- cor- di- am

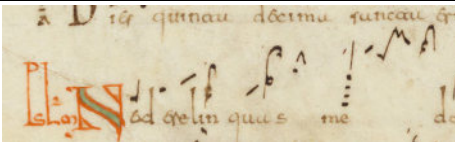
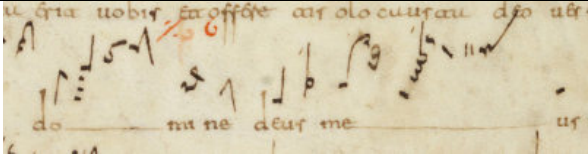
▲ León 8 ● T5

3.7 *Ne derelinquas* – comparison of T5 and León 8

This chant is responsorial, with a respond and three verses. Both traditions have ‘deus meus’ as the repetendum. The two traditions have almost exactly the same texts.

Ne derelinquas in T5 page 1 (fol. 93v)



[respond] Ne derelinquas me	 <p>León 8:</p>
<p>T5: 1 1+1+4+7 12 N N+N+NH-NL+N-NHL-NHL NHHH-N-NHL-N-HLL [25/26] compatible neumes with León 8: N N+N+NH-NL+N-NHL-NHL NHHH-N-NHL-N-HLL [8/26]</p>	
<p>León 8: 2 1+1+4+8 15 NH N+N+NHHL+N-NHHL-NHL NHHHH-N-NHLHL-NHHL [25/31] compatible neumes with T5: NH N+N+NHHL+N-NHHL-NHL NHHHH-N-NHLHL-NHHL [8/31]</p>	
domine [repetendum] deus meus	 <p>León 8:</p>

T5: 10+4+3 2+5 15+1

NL-NHH-NHL-NL+NHHL+NHL NH+NHHHL N-NLL-NL-NHHHLL-N-NH+N [37/41]

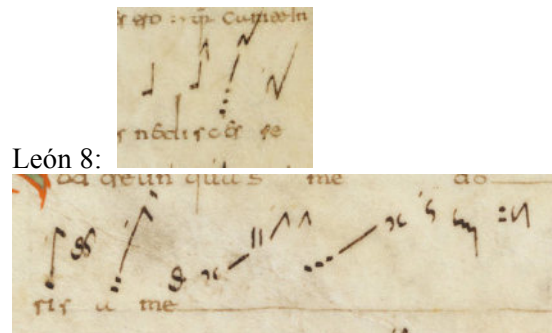
compatible neumes with León 8: **NL-NHH-NHL-NL+NHHL+NHL NH+NHHHL N-NLL-NL-NHHHLL-N-NH+N [14/41]**

León 8: 13+4+2 2+3 18+1

NL-NHHHH-NHL-NHL+NHHL+NL NH+NHH N-HL-NHL-NHHHLL-NS-NHLH+N [37/43]

compatible neumes with T5: **NL-NHHHH-NHL-NHL+NHHL+NL NH+NHH N-HL-NHL-NHHHLL-NS-NHLH+N [14/43]**

ne discesseris a me



T5: 1 7+5+3+12 7 25

N NHH-NHLH+NH-NHL+NHL+NHHLL-NL-N-NHHL NHH-N-HLL NHL-N-NL-NHHL-NH-NHH-NHHL-NH-NHLL [45/60]

Disregarding underlay: **N NHH-NHLH+NH-NHL+NHL+NHHLL-NL-N-NHHL NHH-N-HLL NHL-N-NL-NHHL-NH-NHH-NHHL-NH-NHLL [49/60]**

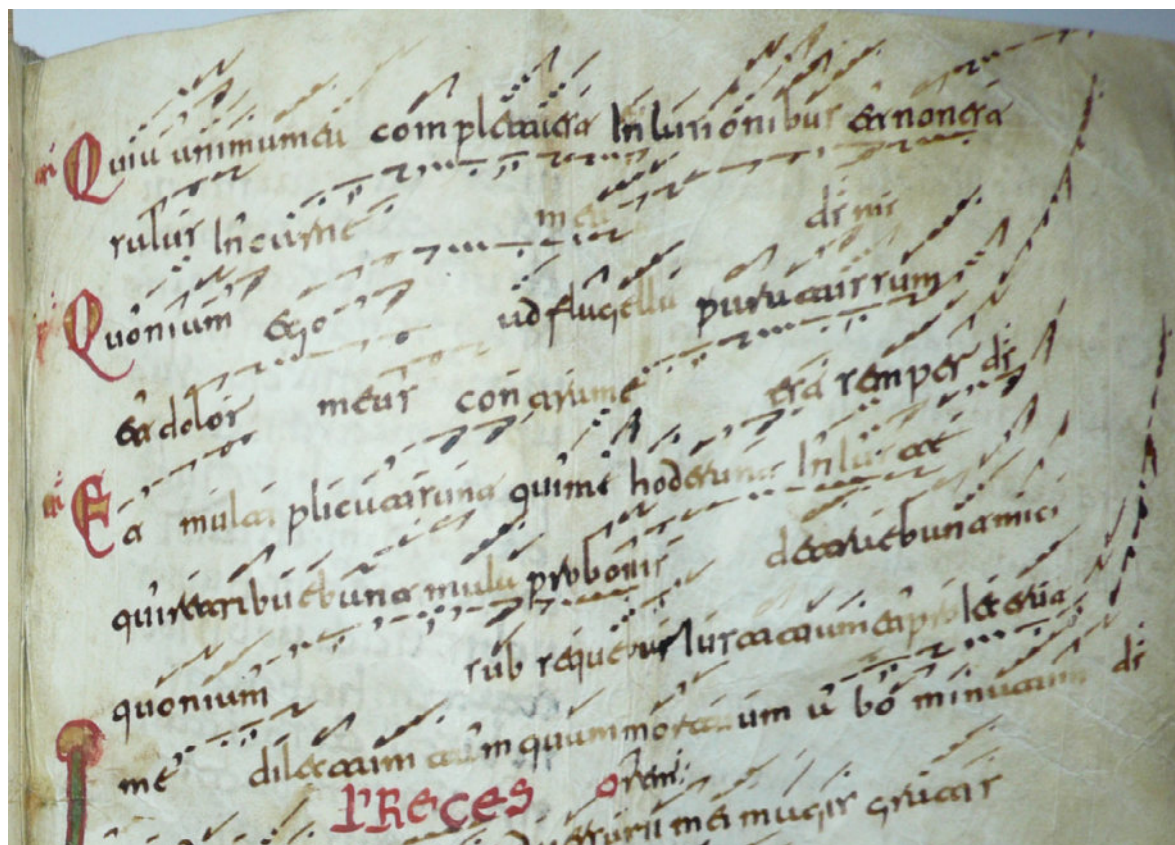
compatible neumes with León 8: **N NHH-NHLH+NH-NHL+NHL+NHHLL-NL-N-NHHL NHH-N-HLL NHL-N-NL-NHHL-NH-NHH-NHHL-NH-NHLL [10/60]**

León 8: 2 4+7+3+8 4 27

NH NH-NL+NHHH-NLH+NLH+NHL-NHLHL NHHL NHL-NS-N-NS-NL-NL-NHHH-NS-N-NLL-NSNHL [45/55]

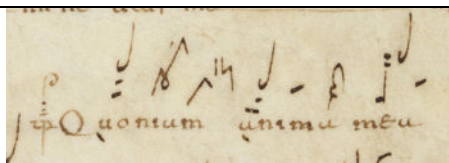
Disregarding underlay: **NH NH-HL+NHHH-NLH+NLH+NHL-NHLLHL NHHL NHL-NS-N-NS-NL-NL-NHHH-NS-N-NLL-NSNHL [49/55]**

compatible neumes with T5: **NH NH-HL+NHHH-NLH+NLH+NHL-NHLLHL NHHL NHL-NS-N-NS-NL-NL-NHHH-NS-N-NLL-NSNHL [10/55]**



[verse 1] **Quia/Quoniam** anima mea

León 8:



T5: 8+5 3+2+4 7

(Disregarding underlay of 'quia/quoniam'):

NHH-N-NHLH+N-N-NLL NHH+NL+NHHL NHH-NHLH [25/29]

Disregarding underlay entirely: **NHH-N-NHLH+N-N-NLL NHH+NL+NHHL NHH-NHLH [27/29]**

compatible neumes with León 8: **NHH-N-NHLH+N-N-NLL NHH+NL+NHHL NHH-NHLH [4/29]**

León 8: 4+4+6 4+1+4 6+1

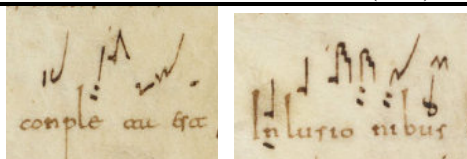
(Disregarding underlay of 'quia/quoniam'): **NHHH+NLHL+NL-N-SHL NHHH+N+NHHL NH-N(S/H)LH+N [25/30]**

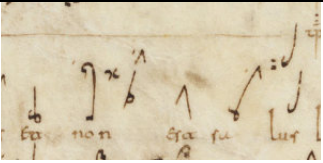
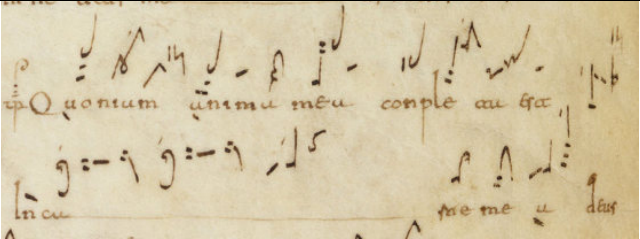
Disregarding underlay entirely: **NHHH+NLHL+NL-N-SHL NHHH+N+NHHL NH-N(S/H)LH+N [27/30]**

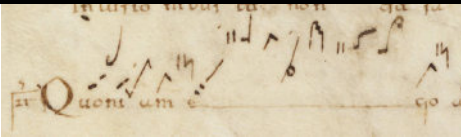
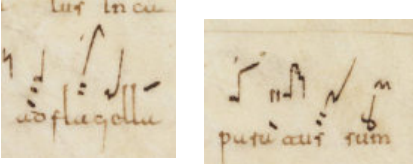
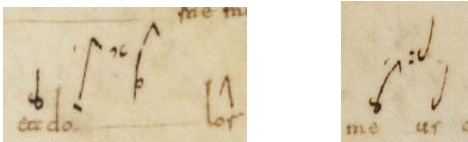
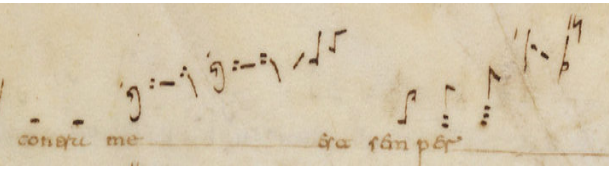
compatible neumes with T5: **NHHH+NLHL+NL-N-SHL NHHH+N+NHHL NH-N(S/H)LH+N [4/30]**

completa est in lusionibus

León 8:



<p>T5: 3+5+4 1 1+1+7+7+4+6 NHL+NHHHL+NHHH N N+N+NHH-NHLH+NHH-N-NLL+NHHL+NH-NHHL [31/39]</p> <p>Disregarding underlay: NHL+NHHHL+NHHH N N+N+NHH-NHLH+NHH-N-NLL+NHHL+NH-NHHL [32/39]</p> <p>compatible neumes with León 8: NHL+NHHHL+NHHH N N+N+NHH-NHLH+NHH-N-NLL+NHHL+NH-NHHL [7/39]</p>	
<p>León 8: 3+6+6 1 2 2+4+5+5+6 N-SH+NHH-NHL+NH-NHLH N NH+NH+NHL+NHHLL+NHHLLH+NH-NLHL [31/40]</p> <p>Disregarding underlay: N-SH+NHH-NHL+NH-NHLH N NH+NH+NHL+NHHLL+NHHLLH+NH-NLHL [32/40]</p> <p>compatible neumes with T5: N-SH+NHH-NHL+NH-NHLH N NH+NH+NHL+NHHLL+NHHLLH+NH-NLHL [7/40]</p>	
et non est salus	 <p>León 8:</p>
<p>T5: 1 14 1 9+1 N NHL-NLH-NHH-NL[-NHH by analogy with 'dolor' in verse 2; the melisma for 'non' has been trimmed] N NL-NHH-NHLH+N [18/26]</p> <p>Disregarding underlay: N NHL-NLH-NHH-NL[-NHH] N NL-NHH-NHLH+N [19/26]</p> <p>compatible neumes with León 8: N NHL-NLH-NHH-NL[-NHH] N NL-NHH-NHLH+N [3/26]</p>	
<p>León 8: 2 10 2 7+2 NH NHL-NS-NHH-NL NL NHL-N(S/H)LH+NH [18/23]</p> <p>Disregarding underlay: NH NHL-NS-NHH-NL NL NHL-N(S/H)LH+NH [19/23]</p> <p>compatible neumes with T5: NH NHL-NS-NHH-NL NL NHL-N(S/H)LH+NH [3/23]</p>	
in carne mea	 <p>León 8:</p>
<p>T5: 1 26+2 5+22 N N-NL-NLL-NLH-N-NHHL-NLL-NL-N-HL-NHHL+NL NHH-NH+NL-NLH-NH-NL-NHH-N-NLL-NLH-NHHL [44/56]</p> <p>compatible neumes with León 8: N N-NL-NLL-NLH-N-NHHL-NLL-NL-N-HL-NHHL+NL NHH-NH+NL-NLH-NH-NL-NHH-N-NLL-NLH-NHHL [4/56]</p>	
<p>León 8: 1 24+3 4+18 N NHL-NNL-NNL-NHL-NNL-NNL-N-NH-NHL+NHL NHHL+N-NH-NHHH-NHLL-NHH-N-NHL [44/50]</p> <p>compatible neumes with T5: N NHL-NNL-NNL-NHL-NNL-NNL-N-NH-NHL+NHL NHHL+N-NH-NHHH-NHLL-NHH-N-NHL [4/50]</p>	

[verse 2] Quoniam ego	 <p>León 8:</p>
<p>T5: 4+6+5 21+5 N-NHH+NL-NHLH+N-N-NLL NH-NL-NHH-NL-NHH-NL-NH-N-NLHL+N-N-NLL [38/41]</p> <p>compatible neumes with León 8: N-NHH+NL-NHLH+N-N-NLL NH-NL-NHH-NL-NHH-NL-NH-N-NLHL+N-N-NLL [6/41]</p>	
<p>León 8: 4+4+6 23+6 NHHH+N-SHL+NL-N-NHL NHH-NS-NH-NL-NHH-NLL-NS-NHL-NHL+NL-NSHL [38/43]</p> <p>compatible neumes with T5: NHHH+N-SHL+NL-N-NHL NHH-NS-NH-NL-NHH-NLL-NS-NHL-NHL+NL-NSHL [6/43]</p>	
ad flagella paratus sum	 <p>León 8:</p>
<p>T5: 3 2+3+1 3+6+5 6 NHH NL+NHH+N NHL+NH-N-NLL+NHHHL NH-NHHL [27/29] [9/9]</p> <p>compatible neumes with León 8: NHH NL+NHH+N NHL+NH-N-NLL+NHHHL NH-NHHL [18/29]</p>	
<p>León 8: 4 4+3+1 3+7+5 6 NHHH NHHL+NHH+N NHL+N-HS-NHLL+NHHHLH NH-NLHL [27/33]</p> <p>compatible neumes with T5: NHHH NHHL+NHH+N NHL+N-HS-NHLL+NHHHLH NH-NLHL [18/33]</p>	
et dolor meus	 <p>León 8:</p>
<p>T5: 1 14+1 9+1 N NHL-NLH-NHH-NL-NHH+N NL-NHH-NHLH+N [18/26]</p> <p>Disregarding underlay: N NHL-NLH-NHH-NL-NHH+N NL-NHH-NHLH+N [20/26]</p> <p>compatible neumes with León 8: N NHL-NLH-NHH-NL-NHH+N NL-NHH-NHLH+N [5/26]</p>	
<p>León 8: 2 10+2 7+2 NH N-HL-NS-NHH-NL+NL NHL-N(S/H)LH+NH [18/23]</p> <p>Disregarding underlay: NH N-HL-NS-NHH-NL+NL NHL-N(S/H)LH+NH [20/24]</p> <p>compatible neumes with T5: NH N-HL-NS-NHH-NL+NL NHL-N(S/H)LH+NH [5/24]</p>	
contra me est semper	 <p>León 8:</p>

T5: 1+1 27 2 5+22

N+N N-NL-NLL-NLH-N-NHHL-NLL-NL-N-HL-NHHL NL NHH-NH+NL-NLH-NH-NL-NL-N-NLL-NLH-NHHL [42/57]

Disregarding underlay: **N+N N-NL-NLL-NLH-N-NHHL-NLL-NL-N-HL-NHHL NL NHH-NH+NL-NLH-NH-NL-NL-N-NLL-NLH-NHHL [43/57]**

compatible neumes with León 8: **N+N N-NL-NLL-NLH-N-NHHL-NLL-NL-N-HL-NHHL NL NHH-NH+NL-NLH-NH-NL-NL-N-NLL-NLH-NHHL [8/57]**

León 8: 1+1 24 0 3+19

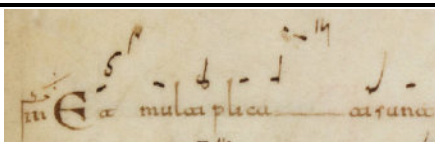
N+N NHL-NNL-NNL-NHL-NNL-NNL-N-NH-NHL [no note for 'est'] NHL+NHHL-NHHHL-NLL-NHH-NSHL [42/48]

Disregarding underlay: **N+N NHL-NSL-NNL-NHL-NNL-NNL-N-NH-NHL 0 NHL+NHHL-NHHHL-NLL-NHH-N-SHL [43/48]**

compatible neumes with T5: **N+N NHL-NSL-NNL-NHL-NNL-NNL-N-NH-NHL 0 NHL+NHHL-NHHHL-NLL-NHH-N-SHL [8/48]**

[verse 3] Et multiplicati sunt

León 8:



T5: 9 1+1+1+9+1 1

N-NH-NL-NHHH N+N+N+N-NH-NLL-NLL+N N [19/23]

compatible neumes with León 8: **N-NH-NL-NHHH N+N+N+N-NH-NLL-NLL+N N [4/23]**

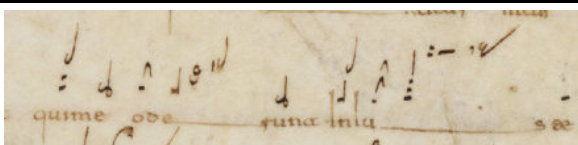
León 8: 6 1+2+1+8+3 1

N-NHL-NL N+NH+N+NH-NL-N-NHL+NHH N [19/22]

compatible neumes with T5: **N-NHL-NL N+NH+N+NH-NL-N-NHL+NHH N [4/22]**

qui me oderunt iniuste

León 8:



T5: 4 4 2+7+1 4+15+1

NHHH NHLL NL+NH-N-NLL+N NHHH+NHHLL-NH-NN-NLL-NLL+N [32/37]

Disregarding underlay: **NHHH NHLL NL+NH-N-NLL+N NHHH+NHHLL-NH-NN-NLL-NLL+N [33/37]**

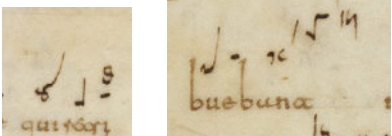
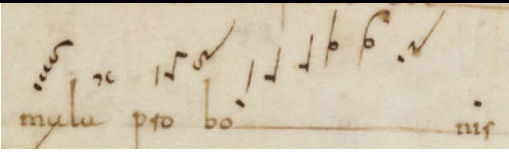
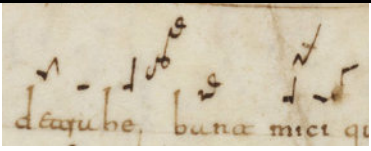
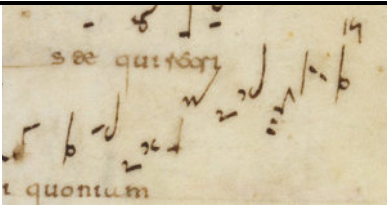
compatible neumes with León 8: **NHHH NHLL NL+NH-N-NLL+N NHHH+NHHLL-NH-NN-NLL-NLL+N [3/37]**

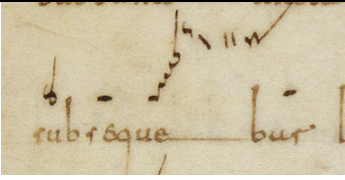
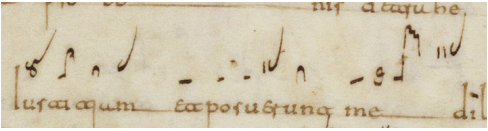
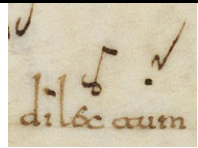
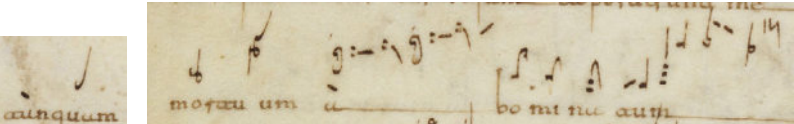
León 8: 4 2 3+8+2 4+16+1

NHHH NH NHL+NH-NHL-NSH+NH NH-NH+N-NL-NL-NHHH-NNL-N-NSLH+N [32/42]

Disregarding underlay: **NHHH NH NHL+NH-NHL-NSH+NH NH-NH+N-NL-NL-NHHH-NNL-NSLH+N [33/42]**

compatible neumes with T5: **NHHH NH NHL+NH-NHL-NSH+NH NH-NH+N-NL-NL-NHHH-NNL-NSLH+N [3/42]**

qui retribuēbant	<p>León 8:</p> 
<p>T5: 1 1+3+1+1+9 N N+NHL+N+N+NLH-N-NH-NHL [14/16]</p> <p>compatible neumes with León 8: N N+NHL+N+N+NLH-N-NH-NHL [6/16]</p>	
<p>León 8: 4 2+4+3+1+10 NHLH NH+N-NHL+NHH+N+NS-N-NHL-NSHL [14/24]</p> <p>compatible neumes with T5: NHLH NH+N-NHL+NHH+N+NS-N-NHL-NSHL [6/24]</p>	
mala pro bonis	<p>León 8:</p> 
<p>T5: 4+2 6 19+1 NHHL+NH NL-NHLH NL-NL-NH-NH-NHH-NHHL-NHLH+N [29/32]</p> <p>disregarding underlay: NHHL+NH NL-NHLH NL-NL-NH-NH-NHH-NHHL-NHLH+N [30/32]</p> <p>compatible neumes with León 8: NHHL+NH NL-NHLH NL-NL-NH-NH-NHH-NHHL-NHLH+N [17/32]</p>	
<p>León 8: 5+2 8 17+1 NHHHL+NS N-NHL-NHLH N-N-NH-NH-NHH-NHHL-N-HLH+N [29/33]</p> <p>disregarding underlay: NHHHL+NS N-NHL-NHLH N-N-NH-NH-NHH-NHHL-N-HLH+N [30/33]</p> <p>compatible neumes with T5: NHHHL+NS N-NHL-NHLH N-N-NH-NH-NHH-NHHL-N-HLH+N [17/33]</p>	
detrāhebant mihi	<p>León 8:</p> 
<p>T5: 4+1+10+4 6+1 NHHL+N+N-NHL-NH-N-NLL+NHHH N-NL-NHH+N [20/26]</p> <p>Disregarding underlay: NHHL+N+N-NHL-NH-N-NLL+NHHH N-NL-NHH+N [21/26]</p> <p>compatible neumes with León 8: NHHL+N+N-NHL-NH-N-NLL+NHHH N-NL-NHH+N [1/26]</p>	
<p>León 8: 3+1+9+4 5+4 NHL+N+NH-NHLHLHL+NHHL NH-NLH+N-NHL [20/26]</p> <p>Disregarding underlay: NHL+N+NH-NHLHLHL+NHHL NH-NLH+N-NHL [21/26]</p> <p>compatible neumes with T5: NHL+N+NH-NHLHLHL+NHHL NH-NLH+N-NHL [1/26]</p>	
quoniam	<p>León 8:</p> 

<p>T5: 6+3+25 NH-NHLH+NHH+N-N-NHHHLL-N-N-NNL-N-N-NLL-NL-N-NHHL [29/34]</p> <p>compatible neumes with León 8: NH-NHLH+NHH+N-N-NHHHLL-N-N-NNL-N-N-NLL-NL-N-NHHL [5/34]</p>	
<p>León 8: 3+3+31 NHH+N-NH+NH-NS-NH-NLHLH-NH-NSH-NHHHL-NLL-NHH-NSHL [29/37]</p> <p>compatible neumes with T5: NHH+N-NH+NH-NS-NH-NLHLH-NH-NSH-NHHHL-NLL-NHH-NSHL [5/37]</p>	
subsequer	<p>León 8: </p>
<p>T5: 2+1+9+1 NH+N+NHHHLL-N-NH+N [13/13]</p> <p>compatible neumes with León 8: NH+N+NHHHLL-N-NH+N [10/13]</p>	
<p>León 8: 2+1+12+1 NH+N+NHHHLL-NS-NHLH+N [13/16]</p> <p>compatible neumes with T5: NH+N+NHHHLL-NS-NHLH+N [10/16]</p>	
iustitiam et posuerunt/proiecerunt me	<p>León 8: </p>
<p>T5: 1+3+2+2 1 1+1+3+1 10 N+NHL+NH+NL N N+N+NHH+N N-N-NL-NLL-NLH [22/25]</p> <p>Disregarding underlay: N+NHL+NH+NL N N+N+NHH+N N-N-NL-NLL-NLH [23/25]</p> <p>compatible neumes with León 8: N+NHL+NH+NL N N+N+NHH+N N-N-NL-NLL-NLH [9/25]</p>	
<p>León 8: 4+3+2+2 1 1+1+3+2 13 NHLH+NHL+NL+NH N N+N+NSH+NL N-NHL-NH-NLL-NS-NH [22/32]</p> <p>Disregarding underlay: NHLH+NHL+NL+NH N N+N+NSH+NL N-NHL-NH-NLL-NS-NH [23/32]</p> <p>compatible neumes with T5: NHLH+NHL+NL+NH N N+N+NSH+NL N-NHL-NH-NLL-NS-NH [9/32]</p>	
dilectum	<p>León 8: </p>
<p>T5: 1+3+4 N+NHL+NHHL [7/8]</p> <p>compatible neumes with León 8: N+NHL+NHHL [4/8]</p>	<p>León 8: 1+3+4 N+NHL+NHLH [7/8]</p> <p>compatible neumes with T5: N+NHL+NHLH [4/8]</p>
tanquam mortuum abominatum	<p>León 8: </p>

T5: 1+2 5+1+1 21+4+2+4+22

N+NH NH-N-NH+N+N N-N-NLL-NLH-NHHHL-NLL-NLH-NH+NH-NL+NL+NHHH+NL-NLH-NH-NL-NHH-N-NLL-N-N-NHHL [51/63]

Disregarding underlay: **N+NH NH-N-NH+N+N N-N-NLL-NLH-NHHHL-NLL-NLH-NH+NH-NL+NL+NHHH+NL-NLH-NH-NL-NHH-N-NLL-N-N-NHHL [54/63]**

compatible neumes with León 8: **N+NH NH-N-NH+N+N N-N-NLL-NLH-NHHHL-NLL-NLH-NH+NH-NL+NL+NHHH+NL-NLH-NH-NL-NHH-N-NLL-N-N-NHHL [14/63]**

León 8: 1+2 2+5 20+3+3+4+20

N+NH NH+NLHLH N-NHL-NNL-NNL-NHL-NNL-NNL-N+NHL+NHL+NHHL+N-NH-NHHH-NH-NHLL-NHH-NSHL [51/60]

Disregarding underlay: **N+NH NH+NLHLH N-NHL-NNL-NNL-NHL-NNL-NNL-N+NHL+NHL+NHHL+N-NH-NHHH-NH-NHLL-NHH-NSHL [54/60]**

compatible neumes with T5: **N+NH NH+NLHLH N-NHL-NNL-NNL-NHL-NNL-NNL-N+NHL+NHL+NHHL+N-NH-NHHH-NH-NHLL-NHH-NSHL [14/60]**

Melodic density

The melodic density is comparable at all times, except where there is a text variant (notably ‘Quia’ and ‘Quoniam’ in verse 1) or where one manuscript has a melody that treats two consecutive vowels as two separate syllables, and the other elides them (‘mortuum’, for example).

Cadence placement in the two manuscripts

There are several places in *Ne derelinquas* where the syntax suggests a cadence but the melodic shape does not confirm it, or vice versa.


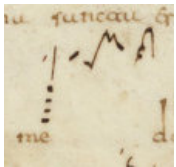

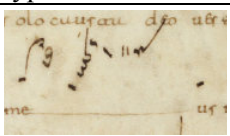
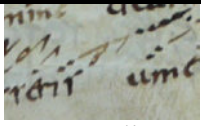
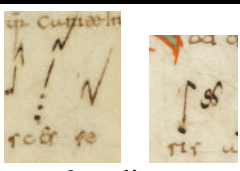

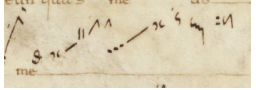

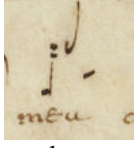
In the respond, there are 3 occasions where both syntax and shape suggest the presence of a cadence: on ‘deus meus’, both manuscripts have a type-1 melisma, and on the other two occasions, León 8 has a type-3 melisma while T5 has a type-3 melisma. Although the syntax does not confirm the presence of a cadence on ‘discesseris’, both manuscripts have a type-3 melisma.

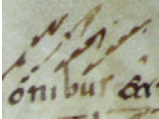

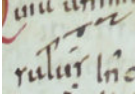
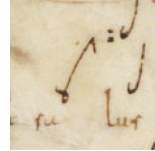
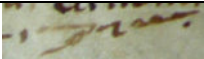
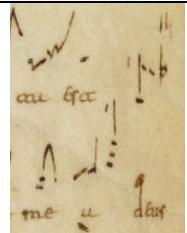
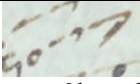
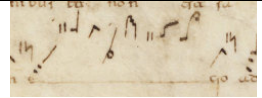
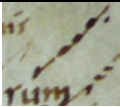
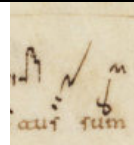
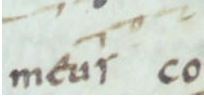
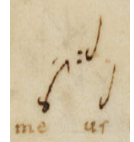

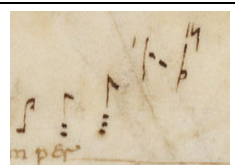
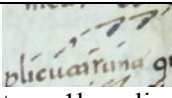
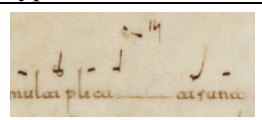
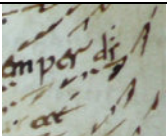
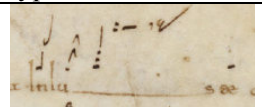
In verse 1 there are three places where both syntax and shape suggest the presence of a cadence: on ‘salus’ both manuscripts have a type-1 melisma; on ‘mea’ at the end of the verse, both have a type-3 melisma; and on *illusionibus*, T5 has a type-3 melisma while León 8 has type-2. It is not certain whether or not there is a cadence on ‘mea’ near the beginning of the verse, but both manuscripts have a type-1 melisma at this point.

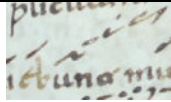

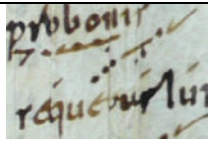
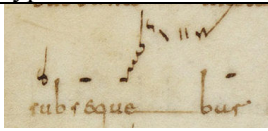
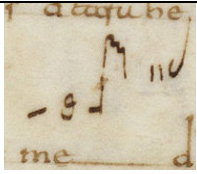
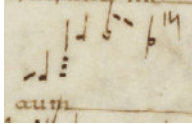
In verse 2 there are five places where both syntax and shape suggest the presence of a cadence: on ‘meus’ and ‘semper’, the two manuscripts have the same melisma types (1 and 3, respectively); but on ‘ego’, T5 has a type-3b melisma while León 8 has a type 3 melisma; on ‘sum’ T5 has a type-3

melisma while León 8 has a type-2 melisma; and on ‘detrahebant mihi’, León 8 has a modest type-3 melisma while T5 has a type-7 cadence (with non-standard underlay).

The third verse is the most problematic, since it is very long, and there are several places where the melodic state suggests a cadence but the syntax does not. Of the places where both syntax and shape suggest the presence of a cadence, ‘bonus’ has a type-1 melisma in both manuscripts, and ‘abominatum’ has a type-3 melisma in both. There may also be cadences at ‘retribuebant’ and ‘quoniam’ (type-3 in both manuscripts); ‘subsequebar’ (type-1 melisma in both, a melisma also seen on ‘deus meus’ in the respond), and ‘sunt’, ‘iniuste’ and ‘me’ near the end of the verse (the first two of which have ‘modal signature’ L2 in T5). There is more extensive discussion of the pacing of the text in this chant in chapter 4.

		T5	T5 cadence	León 8	León 8 cadence
respond	me	12	 type-3b melisma	15	 type-3 melisma
respond	meus	15+1	 type-6 melisma	19+1	 Type-1 melisma
respond	discesseris	7+5+3+12	 type-3 melisma	4+7+3+9	 type-3 melisma
respond	me	25	 type-3b melisma	29	 type-3 melisma
verse 1	mea	7 (no notes for ‘-a’)	 type-1 melisma, without subsequent punctum/pes	6+1	 modest type-1c melisma; probably not a cadence

verse 1	inlusionibus	1+1+7+7+4+6	 type-3 melisma	2+2+4+ 5+5+6	 type-2 melisma
verse 1	salus	9+1	 type-1 melisma	7+2	 modest type-1c melisma
verse 1	mea	5+22	 Type 3 cadence	4+18	 type-3 melisma
verse 2	ego	21+5	 type-3b melisma	23+6	 type-3 melisma after a longer melisma
verse 2	sum	6	 type-3 melisma	6	 type-2 melisma
verse 2	meus	9+1	 type-1 melisma, without subsequent punctum/pes	7+2	 modest type-1c melisma
verse 2	semper	5+22	 type-3 melisma	2+19	 type-3 melisma
verse 3	multiplicati sunt	1+1+1+9+1 1	 type-1b melisma	1+2+1+9+3 1	 type-4 cadence
verse 3	iniuste	4+15+1	 type-1b melisma	5+17+1	 type-1b melisma (‘modal signature’ L2)

verse 3	retribuebant	1+3+1+1+9	 type-3 melisma; syntax does not confirm presence of a cadence	2+4+3+1+11	 type-3 melisma
verse 3	bonis	19+1	 type-1 melisma	17+1	 type-1 melisma
verse 3	mici	6+1	 neumes compatible with type-7 cadence, although the underlay is different	5+4	 modest type-3 ending
verse 3	quoniam	6+3+25	 type-3 melisma	3+3+31	 type-3 melisma
verse 3	subsequebar	2+1+9+1	 type-1 melisma	2+1+12+1	 type-1 melisma
verse 3	me	10	 type-9 melisma	13	 type-1c melisma (unique neuming)
verse 3	dilectum	1+3+4	 type-7 cadence	1+3+4	not a cadence
verse 3	abominatum	21+4+2+4+22	 type-3 melisma	20+3+3+4+20	 type-3 melisma

Relationship ratios between León 8 and T5

In both manuscripts ‘illusionibus’ and ‘paratus sum’ are closely related (type-3 in T5 and type-2 in León 8). This material is connected to that on ‘scientibus te’ in *Quam pretiosa* in both manuscripts. Indeed, the inter- and intra-chant melodic connections found in León 8 are almost all present in T5, with the exception of the link of ‘(comple)ta est’ with *Quam pretiosa*.

A = number of notes for which the T5 and León 8 outlines are compatible

B = total number of notes in T5

C = total number of notes in León 8

E = number of notes for which the T5 and León 8 outlines are compatible, disregarding underlay entirely

	A	E	B	C	$2A/(B+C)$ = compatibility ratio with strict regard for underlay (except for ‘Quia/Quoniam’ in verse 1)	$2D/(B+C)$ = compatibility ratio, disregarding underlay entirely
respond	107	111	127	129	0.836	0.867
verse 1	118	122	150	143	0.805	0.833
verse 2	125	128	153	148	0.831	0.850
verse 3	236	243	277	300	0.818	0.842
total	583	604	707	720	0.817	0.847

Compatible neumes in León 8 and T5

A = number of notes for which the outlines AND the neume shapes of T5 and León 8 are compatible

B = total number of notes in T5

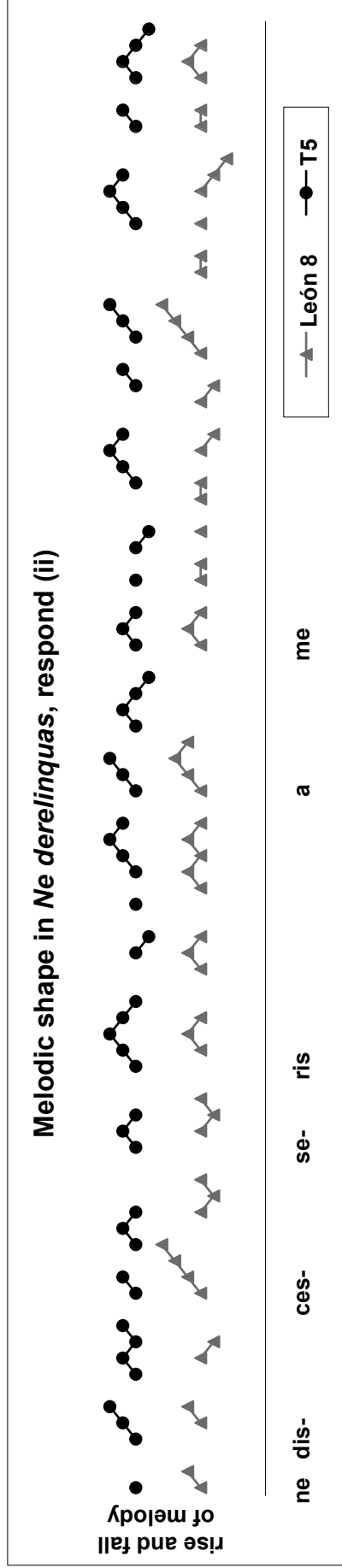
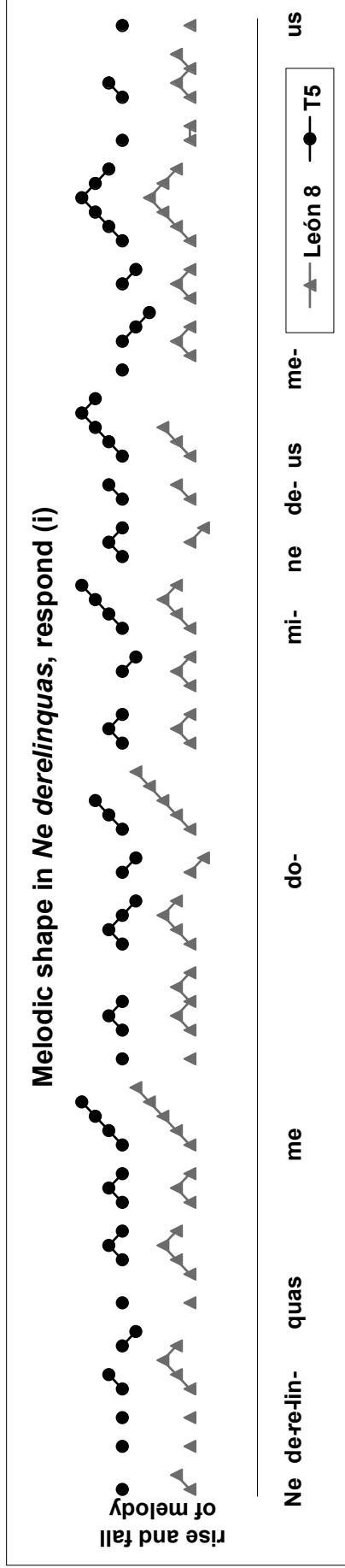
C = total number of notes in León 8

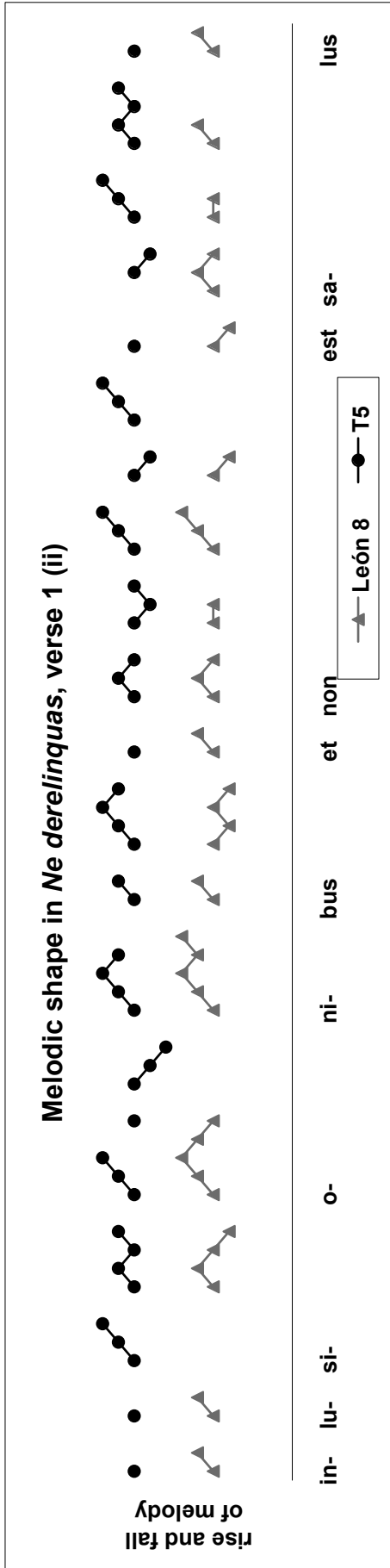
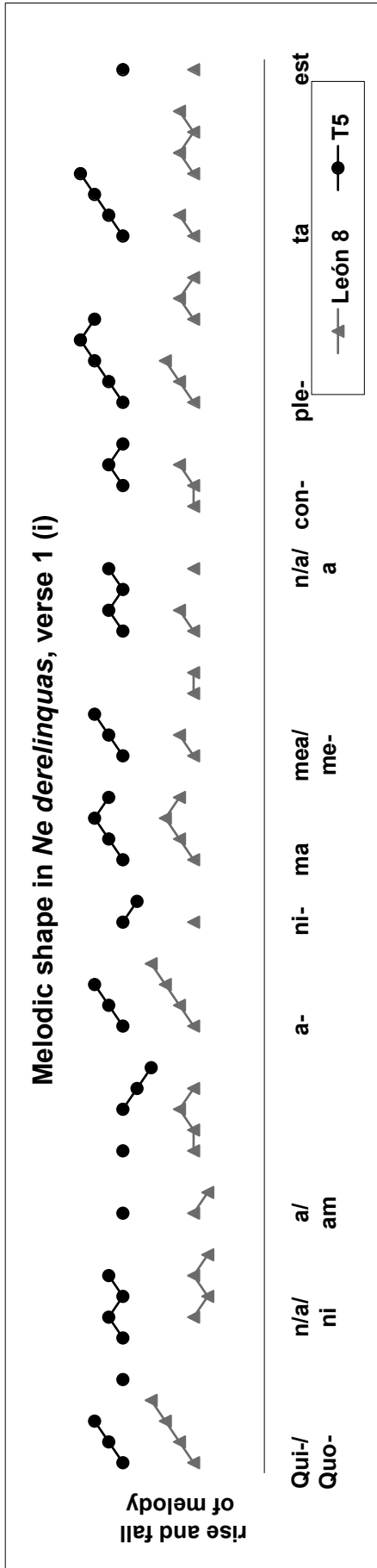
	A	B	C	$200A/(B+C)$ = percentage of neume shapes that are compatible in the two manuscripts
respond	32	127	129	25%
verse 1	18	149	143	12.3%
verse 2	37	153	148	24.6%
verse 3	73	277	300	25.3%
total	160	706	720	22.4%

Melodic shape in León 8 and T5

See Figure OA10.

Figure OA10 Melodic shape in *Ne derelinquas* in T5 and León 8





Melodic shape in *Ne dere linguas*, verse 1 (iii) and verse 2 (i)

rise and fall of melody

in car- ne me- a [v.] Quo- ni- am

Melodic shape in *Ne dere linguas*, verse 2 (ii)

rise and fall of melody

e- fla- gel- la pa- ra- tus sum

Melodic shape in *Ne derelinquas*, verse 2 (iii)

rise and fall of melody

et do- lor me- us con- tra me

—▲— León 8 —●— T5

Melodic shape in *Ne derelinquas*, verse 2 (iv) and verse 3 (i)

rise and fall of melody

estsem- per [v.] Et mul- ti- plica- ti sunt qui me

—▲— León 8 —●— T5

Melodic shape in *Ne derelinquas*, verse 3 (ii)

o- de- runt in- ius- te qui re- tri- bu- e- bant

—▲— León 8 —●— T5

Melodic shape in *Ne derelinquas*, verse 3 (iii)

ma- la pro bo- nis de- tra- he- bant mi- hi

—▲— León 8 —●— T5

Melodic shape in *Ne derelinquas*, verse 3 (iv)

quo- ni- am sub- se- que- bar ius- ti- ti- am

—▲ León 8 —● T5

rise and fall of melody

Melodic shape in *Ne derelinquas*, verse 3 (v)

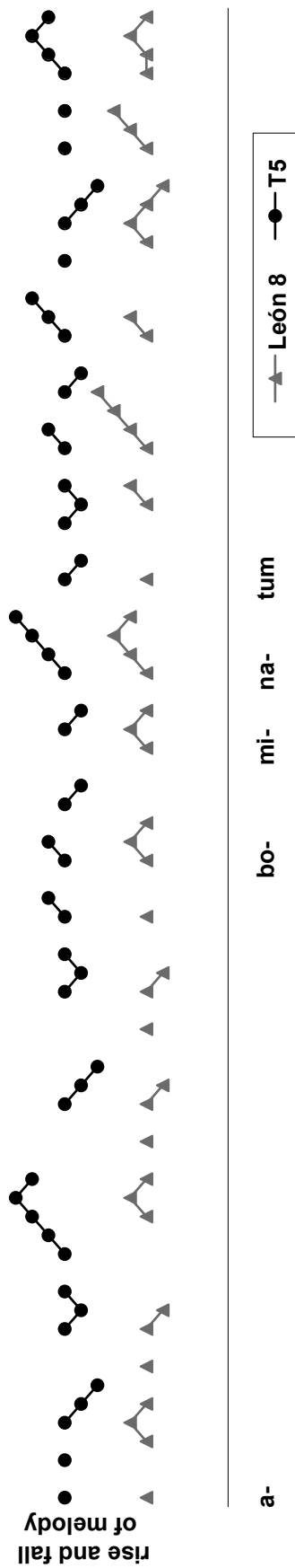
et pro-/ie-/ ce-/ po- su- e- runt me di- lec- tum tan- quam mor- tu- / tuum

—▲ León 8 —● T5

rise and fall of melody

um/ n/a

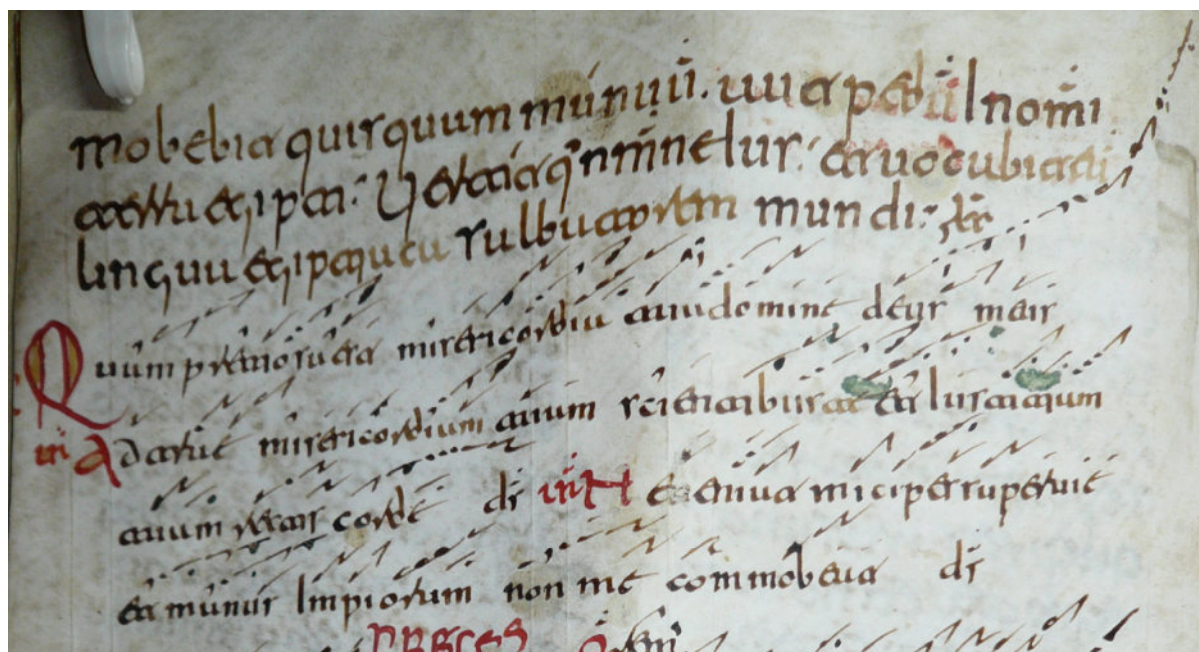
Melodic shape in *Ne derelinquas*, verse 3 (vi)

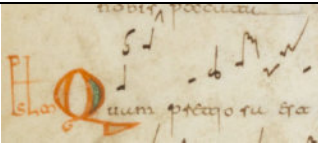
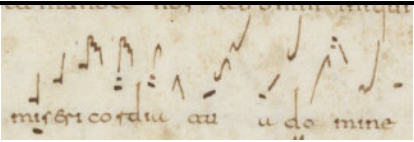


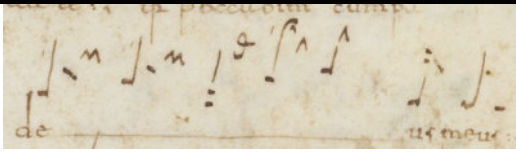
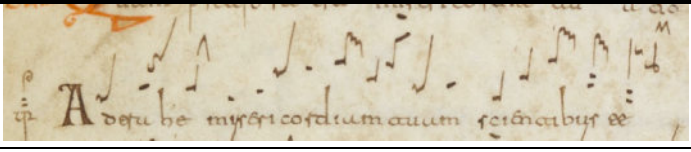
3.8 Quam pretiosa – comparison of T5 and León 8

Quam pretiosa has a respond and two verses, with each verse having different music. The form is the same in the two traditions, with both having ‘deus meus’ as a repetendum.

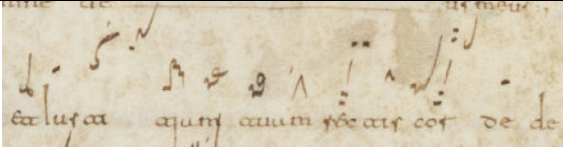
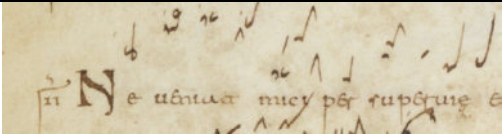
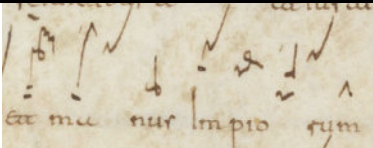
Quam pretiosa in T5, fol. 22v

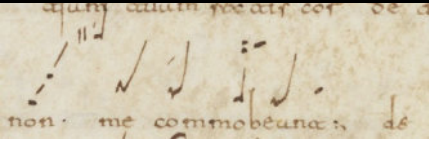


Quam pretiosa est	 <p>León 8:</p>
<p>T5: 8 1+2+7+3 1 N-NHL-NH-NL N+NH+NHHL-NLL+N-NH N [19/22] compatible neumes with León 8: N-NHL-NH-NL N+NH+NHHL-NLL+N-NH N [11/22]</p>	
<p>León 8: 9 1+2+4+6 1 NH-NHL-NH-NL N+NH+NHLL+NH-NHLH N [19/23] compatible neumes with T5: NH-NHL-NH-NL N+NH+NHLL+NH-NHLH N [11/23]</p>	
misericordia tua domine	 <p>León 8:</p>

<p>T5: 1+1+7+7+5+2 5+5 5+1+1 N+N+NHH-NHLH+NHHH-NLL+NHH-NH+NL NH-NNL+NHHHL N-NHLH+N+N [31/40]</p> <p>disregarding underlay: N+N+NHH-NHLH+NHHH-NLL+NHH-NH+NL NH-NNL+NHHHL N-NHLH+N+N [35/40]</p> <p>compatible neumes with León 8: N+N+NHH-NHLH+NHHH-NLL+NHH-NH+NL NH-NNL+NHHHL N-NHLH+N+N [5/40]</p>	
<p>León 8: 2+2+4+5+4+2 7+4 5+3+1 NH+NH+NHLL+NHHLL+NHHH+NL N-NHL-NLH+N-N-NH NL-NNL+NHH+N [31/39]</p> <p>disregarding underlay: NH+NH+NHLL+NHHLL+NHHH+NL N-NHL-NLH+N-N-NH NL-NNL+NHH+N [35/39]</p> <p>compatible neumes with T5: NH+NH+NHLL+NHHLL+NHHH+NL N-NHL-NLH+N-N-NH NL-NNL+NHH+N [5/39]</p>	
<p>[repetendum] deus meus</p>	<p>León 8: </p>
<p>T5: 26+4 2+1 NH-NNL-NL-NNL-NL-N-NHL-NHL-NNL-NHHH+NH-NL NH+N [32/33]</p> <p>compatible neumes with León 8: NH-NNL-NL-NNL-NL-N-NHL-NHL-NNL-NHHH+NH-NL NH+N [1/33]</p>	
<p>León 8: 29+5 3+1 NH-N-NLHL-NH-N-NLHL-NHH-NHL-N-HL-NL-NH-NL+NH-NNL NHH+N [32/38]</p> <p>compatible neumes with T5: NH-N-NLHL-NH-N-NLHL-NHH-NHL-N-HL-NL-NH-NL+NH-NNL NHH+N [1/38]</p>	
<p>V1 Adtrahe misericordiam tuam scientibus te</p>	<p>León 8: </p>
<p>T5: 2+4+5 1+1+1+2+7+2 2+1 1+1+6+7 8 NH+N-NLH+NH-NHL N+N+N+NH+NHHH-NLL+NH NH+N N+N+N¹-NHLH+NHHH-NLL NHHH-NHLL [41/50]</p> <p>disregarding underlay: NH+N-NLH+NH-NHL N+N+N+NH+ NHHH-NLL +NH NH+N N+N+N-NHLH+NHHH-NLL NHHH-NHLL [42/50]</p> <p>compatible neumes with León 8: NH+N-NLH+NH-NHL N+N+N+NH+NHHH-NLL+NH NH+N N+N+N-NHLH+NHHH-NLL NHHH-NHLL [11/50]</p>	

¹ The mark after this neume is probably an ink blot rather than a note.

<p>León 8: 3+5+4 1+1+3+1+4+5 3+1 2+2+4+5 10 NHH+N-NHLH+NH-HL N+N+NHH+N+NHLL+ NH-NHL NHH+N NH+NH+NHLL+NHHLL NHHL-NH-NLHL [41/54]</p> <p>disregarding underlay: NHH+N-NHLH+NH-HL N+N+NHH+N+NHLL+ NH-NHL NHH+N NH+NH+NHLL+NHHLL NHHL-NH-NLHL [42/54]</p> <p>compatible neumes with T5: NHH+N-NHLH+NH-HL N+N+NHH+N+NHLL+NH-NHL NHH+N NH+NH+NHLL+NHHLL NHHL-NH-NLHL [11/54]</p>	
et iustitiam tuam rectis corde	<p>León 8: </p>
<p>T5: 1 1+5+2+5 4+2 6+3 13+2 N N+N-NL-NL+NL+NHHHL NHLH+NL NH-N-NLH+NLH NL-NHH-NHHH-NHLH+NL [36/44]</p> <p>compatible neumes with León 8: N N+N-NL-NL+NL+NHHHL NHLH+NL NH-N-NLH+NLH NL- NHH-NHHH-NHLH+NL [4/44]</p>	
<p>León 8: 2 1+7+4+4 4+2 5+2 10+1 NH N+NHL-NHLH+NHLL+NHHL NHHL+NL NHH-NN+NL NHH-NHH-NHLH+N [36/42]</p> <p>compatible neumes with T5: NH N+NHL-NHLH+NHLL+NHHL NHHL+NL NHH-NN+NL NHH- NHH-NHLH+N [4/42]</p>	
V2 Ne veniat mihi pes superviae	<p>León 8: </p>
<p>T5: 2 3+3+[no neume] 3+6 2 4+1+1+1 NH NHH+NHL+[no neume] NHL+NH-NHHL NH NHLH+N+N+N [20/26]</p> <p>disregarding underlay: NH NHH+NHL+[no neume] NHL+NH-NHHL NH NHLH+N+N+N [23/26]</p> <p>compatible neumes with León 8: NH NHH+NHL+[no neume] NHL+NH-NHHL NH NHLH+N+N+N [8/26]</p>	
<p>León 8: 2 4+2+4 6+2 2 4+1+3+2 NH NHHL+NS+NL-NH NS-N-NHL+NL NH NHHL+N+NHH+NH [20/34]</p> <p>disregarding underlay: NH NHHL+NS+NL-NH NS-N-NHL+NL NH NHHL+N+NHH+NH [23/34]</p> <p>compatible neumes with T5: NH NHHL+NLH+NL-NH NLH-N-NHL+NL NH NHHL+N+NHH+NH [8/34]</p>	
et manus impiorum	<p>León 8: </p>

<p>T5: 9 9+2 4+4+5+2 N-N-NL-NL-NHH N-N-NL-NL-NHH+NH NHLH+NH-NL+NHH-NH+NL [30/35]</p> <p>compatible neumes with León 8: N-N-NL-NL-NHH N-N-NL-NL-NHH+NH NHLH+NH-NL+NHH-NH+NL [6/35]</p>	
<p>León 8: 7 6+2 4+4+7+2 NHHLHLL N-HL-NLH+NH N-HLH+NHHH+NH-NH-NLH+NL [30/32]</p> <p>compatible neumes with T5: NHHLHLL N-HL-NLH+NH N-HLH+NHHH+NH-NH-NLH+NL [6/32]</p>	
<p>non me commoveant</p>	<p>León 8: </p>
<p>T5: 8 3 3+6+1+1 N-N-N-NH-NLH NLH NLH+NH-NHLH+N+N [20/22]</p> <p>disregarding underlay: N-N-N-NH-NLH NLH NLH+NH-NHLH+N+N [21/22]</p> <p>compatible neumes with León 8: N-N-N-NH-NLH NLH NLH+NH-NHLH+N+N [7/22]</p>	
<p>León 8: 8 3 3+5+3+1 NH-NH-NN-NH NLH NHH+NH-NNL+NHH+N [20/23]</p> <p>disregarding underlay: NH-NH-NN-NH NLH NHH+NH-NNL+NHH+N [21/23]</p> <p>compatible neumes with T5: NH-NH-NN-NH NLH NHH+NH-NNL+NHH+N [7/23]</p>	

Melodic density

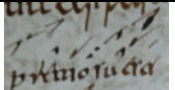
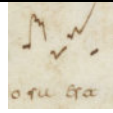
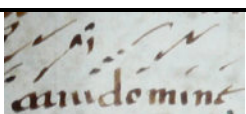
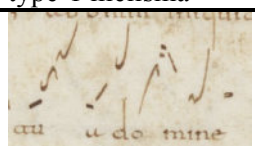
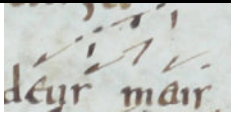
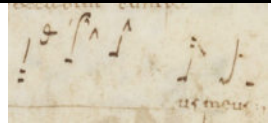

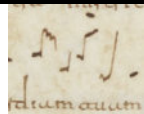
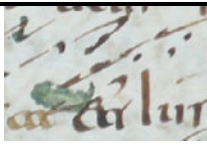
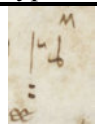
The two versions have comparable melodic density at all points (see Figure 10, p. 179, in Chapter 4). In the respond, ‘*misericordia*’ has melismas (two of seven notes each) in T5, but these syllables have four and five notes, respectively, in León 8; in verse 1 ‘*misericordiam*’ has a seven-note melisma in T5 but only has four notes on that syllable in León 8.

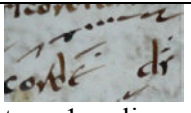
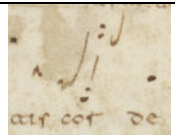
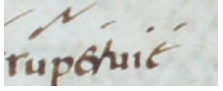
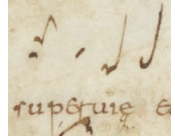
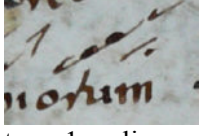
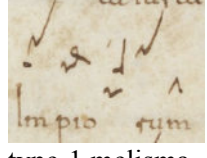
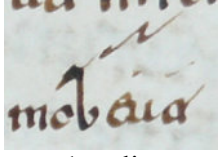
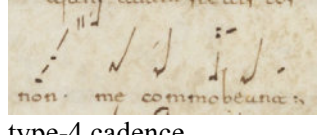
In verse 2 ‘*mihi*’ has a familiar shape for first-person-singular possessive pronouns in León 8, with 7+2 notes. T5 instead has 3+6 notes; this manuscript does not preserve the formulaic treatment of the first person singular possessive pronouns often found in León 8.

Cadence placement in the two manuscripts

Some cadence types are shared by the two manuscripts. Type-1 cadences are found in both on ‘corde’ and ‘impiorum’ (variant, but compatible in both versions). Type-4 cadences (although T5 has a pes rather than a scandicus on the penultimate syllable) are found in both manuscripts on ‘deus meus’ and ‘tuam’. There are type-4 cadences in León 8 where T5 has a type-1 melisma on ‘domine’ and ‘commoveant’. Conversely, there is a type-4 cadence in T5 on ‘pretiosa est’ where León 8 has a type-1 melisma. The type-3b melisma, found in T5 across the Lenten psalmi, with a NLL figure to end the phrase, is found here on ‘scientibus te’, where León 8 has a type-2 cadence (the NLL figure is not usually found in T5 where León 8 has a type-2 cadence). There is also a possible cadence point in León 8 on ‘supervie’, using the rare type-5 cadence shapes. In León 8, this cadence recurs in Lenten psalmi that have no cognate in T5, so that it is not possible at this point to confirm whether the neumes in T5 are a recurring cadence shape or a one-off figure.

The prevalence of the type-4 cadence in this chant is noteworthy.

		T5 number of notes per syllable	T5 melisma type	León 8 number of notes per syllable	León 8 melisma type
respond	pretiosa est	1+2+7+3 1	 type-4 cadence	1+2+4+6 1	 type-1 melisma
respond	tua domine	5+5 5+1+1	 short type-1 melisma	7+4 5+3+1	 type-4 cadence
respond	deus meus	26+4 2+1	 type-4 cadence	29+5 3+1	 type-4 cadence
verse 1	tuam	2+1	 type-4 cadence	3+1	 type-4 cadence
verse 1	te	8	 type-3b melisma	10	 type-2 melisma

verse 1	corde	13+2	 type-1 melisma	10+1	 type-1c melisma
verse 2	superviae	4+1+1+1	 possibly type-5 cadence	4+1+3+2	 type-5 cadence
verse 2	impiorum	4+4+5+2	 type-1 melisma	4+4+7+2	 type-1 melisma
verse 2	commoveant	3+6+1+1	 type-1 melisma	3+5+3+1	 type-4 cadence

Relationship ratios between the two versions

A = number of notes for which the T5 and León outlines are compatible

B = total number of notes in T5

C = total number of notes in León 8

D = number of notes for which the T5 and León 8 outlines are compatible, disregarding underlay.

	A	D	B	C	$2A/(B+C)$ = compatibility ratio with strict regard for underlay	$2D/(B+C)$ = compatibility ratio disregarding underlay
respond	82	86	95	100	0.841	0.882
verse 1	77	78	94	96	0.811	0.821
verse 2	70	74	83	89	0.814	0.860
TOTAL	229	238	274	285	0.819	0.852

Compatible neume shapes

A = number of notes for which the outlines AND the neume shapes of T5 and León 8 are compatible.

B = total number of notes in T5

C = total number of notes in León 8

	A	B	C	$200A/(B+C)$ = percentage of neume shapes that are compatible in the two manuscripts
respond	17	95	100	17.4%
verse 1	15	94	96	15.8%
verse 2	21	83	89	22.4%
TOTAL	53	274	285	19.0%

The phrase that opens the respond has a closer neume relationship. In ‘quam pretiosa est’, eleven notes have compatible neumes of twenty-two or twenty-three notes = 48.9% compatibility.

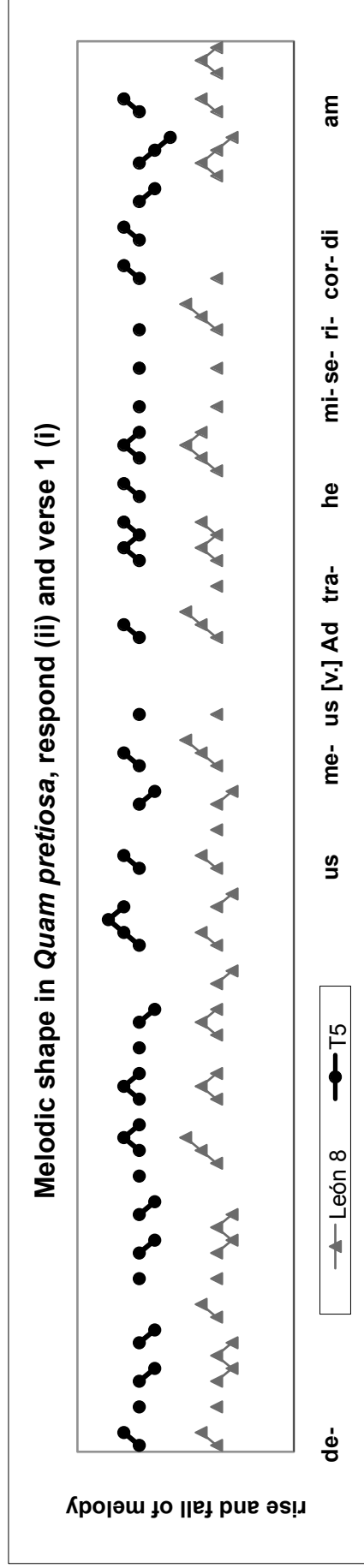
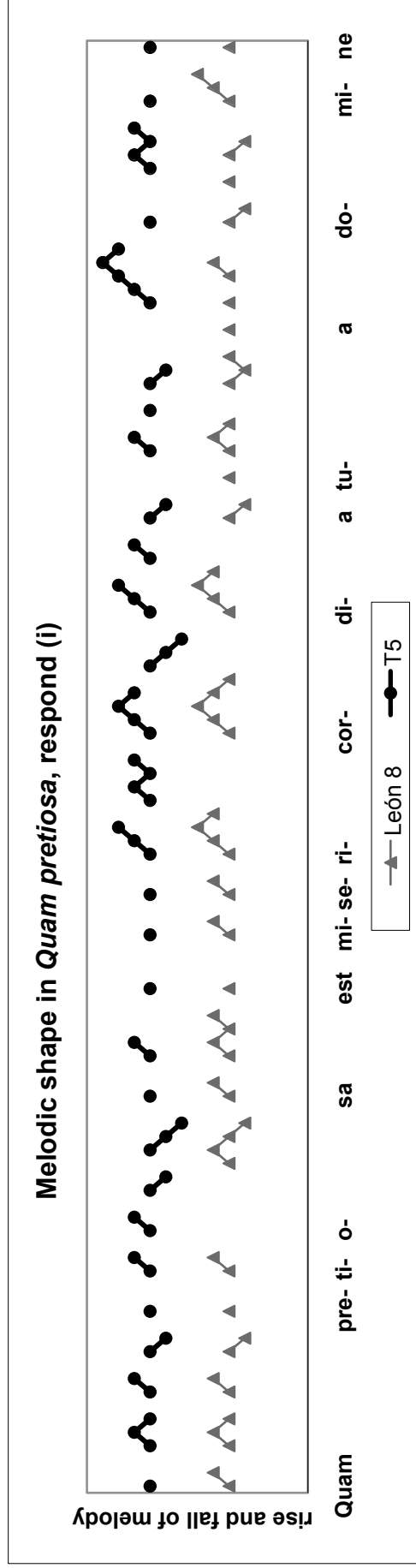
Melodic outline in the two manuscripts

The relationship between the first half of the respond (‘Quam pretiosa est misericordia tua domine’) and the first half of the first verse (‘Adtrahe misericordiam tuam scientibus te’) is apparent in both versions. The material at the end of the second verse is related to that immediately preceding the repetendum, in both versions (a ‘lead-in’, in Nadeau’s terminology). The connection of ‘(Quam pretio)sa est’ with ‘(comple)ta est’ in *Ne derelinquas* in León 8 is not evident in the neumes of T5.

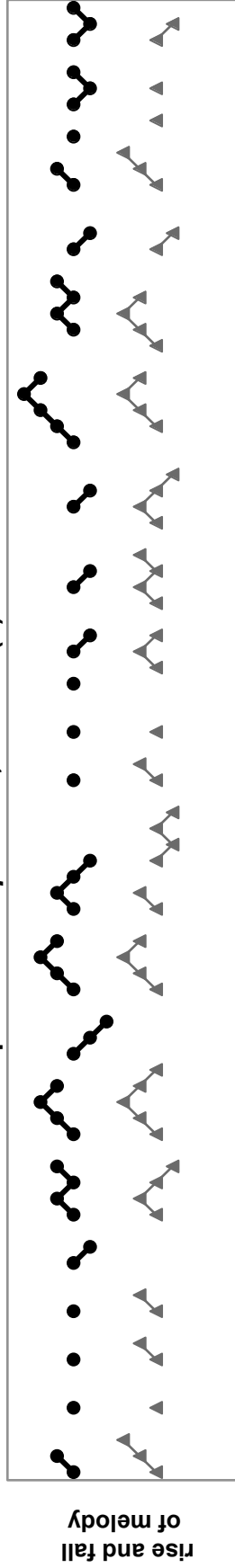
Melodic shape in León 8 and T5

See Figure OA11.

Figure OA11 Melodic shape in *Quam pretiosa* in T5 and León 8



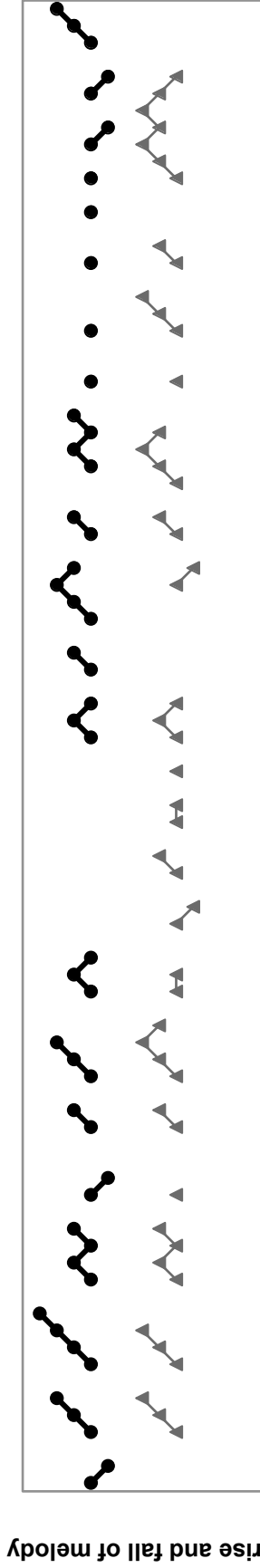
Melodic shape in *Quam pretiosa*, verse 1 (ii)



tu- am sci- en- ti- et ius- ti- ti- am tu- am rec- tis

—▲— León 8 ●— T5

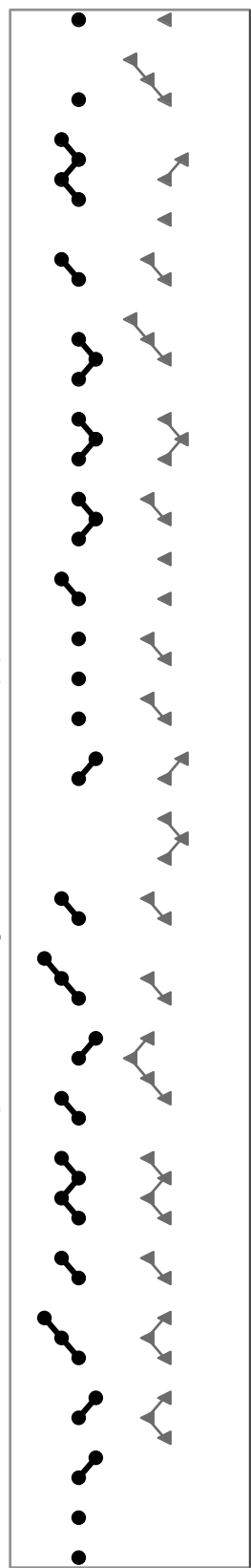
Melodic shape in *Quam pretiosa*, verse 1 (iii) and verse 2 (i)



cor- de [v:] Ne ve- ni- at mi- hi per vi- ae et

—▲— León 8 ●— T5

Melodic shape in *Quam pretiosa*, verse 2 (ii)



rise and fall of melody

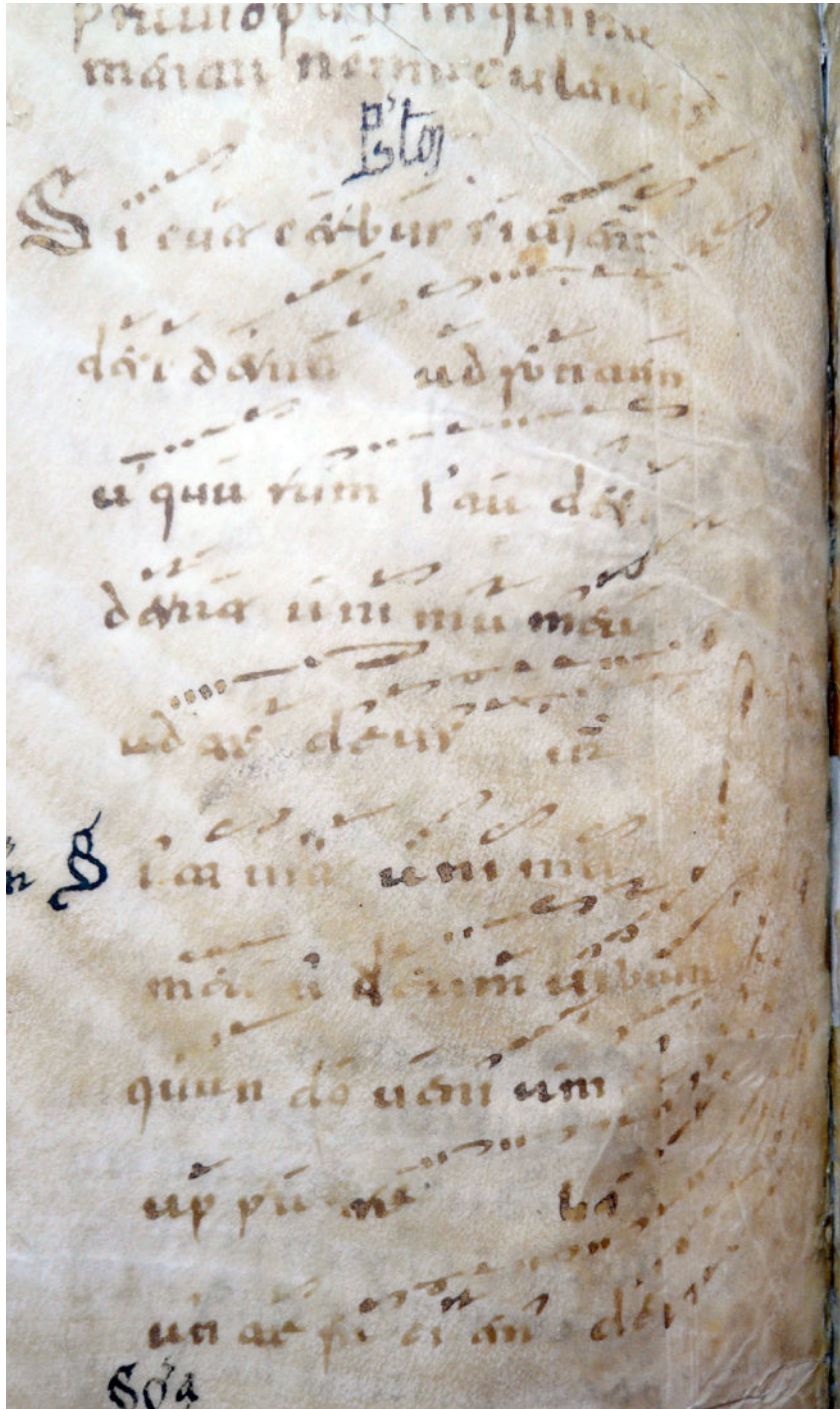
ma- nus im- pi- o- rum non me com- mo- ve- ant

—▲— León 8 —●— T5

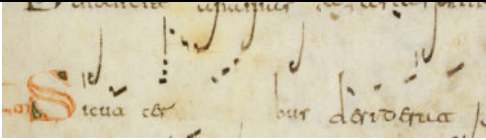
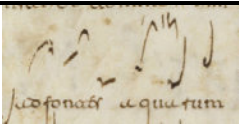
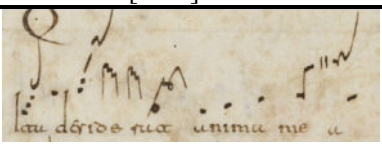
3.9 *Sicut cervus* – comparison of T5 and León 8

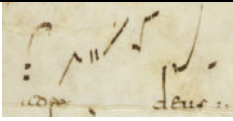
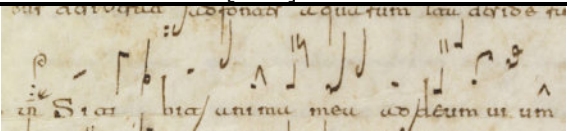
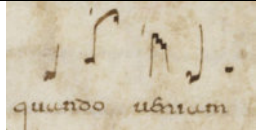
At the Easter Vigil, both traditions have a responsorial psalmus with one verse. There are textual variants between them, but the texts are closely related. The melodies are not closely related, however.

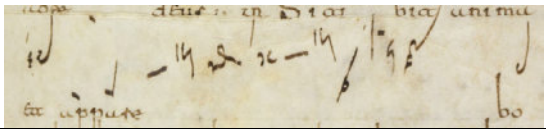
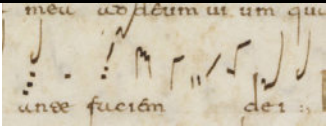
Sicut cervus in T5 (fol. 178v)¹



¹ The ink is very faded in the manuscript; some neumes are no longer legible.

<p>[<i>respond</i>] Sicut cervus [sitiens] desiderat</p>	 <p>León 8:</p>
<p>T5: 6+2 1+1 1+4+7 2+2+6+24</p> <p>NHH-NHL+NH N+N N+N-NHH+N-NHL-NHH NH+NH+NL-NHHL+N-NHL-NHL-NHH-NL-NH-NHL-N-NLH-NHL [13/56]</p> <p>disregarding underlay: NHH-NHL+NH N+N N+N-NHH+N-NHL-NHH NH+NH+NL-NHHL+N-NHL-NHL-NHH-NL-NH-NHL-N-NLH-NHL [22/56] [16/22]</p> <p>compatible neumes with León 8: NHH-NHL+NH N+N N+N-NHH+N-NHL-NHH NH+NH+NL-NHHL+N-NHL-NHL-NHH-NL-NH-NHL-N-NLH-NHL [3/56]</p>	
<p>León 8: 3+2 14+2 1+1+4+1</p> <p>NSH+NH NHHHLL-NHH-NHH-NH+NH N+N+N-NSH+N [13/28]</p> <p>disregarding underlay: NSH+NH NHHHLL-NHH-NHH-NH+NH N+N+N-NSH+N [22/28]</p> <p>compatible neumes with T5: NSH+NH NHHHLL-NHH-NHH-NH+NH N+N+N-NSH+N [3/28]</p>	
<p>ad fontem/fontes aquarum</p>	 <p>León 8:</p>
<p>T5: 2 2+1 8+1+15</p> <p>NH NH+N NL-NHH-NHL+N+NL-NHH-NH-NHH-NH-NHL [13/29]</p> <p>disregarding underlay: NH NH+N NL-NHH-NHL+N+NL-NHH-NH-NHH-NH-NHL [18/29]</p> <p>compatible neumes with León 8: NH NH+N NL-NHH-NHL+N+NL-NHH-NH-NHH-NH-NHL [5/29]</p>	
<p>León 8: 2 3+2 7+3+2</p> <p>NL N-NL+NH N-NL-NSHL+NHH+NH [13/21]</p> <p>disregarding underlay: NL N-NL+NH N-NL-N-NHL+NHH+NH [18/21]</p> <p>compatible neumes with T5: NL N-NL+NH N-NL-N-NHL+NHH+NH [5/21]</p>	
<p>[<i>repetendum</i>] ita desiderat anima mea</p>	 <p>León 8:</p>
<p>T5: 1+1 2+2+5+1 1+3+3 11+1</p> <p>N+N NL+NH+NHLH-N+N N+NHL+NLH N-NHLH-NH-NHLH+N [19/31]</p> <p>disregarding underlay: N+N NL+NH+NHLH-N+N N+NHL+NLH N-NHLH-NH-NHLH+N [30/31]</p> <p>compatible neumes with León 8: N+N NL+NH+NHLH-N+N N+NHL+NLH N-NHLH-NH-NHLH+N [8/31]</p>	
<p>León 8: 5+1 6+3+3+6 1+1+1 9+1</p> <p>NHHHH+N NHH-NLH+ NLL+NLL+NHHHLHL N+N+N NHL-NS-NHLH+N [19/37]</p> <p>disregarding underlay: NHHHH+N NHH-NLH+ NLL+NLL+NHHHLHL N+N+N NHL-NS-</p>	

NHLH+N [30/37]	
compatible neumes with T5: NHHHH+N NHL-NLH+ NLL+NLL+NHHHLHL N+N+N NHL-NS-NHLH+N [8/37]	
ad te deus	León 8: 
T5: 9 3 17+11 NHHHH-N-NLL NLH N-NHL-NHH-NH-NH-NHH-NHL+N-NH-NL-N-NHLH-L [11/40]	
disregarding underlay: NHHHH-N-NLL NLH N-NHL-NHH-NH-NH-NHH-NHL+N-NH-NL-N-NHLH-L [15/40]	
compatible neumes with León 8: NHHHH-N-NLL NLH N-NHL-NHH-NH-NH-NHH-NHL+N-NH-NL-N-NHLH-L [5/40]	
León 8: 4 8 3+1 NH-NL NL-NSH-NHL NHH+N [11/16]	
disregarding underlay: NH-NL NL-NSH-NHL NHH+N [15/16]	
compatible neumes with T5: NH-NL NL-NSH-NHL NHH+N [5/16]	
[verse] Sitivit anima mea a/ad deum vivum	León 8: 
T5: 1+3+4 4+3+3 3+1 1 11+2 15+4 N+NHL+NS-NH NH-NL+NHL+NHL NHH+N N NH-NHH-NHL-NLH+NH NL-NHH-NH-NH-NHH-NLL+NHHL [31/55]	
disregarding underlay: N+NHL+NS-NH NH-NL+NHL+NHL NHH+N N NH-NHH-NHL-NLH+NH NL-NHH-NH-NH-NHH-NLL+NHHL [37/55]	
compatible neumes with León 8: N+NHL+NN-NH NS-NL+NHL+NHL NHH+N N NH-NHH-NHL-NLH+NH NL-NHH-NH-NH-NHH-NLL+NHHL [1/55]	
León 8: 1+9+1 2+3+6 3+2 1 6+3 4+2 N+NL-NHH-NSNH+N NH+NHL+NH-NSHL NHH+NH N NH-NS-NH+NHL NHHL+NL [31/43]	
disregarding underlay: N+NL-NHH-NSNH+N NH+NHL+NH-NSHL NHH+NH N NH-NS-NH+NHL NHHL+NL [37/43]	
compatible neumes with T5: N+NL-NHH-NSNH+N NH+NHL+NH-NSHL NHH+NH N NH-NS-NH+NHL NHHL+NL [11/43]	
quando veniam	León 8: 
T5: 5+1 1+5+7 NHL-NH+N N+N-NHHHL+NHL-NHHL [8/19]	
disregarding underlay: NHL-NH+N N+N-NHHHL+NHL-NHHL [12/19]	
compatible neumes with León 8: NHL-NH+N N+N-NHHHL+NHL-NHHL [5/24]	

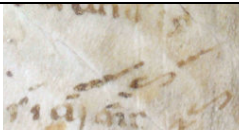
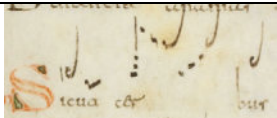
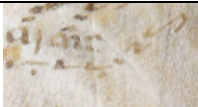

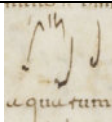
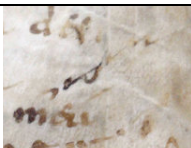
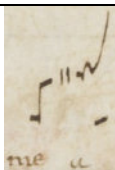
<p>León 8: 2+3 3+3+1 NH+NHL NLL+NHH+N [8/12]</p> <p>disregarding underlay: NH+NHL NLL+NHH+N [12/12]</p> <p>compatible neumes with T5: NH+NHL NLL+NHH+N [5/12]</p>	
<p>et apparebo</p>	<p>León 8:</p> 
<p>T5: 2 2+1+32⁺+15⁺ NL NH+N+N-NHHL-NHHL-N-NHL-N-NL-NH-NHL-NL-NH-NHH-(2-3 illegible notes)-NLL+N-NH-NH-NHL-N-(1-2 illegible notes)-N-(1-2 illegible notes)-NLL [32/52]</p> <p>disregarding underlay: NL NH+N+N-NHHL-NHHL-N-NHL-N-NL-NH-NHL-NL-NH-NHH-(2-3 illegible notes)-NLL+N-NH-NH-NHL-N-(1-2 illegible notes)-N-(1-2 illegible notes)-NLL [36/52]</p> <p>compatible neumes with León 8: NL NH+N+N-NHHL-NHHL-N-NHL-N-NL-NH-NHL-NL-NH-NHH-(2-3 illegible notes)-NLL+N-NH-NH-NHL-N-(1-2 illegible notes)-N-(1-2 illegible notes)-NLL [9/52]</p>	
<p>León 8: 3 1+2+29+2 NSH N+NH+N-NSHL-NHHL-NS-N-N-NHL-NHH-NLLHL-NHHLH+NH [32/37]</p> <p>disregarding underlay: NSH N+NH+N-NSHL-NHHL-NS-N-N-NHL-NHH-NLLHL-NHHLH+NH [36/37]</p> <p>compatible neumes with T5: NSH N+NH+N-NSHL-NHHL-NS-N-N-NHL-NHH-NLLHL-NHHLH+NH [9/37]</p>	
<p>ante faciem dei</p>	<p>León 8:</p> 
<p>T5: 1+3 24+4+2 15+10⁺ N+NHL NHL-NHH-NHL-NHL-NHHL-NH-NHH-NLL+NHLH+NL N-NHH-NH-NH-NHH-NLL-H+NL-NH-N-(1 illegible note?)-NHH-NL [17/59]</p> <p>disregarding underlay: N+NHL NHL-NHH-NHL-NHL-NHHL-NH-NHH-NLL+NHLH+NL N-NHH-NH-NH-NHH-NLL-H+NL-NH-N-(1 illegible note?)-NHH-NL [26/59]</p> <p>compatible neumes with León 8: N+NHL NHL-NHH-NHL-NHL-NHHL-NH-NHH-NLL+NHLH+NL N-NHH-NH-NH-NHH-NLL-H+NL-NH-N-(1 illegible note?)-NHH-NL [9/59]</p>	
<p>León 8: 5+1 6+3+8 3+2 NHHHH+N NHH-NLH+NLL+NL-NS-N-NHL NHH+NH [17/28]</p> <p>disregarding underlay: NHHHH+N NHH-NLH+NLL+NL-NS-N-NHL NHH+NH [26/28]</p> <p>compatible neumes with T5: NHHHH+N NHH-NLH+NLL+NL-NS-N-NHL NHH+NH [9/28]</p>	


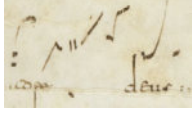

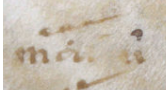
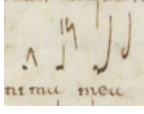
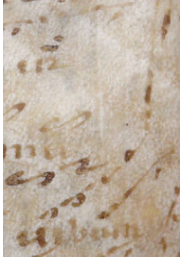
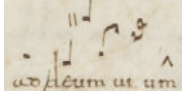
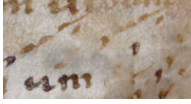
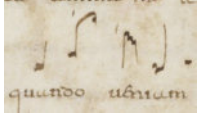
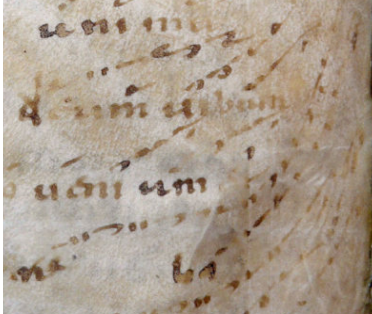
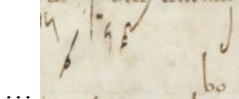

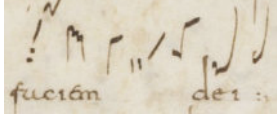
Melodic density

As the comparative graphs in Chapter 4 illustrate, the two versions of *Sicut cervus* have very different melodic density. Compare, for example, the long melisma on ‘(deside)rat’ in T5 with the single virga on the syllable in León 8, or the melisma on ‘cer(vus)’ in León 8 with the single note in T5. T5 is much more melismatic at the end of the verse (‘faciem dei’); it is also more melismatic on ‘(vi)vum’ and ‘veniam’. Both manuscripts have long melismas on ‘(appa)re(bo)’ but, given the clear differences between the two, it is possible that the emphatic treatment of this word arose independently in the two traditions.

Cadence placement in the two manuscripts

The cadential placements are not compatible: T5 has a long, probably cadential, melisma on ‘(deside)rat’, where León does not. In the verse, T5 has a (probably cadential) melisma at ‘vivum’, where the León 8 melodic density does not clearly punctuate the end of the sentence. In both manuscripts, ‘veniam’ may have a cadence, but it is not certain.

	text	T5	T5 cadence	León 8	León 8 cadence
R.	cervus (sitiens)	1+1 1+4+7	 type-3 melisma	14+2	 non-standard melisma
R.	desiderat	2+2+6+24	 type-3 melisma	1+1+4+1	not a cadence
R.	aquarum	8+1+15	 type-3 melisma	7+3+2	 type-1 (proparoxytonic)
R.	mea	11+1	 type-1 melisma	9+1	 type-1 melisma

R.	deus	17+11	 type-3 melisma	3+1	 type-4
V.	anima mea	3+1	  type-7 cadence	3+2	 type-1 (proparoxytonic), like 'aquarum', but with the melismatic material divided between the syllables of 'anima'.
V.	deum vivum	11+2 15+4	 melisma followed by type-3 ending	6+3 4+2	 type-8b cadence
V.	veniam	1+6+7	 type-3 melisma	3+3+1	 type-4 cadence, without a melisma
V.	apparebo	2+1+32 ⁺ +15 ⁺	 type-3b melisma	1+2+30+2	 ... type-1 cadence
V.	faciem dei	24+4+2 15+10 ⁺	 type-3 melisma	6+3+8	 type-4 cadence

Relationship ratios between the two versions

A= number of notes for which the T5 and León outlines are compatible

B= total number of notes in T5

C = total number of notes in León 8

E = number of notes for which the T5 and León 8 outlines are compatible, disregarding underlay.

	A	D	B	C	$2A/(B+C)$ = compatibility ratio with strict regard for underlay	$2D/(B+C)$ = compatibility ratio disregarding underlay
respond	56	85	156	102	0.434	0.659
verse 1	88	111	186	120	0.575	0.725
TOTAL	144	196	342	222	0.511	0.695

Compatible neume shapes

A = number of notes for which the outlines AND the neume shapes of T5 and León 8 are compatible.

B = total number of notes in T5

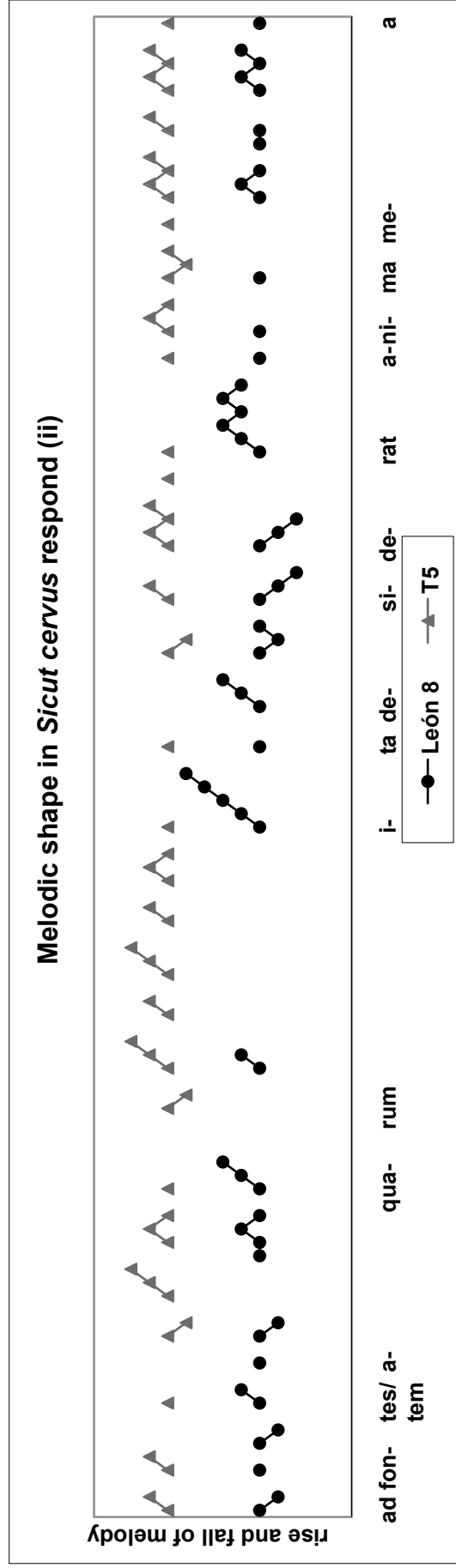
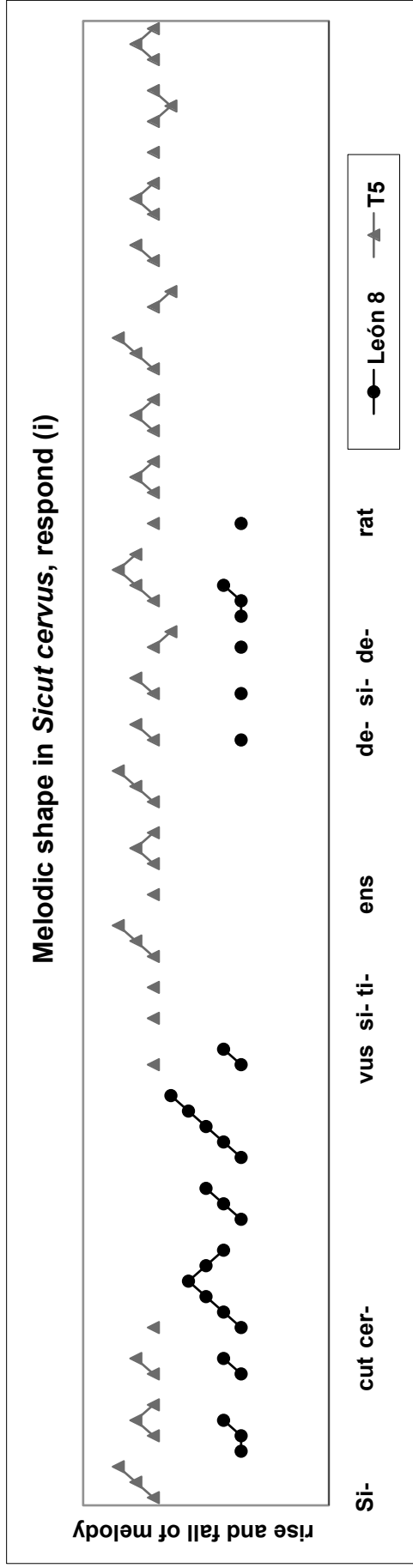
C = total number of notes in León 8

	A	B	C	$200A/(B+C)$ = percentage of neume shapes that are compatible in the two manuscripts
respond	21	156	102	16.28%
verse	24	186	120	15.69%
total	45	346	222	15.85%

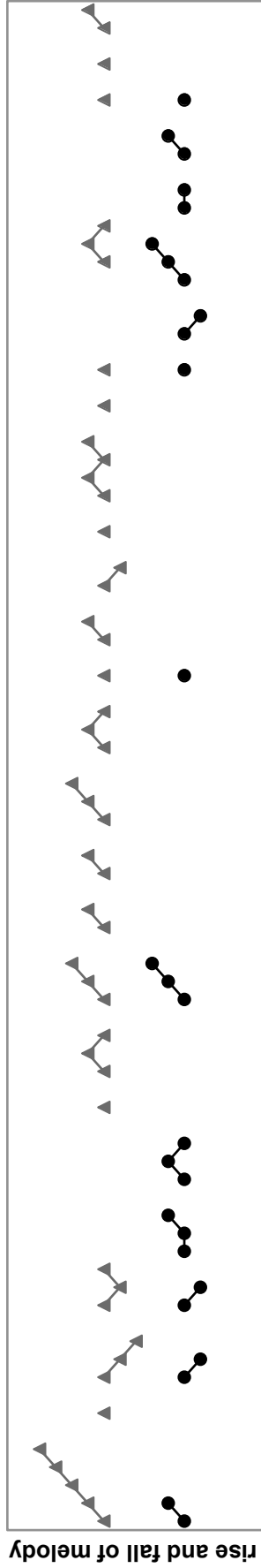
Melodic shape in León 8 and T5

See Figure OA12.

Figure OA12 Melodic shape in *Sicut cervus* in T5 and León 8



Melodic shape in *Sicut cervus* respond (iii) and verse (i)



ad

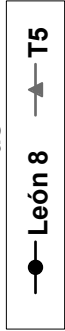
te

de-

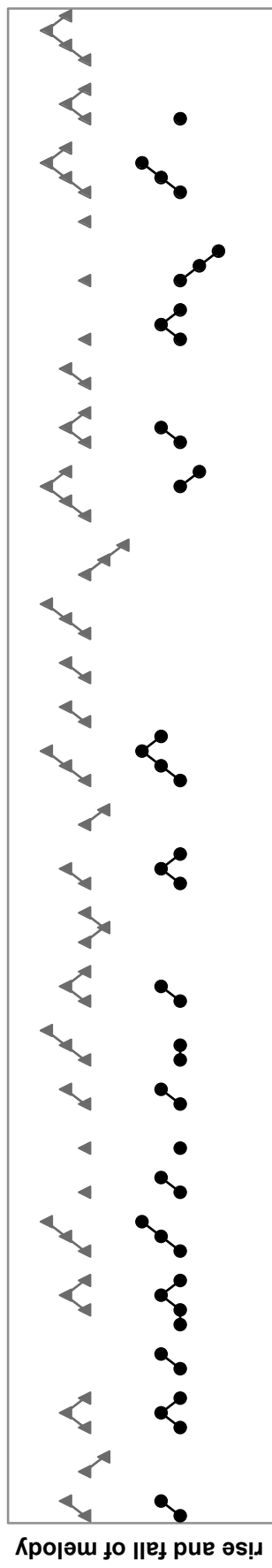
us

[v.]Si- ti-

vit



Melodic shape in *Sicut cervus* verse (ii)



a-

ni- ma

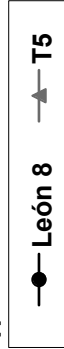
me- a ad de-

um vi-

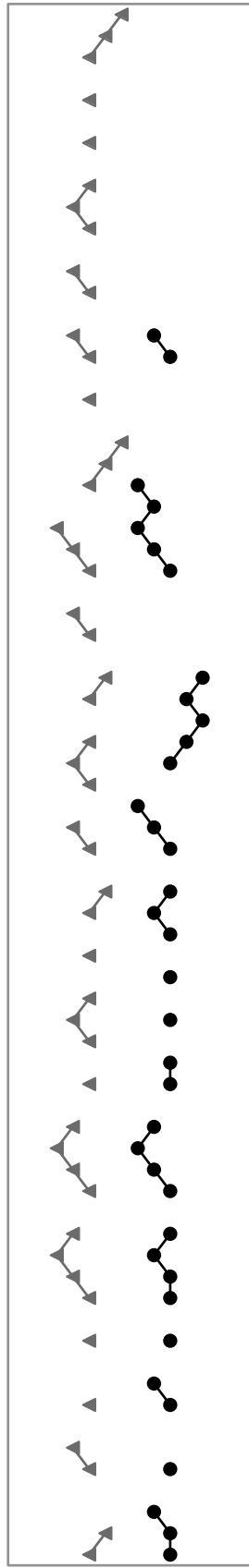
vum quan-

do ve- ni-

am



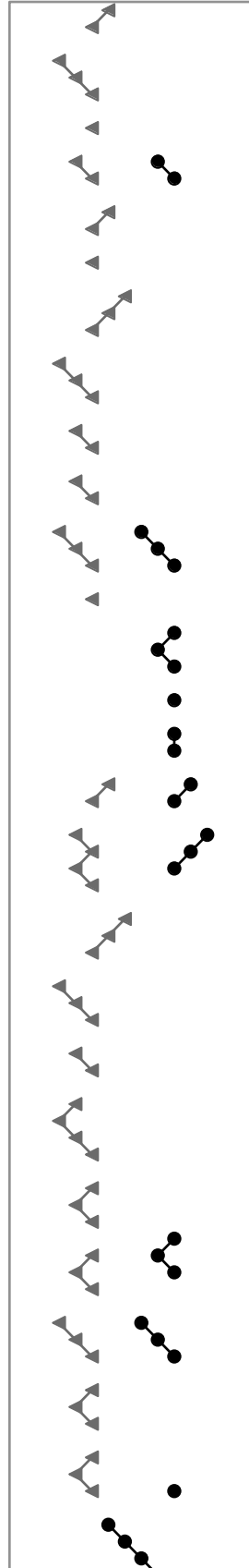
Melodic shape in *Sicut cervus* verse (iii)



bo

—●— León 8 —▲— T5

Melodic shape in *Sicut cervus* verse (iv)

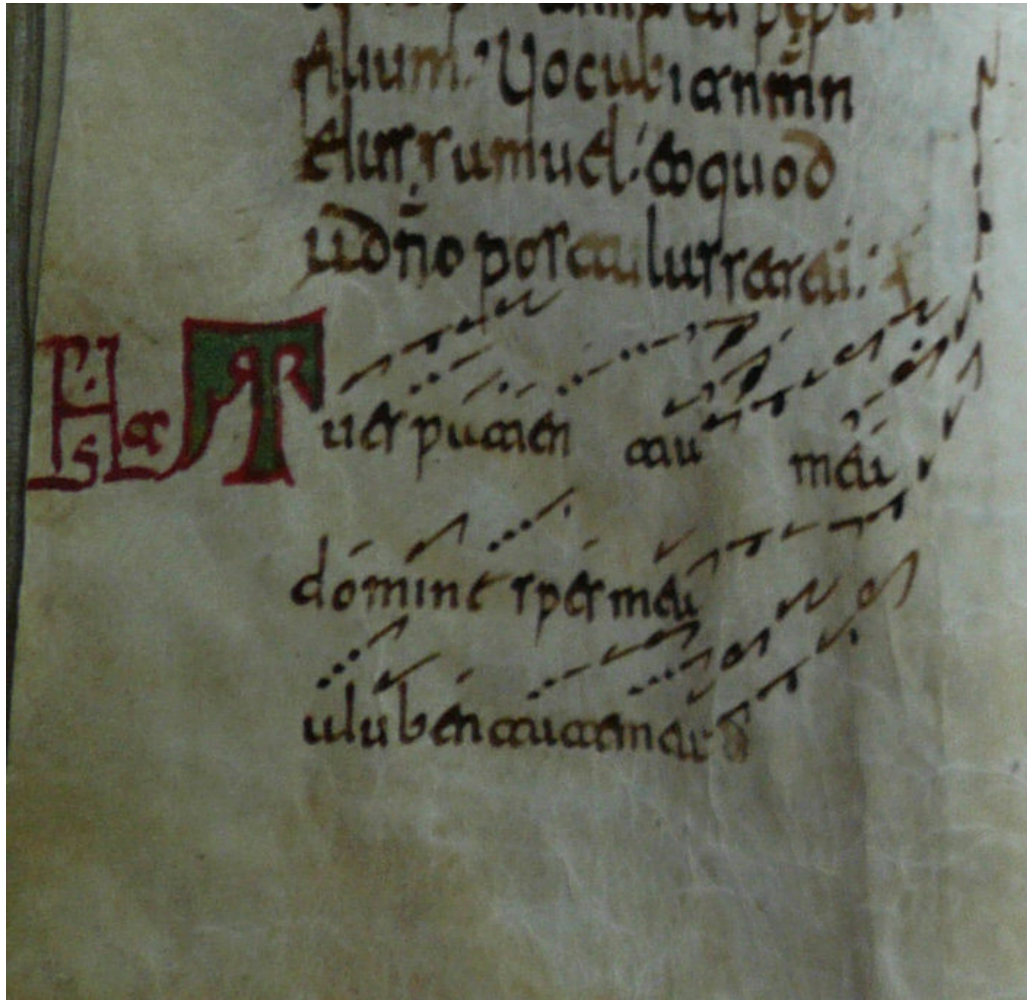


—●— León 8 —▲— T5

3.10 *Tu es patientia* – comparison of T5 and León 8

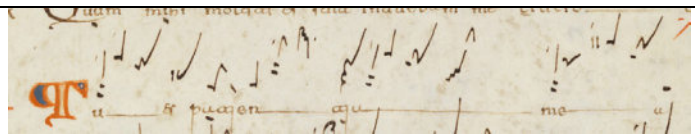
This psalmus is responsorial, with three verses in both T5 and León 8.

Tu es patientia in T5, page 1 (fol. 69v)



[respond] Tu es patientia mea

León 8:



T5: 12 3 2+1+10+6+15 17+1

NHL-NHH-NH-NHLH NHH NL+N+NHH-NHH-N-NLL+NH-N-NLL+NHL-NHH-NH-NHL-NLH-N
N-N-NHL-NHL-NHH-NH-NHLH+N [53/67]

disregarding underlay: NHL-NHH-NH-NHLH NHH NL+N+NHH-NHH-N-NLL+NH-N-NLL+NHL-
NHH-NH-NHL-NLH-N N-N-NHL-NHL-NHH-NH-NHLH+N [54/67]

compatible neumes with León 8: NHL-NHH-NH-NHLH NHH NL+N+NHH-NHH-N-NLL+NH-N-
NLL+NHL-NHH-NH-NHL-NLH-N N-N-NHL-NHL-NHH-NH-NHLH+N [20/67]

León 8: 9 3 3+1+9+5+14 13+1

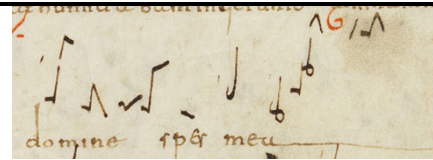
NHH-NH-NHLH N-SH NHL+N+NH-NHHL-NLL+NHHHLH+NHH-NH-NHLH-NHH-NL NHH-NH-NS-NH-NHLH+N [52/58]

disregarding underlay: **NHH-NH-NHLH N-SH NHL+N+NH-NHHL-NLL+NHHHLH+NHH-NH-NHLH-NHH-NL NHH-NH-NS-NH-NHLH+N** [53/58]

compatible neumes with T5: **NHH-NH-NHLH N-NH NHL+N+NH-NHHL-NLL+NHHHLH+NHH-NH-NHLH-NHH-NL NHH-NH-NS-NH-NHLH+N** [20/58]

[repetendum] domine spes mea¹

León 8:



T5: 1+3+5 1 2+16

N+NHL+NHHHL N NH+NL-NL-NH-NL-NL-NH-NH-NL [24/28]

compatible neumes with León 8: **N+NHL+NHHHL N NH+NL-NL-NH-NL-NL-NH-NH-NL** [8/28]

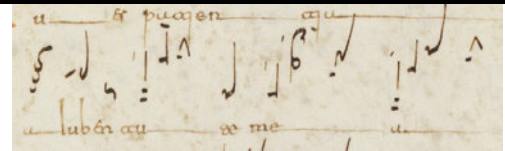
León 8: 4+3+5 1 2+12

NH-NL+NHL+NH-NHL N NH+NH-NHLH-NL-N-NHL [24/27]

compatible neumes with T5: **NH-NL+NHL+NH-NHL N NH+NH-NHLH-NL-N-NHL** [8/27]

a iuventute mea

León 8:



T5: 5 2+1+8+5 9+10

NHH-NL NH+N+NHH-NH-NHL+NHH-NL NH-NHL-NHLH+NL-NHH-NHL-NHL [37/41]

compatible neumes with León 8: **NHH-NL NH+N+NHH-NH-NHL+NHH-NL NH-NHL-NHLH+NL-NHH-NHL-NHL** [14/41]

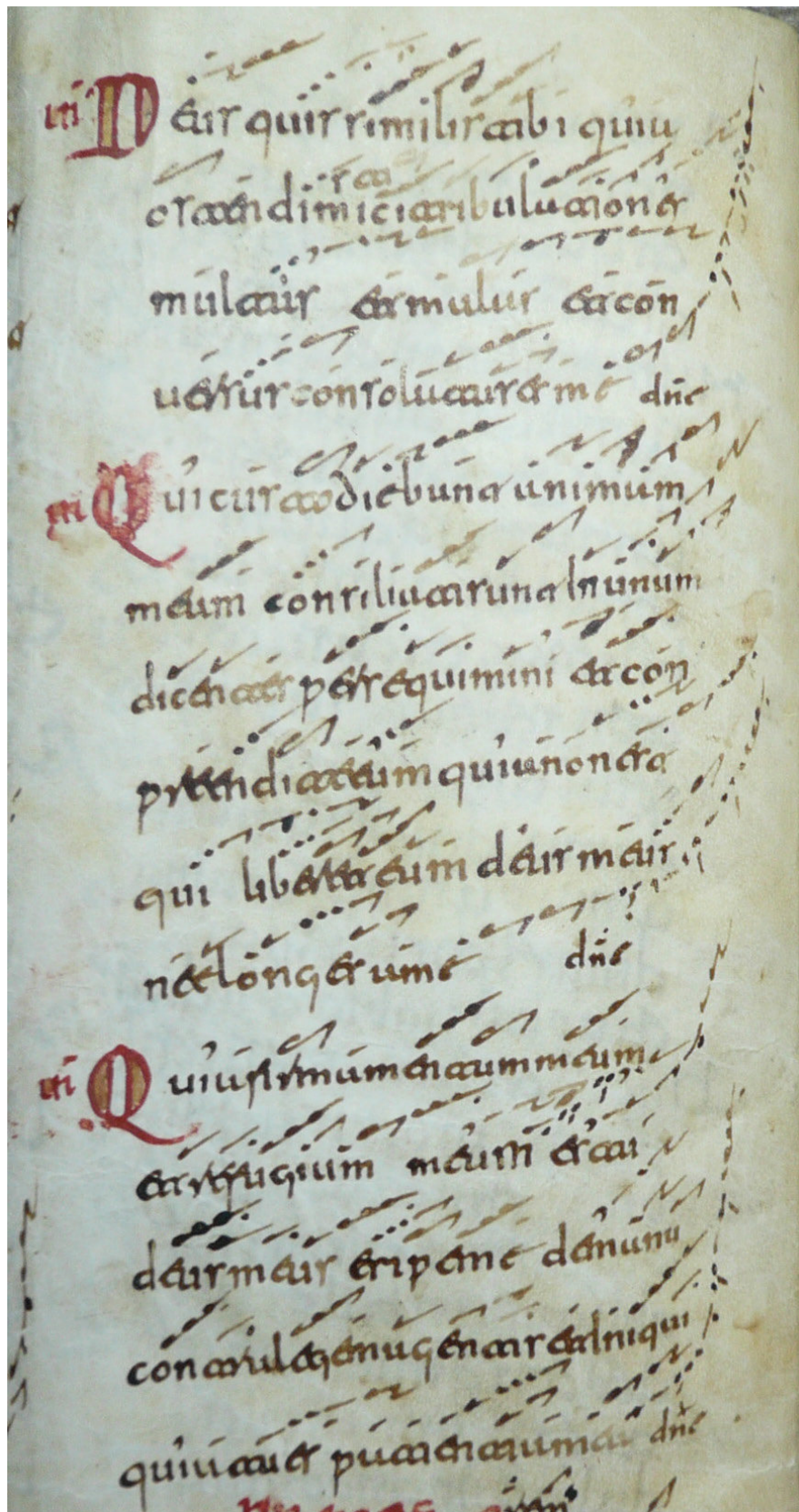
León 8: 5 3+1+8+3 10+11

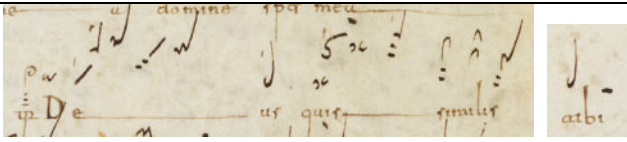
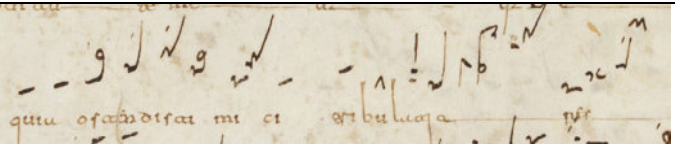
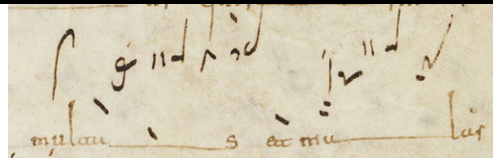
NHHHL NNH+N+NHH-NH-NHL+NHH NH-NHHL-NHLH+NHH-NH-NHH-NHL [37/41]

compatible neumes with T5: **NHHHL NNH+N+NHH-NH-NHL+NHH NH-NHHL-NHLH+NHH-NH-NHH-NHL** [14/41]

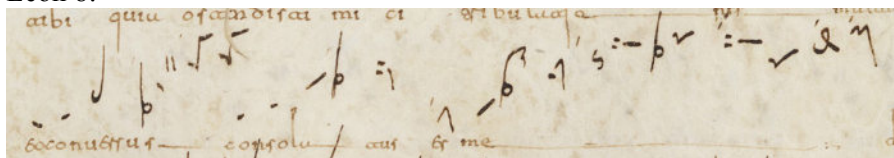
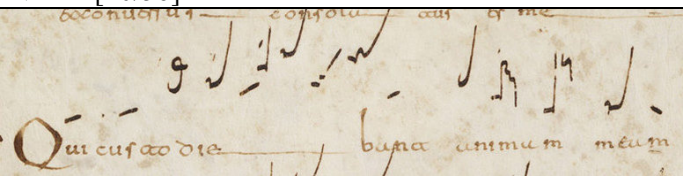
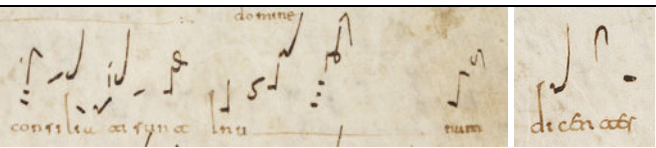
¹ The 'G' above the neumes on 'mea' is not part of the musical notation, but indicates the continuation of the repetendum.

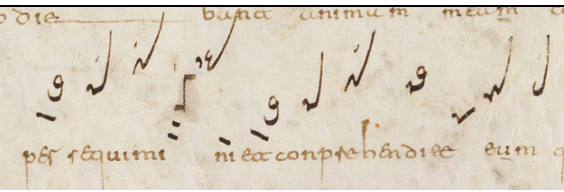
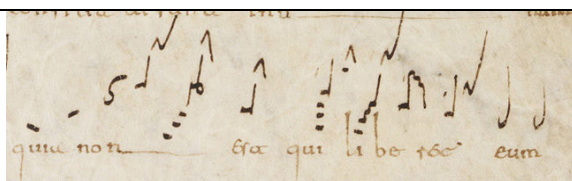
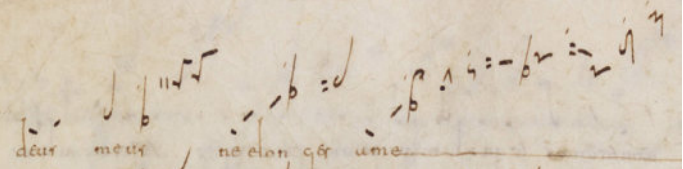
Tu es patientia in T5, page 2 (fol. 70r)



[verse 1] ² Deus quis similis tibi	 <p>León 8:</p>
<p>T5: 7 8 5+4+4 2+1 N-NLH-NHH NHH-NL-NLL NHH-NH+N-HLL+NHHL NH+N [28/31]</p> <p>disregarding underlay: N-NLH-NHH NHH-NL-NLL NHH-NH+N-HLL+NHHL NH+N [29/31]</p> <p>compatible neumes with León 8: N-NLH-NHH NHH-NL-NLL NHH-NH+N-HLL+NHHL NH+N [6/31]</p>	
<p>León 8: 13+2 11 4+4+5 2+1 N-NH-NHH-NHH-NHLH+NH NS-NHL-NS-NHHH NHHL+NL-NL+NH-HLH NH+N [28/42]</p> <p>disregarding underlay: N-NH-NHH-NHH-NHLH+NH NS-NHL-NS-NHHH NHHL+NL-NL+NH-HLH NH+N [29/42]</p> <p>compatible neumes with T5: N-NH-NHH-NHH-NHLH+NH NS-NHL-NS-NHHH NHHL+NL-NL+NH-HLH NH+N [6/42]</p>	
quia ostendisti mihi tribulationes	 <p>León 8:</p>
<p>T5: 1+1 3+1+3+3 3 [neumes given for only one syllable of 'mihi'] 2+2+3+2+5+7 N+N NHL+N+NHH+NHL NHH NH+NL+NHH+NL+NL-NHH+N-N-N-NLH-N [33/36]</p> <p>disregarding underlay: N+N NHL+N+NHH+NHL NHH NH+NL+NHH+NL+NL-NHH+N-N-N-NLH-N [36/36]</p> <p>compatible neumes with León 8: N+N NHL+N+NHH+NHL NHH NH+NL+NHH+NL+NL-NHH+N-N-N-NLH-N [9/36]</p>	
<p>León 8: 1+1 3+3+3+4 6+1 1+2+3+3+10+11 N+N NHL+NHH+NLH+NHHL NH-NHLH+N N+NL+NHH+NHH+NL-NHHL-NH-NLH+NH-NS-NH-NLHL [33/52]</p> <p>disregarding underlay: N+N NHL+NHH+NLH+NHHL NH-NHLH+N N+NL+NHH+NHH+NL-NHHL-NH-NLH+NH-NS-NH-NLHL [36/52]</p> <p>compatible neumes with T5: N+N NHL+NHH+NLH+NHHL NH-NHLH+N N+NL+NHH+NHH+NL-NHHL-NH-NLH+NH-NS-NH-NLHL [9/52]</p>	
multas et malas	 <p>León 8:</p>
<p>T5: 1+11 1 12+1 N+NNL-N-N-N-NLH-NH N N-NHL-NHL-NL-NH-NHLH+N [26/29]</p> <p>compatible neumes with León 8: N+NNL-N-N-N-NLH-NH N N-NHL-NHL-NL-NH-NHLH+N [7/29]</p>	
<p>León 8: 2+13 1 13+1 NL+N-NHL-NS-NH-NL-N-SH N NHH-NH-NS-NH-NHLH+N [26/30]</p>	

² The mark to the left of the first virga is probably not a neume; we have not included it in our analysis.

compatible neumes with T5: NL+N-NHL-NS-NH-NL-N-SH N NHH-NH-NS-NH-NHLH+N [7/30]	
et conversus consolatus es me	León 8: 
T5: 1 1+1+6 1+1+7+4 1 26 N N+N+NHH-NHL N+N+N-NH-NHHL+NH-NL N N-NHL-NHL-N-NNLL-NL-N-NNLL-NNL-NHHL [40/49] disregarding underlay: N N+N+NHH-NHL N+N+N-NH-NHHL+NH-NL N N-NHL-NHL-N-NNLL-NL-N-NNLL-NNL-NHHL [42/49] compatible neumes with León 8: N N+N+NHH-NHL N+N+N-NH-NHHL+NH-NL N N-NHL-NHL-N-NNLL-NL-N-NNLL-NNL-NHHL [20/49]	
León 8: 1 1+2+12 1+1+4+3 2 29 N N+NH+NHH-N-NS-NHL-NHL N+N+N-NHH+N-NL NL N-NHHL-NHL-N-N-NL-NHH-NH-N-NL-NH-NHL-NLHL [40/56] disregarding underlay: N N+NH+NHH-N-NS-NHL-NHL N+N+N-NHH+N-NL NL N-NHHL-NHL-N-NL-NHH-NH-N-NL-NH-NHL-NLHL [42/56] compatible neumes with T5: N N+NH+NHH-N-NS-NHL-NHL N+N+N-NHH+N-NL NL N-NHHL-NHL-N-N-NL-NHH-NH-N-NL-NH-NHL-NLHL [20/56]	
[verse 2] Qui custodiebant animam meam	León 8: 
T5: 1 1+3+2+7+1 4+4+6 3+1 N N+NHL+NH+N-NLH-NHH+N N-NLH+N-NLL+N-NL-NHL NHH+N [31/33] disregarding underlay: N N+NHL+NH+N-NLH-NHH+N N-NLH+N-NLL+N-NL-NHL NHH+N [33/33] compatible neumes with León 8: N N+NHL+NH+N-NLH-NHH+N N-NLH+N-NLL+N-NL-NHL NHH+N [12/33]	
León 8: 1 1+3+3+13+1 2+4+6 3+1 N N+NHL+NHH+N-NH-NHH-NHH-NHLH+N NH+NHLL+NH-NSHL NHH+N [31/38] disregarding underlay: N N+NHL+NHH+N-NH-NHH-NHH-NHLH+N NH+NHLL+NH-NSHL NHH+N [33/38] compatible neumes with T5: N N+NHL+NHH+N-NH-NHH-NHH-NHLH+N NH+NHLL+NH-SNHL NHH+N [12/38]	
consiliati sunt in unum dicentes	León 8: 
T5: 5+1+1+3+1 5 2 11+6 2+2+1 NHH-HL+N+N+NHH+N NH-NHL NH N-NL-NL-NL-NHLH+NH-N-NLL NH+NH+N [36/40]	

compatible neumes with León 8: NHH-HL+N+N+HHH+N NH-NHL NH N-NL-NL-NL-NHLH+NH-N-NLL NH+NH+N [12/40]	
León 8: 4+3+1+5+1 5 2 16+6 3+2+1 NHHL+N-NH+N+NH-NSH+N NH-NHL NH NHL-NH-NLH-NHH-NLH-NL+NHL-NHL NHH+NL+N [36/49]	
compatible neumes with T5: NHHL+N-NH+N+NH-NSH+N NH-NHL NH NHL-NH-NLH-NHH-NLH-NL+NHL-NHL NHH+NL+N [12/49]	
“persequimini et comprehendite eum	<p>León 8: </p>
T5: 4+2+2+6+1 4 1+1+3+3+1 4+1 NHHL+NH+NL+NH-N-NLL+N NHHL N+N+NHH+NHL+N NH-NH+N [31/33]	
disregarding underlay: NHHL+NH+NL+NH-N-NLL+N NHHL N+N+NHH+NHL+N NH-NH+N [33/33]	
no neumes are compatible with León 8	
León 8: 4+3+3+9+1 4 3+3+1+4+2 4+2 N-NHL+NHH+NLH+NH-NHL-NSLH+N N-NHL NHH+NLH+N+NHHL+NH NHHH+NH [31/43]	
disregarding underlay: N-NHL+NHH+NLH+NH-NHL-NSLH+N N-NHL NHH+NLH+N+NHHL+NH NHHH+NH [33/43]	
quia non est qui liberet eum?”	<p>León 8: </p>
T5: 1+1 8 9 11 4+5+4 2+1 N+N N-NH-NH-NLH NL-NHL-NHHL NH-NL-NHH-N-NLH NHHH+NHL-NL+NHHL NH+N [36/46]	
disregarding underlay: N+N N-NH-NH-NLH NL-NHL-NHHL NH-NL-NHH-N-NLH NHHH+NHL-NL+NHHL NH+N [38/46]	
compatible neumes with León 8: N+N N-NH-NH-NLH NL-NHL-NHHL NH-NL-NHH-N-NLH NHHH+NHL-NL+NHHL NH+N [8/46]	
León 8: 1+1 16 4 8 7+4+5 2+2 N+N NHL-NH-NLH NH-NL NHH-NH-NHL NHHH-NLH+NHLL+NH-NLH NH+NH [36/42]	
disregarding underlay: N+N NHL-NH-NLH NH-NL NHH-NH-NHL NHHH-NLH+NHLL+NH-NLH NH+NH [38/42]	
compatible neumes with T5: N+N NHL-NH-NLH NH-NL NHH-NH-NHL NHHH-NLH+NHLL+NH-NLH NH+NH [8/42]	
deus meus ne elonges a me	<p>León 8: </p>

T5: 1+1 1+6 1 2+8+4 1 26

N+N N+NHH-NHL N NH+N-NH-NHH-NL+NH-NL N N-NHL-NHL-N-NNLL-N-N-NNL-N-NL-N-NHHL [42/51]

disregarding underlay: **N+N N+NHH-NHL N NH+N-NH-NHH-NL+NH-NL N N-NHL-NHL-N-NNLL-N-N-NNL-N-NL-N-NHHL [47/51]**

compatible neumes with León 8: **N+N N+NHH-NHL N NH+N-NH-NHH-NL+NH-NL N N-NHL-NHL-N-NNLL-N-N-NNL-N-NL-N-NHHL [17/51]**

León 8: 1+1 2+11 1 1+4+4 1 29

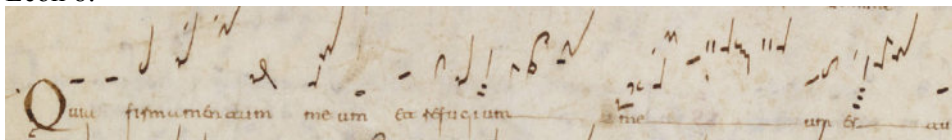
N+N NH+NHH-NS-NHL-NHL N N+N-NHH+N(S/H)LH N N-NHHL-NHL-N-N-NL-NHH-NH-N-NL-NH-NHL-NLHL [42/55]

disregarding underlay: **N+N NH+NHH-NS-NHL-NHL N N+N-NHH+N(S/H)NH N N-NHHL-NHL-N-N-NL-NHH-NH-N-NL-NH-NHL-NLHL [47/55]**

compatible neumes with T5: **N+N NH+NHH-NS-NHL-NHL N N+N-NHH+N(S/H)NH N N-NHHL-NHL-N-N-NL-NHH-NH-N-NL-NH-NHL-NLHL [17/55]**

[verse 3] Quia firmamentum
meum et refugium meum es
tu

León 8:



T5: 1+1 3+1+3+3 3+1 2 2+3+3+8 15+5 15 1

N+N NHL+N+NHH+NHL NHH+N NH NL+NHH+N-NL+N-NHL-NHHL N-N-NLH-NLL-NNL-N-N-NH+NL-NNL N-N-NH-NL-NHH-NH-NHLH N [59/70]

disregarding underlay: **N+N NHL+N+NHH+NHL NHH+N NH NL+NHH+N-NL+N-NHL-NHHL N-N-NLH-NLL-NNL-N-N-NH+NL-NNL N-N-NH-NL-NHH-NH-NHLH N [64/70]**

compatible neumes with León 8: **N+N NHL+N+NHH+NHL NHH+N NH NL+NHH+N-NL+N-NHL-NHHL N-N-NLH-NLL-NNL-N-N-NH+NL-NNL N-N-NH-NL-NHH-NH-NHLH N [15/70]**

León 8: 1+1 2+3+3+4 6+1 1 2+3+3+10 23+4 11 1

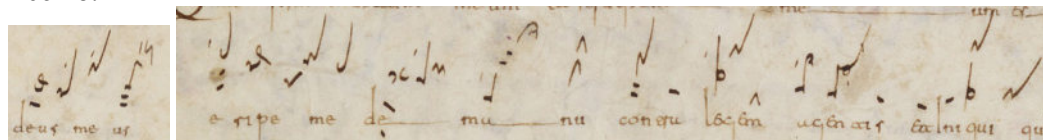
N+N NH+NHH+NLH+NHHL NH-NHLH+N N NL+NHH+NHH+NL-NHHL-N-NLH NH-NS-NH-NLHL-N-NS-NH-NLL-NS-NH+N-NHL NHHH-NHL-NHLH N [59/79]

disregarding underlay: **N+N NH+NHH+NLH+NHHL NH-NHLH+N N NL+NHH+NHH+NL-NHHL-N-NLH NH-NS-NH-NLHL-N-NS-NH-NLL-NS-NH+N-NHL NHHH-NHL-NHLH N [64/79]**

compatible neumes with T5: **N+N NH+NHH+NLH+NHHL NH-NHLH+N N NL+NHH+NHH+NL-NHHL-N-NLH NH-NS-NH-NLHL-N-NS-NH-NLL-NS-NH+N-NHL NHHH-NHL-NHLH N [15/79]**

deus meus eripe
me de manu contra
legem agentis et
iniqui

León 8:



T5: 4+2 2+6 5+3+3 1 6 4+3 4+2 4+1 2+4+2 1 1+5+2

NHHL+NH NL+NH-NHHL NHH-NL+NHL+NHH N NH-N-NLH N-NLH+NHL NHHL+NL NHHL+N NH+NL-NL+NL N N+NHH-NH+NL [65/69]

disregarding underlay: **NHHL+NH NL+NH-NHHL NHH-NL+NHL+NHH N NH-N-NLH N-NLH+NHL NHHL+NL NHHL+N NH+NL-NL+NL N N+NHH-NH+NL [69/69]**

compatible neumes with León 8: **NHHL+NH NL+NH-NHHL NHH-NL+NHL+NHH N NH-N-NLH NLH+NHL NHHL+NL NHHL+N NH+NL-NL+NL N N+NHH-NH+NL** [11/69]

León 8: 4+3 3+9 4+4+6 2 9 6+4 5+1 6+2 3+4+1 1 1+6+3

N-NHL+NHH NLH+NHH-NL-NSHL NHHH+NHHL+NH-NHLH NH N-NS-NH-NLHL NH-NH-NL+NL-NL NH-NLH+N NHH-NLH+NL NHL+NHLH+N N N+NHH-NLH+NLH [65/90]

disregarding underlay: **N-NHL+NHH NLH+NHH-NL-NSHL NHHH+NHHL+NH-NHLH NH N-NS-NH-NLHL NH-NH-NL+NL-NL NH-NLH+N NHH-NLH+NL NHL+NHLH+N N N+NHH-NLH+NLH** [69/90]

compatible neumes with T5: **N-NHL+NHH NLH+NHH-NL-NSHL NHHH+NHHL+NH-NHLH NH N-NS-NH-NLHL NH-NH-NL+NL-NL NH-NLH+N NHH-NLH+NL NHL+NHLH+N N N+NHH-NLH+NLH** [11/90]

quia tu es patientia me(a)

León 8:



T5: 1+1 8 1 1+1+8+4+1 8+21

N+N N-NHH-NHLH N N+N+N-NH-NHH-NL+NH-NL+N N-NHL-NHLH+NL-N-NNL-N-NL-NNL-N-NL-N-NHH-L [not counting the melisma that is omitted from the facsimile copy of León: 23/34]

disregarding underlay: **N+N N-NHH-NHLH N N+N+N-NH-NHH-NL+NH-NL+N N-NHL-NHLH+NL-N-NNL-N-NL-NNL-N-NL-N-NHH-L** [29/34]

compatible neumes with León 8: **N+N N-NHH-NHLH N N+N+N-NH-NHH-NL+NH-NL+N N-NHL-NHLH+NL-N-NNL-N-NL-NNL-N-NL-N-NHH-L** [6/34]

León 8: 1+1 2 12 1+1+4+3+2 9[etc., probably]

N+N NH NHH-N-NS-NHL-NHL N+N+N-NHH+N-NL+NL N-NHHL-N-NLH [23/36]

disregarding underlay: **N+N NH NHH-N-NS-NHL-NHL N+N+N-NHH+N-NL+NL N-NHHL-N-NLH** [29/36]

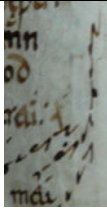
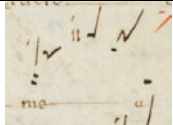

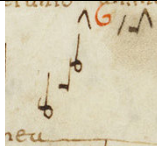

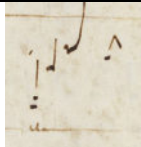
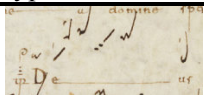
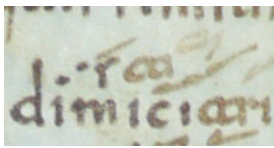
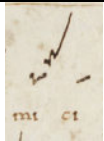
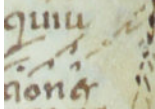
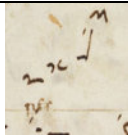
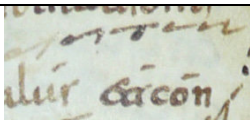
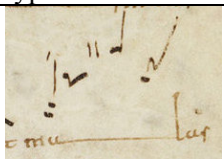
compatible neumes with T5: **N+N NH NHH-N-NS-NHL-NHL N+N+N-NHH+N-NL+NL N-NHHL-N-NLH** [6/36]

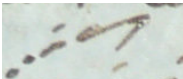
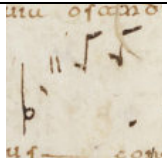

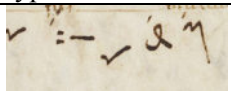
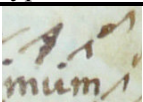
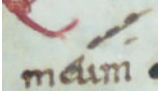
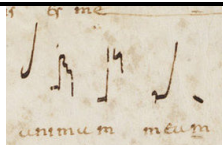
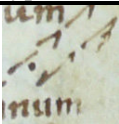
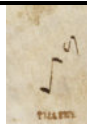
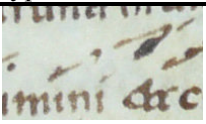

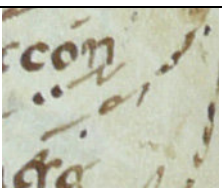
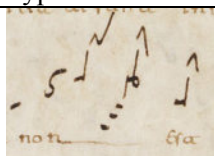
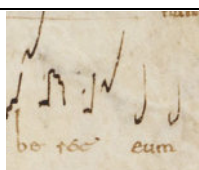
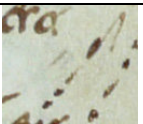
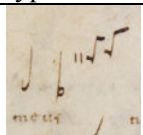

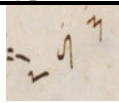
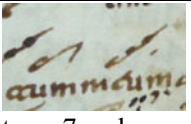
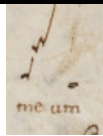
Melodic density

In the respond, the two versions have equivalent melodic density. The same holds for the first verse, except that, here, '(conver)sus', '(tribulat)ones' and '(deus) meus' have more substantial melismas in León 8 than in T5 (10–12 rather than 5–7 notes). In verse 2 León 8 similarly has a longer melisma than T5 on '(custodi)e(bant)'. 'non est' is different in shape, having melismas of 8 and 9 notes in T5, but of 16 and 4 notes in León 8. In verse 3 the final 'tu es' has 7+1 notes in T5 and 2+12 in León 8. As this illustrates, the proportions of the chant are not identical in the two manuscripts, although there is widespread agreement about the melodic density (see Figure 11, pp. 183–5, in Chapter 4).

Cadence placement in the two manuscripts

In the main, the cadence points are consistent in the two manuscripts, although the cadence types are less consistent. There are several occasions where the melodic density and shape in one or both manuscripts suggest a cadence, but the syntax does not confirm it.

	text	T5 number of notes per syllable	T5 melisma type	León 8 number of notes per syllable	León 8 melisma type
respond	(patientia) mea	17+1	 type-1 melisma	13+1	 type-1 melisma
respond	(spes) mea	2+16	 type-3 melisma	2+12	 type-3 melisma
respond	(iuventute) mea	9+10	 type-3 melisma	10+11	 type-3 melisma
verse 1	Deus	7 (treated as one syllable)	Tthere is no melodic suggestion of a cadence here	13+2	 type-1 melisma
verse 1	(osten)disti mici	3+3 3	 type-7 cadence	6+1	 type-1 melisma
verse 1	tribulationes	2+2+3+ 2+4+7	 non-standard melisma	1+2+3+ 3+10+10	 type-2 melisma
verse 1	malas	12+2	 type-1 melisma	13+1	 type-1 melisma

verse 1	conversus	1+1+6	 type-3 melisma	1+2+12	 type-3 melisma
verse 1	me	26	 type-3 melisma	29	 type-2 melisma
verse 2	animam meam	4+4+6 3+1	  type-4 cadence	2+4+6 3+1	 type-4 cadence
verse 2	unum	11+6	 type-3b melisma	16+6	 type-3 melisma
verse 2	persequimini	4+2+2+6+1	 not a standard cadence	4+3+3+9+1	 type-1b melisma
verse 2	non est	8 9	 type-3 melisma	16 4	 type-3 melisma
verse 2	eum	2+1	not a standard cadence	2+2	 type 4
verse 2	meus	1+6	 type-3 melisma	2+11	 type-3 melisma
verse 2	me	26	 type-3 melisma	29	 type-2 melisma
verse 3	(firmamentum) meum	3+1	 type-7 cadence	6+1	

					type-1 melisma
verse 3	es tu	15 1	 type-1 melisma	11 1	 type-1 melisma
verse 3	(deus) meus	2+6	 type-3 melisma	3+8	 type-3 melisma
verse 3	eripe me	5+3+3 1	 type-7 cadence	5+4+6 2	 type-1 melisma
verse 3	iniqui	1+5+2	 type-8 cadence	1+6+3	 type-9 cadence
verse 3	tu es	8 1	 type-1 melisma	2 12	 type-3 melisma
verse 3	mea	8+21	 type-3 melisma	9+missing	 abbreviated version of the usual verse-ending melisma

Relationship ratios in the two versions

A= number of notes for which the T5 and León 8 outlines are compatible

B= total number of notes in T5

C = total number of notes in León 8

D = number of notes for which the outlines are compatible, ignoring underlay

	A	D	B	C	$2A/(B+C)$ = compatibility ratio	$2D/(B+C)$ = compatibility ratio ignoring underlay
respond	114	115	136	126	0.870	0.878
verse 1	127	133	145	180	0.782	0.818
verse 2	176	187	203	197	0.88	0.935
verse 3	147	162	173	205	0.778	0.857
total	564	597	657	708	0.826	0.875

Compatible neume shapes

A= number of notes for which melodic outlines AND the neume shapes for T5 and León 8 are compatible

B= total number of notes in T5

C = total number of notes in León 8

	A	B	C	$200A/(B+C)$ = percentage of compatible neume shapes
respond	42	136	126	32.06%
verse 1	42	145	180	25.85%
verse 2	49	203	197	24.5%
verse 3	32	173	205	16.93%
total	165	657	708	24.18%

Melodic shape

In both manuscripts, there are a series of neumatically similar gestures on ‘Tu (es pati)en(ti)a me(a)’. The end of the cadence on ‘mea’ is neumatically similar to that found on ‘in caro mea’ in *Genua mea* in both manuscripts. In both manuscripts, the end of the respond, ‘-tute mea’, uses melismas whose neumes are similar to those found at the opening of the respond. The final cadence of *Cogitaverunt* is similar to that found at the end of the *Tu es patientia* respond, in both manuscripts.

In both manuscripts, the cadence on ‘malas’ in verse 1 has the same neumes as the cadence on ‘patientia mea’ in the respond. The closing material of each verse (‘et conversus...’) is the same in all three verses in both manuscripts. In León 8, ‘quia non est’ has very similar material to ‘unum’, earlier in the verse, but there is no close parallel in T5. In both manuscripts, verses 2 and 3 have the same

material on ‘persequimini...’ and ‘deus meus eripe me’. In León 8, the accents ‘con(tra) le(gem)’ and ‘(i)ni(quis)’ each have a rising figure ending with a porrectus. In T5, these three accents begin with

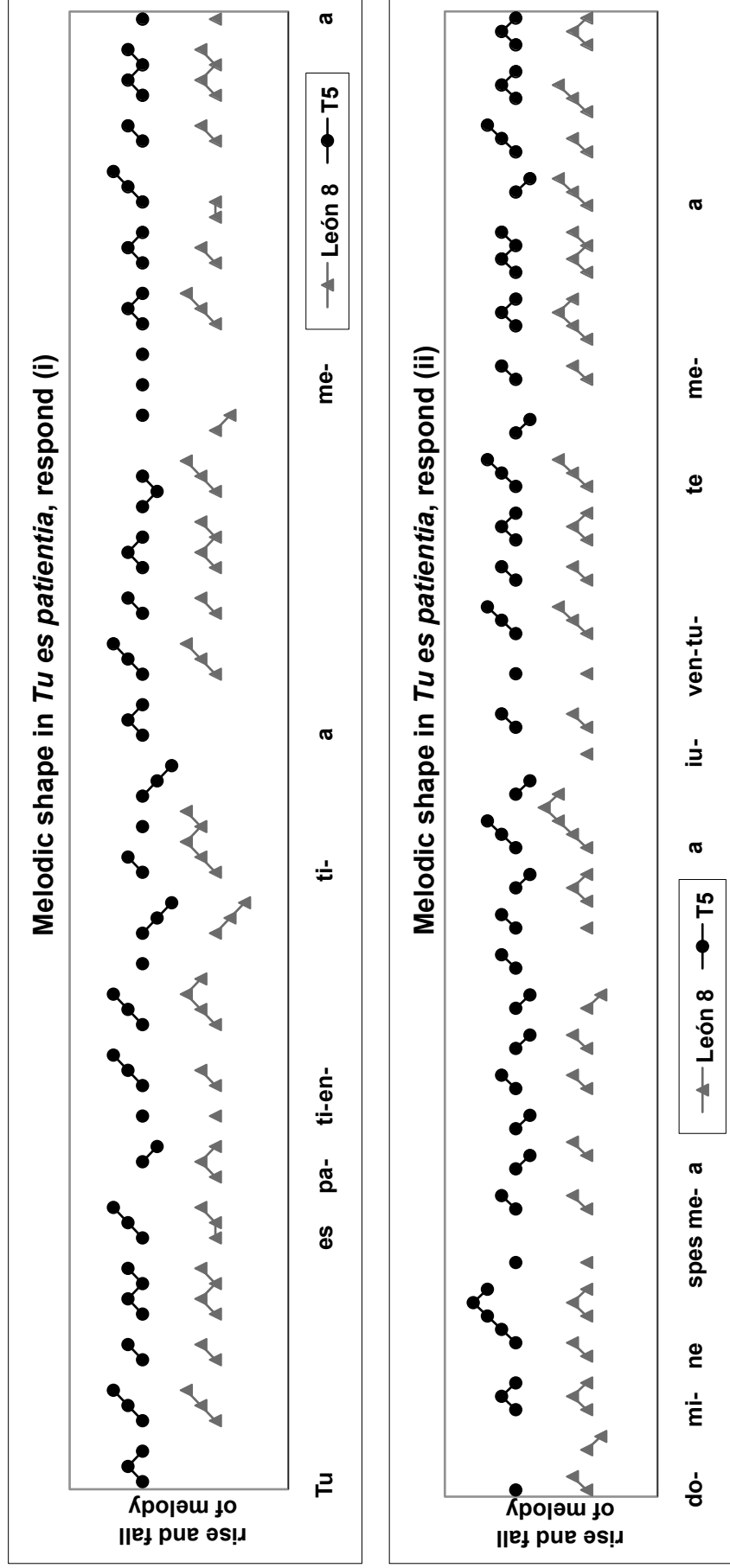


, perhaps equivalent to the rising figure of León 8. As these examples illustrate, the two traditions have similar inter- and intra-chant melodic connections, further confirming that the two versions have a common origin.

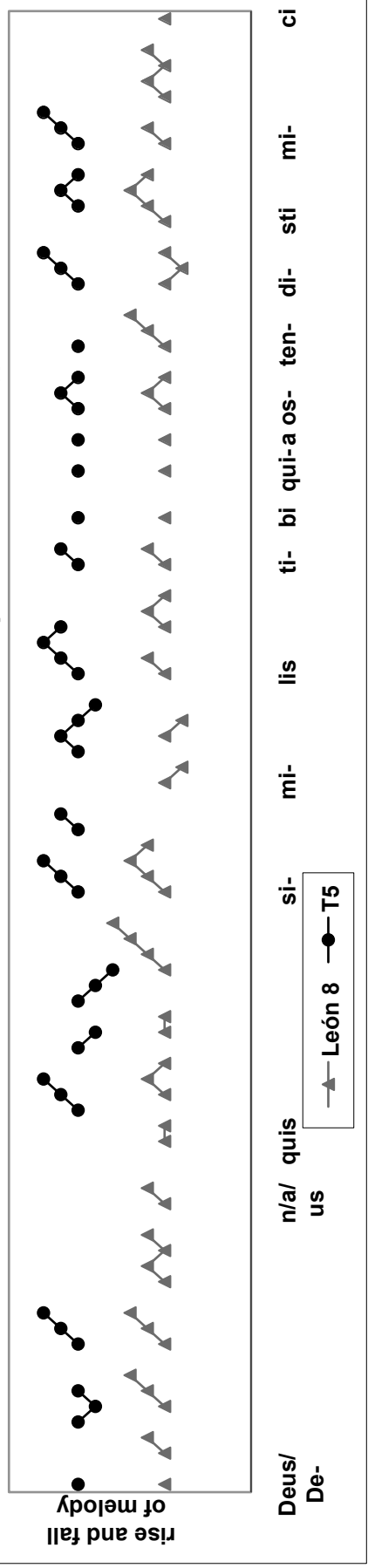
Comparison of melodic shape in T5 and León 8

See Figure OA13.

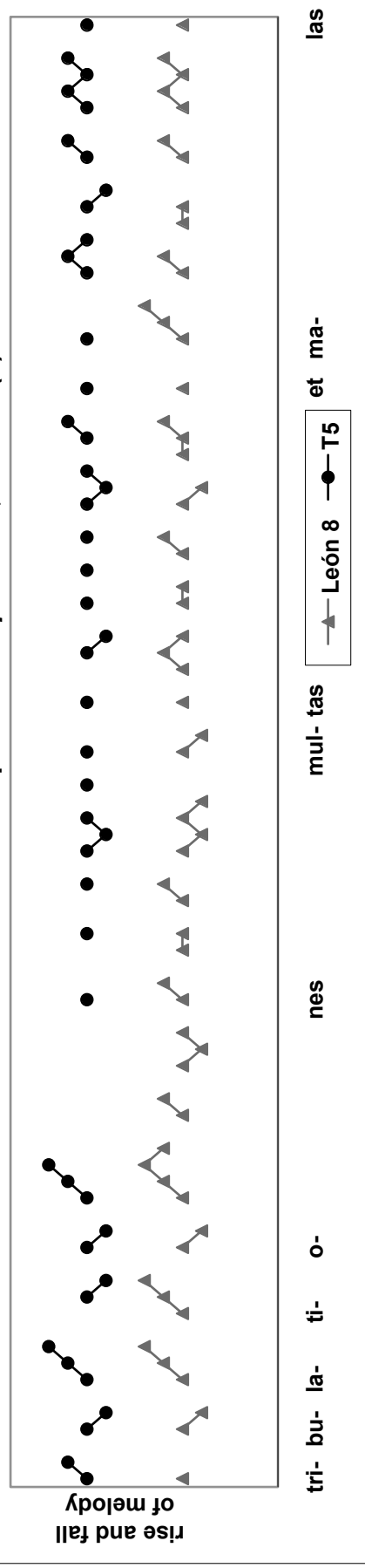
Figure OA13 Comparison of melodic shape in *Tu es patientia* in T5 and León 8



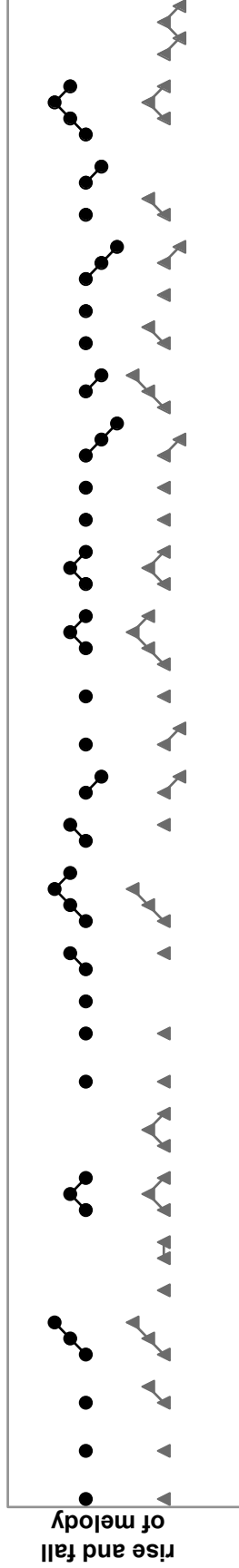
Melodic shape in *Tu es patientia*, verse 1 (i)



Melodic shape in *Tu es patientia*, verse 1 (ii)

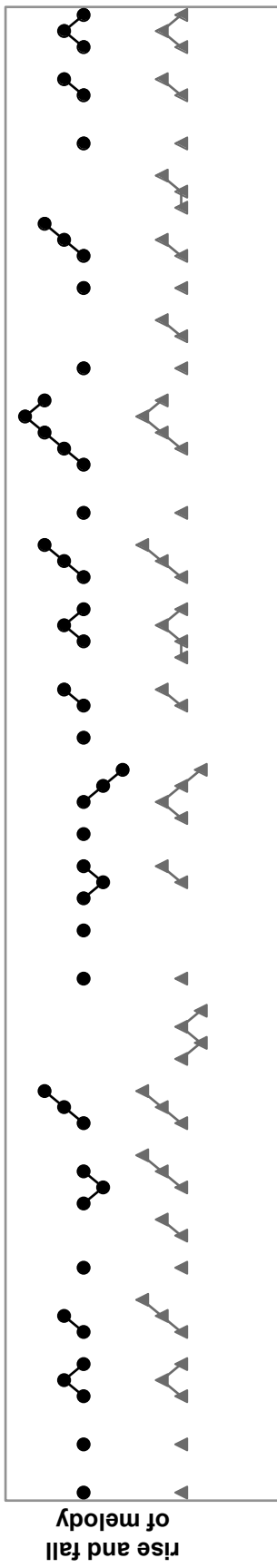


Melodic shape in *Tu es patientia*, verse 1 (iii)



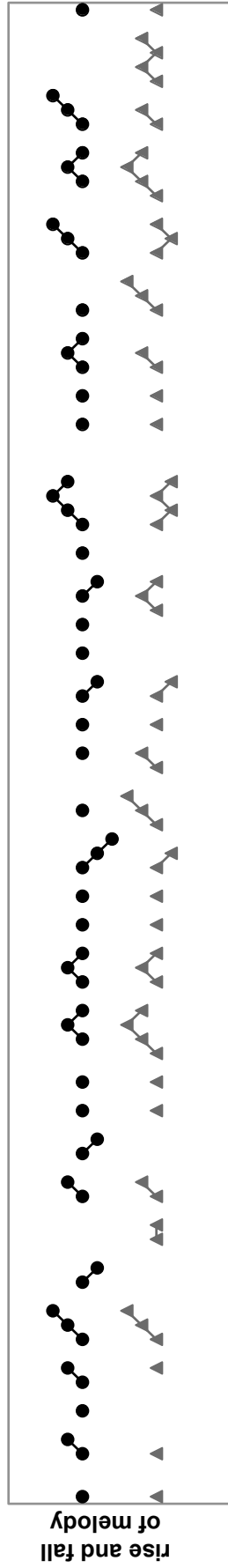
—▲— León 8 —●— T5

Melodic shape in *Tu es patientia*, verse 2 (i)



—▲— León 8 —●— T5

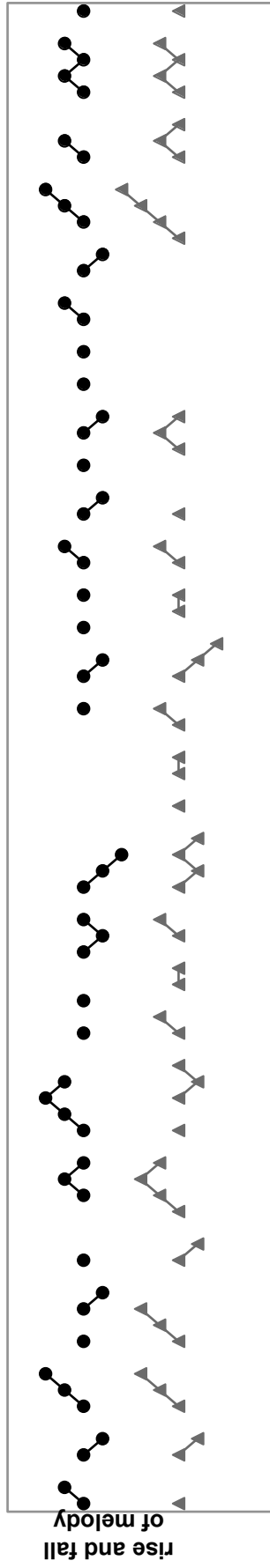
Melodic shape in *Tu es patientia*, verse 2 (iv) and verse 3 (i)



ne e- lon- ges a me [v.3] Qui-a fir- ma- men- tum me- um

—▲ León 8 —●— T5

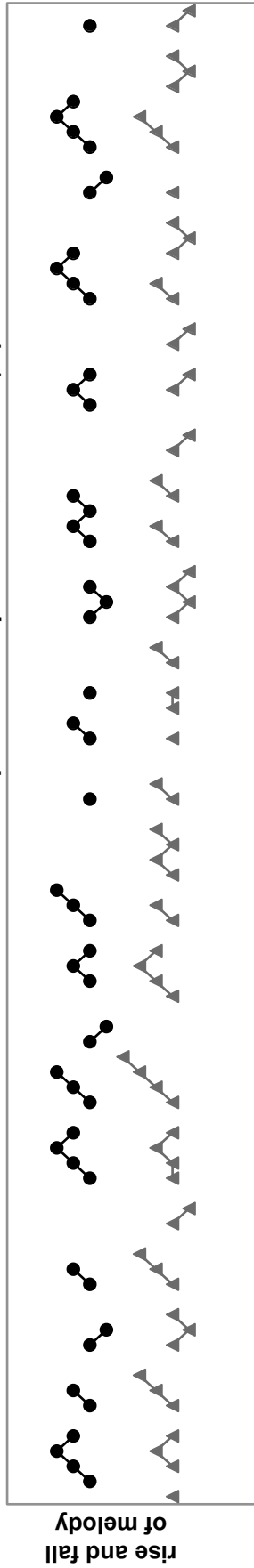
Melodic shape in *Tu es patientia*, verse 3 (ii)



et re- fu- gi- um me- es tu

—▲ León 8 —●— T5

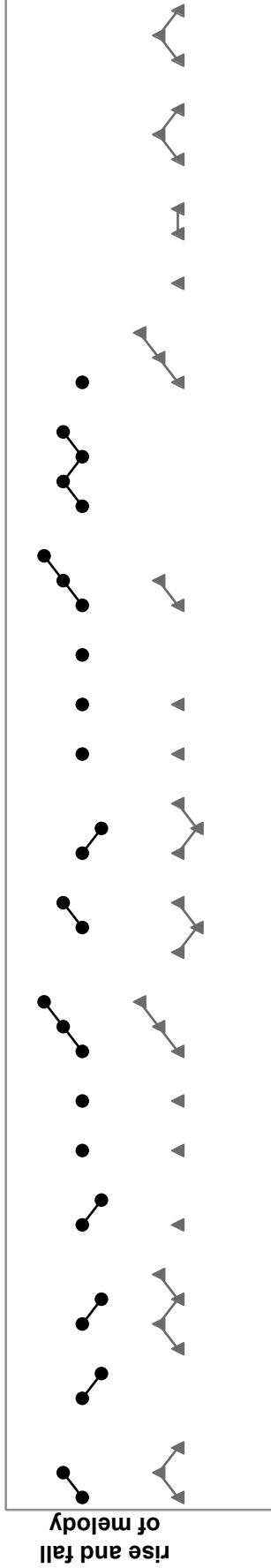
Melodic shape in *Tu es patientia*, verse 3 (iii)



de- us me- us e- ri- pe me de ma- nu con- tra- le- gem

—▲— León 8 —●— T5

Melodic shape in *Tu es patientia*, verse 3 (iv)

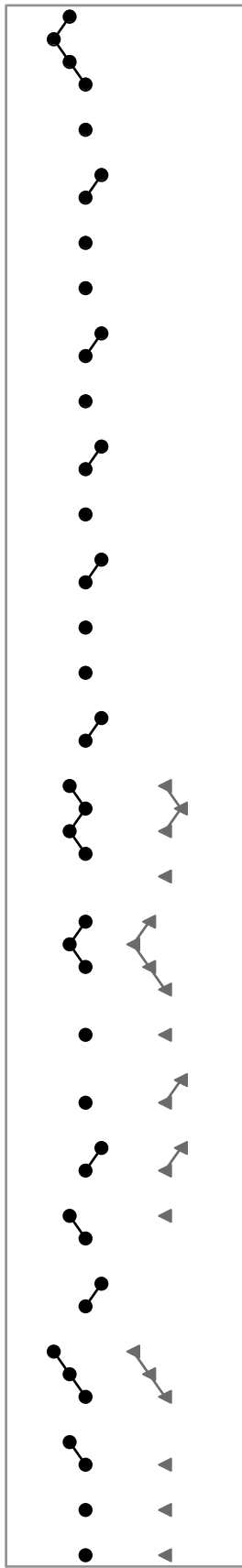


a- gen- tis et i- ni- qui- a tu es

—▲— León 8 —●— T5

Melodic shape in *Tu es patientia*, verse 3 (v)

rise and fall
of melody



pa- ti- en-

ti-

a me

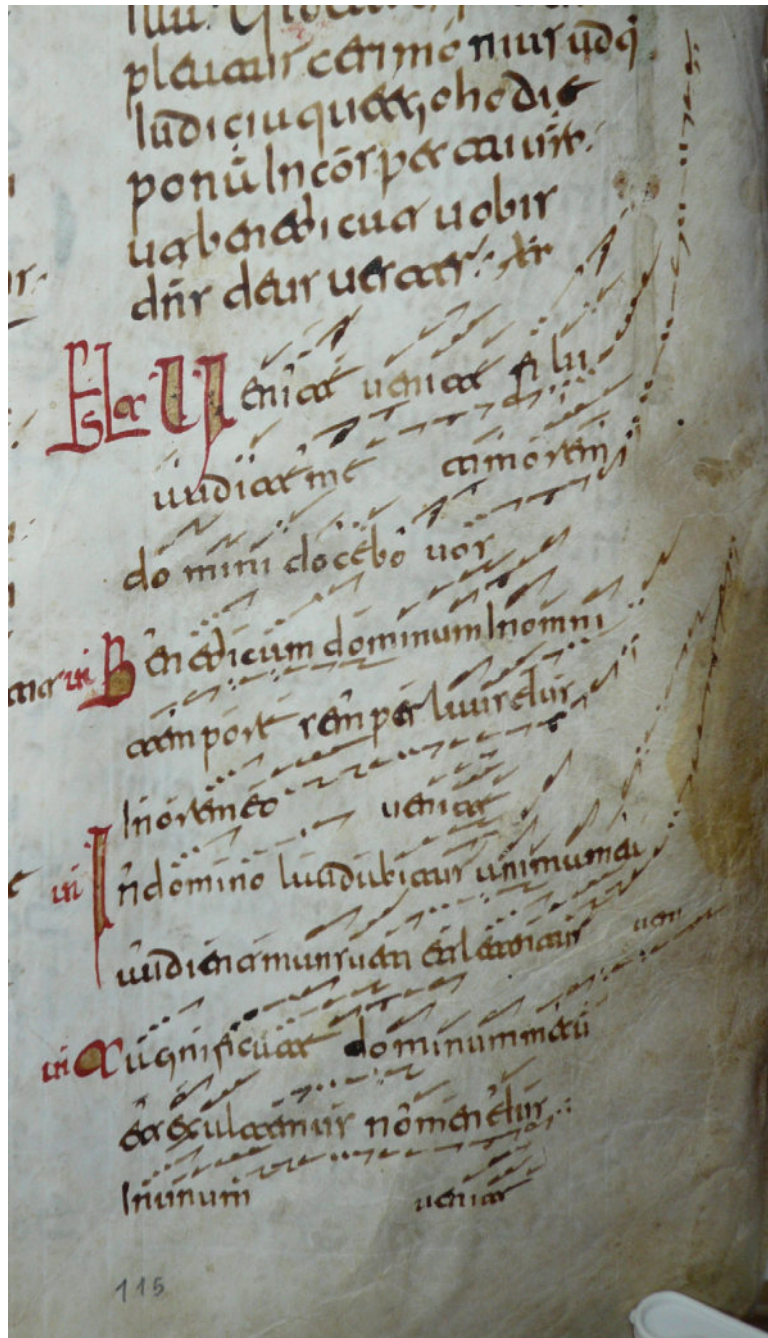
a

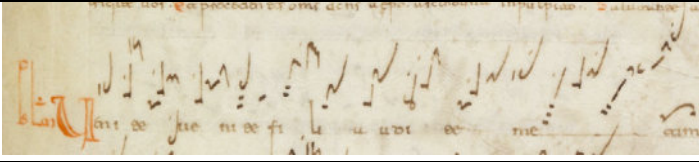
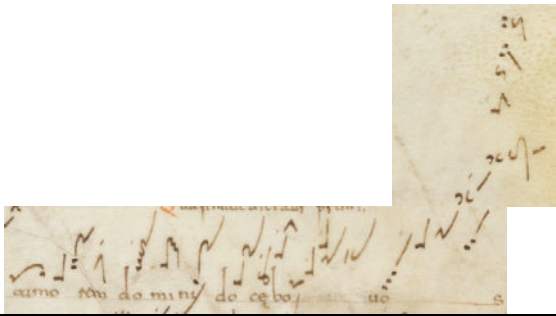
—▲— León 8 —●— T5

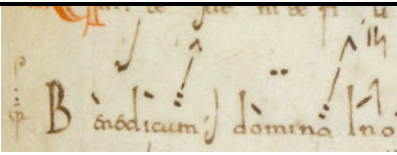
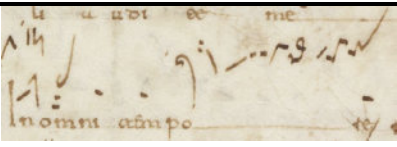
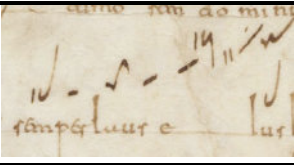
3.11 *Venite* – comparison of T5 and León 8

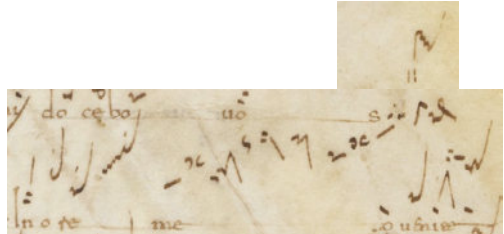
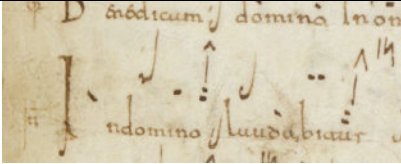
Venite has one melody for the respond and another for the verses, in both manuscripts. León 8 has six verses; T5 has only the first three of those verses. In T5 the repetendum begins at the second ‘venite’, as is made clear by the neume shapes at the end of verse 1. The neumes accompanying the ‘venite’ cue in León 8 do not match either the opening of the respond or the second ‘venite’.

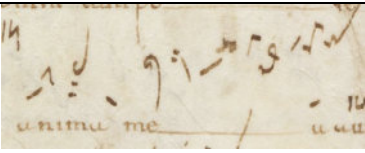
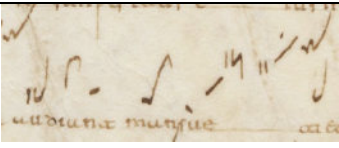
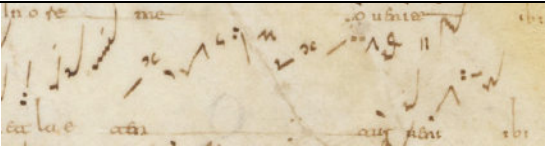
Venite in T5 (fol. 115)

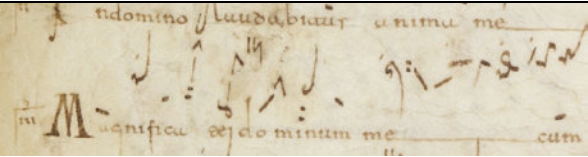
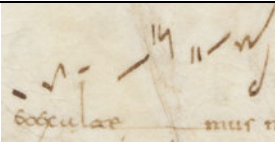
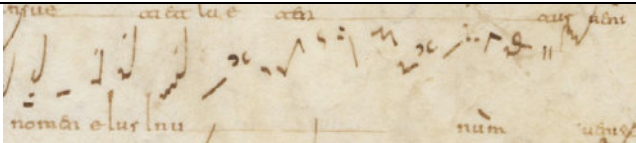


<p>[respond] Venite venite filii audite me</p>	<p>León 8: </p>
<p>T5: 3+5+1 6+3+2 7+6 2+4+6 23 NHH+NH-NLL+N NH-NH-NL+NHH+NH NHH-N-NLL+NH-NN-NH NL+NS-NH+N-NLL-NL NH-NL-NHH-NL-NHL-NNL-NHH-NHH-NH [TOTAL: 54/68]</p> <p>disregarding underlay: NHH+NH-NLL+N NH-NH-NL+NHH+NH NHH-N-NLL+NH-NN-NH NL+NS-NH+N-NLL-NL NH-NL-NHH-NL-NHL-NNL-NHH-NHH-NH [63/68]</p> <p>compatible neumes with León 8: NHH+NH-NLL+N NH-NH-NL+NHH+NH NHH-N-NLL+NH-NN-NH NL+NS-NH+N-NLL-NL NH-NL-NHH-NL-NHL-NNL-NHH-NHH-NH [TOTAL: 22/68]</p>	
<p>León 8: 3+6+8 6+4+1 7+4 5+6+10 19 N-SH+NH-N-SHL+NH-NH-NLHL NH-NH-NL+NHHH+N NHHL-NLL+NHLH NH-NLH+NH-NH-NL+NH-NH-NLH-NSH NHHH-NH-NLH-NHH-NS-N-NL-NH [54/78]</p> <p>disregarding underlay: N-SH+NH-N-SHL+NH-NH-NLHL NH-NH-NL+NHHH+N NHHL-NLL+NHLH NH-NLH+NH-NH-NL+NH-NH-NLH-NSH NHHH-NH-NLH-NHH-NS-N-NL-NH [63/78]</p>	
<p>León 8: compatible neumes with T5: N-SH+NH-N-SHL+NH-NH-NLHL NH-NH-NL+NHHH+N NHHL-NLL+NHLH NH-NLH+NH-NH-NL+NH-NH-NLH-NSH NHHH-NH-NLH-NHH-NS-N-NL-NH [TOTAL: 22/78]</p>	
<p>timorem domini docebo vos</p>	<p>León 8: </p>
<p>T5: 2+6+2 4+3+6 2+4+6 36 NL+N-NHH-NH+NL N-NLH+NLH+NH-NNNH NL+NNNH+N-NLL-NL NHHL-NL-NL-NHL-NNL-NHH-NHH-NHL-NHH-NHHL-NH-NHLL [TOTAL: 55/71]</p> <p>disregarding underlay: NL+N-NHH-NH+NL N-NLH+NLH+NH-NNNH NL+NNNH+N-NLL-NL NHHL-NL-NL-NHL-NNL-NHH-NHH-NHL-NHH-NHHL-NH-NHLL [66/71]</p> <p>compatible neumes with León 8: NL+N-NHH-NH+NL N-NLH+NLH+NH-NNNH NL+NNNH+N-NLL-NL NHHL-NL-NL-NHL-NNL-NHH-NHH-NHL-NHH-NHHL-NH-NHLL [TOTAL: 9/71]</p>	
<p>León 8: 3+7+2 5+4+4 5+6+12 33 NHL+NH-NHHLH+NL NHHLH+NHLH NH-NLH+NH-NH-NL+ NH-NH-NH-NLH-NSH NHHH-NH-NLH-NHH-NS-N-NS-NHL-N-NHL-N-NNL-NSNHL [55/81]</p> <p>disregarding underlay: NHL+NH-NHHLH+NL NHHLH+NHLH NH-NLH+NH-NH-NL+NH-NH-NH-NLH-NSH NHHH-NH-NLH-NHH-NS-N-NS-NHL-N-NHL-N-NNL-NSNHL [66/81]</p> <p>compatible neumes with T5: NHL+NH-NHHLH+NL NHHLH+NHLH NH-NLH+NH-NH-NL+ NH-NH-NH-NLH-NSH NHHH-NH-NLH-NHH-NS-N-NS-NHL-N-NHL-N-NNL-NSNHL [9/81]</p>	

[verse 1] Benedicam dominum	 <p>León 8:</p>
<p>T5: 1+5+1+6 1+8+11 N+NHH-NL+N+NHH-NHL N+NH-NH-NHLH+NHL-NHH-NH-NHL [21/33]</p> <p>disregarding underlay: N+NHH-NL+N+NHH-NHL N+NH-NH-NHLH+NHL-NHH-NH-NHL [24/33]</p> <p>compatible neumes with León 8: N+NHH-NL+N+NHH-NHL N+NH-NH-NHLH+NHL-NHH-NH-NHL [13/33]</p>	
<p>León 8: 1+3+1+7 1+2+9 N+NHH+N+NHH-NL-NH N+HS+NHH-NL-NSHL [21/24]</p> <p>disregarding underlay: N+NHH+N+NHH-NL-NH N+HS+NHH-NL-NSHL [24/24]</p> <p>compatible neumes with T5: N+NHH+N+NHH-NL-NH N+HS+NHH-NL-NSHL [13/24]</p>	
in omni tempore	 <p>León 8:</p>
<p>T5: 3 2+3 20+1+1 NHL NH+NHL NL-NHL-NNNH-NNNH-NHL-NHLH+N+N [9/30]</p> <p>disregarding different underlay on 'tempore' only: NHL NH+NHL NL-NHL-NNNH-NNNH-NHL-NHLH+N+N [28/30]</p> <p>disregarding underlay: NHL NH+NHL NL-NHL-NNNH-NNNH-NHL-NHLH+N+N [28/30]</p> <p>compatible neumes with León 8: NHL NH+NHL NL-NHL-NNNH-NNNH-NHL-NHLH+N+N [14/30]</p>	
<p>León 8: 3 4+1 1+23+1 NHL NHHH+L N+NHL-NSL-H-NS-NL-NHHL-N-NHL-NHLH+N [9/33]</p> <p>disregarding different underlay on 'tempore' only: NHL NHHH+L N+NHL-NSL-H-NS-NL-NHHL-N-NHL-NHLH+N [28/33]</p> <p>disregarding underlay: NHL NHHH+L N+NHL-NNL-H-NN-NL-NHHL-N-NHL-NHLH+N [28/33]</p> <p>compatible neumes with T5: NHL NHHH+L N+NHL-NSL-H-NS-NL-NHHL-N-NHL-NHLH+N [14/33]</p>	
semper laus eius	 <p>León 8:</p>
<p>T5: 1+1 3+3 12+1 N+N NHL+NHH N-NL-NHH-NN-NHLH+N [17/21]</p> <p>disregarding underlay: N+N NHL+NHH N-NL-NHH-NN-NHLH+N [18/21]</p> <p>compatible neumes with León 8: N+N NHL+NHH N-NL-NHH-NN-NHLH+N [8/21]</p>	

<p>León 8: 3+1 3+1 12+2 NSH+N NHL+N N-NSHL-NS-H-NHLH+NH [17/22]</p> <p>disregarding underlay: NSH+N NHL+N N-NSHL-NS-H-NHLH+NH [18/22]</p> <p>compatible neumes with T5: NSH+N NHL+N N-NSHL-NS-H-NHLH+NH [8/22]</p>	
in ore meo	<p>.León 8:</p> 
<p>T5: 1 1+5 6+30 N N+NHHHL N-NH-NHH+N-NLH-NLH-NH-NHHL-NH-NH-NL-NHL-NL-NHL-NNL (12/43)</p> <p>disregarding different underlay on 'meo' only: N N+NHHHL N-NH-NHH+N-NLH-NLH-NH-NHHL-NH-NH-NL-NHL-NL-NHL-NNL (33/43)</p> <p>disregarding different underlay: N N+NHHHL N-NH-NHH+N-NLH-NLH-NH-NHHL-NH-NH-NL-NHL-NL-NHL-NNL (35/43)</p> <p>compatible neumes with León 8: N N+NHHHL N-NH-NHH+N-NLH-NLH-NH-NHHL-NH-NH-NL-NHL-NL-NHL-NNL (6/43)</p>	
<p>León 8: 3 2+7 34+1 NHH NH+NHH-NHHH N-NS-NHHL-N-NSL-NLHL-NH-NS-NHS-NL-NHHL-NS-NLLH+N [12/47]</p> <p>disregarding different underlay on 'meo' only: NHH NH+NHH-NHHH N-NNS-NHHL-N-NSL-NLHL-NH-NS-NHS-NL-NHHL-NS-NLLH+N [33/47]</p> <p>disregarding different underlay: NHH NH+NHH-NHHH N-NNS-NHHL-N-NSL-NLHL-NH-NS-NHS-NL-NHHL-NS-NLLH+N [35/47]</p> <p>compatible neumes with T5: NHH NH+NHH-NHHH N-NS-NHHL-N-NSL-NLHL-NH-NS-NHS-NL-NHHL-NS-NLLH+N [6/47]</p>	
[verse 2] In domino laudabitur	<p>León 8:</p> 
<p>T5: 1 5+1+7 1+1+8+10 N NHH-NL+N+NHH-N-NHL N+N+NH-NH-NHLH+NHL-N-N-NH-NHL [22/34]</p> <p>disregarding underlay: N NHH-NL+N+NHH-N-NHL N+N+NH-NH-NHLH+NHL-N-N-NH-NHL [24/34]</p>	
<p>León 8: 1 3+1+7 2+1+2+9 N NHH+N+NHH-NL-NH NH+N+NS+NHH-NL-NSHL [22/26]</p> <p>disregarding underlay: N NHH+N+NHH-NL-NH NH+N+NS+NHH-NL-NSHL [24/26]</p>	

anima mea	 <p>León 8:</p>
<p>T5: 3+2+3 20+1 NHL+NH+NHL NL-NHL-NNNH-NNNH-NHL-NHLH+N [24/29]</p> <p>disregarding underlay: NHL+NH+NHL NL-NHL-NNNH-NNNH-NL-NHLH+N [27/29]</p>	
<p>León 8: 3+4+1 23+1 NHL+NHHH+N NHL-NSL-H-NS-NL-NHHL-N-NHL-NHLH+N [24/32]</p> <p>disregarding underlay: NHL+NHHH+N NHL-NSL-H-NS-NL-NHHL-N-NHL-NHLH+N [27/32]</p>	
audiant mansueti	 <p>León 8:</p>
<p>T5: 1+1+1 3+3+12 N+N+N NHL+NHH+N-NL-NHH-NN-NHLH [11/21]</p> <p>disregarding different underlay on 'mansueti' only: N+N+N NHL+NHH+N-NL-NHH-NN-NHLH [17/21]</p> <p>disregarding underlay: N+N+N NHL+NHH+N-NL-NHH-NN-NHLH [19/21]</p>	
<p>León 8: 3+2+1 3+1+12+2 NSH+NL+N NHL+N+N-NSHL-NS-N-NHLH+NH [11/24]</p> <p>disregarding different underlay on 'mansueti' only: NNH+NL+N NHL+N+N-NSHL-NS-N-NHLH+NH [17/24]</p> <p>disregarding underlay: NNH+NL+N NHL+N+N-NSHL-NS-N-NHLH+NH [19/24]</p>	
et laetentur	 <p>León 8:</p>
<p>T5: 1 5+6+32 N NHH-NL+N-NH-NHH+N-NLH-NLH-NH-NH-NH-NL-NH-NH-NL-NHH-NL-NHL-NNL (12/44)</p> <p>disregarding different underlay on 'laetentur': N NHH-NL+N-NH-NHH+N-NLH-NLH-NH-NH-NH-NL-NH-NH-NL-NHH-NL-NHL-NNL (30/44)</p> <p>disregarding underlay: N NHH-NL+N-NH-NHH+N-NLH-NLH-NH-NH-NH-NL-NH-NH-NL-NHH-NL-NHL-NNL (34/44)</p>	

<p>León 8: 3 9+35+1 NHH NH-NHH-NHHH+N-NSH-N-NHL-N-NSL-NLHL-NH-NS-N-NS-NL-NHHL-NS-NLLH+N [12/48]</p> <p>disregarding different underlay on 'laetentur': NHH NH-NHH-NHHH+N-NSH-N-NHL-N-NSL-NLHL-NH-NS-N-NS-NL-NHHL-NS-NLLH+N [30/48]</p> <p>disregarding underlay: NHH NH-NHH-NHHH+N-NSH-N-NHL-N-NSL-NLHL-NH-NS-N-NS-NL-NHHL-NS-NLLH+N [34/48]</p>	
<p>[verse 3] Magnificate dominum mecum</p>	<p>León 8: </p>
<p>T5: 5+1+7+9+11 3+2+3 20+1 NHH-NL+N+NHH-N-NHL+NHH-NH-NHLH+NHL-NHH-NL-NHL NHL+NH+NHL NL-NHL-NNNH-NNNH-NHL-NHLH+N [41/62]</p> <p>disregarding underlay: NHH-NL+N+NHH-N-NHL+NHH-NH-NHLH+NHL-NHH-NL-NHL NHL+NH+NHL NL-NHL-NNNH-NNNH-NL-NHLH+N [45/62]</p>	
<p>León 8: 1+3+1+7+8 3+4+1 23+1 N+NHH+N+NHH-NL-NH+NH-NL-NSHL NHL+NHHH+N NHL-NSL-N-NS-NL-NHHL-N-NHL-NHLH+N [41/52]</p> <p>disregarding underlay: N+NHH+N+NHH-NL-NH+NH-NL-NSHL NHL+NHHH+N NHL-NSL-N-NS-NL-NHHL-N-NHL-NHLH+N [45/52]</p>	
<p>et exaltemus</p>	<p>León 8: </p>
<p>T5: 1 3+3+12+1 N NHL+NHH+N-NL-NHH-NN-NHLH+N [16/20]</p> <p>disregarding underlay: N NHL+NHH+N-NL-NHH-NN-NHLH+N [19/20]</p>	
<p>León 8: 1 3+1+12+2 N NHL+N+N-NSHL-NS-N-NHLH+NH [16/19]</p> <p>disregarding underlay: N NHL+N+N-NSHL-NS-N-NHLH+NH [19/19]</p>	
<p>nomen eius in unum</p>	<p>León 8: </p>
<p>T5: 3+1 3+1 5 6+30 N-NH+N N-NH+N NHHHL N-NH-NHH+N-NLH-NLH-NH-NHNL-NH-NH-NL-NHL-NL-NHL-NNL (17/49)</p> <p>disregarding different underlay on 'unum': N-NH+N N-NH+N NHHHL N-NH-NHH+N-NLH-NLH-NH-NHNL-NH-NH-NL-NHL-NL-NHL-NNL (40/49)</p> <p>disregarding underlay: N-NH+N N-NH+N NHHHL N-NH-NHH+N-NLH-NLH-NH-NHNL-NH-NH-NL-NHL-NL-NHL-NNL (42/49)</p>	

León 8: 4+1 2+3 4 34+1

NHHH+N NH+NHH NHHH N-NS-N-NHL-N-NSL-NLHL-NH-NS-N-NS-NL-NHHL-NS-NLLH+N [17/49]

disregarding different underlay on ‘unum’: **NHHH+N NH+NHH NHHH N-NS-N-NHL-N-NSL-NLHL-NH-NS-N-NS-NL-NHHL-NS-NLLH+N [40/49]**

disregarding underlay: **NHHH+N NH+NHH NHHH N-NS-N-NHL-N-NSL-NLHL-NH-NS-N-NS-NL-NHHL-NS-NLLH+N [42/49]**

Melodic density


The two versions of the chant have comparable melodic density at almost all points, although they do not always have the same number of notes per syllable, nor equivalent neume outlines at all points (see Figures 6 (pp. 159–60) and 28 (p. 234) in Chapter 4).

At the beginning of the verses, both manuscripts have increased melodic density on ‘(benedi)cam’ and ‘(in domi)no’. In the third verse, T5 has the same shape on ‘(magni)fi(cate)’, where León 8 has it on ‘(magnifica)te’. The association of this shape with the final syllable of a word is not securely present in the Toledan manuscript.


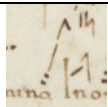
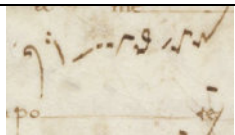
Cadence placement in the two manuscripts (verse 1 is used here to exemplify the cadences of all three verses)

The two manuscripts have cadences at the same points,¹ although at the end of the respond, T5 has the type-3b melisma which is so often found where León 8 has a type-3 melisma, and T5 has a non-standard cadence in the respond on ‘me’. The first cadence within the verses (‘domino’/ ‘dominum’) has a single melisma in León² but two melismas, on the last two syllables, in T5. In the second and third verses, a type-1 melisma appears in both manuscripts on ‘mea’ and ‘mecum’. In verse 1, however, the same melisma appears in León 8 on ‘tempore’ (the penultimate syllable) and in T5 on ‘tempore’ (the accent). Different principles of syllable underlay are apparently in operation at this point. At the end of the verse, the melisma in León 8 does not end with a standard cadence shape, although it is probable that the melodic flow is similar to that of T5. Disregarding the different underlay, 31/37 notes on ‘unum’ in León 8 are compatible in melodic shape with 31/36 notes in T5. The cadence in León 8 might well, then, have been recognised by medieval cantors as being a type-3 cadence, but the underlay obscures the NLH ending, dividing it between two syllables (...N+HL)

¹ The short type-2 melisma in León 8 on the first ‘Venite’ has no parallel in T5.

² This cadential melisma is very similar to the melisma found at the opening one to four syllables earlier. It has a type-3 cadence with the torculus notated  (as in the very similar internal cadence in *Levavi*). The type-3 cadence appears before the prepositional phrase in verse 1; after the verb in verses 2 and 3, between the clauses in verse 4, before the genitive in verse 5 and before the subordinate clause in verse 6. T5 also has a type-3 cadence at the equivalent point.

rather than using the neumes that are more usually characteristic of the cadence type. With the different underlay, there are, again, different principles of text/music association in play in the two versions.

		T5 number of notes per syllable	T5 melisma type	León 8 number of notes per syllable	León 8 melisma type
respond	me	23	 non-standard cadence	20	 type-6 melisma
respond	vos	36	 type-3b melisma, ends	37	 type-3 melisma, ends
verse 1	dominum	1+8+11	 type-3 melisma	1+2+9	 type-3 melisma
verse 1	tempore	18+1+1	 type-1 melisma	1+23+1	 type-1 melisma
verse 1	eius	12+1	 type-1 melisma	12+2	 type-1 melisma
verse 1	meo	6+30	 type-3 melisma	36+1	 not a standard cadence

Relationship ratios between the two versions

A = number of notes for which the T5 and León 8 outlines are compatible

B = total number of notes in T5

C = total number of notes in León 8

D = number of notes for which the T5 and León 8 outlines are compatible, disregarding underlay on specific words where the melismas are on different syllables in the two versions

E = number of notes for which the T5 and León 8 outlines are compatible, disregarding underlay entirely

	A	D	E	B	C	$2A/(B+C)$ = compatibility ratio with strict regard for underlay	$2D/(B+C)$ = compatibility ratio disregarding underlay on specific words where the melismas are on different syllables in the two versions	$2E/(B+C)$ = compatibility ratio disregarding underlay entirely
respond	109	n/a [109]	129	139	159	0.732	n/a [0.732]	0.866
verse 1	60	disregarding incompatible underlay on 'tempore' and 'meo': 99	106	127	128	0.471	0.776	0.831
verse 2	69	disregarding incompatible underlay on 'mansueti' and 'laetentur': 96	107	127	131	0.535	0.744	0.829
verse 3	75	disregarding incompatible underlay on 'unum': 99	107	131	122	0.593	0.783	0.846
TOTAL	313	403	449	524	540	0.588	0.758	0.844

Compatible neume shapes

A = number of notes for which the outlines AND the neume shapes of T5 and León 8 are compatible

B = total number of notes in T5

C = total number of notes in León 8

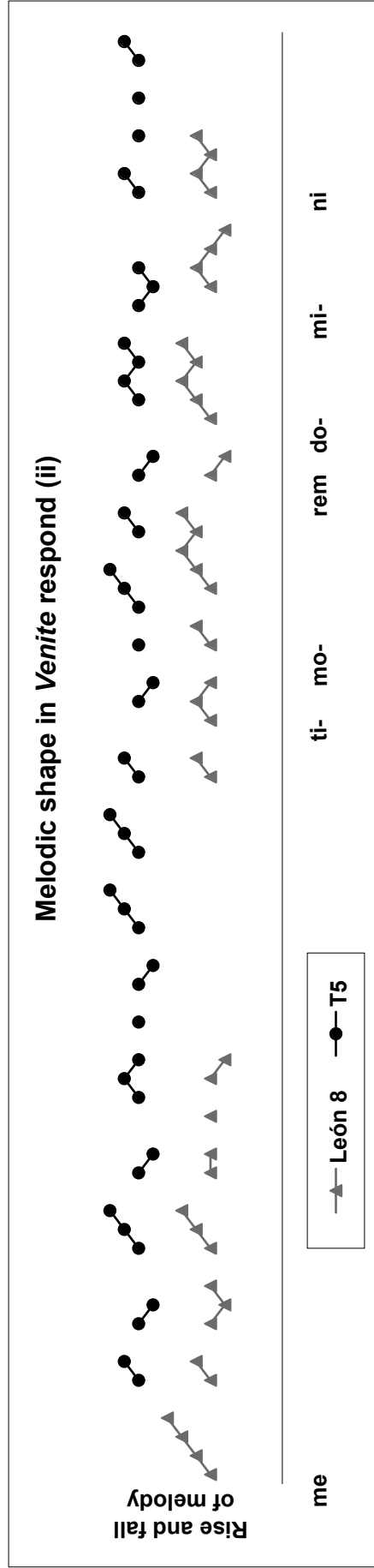
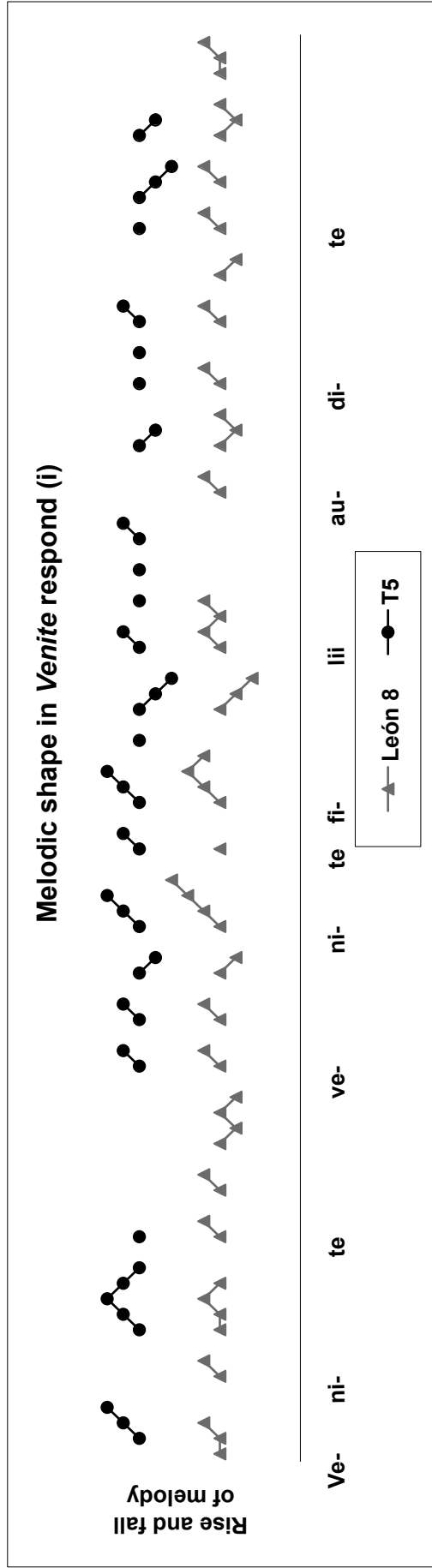
	A	B	C	200A/(B+C) = percentage of neume shapes that are compatible in the two manuscripts
respond	31	139	159	20.8%
verse 1	41	127	128	32.2%
approximate total (counting verse 1 three times)	154	520	543	29.0%

As this table illustrates, the two manuscripts very rarely use the same (or equivalent) penstrokes to notate the melodies. Whatever the relationship between the two versions of *Venite*, it was not mediated through a notated exemplar.

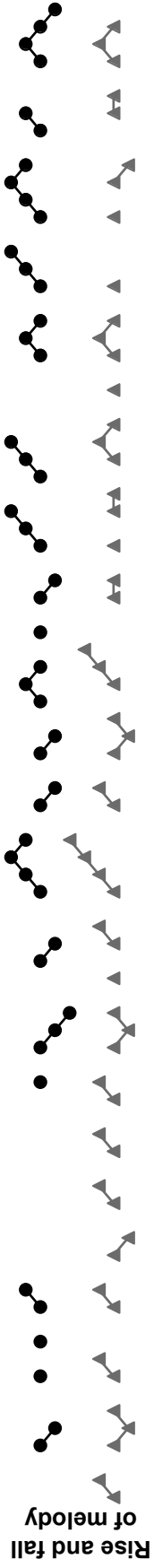
Melodic shape in León 8 and T5 (respond and verse 1)

See Figure OA14.

Figure OA14 Melodic shape in *Venite* in León 8 and T5 (respond and verse 1)



Melodic shape in *Venite* respond (iii)

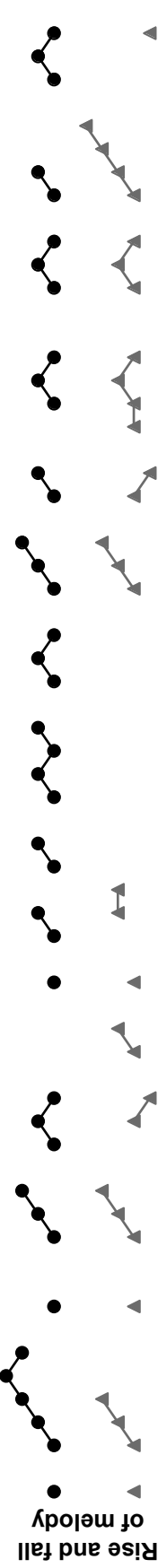


do- ce- bo vos

do- ce- bo vos

do- ce- bo vos

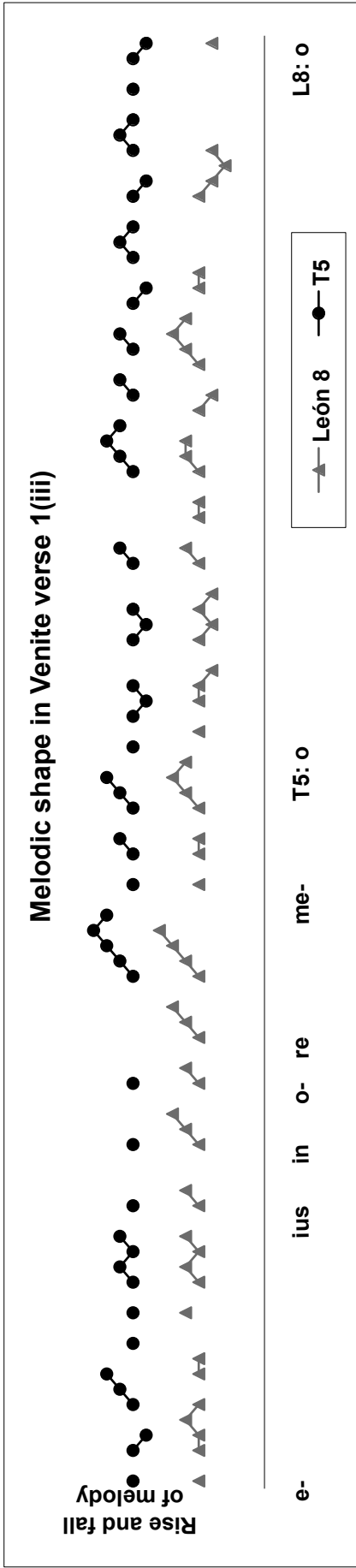
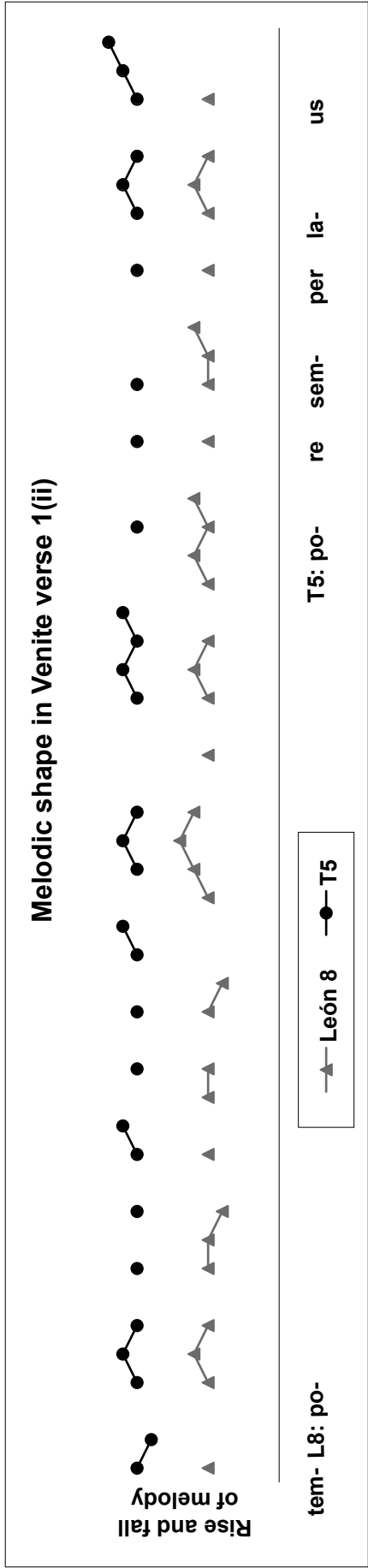
Melodic shape in *Venite* verse 1(i)



Be- ne- di- cam do- mi- num in om- ni

Be- ne- di- cam do- mi- num in om- ni

Be- ne- di- cam do- mi- num in om- ni

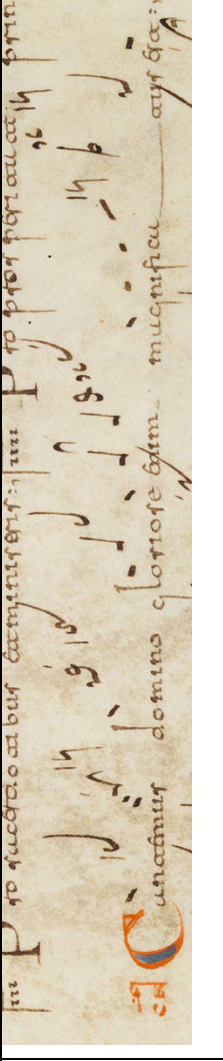
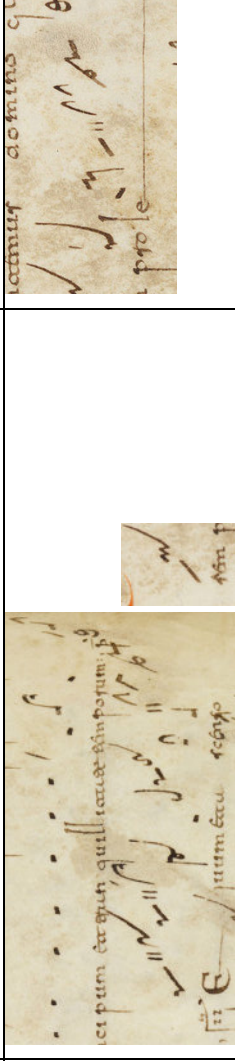
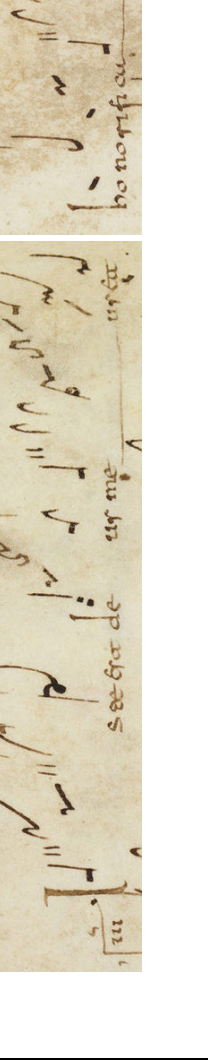


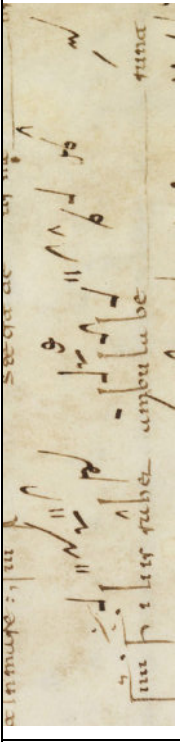
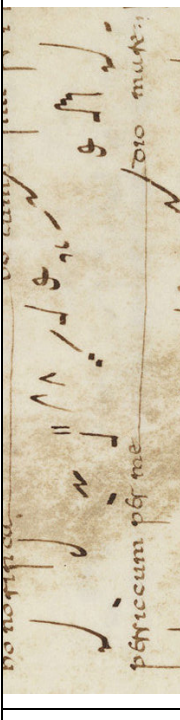
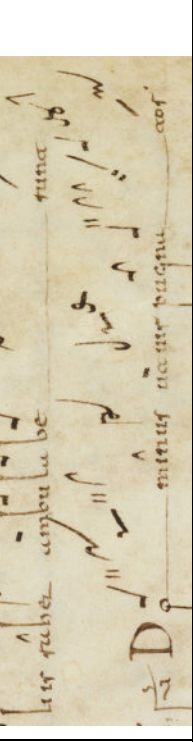
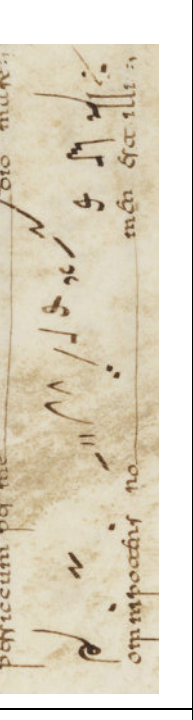
Online Appendix 4

Easter Vigil Canticles in León 8 and T5

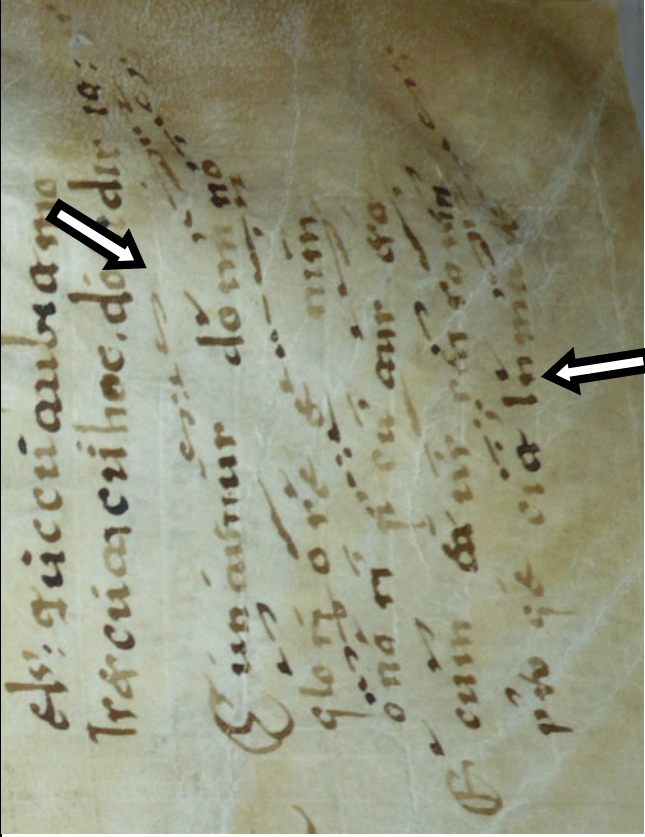
4.1	<i>Cantemus domino</i> in León 8	304
4.2	<i>Cantemus domino</i> in T5	306
4.3	<i>Cantemus domino</i> in León 8 and T5 (comparison)	308
4.4	<i>Cantabo</i> in T5	314
4.5	<i>Domine audivi</i> in T5	316

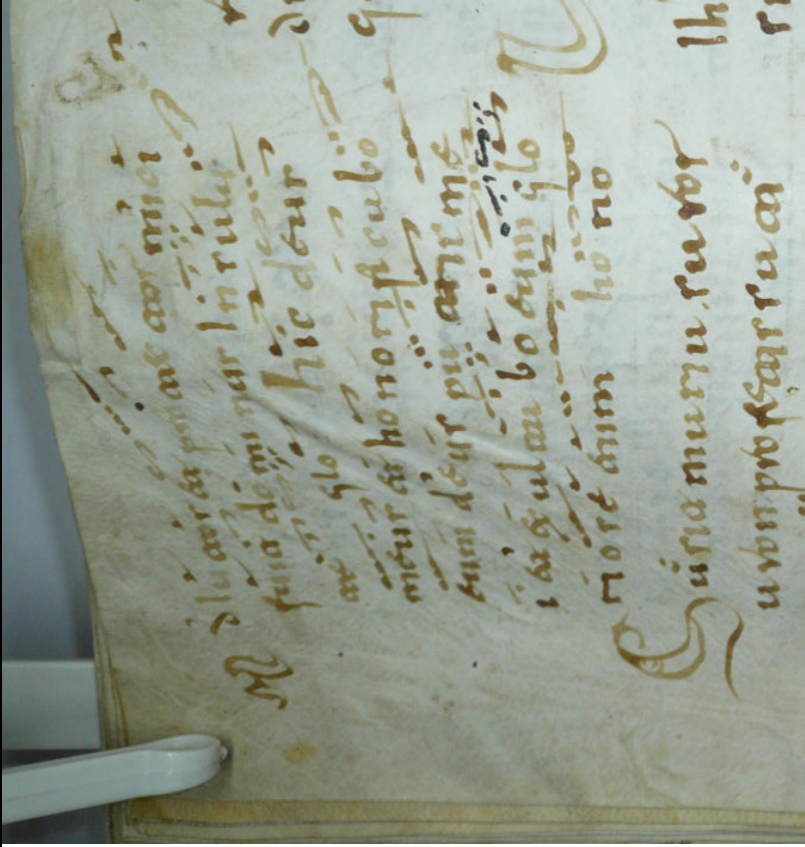
4.1 The Easter Vigil canticle *Cantemus domino in León 8*

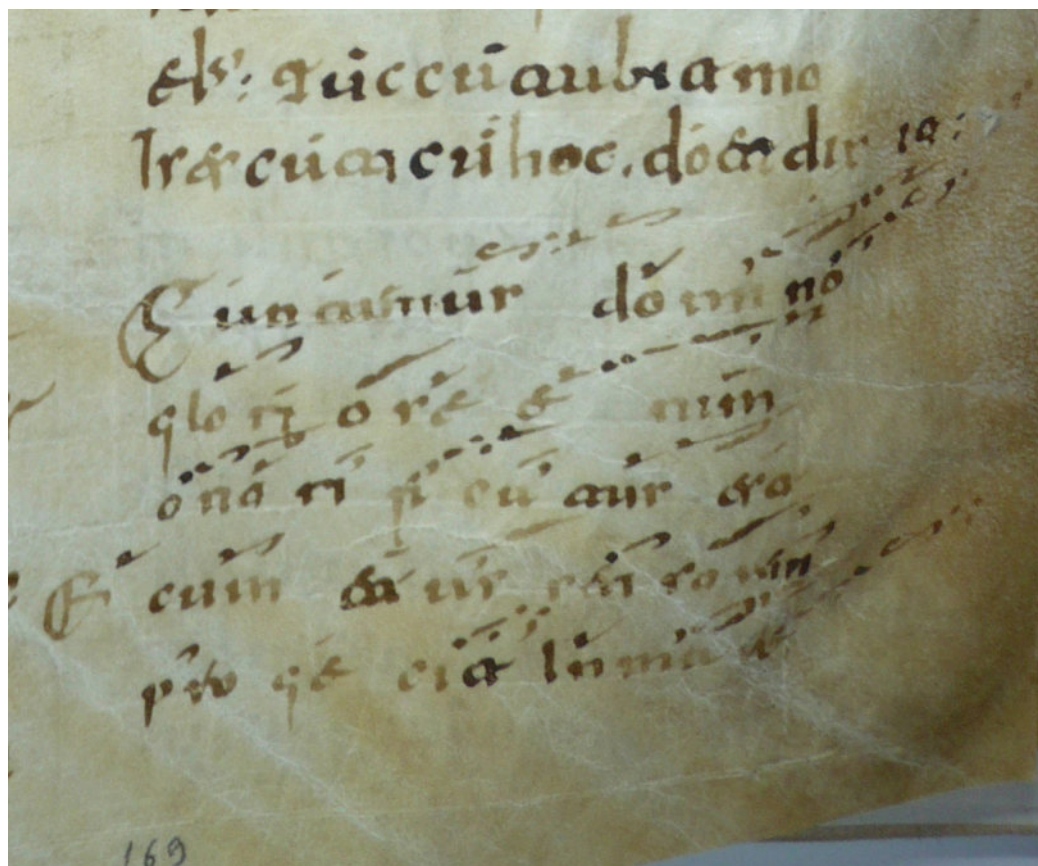
<p>i. Cantemus domino gloriose enim magnificatus est</p>	
<p>syllable count</p>	<p>1+3+9 1+4+5 1+2+2+1 4+9 1+1+1+14+3 1</p>
<p>Let us sing to the Lord, for he is gloriously magnified</p>	
	<p>Column 1</p>
<p>ii Equum et ascensorem proiecit in mare</p>	
<p>syllable count</p>	<p>13+4 1 8+3+21+6</p>
<p>the horse and the rider</p>	
<p>subjects</p>	
<p>iii Iste est deus meus et honorificabo eum</p>	
<p>syllable count</p>	<p>3+26+3 4 3+1</p>
<p>have fallen into the sea</p>	
<p>verb and prepositional phrase</p>	
<p>syllable count</p>	<p>3+26+3 4 3+1</p>
<p>and I will honour him</p>	
<p>clause</p>	

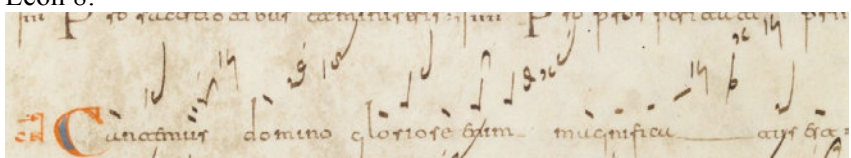
<p>iiii Fili Israhel ambulaverunt per siccum per medio mare</p>		
	<p>the sons of Israel walked</p>	<p>on dry land through the middle of the sea</p>
	<p>main clause</p>	<p>prepositional phrases</p>
<p>v Dominus ut vir pugnator omnipotens nomen est illi</p>		
	<p>the lord is a man of battle</p>	<p>his name is powerful</p>
	<p>sentence</p>	<p>sentence</p>

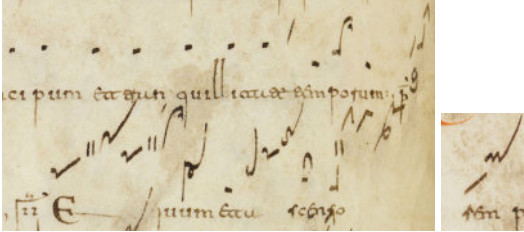
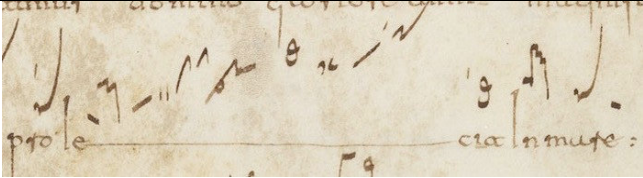
4.2 The Easter Vigil canticle *Cantemus domino in T5*

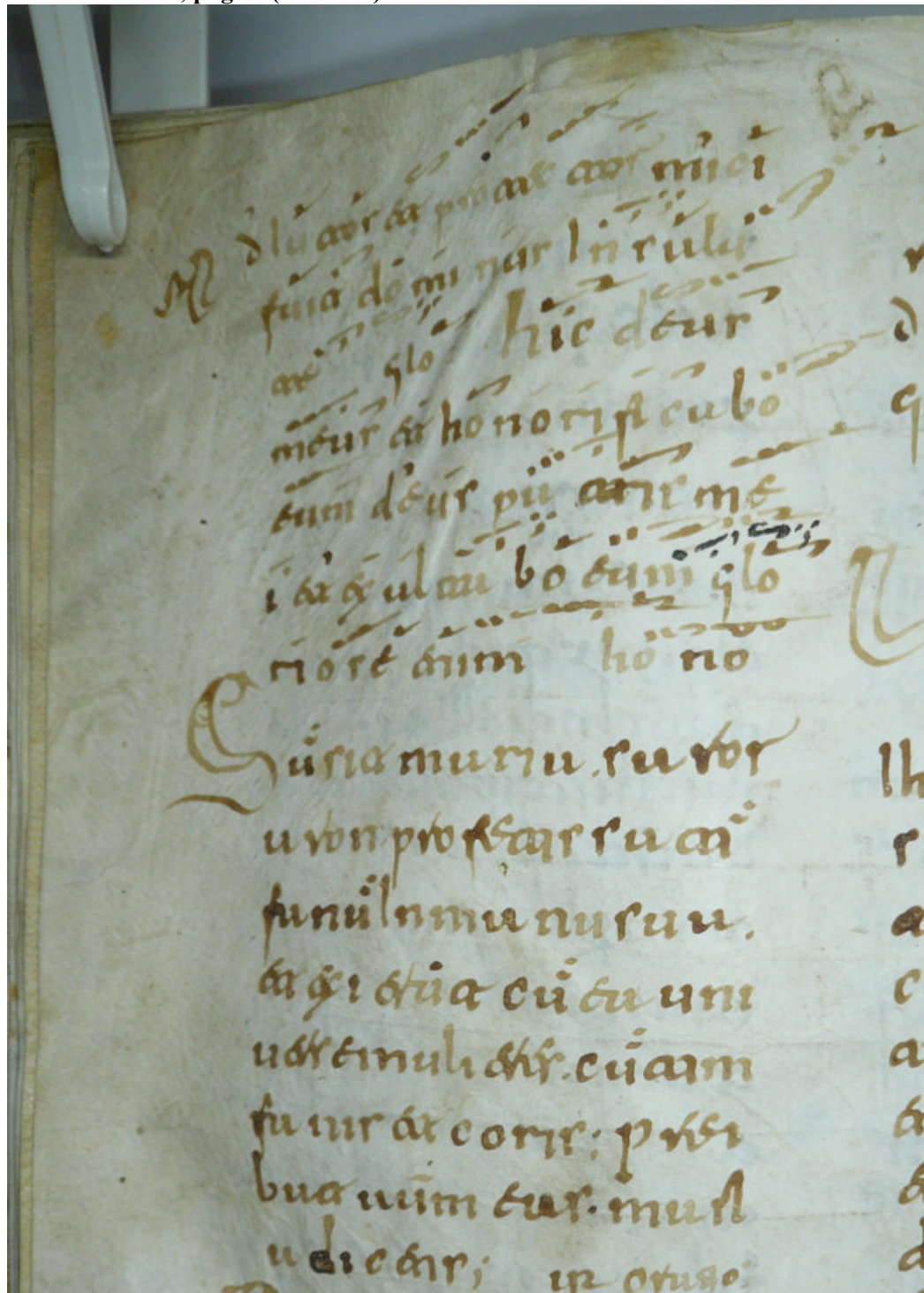
<p>Cantemus domino</p> <p>glorioso enim</p> <p>[h]onorificatus est</p>	<p>N+N+N-NHL-NL-NH-NHL NH+N-N-NLL-NHHLH+N-NL-N- NHL-N (1+1+11 2+10+8)</p> <p>NHL+N+NHHH+NH NH-NHH- NHHL-NHLH+N (3+1+3+2 13+1)</p> <p>NH-N-NHH+NH+NL+NNL- NH+NL+NH-NHLL-H N (6+2+2+5+2+7 1)</p>	
<p>E[q]cum et ascensorem</p> <p>progecit in mare</p>	<p>NH+NHL N NL-NHHH+N- NL+NHHL+NL (2+3 1 5+3+4+2)</p> <p>N+N+N-NL-NNL NH N-N-NLL- N-N+N-NL-N-NHL-NNL (1+1+6 2 7+10)</p>	
<p>Adiutor et [pro]fector mi[h]i</p> <p>fuit dominus in salu-</p> <p>-te <i>glo</i>...</p>	<p>N+NH+NH NHL-NHHH N- NL+NHHL+NL N+NH (1+2+2 7 3+4+2 1+2)</p> <p>NH+N-NL N+N+N N-NL-NNL NH+NHHL-NH-NLH (2+3 1+1+1 6 2+10)</p> <p>N-NL-NHL-NNL NHL (10 3)</p>	

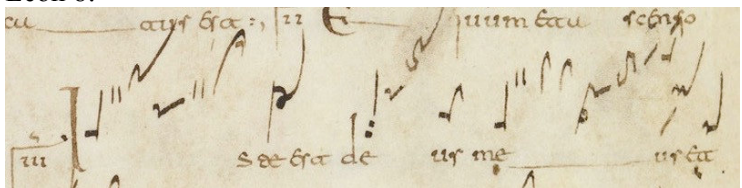
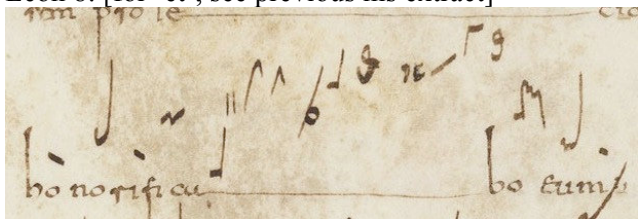
Hic deus	NH-NLH NHL-NHH+NL (5 6+2)	
meus et honorificabo	NHHL+NL N NHL+N+N+N+NL+NHHLL-H (4+2 1 3+1+1+1+2+6)	
eum deus patris me-	NHH+N N+N NHHHL+NHL NHH-NH (3+1 1+1 5+3 5)	
-i et exultabo eum <i>glo-</i>	NL N N+N+N-NL-NNL+NH NHHLL-NHHLLH+N-NL-N-NHL- NNL NHL (2 1 1+1+6+2 10+10 3)	
<i>-riose enim hono...</i>	N+NHH+NH NH-NHH-NHHL- NHLH+N NHHL+NHHHH (1+3+2 13+1 4+5)	

4.3 *Cantemus* in T5 and León 8*Cantemus* in T5, page 1 (fol. 169r)

<p><i>Cantemus domino</i> <i>glorioso enim</i> <i>magnificatus/</i> <i>onorificatus est</i></p>	<p>León 8:</p> 
<p>T5: 1+1+11 2+10+8 3+1+3+2 13+1 6+2+2+5+2+7 1 N+N+N-NHL-NN-NH-NHL NH+N-N-NLL-NHHLH+N-NL-N-NHL-N NHL+N+NHH+NH NH-NHH-NHHL-NHLH+N NHS-NHH+NH+NL+NNL-NH+NL+NH-NHLL-H N [42/81]</p> <p>disregarding underlay: N+N+N-NHL-NN-NH-NHL NH+N-N-NLL-NHHLH+N-NL-N-NHL-N NHL+N+NHH+NH NH-NHH-NHHL-NHLH+N NHS-NHH+NH+NL+NNL-NH+NL+NH- NHLL-H N [54/81]</p>	
<p>León 8: 1+3+9 1+4+5 1+2+2+1 4+10 1+1+1+15+3 1 N+NSH+NH-NHL-N-SHL N+NHHL+NSHLH N+NH+NH+N NH-NL+NH-NHL-NS-NH N+N+N+N-N-SHL-NHH-NS-N-SHL+NHH N [42/63]</p> <p>disregarding underlay: N+NSH+NH-NHL-N-SHL N+NHHL+NSHLH N+NH+NH+N NH- NL+NH-NHL-NS-NH N+N+N+N-N-SHL-NHH-NSH-N-SHL+NHH N [54/63]</p>	

V. Equum et ascensorem	
<p>T5: 2+3 1 5+3+4+2 NH+NHL N NL-NHH+N-NL+NHHH+NL [18/20]</p> <p>disregarding underlay: NH+NHL N NL-NHH+N-NL+NHHH+NL [19/20]</p>	
<p>León 8: 13+4 1 9+3+21+3 NH-NS-NLH-NH-NS-NL+NLHH N NH-NH-NHLH+NHL+NH-NS-NL-NL-NHHHLH-NHL-N-NH-NL+N-NLHLH [18/56]</p> <p>disregarding underlay: NH-NS-NLH-NH-NS-NL+NLHH N NH-NH-NHLH+NHL+NH-NS-NL-NL-NHHHLH-NHL-N-NH-NL+N-NLHLH [19/56]</p>	
proiecit in mare	
<p>T5: 1+1+6 2 7+10 N+N+N-NL-NNL NH N-N-NLL-N-N+N-NL-N-NHL-NNL [11/27]</p> <p>disregarding underlay: N+N+N-NL-NNL NH N-N-NLL-N-N+N-NL-N-NHL-NNL [19/27]</p>	
<p>León 8: 3+27+3 4 3+1 NHH+N-NLHL-N-NS-NL-NL-NHHHLH-NHL-NS-N-NLH+NHL NHLL NHH+N [11/40]</p> <p>disregarding underlay: NHH+N-NLHL-N-NN-NL-NL-NHHHLH-NHL-NS-N-NLH+NHL NHLL NHH+N [19/40]</p>	



T5 has a verse ‘Adiutor et protector michi fuit dominus in salute. Glo (riose)’; this is not found in León 8	
Iste est/Hic deus meus	León 8: 
T5: 5 6+2 4+2 NH-NLH NHL-NHH+NL NHHL+NL [17/19] disregarding underlay: NH-NLH NHL-NHH+NL NHHL+NL [19/19]	
León 8: 13+4 0 9+3 22+6 NH-NS-NLH-NH-NS-NL+NLHH NHH-NH-NHLH+NHL NH-NS-NL-NL-NHHLH-NHL-N-NH-NL+N-NLHLH [17/57] disregarding underlay: NH-NS-NLH-NH-NS-NL+NLHH NHH-NH-NHLH+NHL NH-NS-NL-NL-NHHLH-NHL-N-NH-NL+N-NLHLH [19/57]	
et honorificabo eum [the T5 continuation ‘deus patris mei et exaltabo eum’ is not found in León 8]	León 8: [for ‘et’, see previous ms extract] 
T5: 1 3+1+1+1+2+6 3+1 N NHL+N+N+N+NL+NH-NLL-H NHH+N [15/19] disregarding underlay: N NHL+N+N+N+NL+NH-NLL-H NHH+N [18/19]	
León 8: 3 1+2+1+3+25+4 3+1 NHH N+NH+N+NLH+NH-NS-NL-NL-NHH-NH-NHL-NS-N-NL-NHL+NHLL NHH+N [15/42] disregarding underlay: NHH N+NH+N+NLH+NH-NS-NL-NL-NHH-NH-NHL-NS-N-NL-NHL+NHLL NHH+N [18/42]	

Comparison of melodic density in the two versions

Syllables whose melodic density is not comparable are shown in bold in the tables below. As this illustrates, the melodic flow is not compatible in the two versions of this canticle (see also Figure 36 in Chapter 5).

Text	Cantemus domino gloriose enim magnificatus/onorificatus est
Number of notes per syllable in T5	1+1+11 2+ 10 +8 3+1+3+2 13 +1 6 +2+2+ 5 +2+7 1
Number of notes per syllable in León 8	1+3+9 1+ 4 +5 1+2+2+1 4 + 10 1+1+1+ 15 + 3 1

text	Equum et ascensorem projecit in mare
number of notes per syllable in T5	2 +3 1 5+3+ 4 +2 1+1+6 2 7 + 10
number of notes per syllable in León 8	13 +4 1 9 +3+ 21 +3 3+ 27 +3 4 3 +1

Text	Hic/Iste deus meus et honorificabo eum
Number of notes per syllable in T5	5 6+2 4 +2 1 3+1+1+1+ 2 +6 3+1
Number of notes per syllable in León 8	13 +4 0 9+3 22 +6 3 1+2+1+3+ 25 +4 3+1

Relationship ratio for the melody

Further, the shapes of the melodies show little degree of similarity in the two versions. While it may be that there is a distant connection between the ‘Cantemus domino’ verse in the two manuscripts, the melodies used further on may be completely unrelated in the two versions.

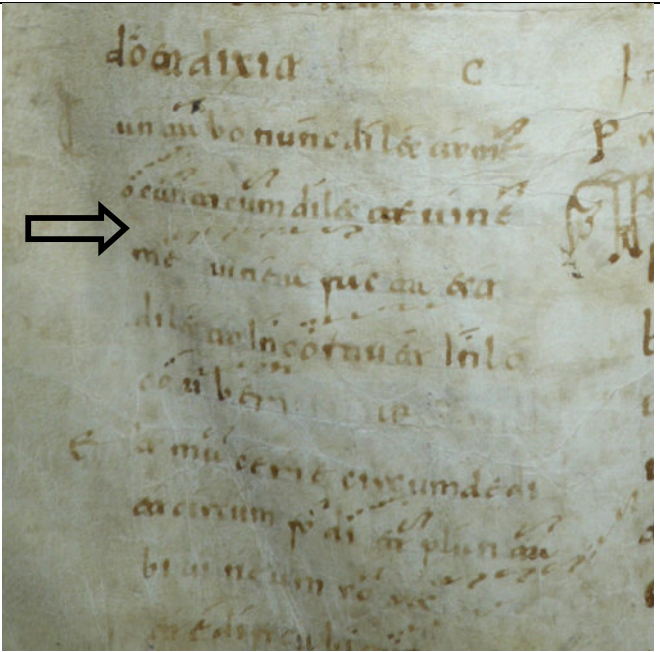
	A = number of compatible notes	B = number of notes in T5	C = number of notes in León 8	relationship ratio = $2A/(B+C)$
Cantemus domino	42	81	65	0.575
Equum et ascensorem projecit in mare	29	47	95	0.408
Hic/Iste deus meus et honorificabo eum	32	38	97	0.474
all the cognate material	103	166	257	0.487

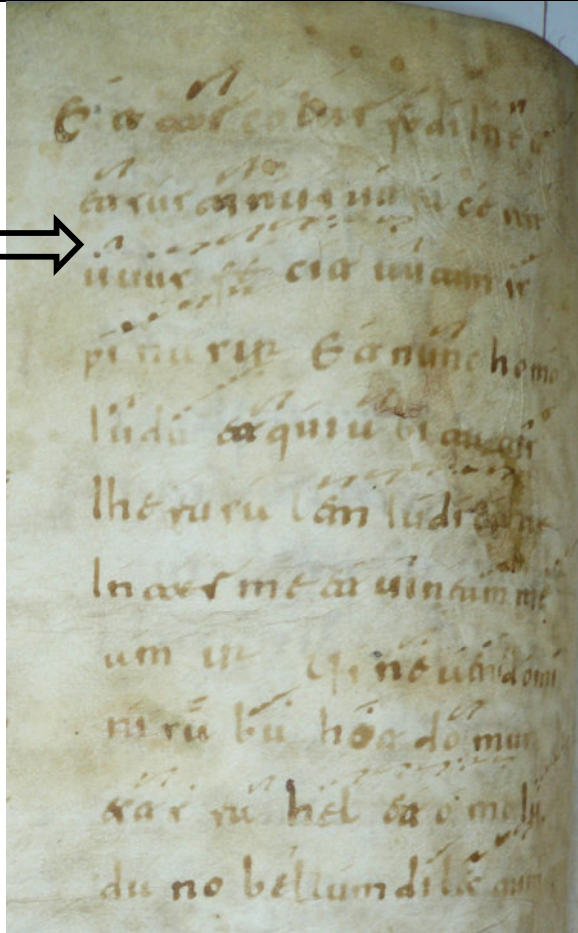
One might suppose that the two versions of the melody are more related than this comparison suggests, perhaps using a similar melody, but with different underlay. A further comparison shows

that, while this may indeed be the case for the ‘Cantemus domino’ verse, the rest of the material is still strikingly unrelated in the two versions.

	A = number of compatible notes	B = number of notes in T5	C = number of notes in León 8	relationship ratio = $2A/(B+C)$
cantemus domino	54	81	65	0.740
Equum et ascensorem projecit in mare	38	47	95	0.535
Hic/Iste deus meus et honorificabo eum	37	38	97	0.548
all the cognate material	129	166	257	0.610

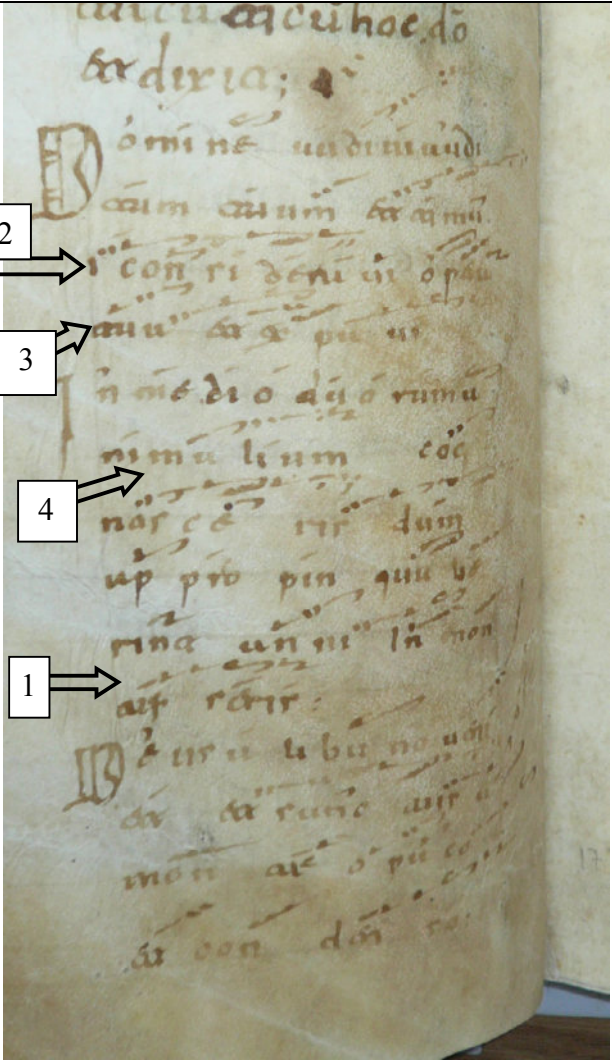
4.4 Cantabo in T5

Cantabo nunc dilecto meo	N+NHL+N N N+N+N NHLL+NHH-NHHL (1+3+1 1 1+1+1 4+7)	
canticum dilecte vine me	NHLL+N+NHL N+N+N N+NHL N-NHL-NHL-NHL-N-N- NH-NHL (4+1+3 1+1+1 1+3 17)	
vinea facta est dilecto	N+N+N N+N N N+N+N NL N-NL- NH-NH-NHLH-NH+0 (1+1+1 1+1 1 1+1+1 2 13+0)	
in cornu et in loco uberi	N NL N+NHH NH- NHLL-NLHL+0+0 (1 2 1+3 10+0+0)	
Et macerie circumdedi et circumfodi	NH NHL+0+0+0 0+0+0+0 N N+N+N- NL+NH-NHHL (2 3+0+0+0 0+0+0+0 1 1+1+3+6)	
et plantavi vineam Soret	NHL N+NHL+0 0+0+0 NHL+N-NHL- NHL-NHL-NN-NH-NHL (3 1+3+0 0+0+0 3+17)	
et aedificavi turrim in medio eius	N N+N+0+0+NL N-NL-NH-NH-NHLH- NH+0 0 0+N+N N-NLH-NH-NHL+0 (1 1+1+0+0+2 13+0 0 0+1+1 9+0)	
Et torcular fodi in ea	N NHL+N+N N+N N NHL+NH (1 3+1+1 1+1 1 3+2)	

<p>et sustinui ut faceret uvas</p> <p>fecit autem ispinas</p>	<p>NHL N+NHL+N+N N N+N+NHL N-HL+N- NHL-NHL-NHL-NN- NH-NHHL (3 1+3+1+1 1 1+1+3 3+17)</p> <p>N+N NL+N NHH+N- NH-NH-NHL-NLHLH+0 (1+1 2+1 3+12+0)</p>	
<p>Et nunc homo</p> <p>Iuda et qui abitatis Iherusalem</p> <p>iudicate inter me et vineam meam</p>	<p>N NHL N+N NHL+NHH-NHHL (1 3 1+1 3+7)</p> <p>NHL N NHL+0+0+NL-NHH N+N+N+NHL-NHL-NHL-N-N-NH-NHL (3 1 3+0+0+5 1+1+1+16)</p> <p>N+N+N+N N+N 0 N NL+0+NHHL N-NH-NH+N (1+1+1+1 1+1 0 1 2+0+4 5⁺¹+1)</p>	
<p>Vinea enim domini Sabahot domus est Srahel</p> <p>et homo Iuda nobellum dilectum</p>	<p>N+NHL+N NH+0 N+N+N NL+NHHL+NL NHL+0 NHL N+NHL+N-NHL- NHL-NHL-N-N-NH-NHL (1+3+1 2+0 1+1+1 2+4+2 3+0 3 1+3+17)</p> <p>0 NL+0>NNL-NH-NH-NH+0 0+NL+N NHH+NLH-NH-NHL+NH (0 2+0 9+0 0+2+1 3+8+2)</p>	

¹ This melisma is curtailed on this image.

4.5 *Domine audi* in T5

Text and parts of speech	Note count and melodic outline	<i>Domine audi</i> in T5
<p>(v.1) [1.] Domine audiui (vocative verb, subject)</p> <p>[2.] auditum tuum et timui (object; complete clause)</p> <p>[3.] consideraui opera tua (clause)</p> <p>[4.] et expavi (clause)</p>	<p>N+N+NHL N+N-NL-NHH-NN-NHLH+N (1+1+3 1+12+1)</p> <p>N+N+N N+NHH NH-NL-NHLL-NH-NL-NNL N+NL+NHHHL-NHH-NHLL-NHLL (1+1+1 1+3 15 1+2+16)</p> <p>NHL+N+N+N+NH N-NHLL+NHH+NLH NH-NHHL+NHH-NH-NHL (3+1+1+1+2 5+3+3 6+8)</p> <p>NHH NHH+NLH-NH-NHL-NHLH+N (3 3+12+1)</p>	
<p>(v.2) [1.] In medio duorum animalium (prepositional phrase)</p> <p>[2.] cognosceris (verb, completing a sentence)</p> <p>[3.] dum appropinquaverunt anni (relative clause)</p> <p>[4.] innotesceris (main clause)</p>	<p>N N+N+N N+N+0 NHL+N+N-NL-NHH-NN-NHLH+N+0 (1 1+1+1 1+1+0 3+1+12+1+0)</p> <p>NHHL+NH-NL-NHLL-NH-NL-NNL+N-NL+NHH-NHL-NHH-NHLL-NHL (4+15+3+16)</p> <p>N NHL+N+N+NHL+NHH+NLH NH-NHHL+NHH-NH-NHL (1 3+1+1+4+3+3 6+8)</p> <p>NHH NHH+NLH-NH-NHL-NHLH+N+N (3+3+12+1+1)</p>	

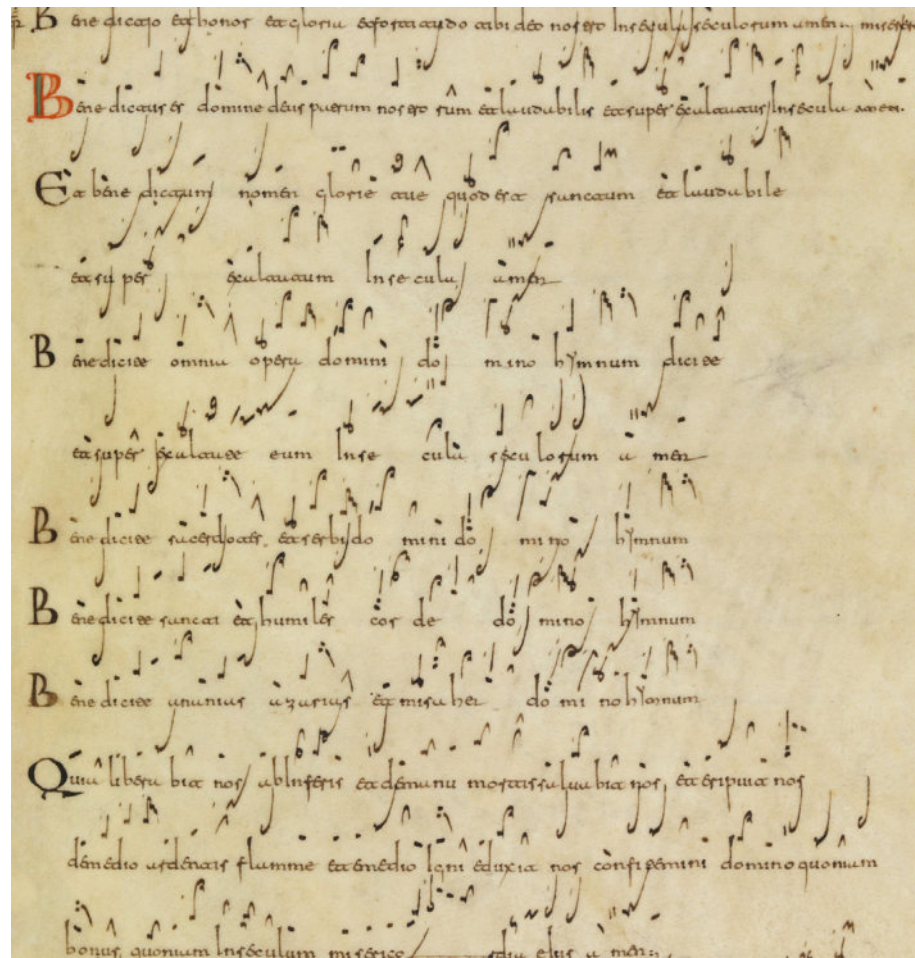
(v.3) [1.] Deus a libano veniet (clause)	N+N N 0+NHL+N N-NL-NHH-NHH-NH+N+N (1+1 1 0+3+1 11+1+1)
[2.] et sanctus (subject with verb implied)	NHH-NH-NL-NHLL-NH-NL-NNL NL+NHH-NH-NL-NHH... (18 2+10 ⁺)
[3.] a monte opaco (prepositional phrase plus adjective)	NHLL NHH+N-NH NH-NHHL+NHLH+NHH-NH-NHL (4 3+3 6+4+8)
[4.] et condenso (adjective)	NHH NHH+N-NH-NH-NHL-NHLH+N (3 3+12+1)

Online Appendix 5

Comparison of some Old Hispanic benedictiones in León 8, T5, T4, T7 and Aemil 30

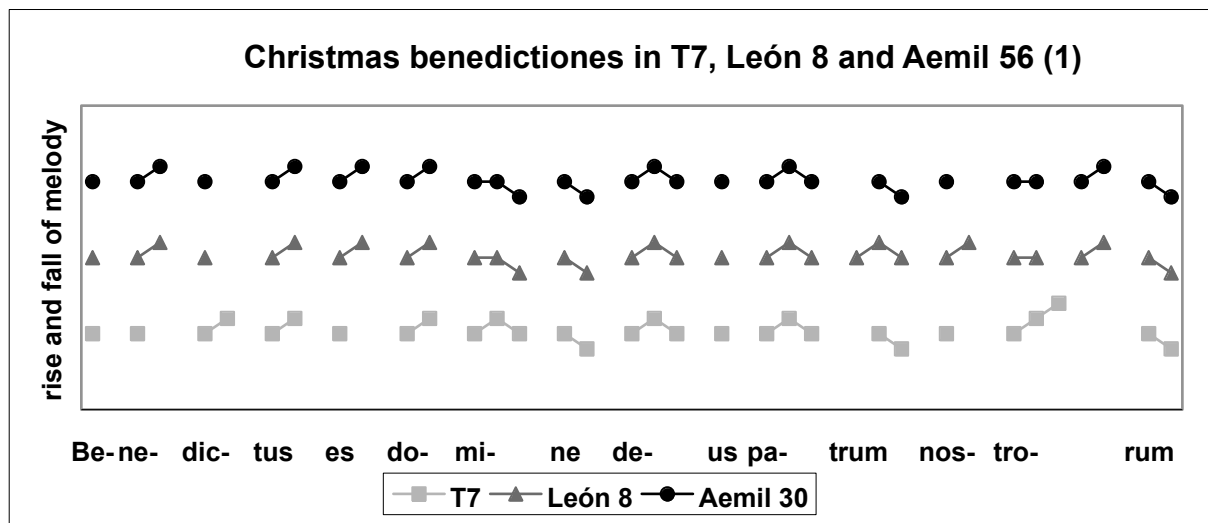
5.1	The Christmas benedictio in T7, Aemil 30 and León 8	320
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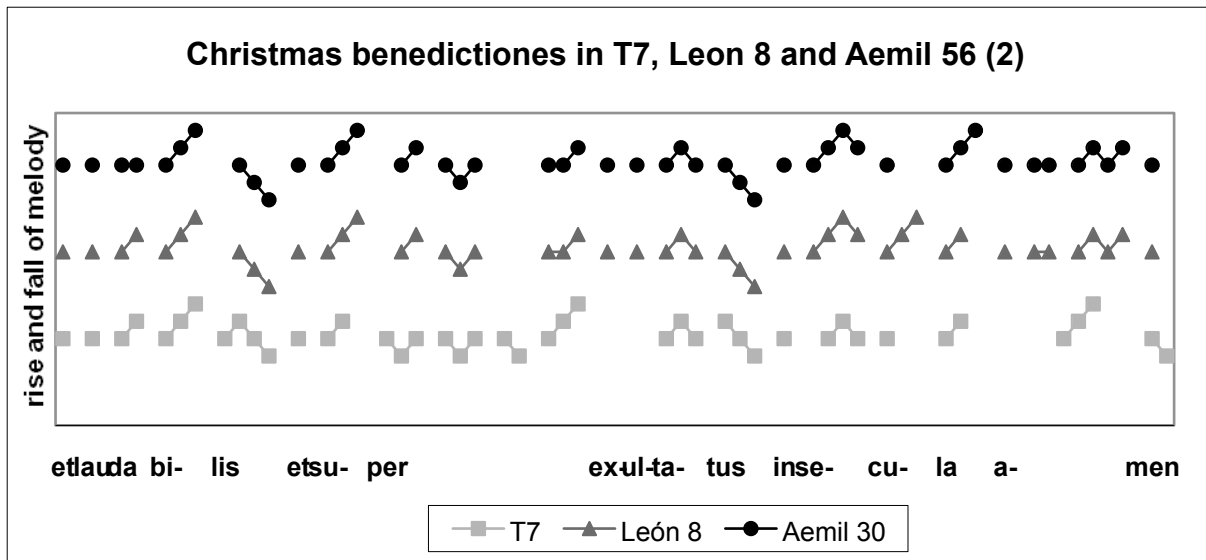
León 8



The relationship between the three manuscripts may be illustrated graphically. See Figure OA15.

Figure OA15 Christmas benedictions in T7, León 8 and Aemil 56





(i) *Melodies for the first verse and the refrain*

Manuscript	Benedictus es domine deus patrum nostrorum	et laudabilis et super exultatus in secula amen
T7 note count (=72)	1+1+2+2 1 2+3+2 3+1 3+2 1+3+2	1 1+2+3+4 1 2+11 ?+?+3+3 1 3+1+2 3+2
T7 melodic outline (compatible notes = 65)	N+N+NH+NH N NH+NHL+NL N-HL+N N-HL+NL N+NHH+NL	N N+NH+NHH+N-HLL N NH+NLH-NLH-NL-NHH ?+?+N- HL+NLL N NHL+N+NH NHH+NL
León 8 note count (=81)	1+2+1+2 2 2+3+2 3+1 3+3 2+4+2	1 1+2+3+3 1 3+8 1+1+3+3 1 4+3+2 7+1
León 8 melodic outline (compatible notes = 65)	N+NH+N+NH NH NH+NSL+NL NHL+N NHL+NHL NH+N(S/H)LH+NL	N N+NH+NHH+NLL N NHH+NH- NLH-NSH N+N+NHL+NLL N NHHH+NHH+NH N-NS-NHLH+N
Aemil 30 note count (=79)	1+2+1+2 2 2+3+2 3+1 3+2 1+4+2	1 1+2+3+3 1 3+9 1+1+3+3 1 4+1+3 7+1
Aemil 30 melodic outline (almost identical to León 8)	N+NH+N+NH NH NH+NSL+NL NHL+N NHL+NL N+N(S/H)LH+NL	N N+NS+NHH+NLL N NHH+NH- NLH-NSH N+N+NHL+NLL N NHHH+N+NHH N-NS-NHLH+N

Relationship ratio between León 8 and T7: $2 \times 65 / (72 + 81) = 0.850$

(ii) Melody for second verse (Daniel 3:52ii); the refrain melody is unchanged

Manuscript	Et benedictum nomen glorie tue quod est sanctum
T7 note count (=40)	4 1+1+2+1 1+1 3+3+1 4+2 3 3 4+6
T7 melodic outline (compatible notes = 34)	N-NHH N+N+NH+N N+N N-LH+NHL+N NHH-L+NL NLH N-HL N-H-HL+N-H-HLHL
León 8 note count (=39)	3 1+2+3+1 3+1 2+2+1 4+2 2 3 3+6
León 8 melodic outline (compatible notes = 34)	N-NH N+NH+NHH+N NHH+N NS+NL+N NHHL+NL NH NHL NHL+NH-NLHL

Relationship ratio between León 8 and T7: $2 \times 34 / (40 + 39) = 0.861$

(iii) Melody for verses 3–6 (Daniel 3:57, 84, 87 and 88i); the refrain melody is unchanged

Manuscript	Benedicite omnia opera domini domino
T7 note count (=44)	1+1+2+2+1 2+3+2 2+3+4 4+2+1 9+2+3
T7 melodic outline (compatible notes =36)	N+N+NH+NH+N N-H+NHL+NL NH+N-HL+N-HLL N-H- HL+NL+N NHHH-N-N-NH-N+NL+NHL
León 8 note count (=45)	1+2+1+2+2 2+3+2 2+3+4 4+2+1 6+7+1
León 8 melodic outline (compatible notes = 36)	N+NH+N+NH+NH NH+NSL+NL NH+NHL+NHLL NSHL+NL+N NHH-NLH+NL-NH-NLH+N

Relationship ratio between León 8 and T7: $(36 \times 2) / 44 + 45 = 0.727$

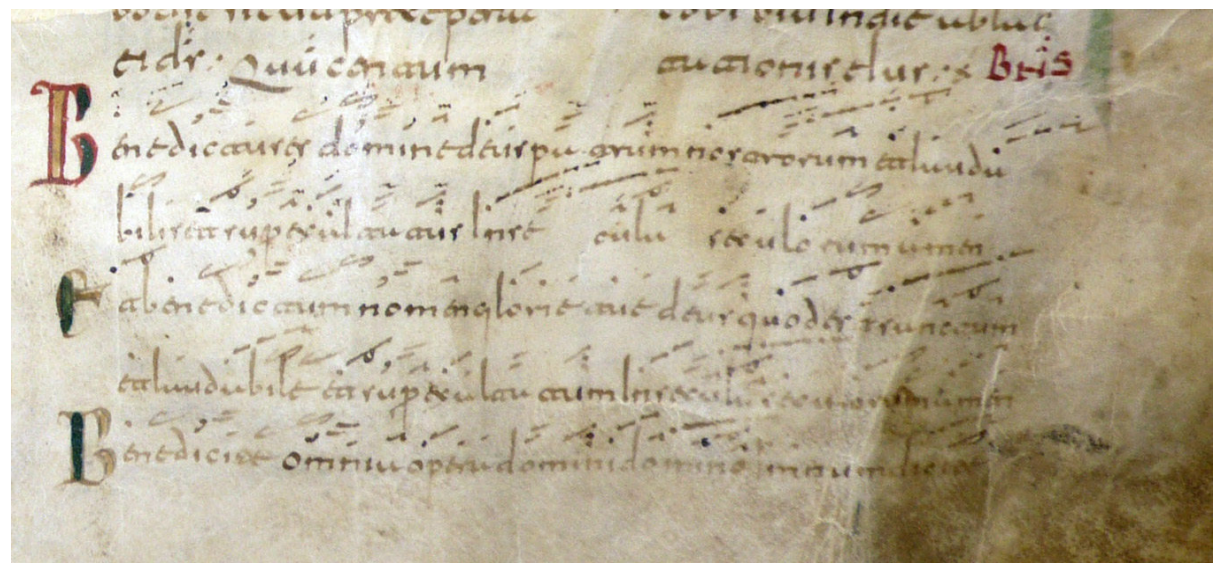
(iv) Melody for verses 7 and 8 (Daniel 3) 88ii and 89); only the beginning is given here

Manuscript	Quia liberavit nos ab inferis et de manu mortis salvabit nos
T7 note count (=42)	1+2 1+1+2+2 2 1 3+2+3 1 1 3+1 3+5 1+4+2 1
T7 melodic outline (compatible notes =36)	N+NL N+N+NH+NL NH N NHH+NL+NHH N N N- HL+N N-HL+NL-NHH N+NHHL+NL N
León 8 note count (=44)	1+2 1+1+3+2 1 1 4+5+1 3 1 3+1 3+4 1+3+2 1
León 8 melodic outline (compatible notes =36)	N+NL N+N+NHH+NL N N NHHL+NHLHH+N NSH N NHL+N NHL+NL-NL N+NHL+NL N

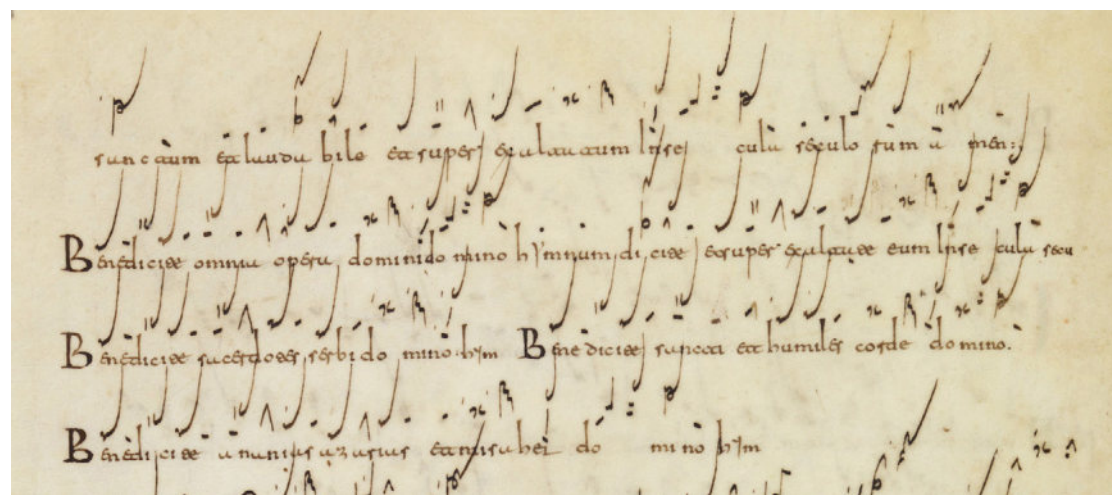
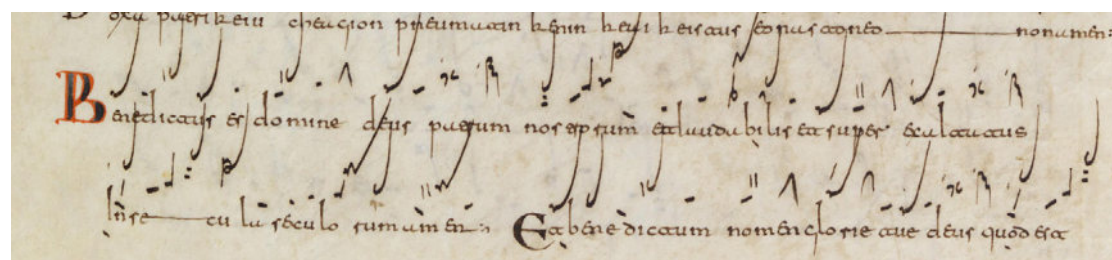
Relationship ratio between León 8 and T7: $2 \times 36 / (42 + 44) = 0.837$

5.2 Comparison of Circumcision benedictions in T7 and León 8

T7



León 8



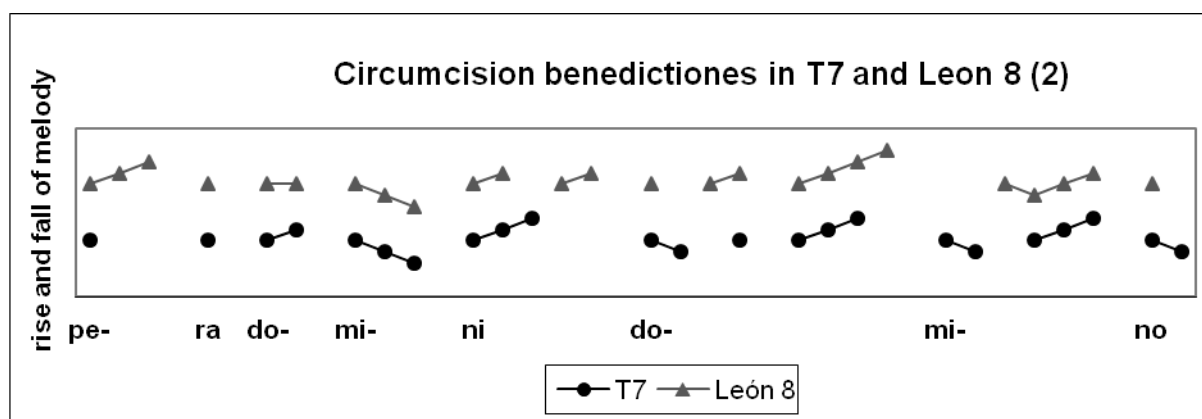
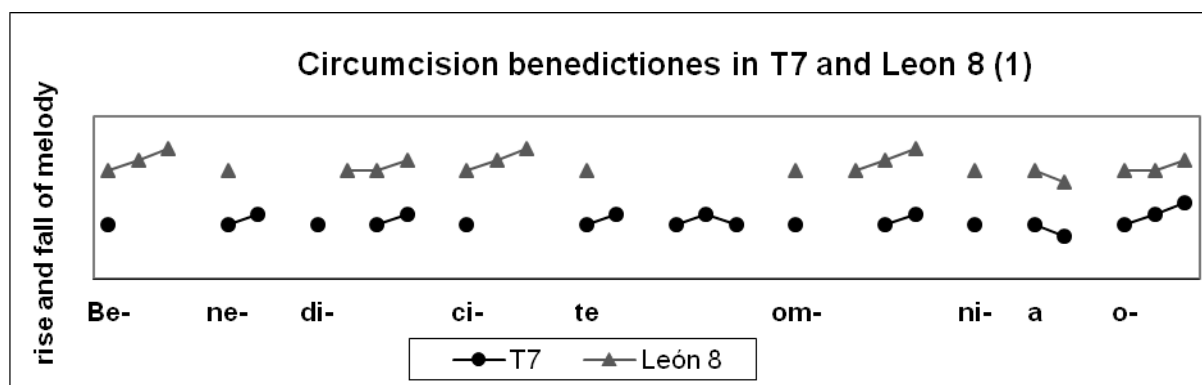
Relationship between the manuscripts in the most related portion of melody

manuscript	Benedicite omnia opera domini domino
T7 note count (= 44)	1+2+3+1+5 3+1+2 3+1+1 2+3+3 6+5+2
T7 melodic outline (compatible notes =35)	N+NH+N-NH+N+NH-NHL N-NH+N+NL N-HH+N+N NH+NLL+NHH NL-N-NHH+NL-NHH+NL
León 8 note count (=46)	3+1+3+3+1 4+1+2 3+3+1 2+3+4 3+4+4+1
León 8 melodic outline (compatible notes =35)	NHH+N+NSH+NHH+N N-NSH+N+NL NSH+NHH+N NS+NLL+NH-NH N-NH-NHHH+NLHH+N

Relationship ratio between T7 and León 8: $2 \times 35 / (44 + 46) = 0.778$

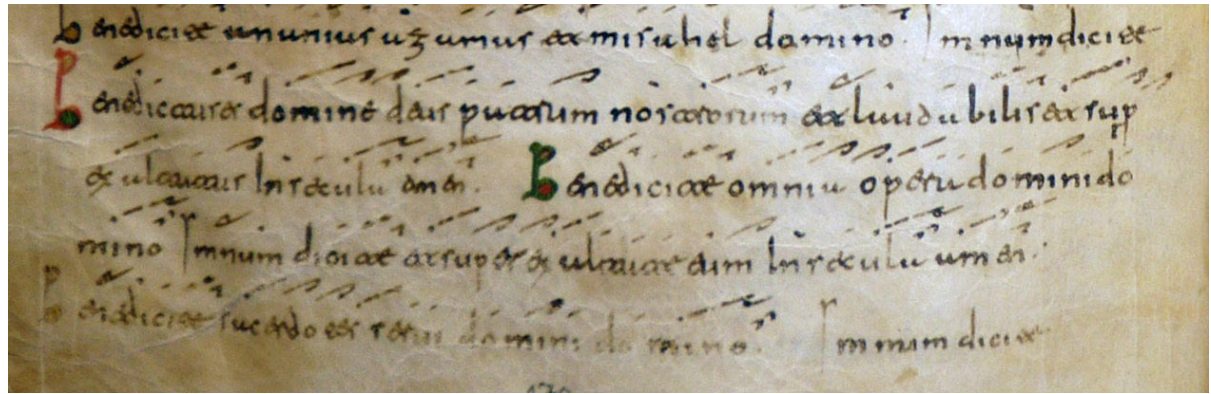
The relationship between the two versions of the melody is illustrated graphically in Figure OA16.

Figure OA16 Circumcision benedictions in T7 and León 8



5.3 T4 seventh quotidian benedictio compared with León 8, tenth quotidian benedictio

T4



León 8

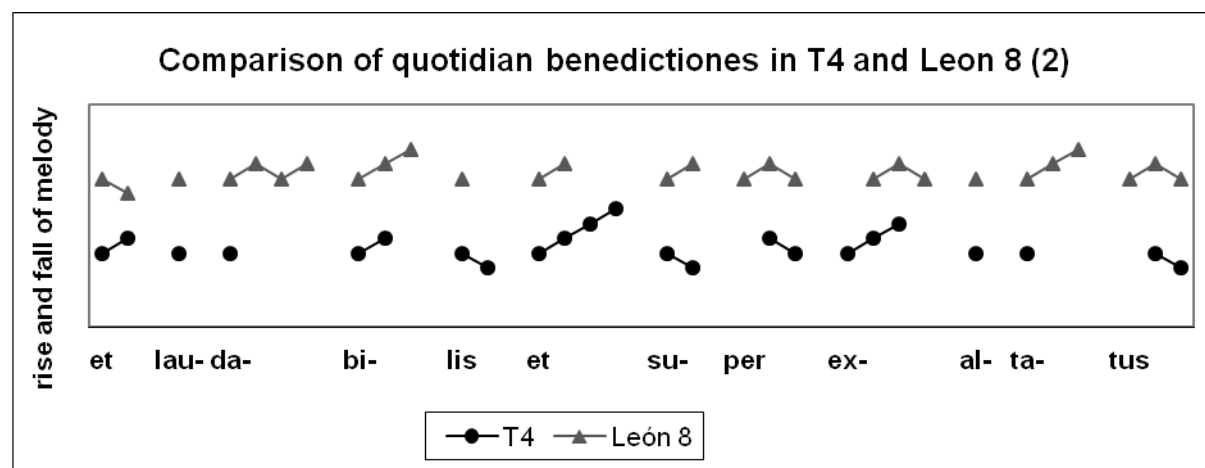
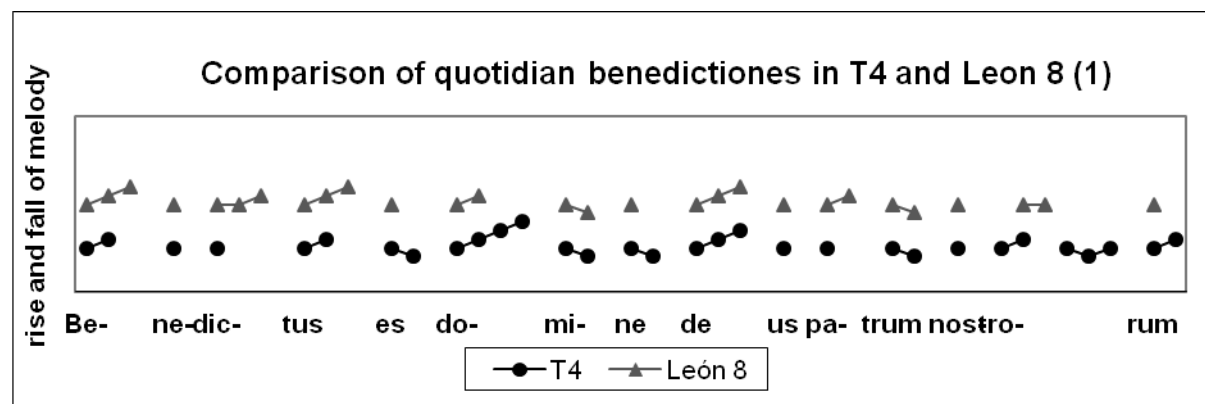
Benedicite unumquisque alteri a se in domino. In unum dicite
 Benedicatur dominus deus pater noster et laudabilis et super
 et exaltatus in saecula amen. Benedicite omnia opera domini do-
 mino. In unum dicite et exaltate eum in saecula amen.
 Benedicite succedens serui domini domini. In unum dicite.

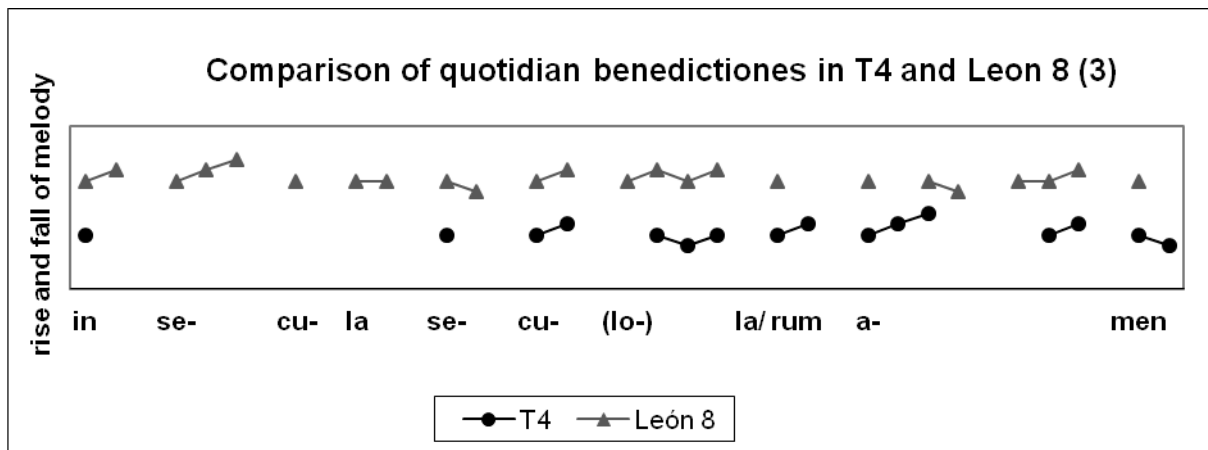
Comparison of the benedictio melody in T4 and León 8

Manuscript	Benedictus es domine deus patrum nostrorum	et laudabilis et super exaltatus in secula (seculorum) amen
T4 note count (=70)	2+1+1+2 2 4+2+2 3+1 1+2 1+5+2	2 1+1+2+2 4 2+2 3+1+1+2 1 1+5+2 5+2
T4 melodic outline (compatible notes =54)	NH+N+N+NH NL NHHH+NL+NL NHH+N N+NL N+NH-NLH+NH	NH N+N+NH+NL N-HHH NL+NL NHH+N+N+NL N N+NH-NLH+NH N-H-H-NH+NL
León 8 note count (=80)	3+1+3+3 1 2+2+1 3+1 2+2 1+2+1	2 1+4+3+1 2 2+3 3+1+3+3 2 3+1+2 2+2+4+1 6+1
León 8 melodic outline (compatible notes =54)	NHH+N+NSH+NHH N NH+NL+N NHH+N NH+NL N+NS+N	NL N+NHLH+NHH+N NH NH+NHL NHL+N+NHH+NHL N-H NHH+N+NS NL+NH+NHLH+N N-NL-NSH+N

Relationship ratio between T4 and León 8: $2 \times 54 / (80 + 70) = 0.72$

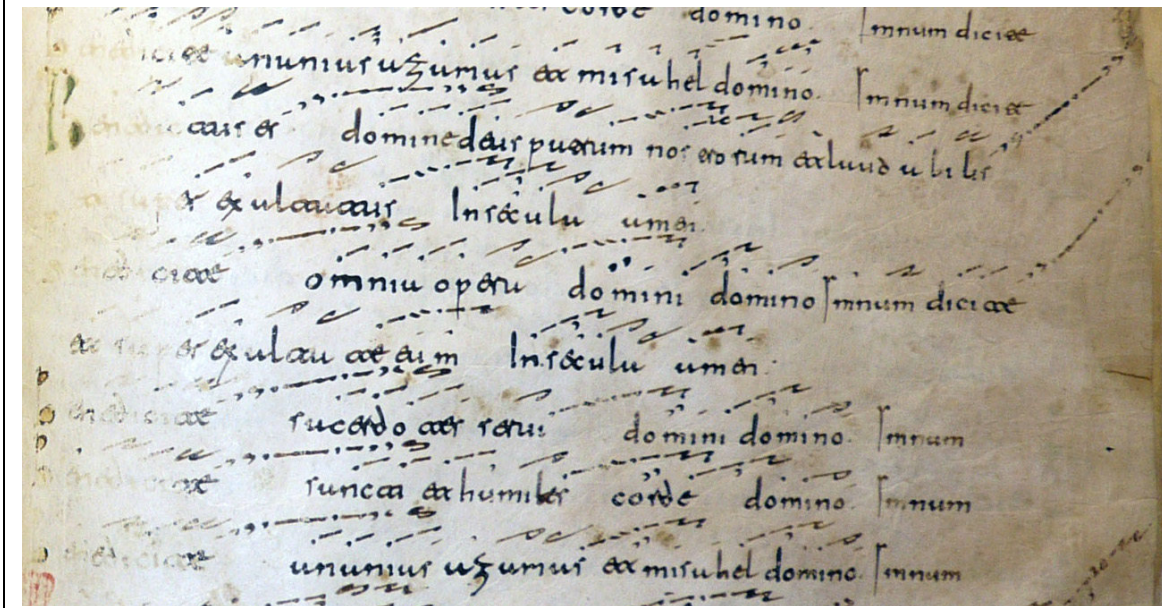
Figure OA17 Quotidian benedictions in T4 and León 8





5.4 The third quotidian benedictio in T4 compared with the Easter benedictio in León 8

The third quotidian benedictio in T4



The Easter benedictio in León 8

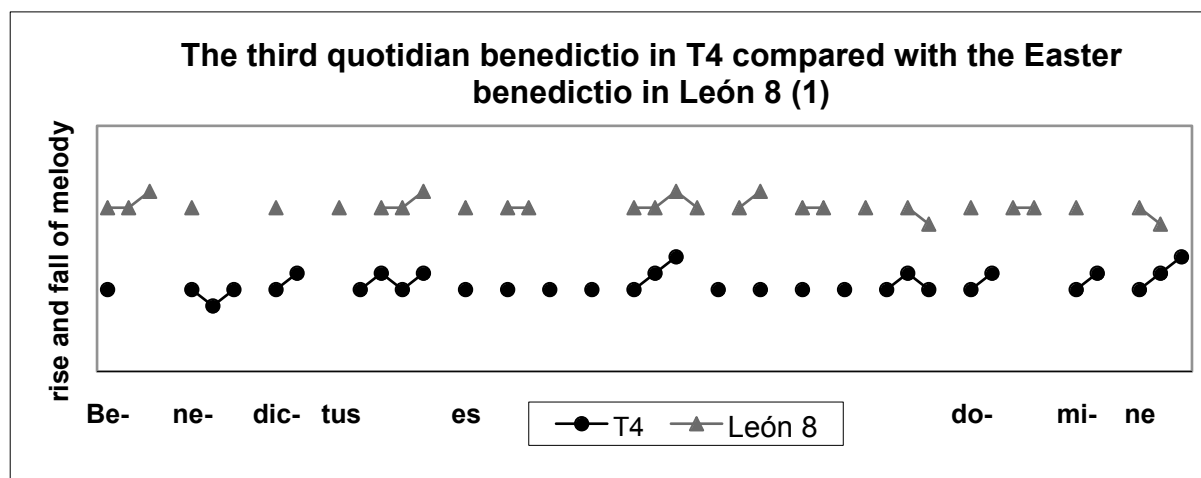
pascha domini alleluia alleluia
 BNS Benedicite et domine deus puerum noscitur et laudabilis et super
 et ulciscaris In saecula amen alleluia alleluia
 Benedicite omniu operu domini domino Innum dicite et super
 et ulciscaris In saecula amen alleluia alleluia

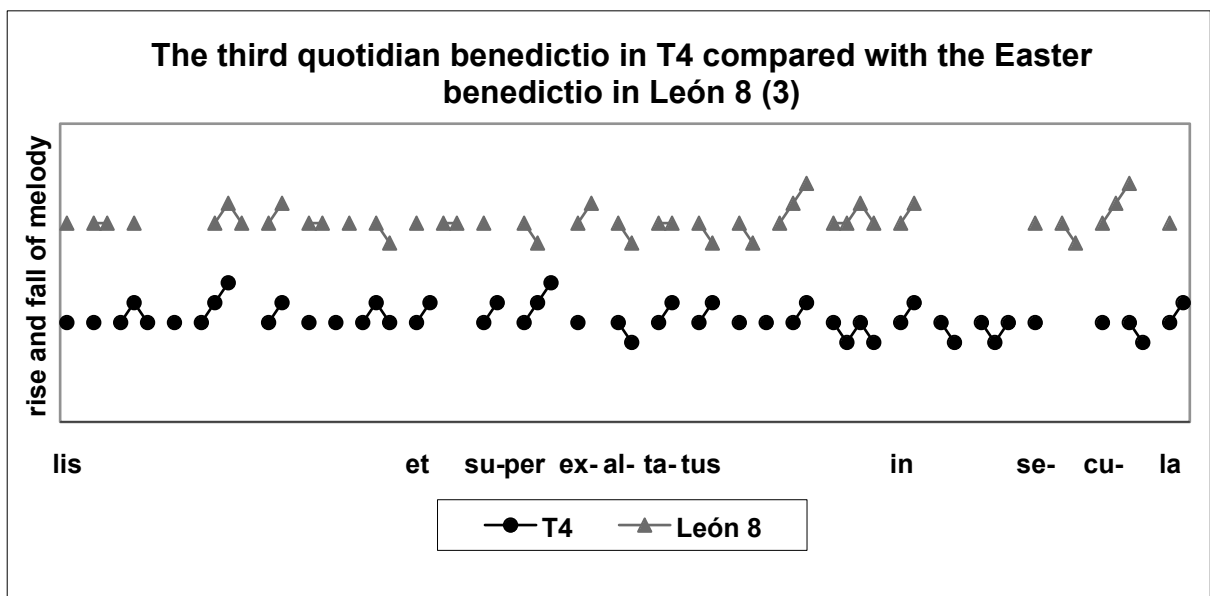
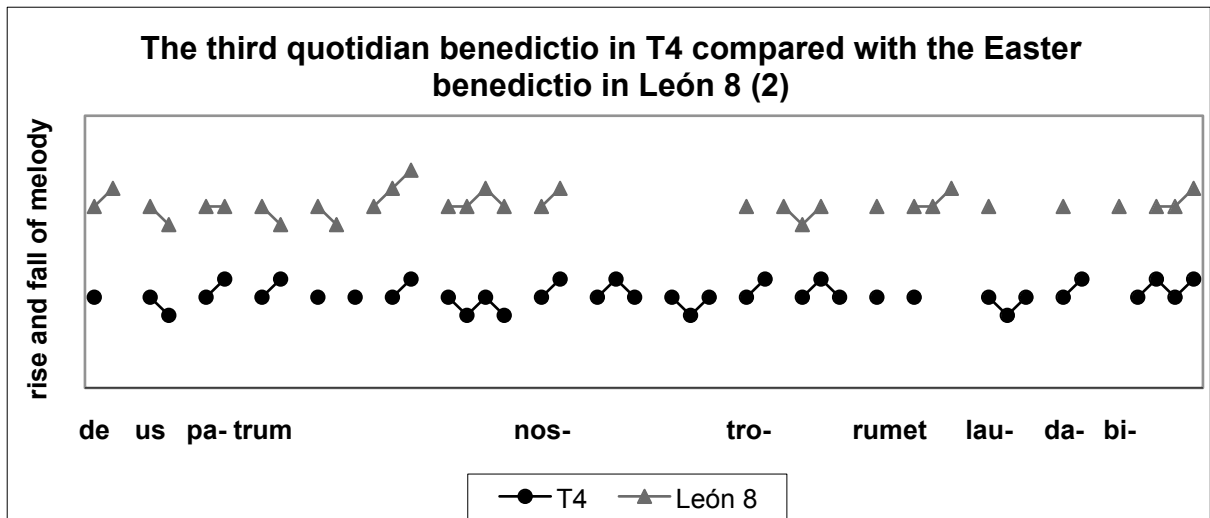
Comparison of the melodies in T4 and León 8

manuscript	Benedictus es domine deus patrum nostrorum	et laudabilis et super exaltatus in secula
T4 note count (=121)	1+3+2+4 14 2+2+3 1+2 2+10 8+5+1	1 3+2+4+16 2 2+3 1+2+2+10 7 1+3+2
T4 melodic outline (compatible notes =84)	N+NLH+NH+NHLH N-N-N-N-NHH-N-N-N-N-NHL NH+NH+NHH N+NL NH+NH-N-N-NH-NLHL NH-NHL-NLH+NH-NHL+N	N NLH+NH+NHLH+N-N-NHL-N-NHH-NH-N-N-(NHL) NH NH+NHH N+NL+NH+NH-N-N-NH-NLHL NH-NL-NLH N+N-NL+NH
León 8 note count (=108)	3+1+1+4 14 3+1+2 2+2 2+11 2+4+1	3 1+1+4+14 3 1+2 2+2+2+11 2 3+3+1
León 8 melodic outline (compatible notes =84)	NSH+N+N+N-NSH N-NS-NSHL-NH-NS-N-NL N-NS+N+NL NH+NL NS+NL-NL-NHH-NSHL NH+N-NLH+N	NSH N+N+N-NSH+N-NS-N-NHL-NH-NS-N-NL N-NS N+NL NH+NL+NS+NL-NL-NHH-NSHL NH N-NL+NHH+N

Relationship ratio between T4 and León 8: $2 \times 84 / (121 + 108) = 0.734$

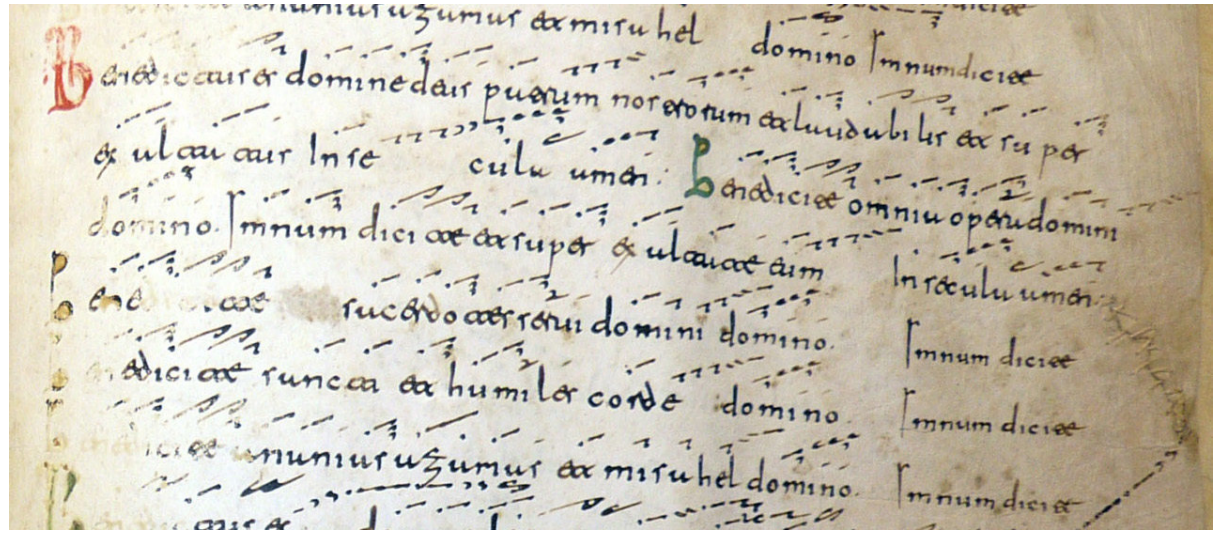
Figure OA18 Third quotidian benediction in T4 compared with the Easter benedictio in León 8



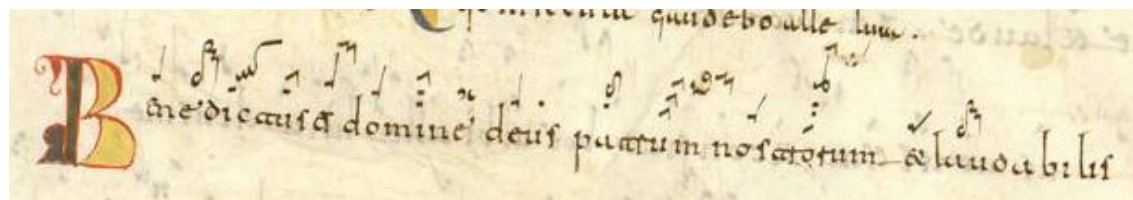


5.5 Comparison of the second T4 quotidian benedictio with the benedictio for St Leocadia in Aemil 30 and León 8

The second T4 quotidian benedictio

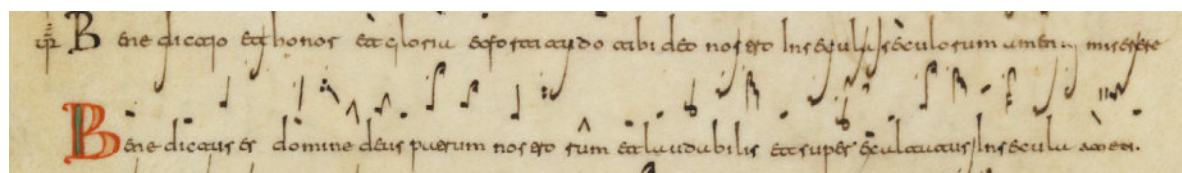


Benedictio for St Leocadia in Aemil 30



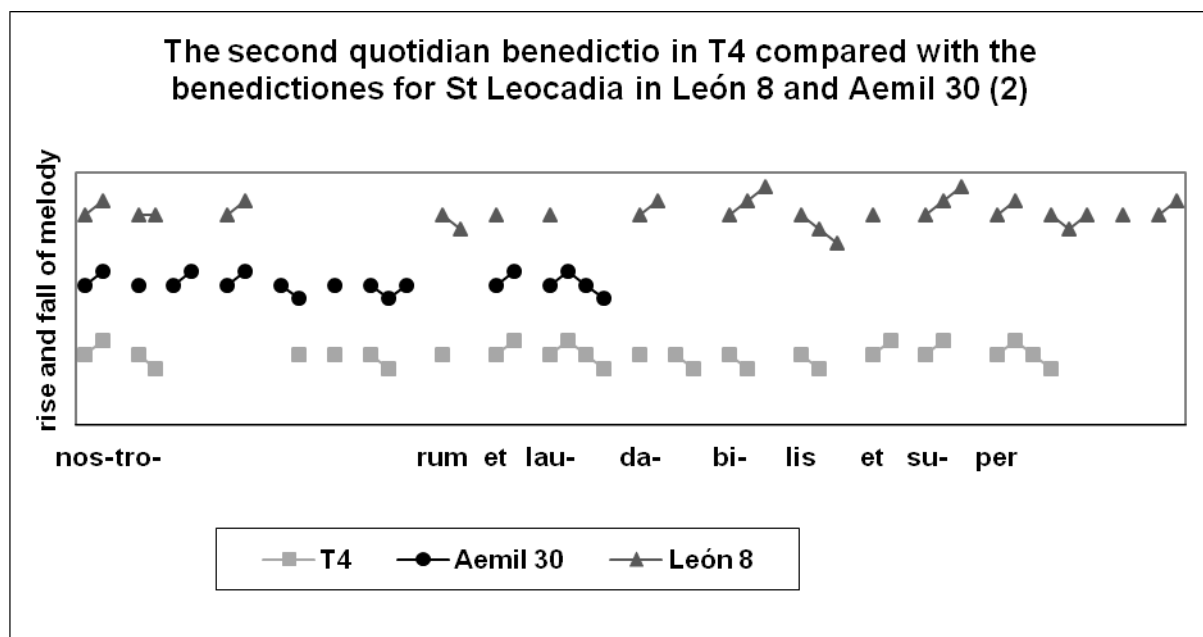
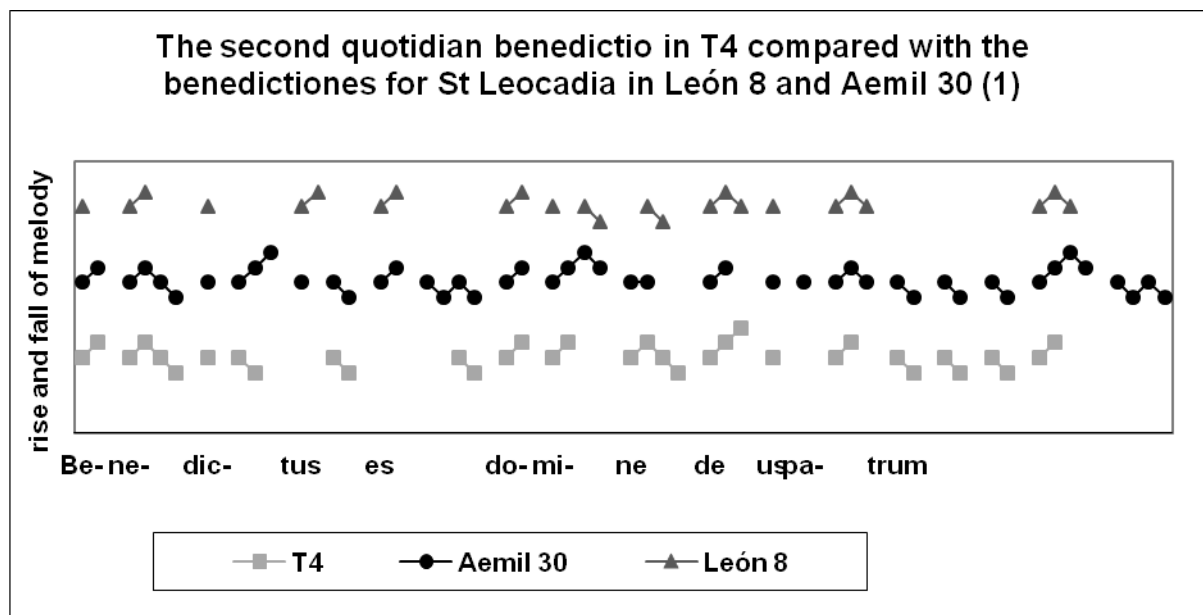
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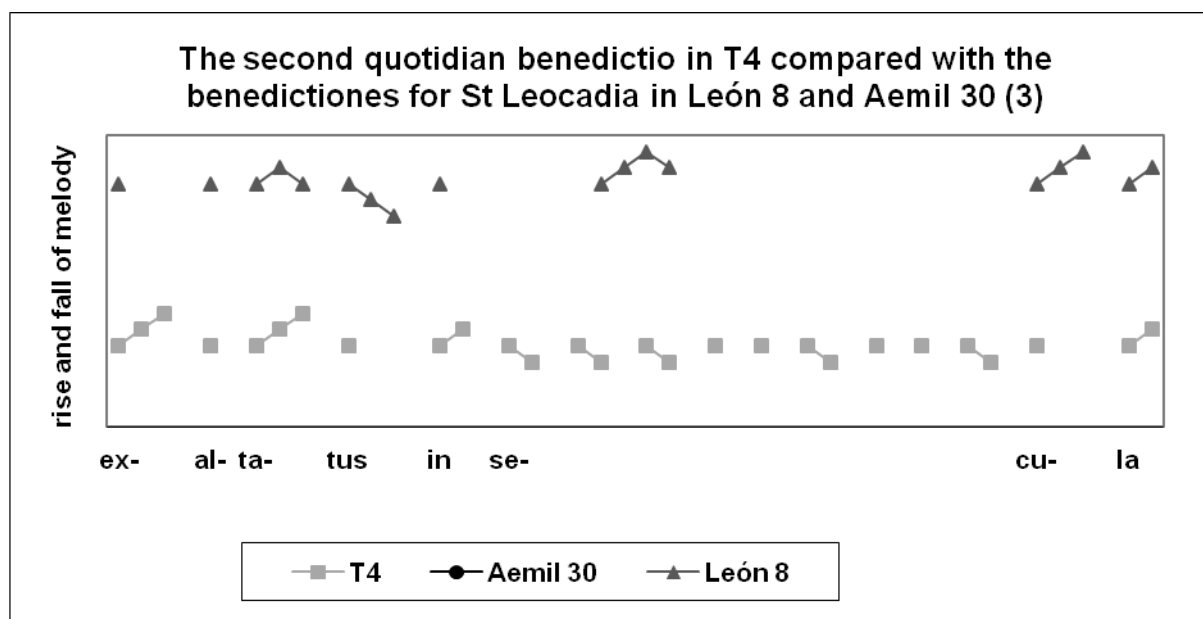
Benedictio for St Leocadia in León 8



The relationship between the three manuscripts is illustrated graphically in Figure OA19.

Figure OA19 Comparison of the second T4 quotidian benedictio with the benedictio for St Leocadia in Aemil 30 and León 8





Comparison of the melodies in T4, León 8 and Aemil 30

Manuscript	Benedictus es domine deus patrum nostrorum	et laudabilis et super exaltatus in secula
T4 note count (=44 to half-way point; 92 in total)	2+4+3+2 2 2+2+4 3+1 2+8 2+6+1	2 4+3+2+2 2 2+4 3+1+3+1 2 14+1+2
T4 melodic outline (notes compatible with Aemil 30 =38)	NH+NHLL+N-NL+NL NL NH+NH+NHLL NH-H+N NH+NL-NL-NL-NH NH+NL-N- NNL+N	NH NHLL+N-NL+NL+NL NH NH+NHLL NH-H+N+NH-H+N NH NL-NL-NL-N-N-NL-N-N-N- L+N+NH
T4 melodic outline (notes compatible with León 8 =53)	NH+NHLL+N-NL+NL NL NH+NH+NHLL NH-H+N NH+NL-NL-NL-NH NH+NL-N- NNL+N	NH NHLL+N-NL+NL+NL NH NH+NHLL NH-H+N+NH-H+N NH NL-NL-NL-N-N-NL-N-N-N- L+N+NH
Aemil 30 note count (=61)	2+4+4+3 6 2+4+2 2+1 4+14 2+11+?	
Aemil 30 melodic outline (notes compatible with T4 =38)	NH+NHLL+N-NHH+N-NL NH- NLHL NH+NHHL+NS NH+N N- NHL+NL-NL-NL-NHHL-NLHL NH+N-NH-NH-NL-NNL-H+?	(as before, but unneumed after the first two syllables)
Aemil 30 melodic outline (notes compatible with	NH+NHLL+N-NHH+N-NL NH- NLHL NH+NHHL+NS NH+N N- NHL+NL-NL-NL-NHHL-NLHL	(as before, but unneumed after the first two syllables)

León 8 =29)	NH+N-NH-NH-NL-NNL-H+?	
León 8 note count (=33 to halfway point; 73 in total)	1+2+1+2 2 2+3+2 3+1 3+3 2+4+2	1 1+2+3+3 1 3+8 1+1+3+3 1 4+3+2
León 8 melodic outline (notes compatible with T4 =53)	N+NH+N+NH NH NH+N-NL+NL NHL+N NHL+NHL NH+N(S/H)LH-NH+NL	N N+NH+NHH+NLL N NHH+NH-NLH-N-NH N+N+NHL+NLL N NHHL+NHH+NH
León 8 melodic outline (notes compatible with Aemil 30 =29)	N+NH+N+NH NH NH+N-NL+NL NHL+N NHL+NHL NH+N(S/H)LH-NH+NL	

Relationship ratio between T4 and Aemil 30 = 0.724

Relationship ratio between T4 and León 8 = 0.642

Relationship ratio between Aemil 30 and León 8 = 0.617

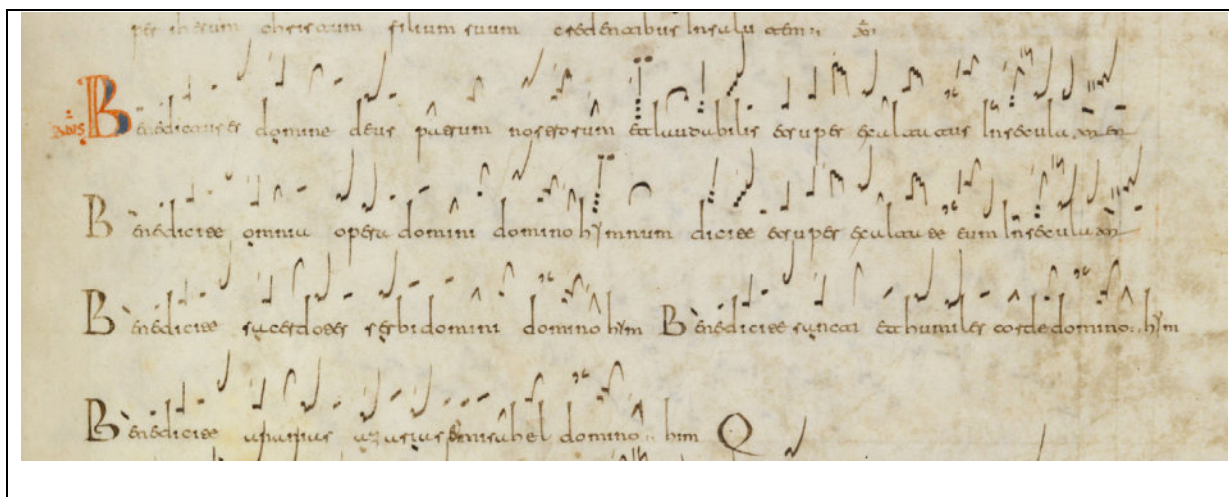
5.6 Easter Vigil benedictiones in T5 and León 8

T5

... dominice dicitur:
 Benedicatur & domine
 Deus pater avium nostrorum
 arborum dubiliter & cupit
 au' aut in seculo u' mai
 Benedicatur in op' do
 mi ni domini in inuim
 dicitur & cupit & ul' auat

... in seculo u' mai
 Benedicatur & do
 mi ni in inuim dicitur
 Benedicatur in op' do
 mi ni domini in inuim
 Benedicatur & cupit & ul' auat
 Quia deus pater nos de ubi se
 O2

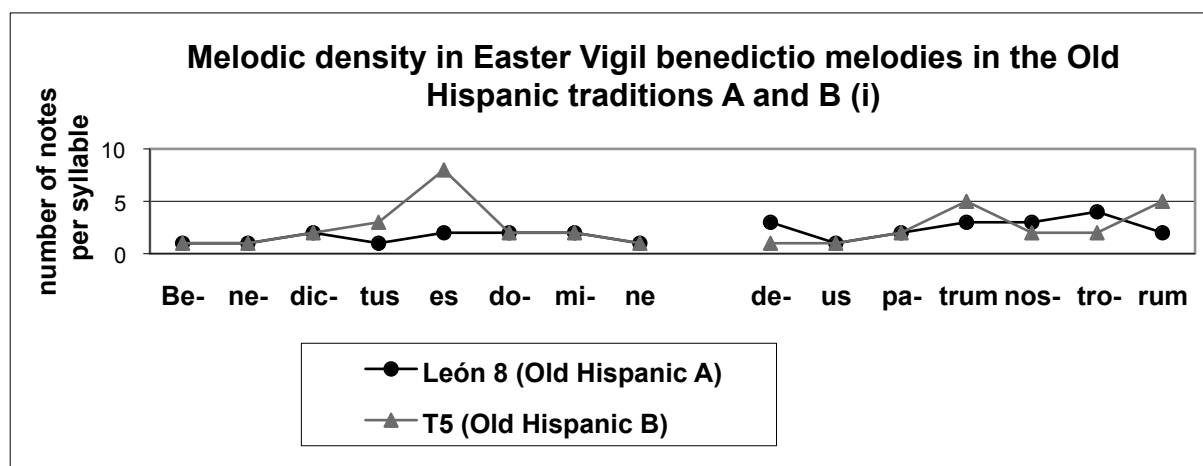
León 8

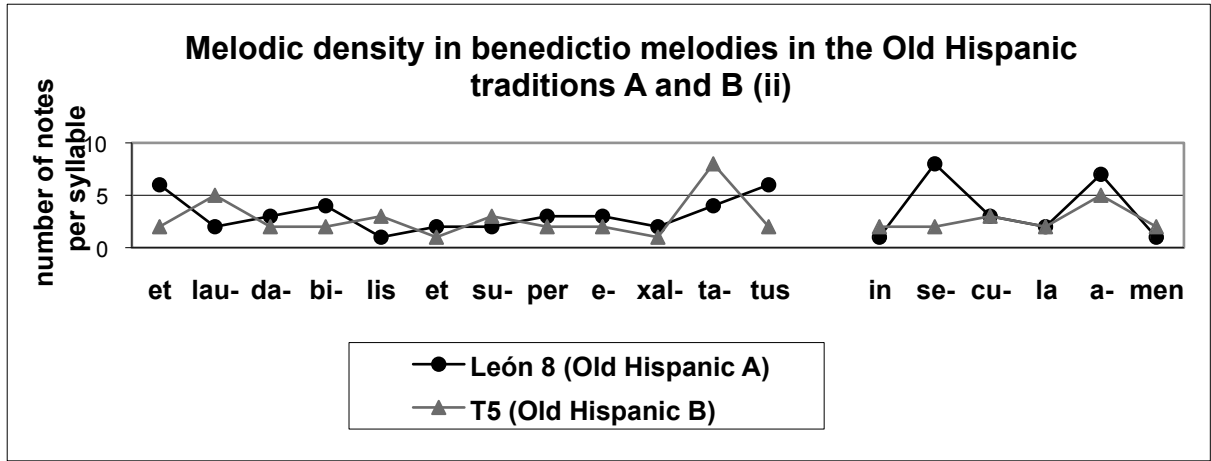


Comparison of melodic density in the two versions (comparable melodic density is shown in boldface)

Text	benedictus es domine deus patrum nostrorum	et laudabilis et super exultatus in secular amen
number of notes per syllable in T5 (total = 88)	1+1+2+3 8 2+2+1 1+1 2+5 2+2+5	2 5+2+2+4 1 3+2 2+1+8+2 2 2+3+2 5+2
number of notes per syllable in León 8 (total = 85)	1+1+2+1 2 2+2+1 3+1 2+3 3+4+2	6 2+3+4+1 2 2+3 3+2+4+6 1 8+3+2 7+1

Figure 59 Melodic density in Easter Vigil benedictio melodies





Melodic comparison of the two versions (comparable notes are shown in boldface)

Text	benedictus es domine deus patrum nostrorum	et laudabilis et super exultatus in secula amen
melodic outline in T5 (compatible notes = 59)	N+N+ NH +NLH N-N-NLH-NHL NH+NH+N N+N NH+NL-NNL NH+NH+NHL-NH	NH NL-NNL+ NH +NH+NHL N NHH +NL NH+N+N-NHH-NLL-N+NL NH NL+NLH+NH NH-H-NH+NL
melodic outline in León 8 (compatible notes = 59)	N+N+ NH +N NH NH+NL+N NHH +N NL+ NHL NLH+N-NHL+NL	NHH -H-NS NL+ NHH + NHHH +N NH NH +NLL NHH +NL+ NHLL +NS-N-NHL N NHHL -N-SL+ NHH +NH N-NS-NHLH+N

Relationship ratio between León 8 and T5 = 0.682

Figure 60 Melodic shape in Easter Vigil benedictio melodies

