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Transmission of late medieval offices — the case of *Historia s. Dorotheae*

The way in which ecclesiastical chants were being disseminated is an important matter of debate among musicological medievalists and the subject of numerous studies in the field. It is assumed, in general, that the oral transmission of melodies in the early period was gradually supplemented by written records using the newly invented musical notation. Thus the Frankish cantors of the pioneer era would laboriously learn *cantilena Romana* by heart from their Roman colleagues, whereas their 12th or 13th century successors could peep into books whenever their memory had failed them. On the other hand, singing from memory remained the standard in the performance of plainchant even in the later Middle Ages, which is confirmed by anecdotal and documentary evidence.¹

Nevertheless, the invention of intervallic/diastematic notation brought about a revolutionary change in chant transmission. It enabled singers to perform melodies that they had never heard before — something unthinkable until then — as was ascertained with a charming sense of humour by Guido

¹ David HILEY, *Western plainchant. A Handbook* (Oxford: Clarendon Press, 1993), 520–521.

of Arezzo in his *Prologus in antiphonarium*.² It was particularly important in the case of the new repertoire including offices for Saints — one of the crucial parts of the late medieval musical output. The rising cult of new or newly popularized Saints demanded its liturgical expression. Feasts of local Saints could be (and often were) supplied with a newly composed proper Office. Chants for more widely venerated Saints were usually imported from elsewhere and the popularity of such *historiae* might have been regional or universal.

What was the way of acquiring a new *historia*? Was it ordered or copied by an emissary at some place where it had been already in use? Was a written form the only way of transmitting melodies or was it sometimes aided by oral delivery? What is the reason for numerous melodic variants in different copies of 13th or 14th century *historiae*, where one would expect more uniformity due to the supposed predominance of written transmission? To what extent was it affected by the negligence, slips of memory or creativity of scribes?³

An attempt to answer these questions would require collection of large-scale evidence from documentary, liturgical and musical sources and one may expect that such a scrutiny might reveal a considerable variety of strategies and procedures. The modest aim of this article is to point out a peculiar example of an office for St. Dorothy of Caesarea which appears in several Central European sources. Rather than supply clear answers, it will, hopefully, shed some light on the complexity of the problem of chant transmission in Late Middle Ages and on the ingenuity of medieval musicians.

In *Analecta Hymnica* there appear two different *historiae* for the saintly Virgin. The first, beginning with the responsory *Ave o veris primula*, attributed to Christian of Lilienfeld, is versified and rhymed and follows the secular *cur-sus*, in spite of the monastic background of its author. It does not seem to have

² *Tres tractatuli Guidonis Aretini: Guidonis "Prologus in Antiphonarium,"* ed. Joseph Smits van Waesberghe, *Divitiae Musicae Artis, A/III* (Buren: Knuf, 1975), 61: "Miserabiles autem cantores, cantorumque discipuli! Etiamsi per centum annos, cotidie cantent, numquam per se — sine magistro — unam, vel saltem parvulam cantabunt antiphonam! Tantum tempus in cantando perdentes, in quanto et divinam, et saecularem scripturam potuissent plene cognoscere."

³ An example of such creativity can be found in the transmission of the office for St. Adalbert, *Ad festa preciosi*, which originated in Aachen, but appears also in sources from Kraków. The Kraków version has considerably longer melismas in responsories than the original, suggesting that the style of the chants could have been adjusted to new stylistic trends. See: Jakub KUBIENIEC, "Krakowski przekaz ad festa pretiosi", *Muzyka* no. 2 (2000): 81–87.

gained a wider distribution or popularity.⁴ The second, *Ave gemma virtuosa*, can be found in sources from Germany, Austria, Bohemia, Hungary, Poland and a few antiphoners from northern Italy.⁵ It was edited in *Analecta Hymnica* from non-notated sources, the earliest of which come from the middle of the 14th century.⁶ The text of the *historia* is written in rhythmic and rhymed verse. The anonymous poet made use of various types of verse forms, including goliardic (7pp6p) and late-sequence (8p8p7pp) strophe types, but he evidently preferred the octosyllable, not caring too much about the regularity of accent patterns (8p, 8pp). The transmission of the text is quite stable; with minor exceptions, the chants occur also in the same selection and order (see Table 1)⁷. One would expect a similar relative stability with regard to the music but the twenty notated sources that I was able to consult show a surprising variety in this respect. Four independent melodic traditions can be distinguished:

Version A appears in sources from Austria (Salzburg, Vienna?), Silesia and antiphoners representing the use of Prague and Esztergom:

— *Antiphonarium* from Voralpe representing the slightly modified use of Salzburg, first half of the 14th century, Voralpe, Stiftsbibliothek 287 (olim XXIX), (A-Vor 287)⁸

⁴ *Christian von Lilienfeld: Hymnen, Officien, Sequenzen und Reimgebete*, ed. G.M. Dreves, *Analecta Hymnica Medii Aevii* 41a (Leipzig: Fues's Verlag (R. Reisland), 1903), No. 7, p. 56–61.

⁵ Zsuzsa CZAGÁNY, “Historiae in the Central European area: repertorial layers and transmission in Bohemia, Poland and Hungary”, *Historiae. Liturgical chant for Offices of the saints in the middle ages*, ed. by D. Hiley, L. Zanoncelli, S. Rankin, R. Hankeln, M. Gozzi (Venezia: Fondazione Ugo e Olga Levi, 2021), 273–296 (especially 275, 277, 284); for the North-Italian sources see: Jurij SNOJ, “Late liturgical Offices in Aquileian manuscripts”, in the same volume, 297–314 (esp. 299, 301); Gionata BRUSA, Giulia GABRIELLI, “Historiae in the South Tyrol: competing influences and historical developments in local chant composition”, in the same volume, 339–372 (esp. 344–345, 350, 354). Unfortunately, I was not able to consult the Italian sources.

⁶ *Historiae rhythmicae. Liturgische Reimofficien*, ed. G.M. Dreves, *Analecta Hymnica Medii Aevii* 5 (Leipzig: Fues's Verlag (R. Reisland), 1889), No. 56, p. 163–165. The sources used by Dreves include breviaries from St. Florian, Lambach, Tepla, Klosterneuburg and Diessen.

⁷ The following abbreviations are used in the Tables: V — Vespers, N — Nocturn, L — Lauds, a — antiphon, M — the antiphon for Magnificat, B — the antiphon for Benedictus, r — responsory.

⁸ Franz PRASSL: “Zur liturgischen Herkunft des Antiphonars A-VOR 287”, in: *Dies est Leticie. Essays on chant in honour of Janka Szendrei* (Wissenschaftliche Abhandlungen — Musicological Studies 90), ed. D. Hiley, Gabor Kiss (Ottawa: Institute of Mediaeval Music, 2008), 429–462. For digitized images from the manuscript see: <https://www.cantusplanus.at/common/rism.php?rism=A-VOR287>.

- *Antiphonarium*, perhaps from Vienna, ca 1481, Graz, Universitätsbibliothek, Ms. 1 (A-Gu MS. 1)⁹
- *Antiphonarium Wratislaviense* from Waldenburg (Wałbrzych), late 15th century, Wrocław, Biblioteka kapitulna, ms. 168 (PL-WRk 168)
- *Antiphonarium Wratislaviense* from the collegiate church in Brieg (Brzeg), 15th century, Wrocław, University Library, ms. 51319 Muz (PL-WRu 51319) (not complete)
- *Antiphonarium Wratislaviense* used in the archdiocese of Gniezno, 15th century, Gniezno, Archiwum Archidiecezjalne, ms. 98, (PL-GNd 98)
- *Antiphonarium Pragense*, 15th century, Hradec Králové, Muzeum Východních Čech, ms. II A 4 (CZ-HKm II A 4)
- *Antiphonarium Strigoniense*, 15th century, Bratislava, Slovenský národný archív, fond: Kapitulska knižnica, ms. 2 (SK-BRsa 2) (part with the chants for St. Dorothy is mutilated)
- *Antiphonarium Strigoniense*, 14th century, Istanbul, Topkapi Sarayı Müzesi, 42 (T-Itks 42)

Version B can be found in sources from Mainz or its environs and books copied for the diocese of Kraków:

- *Antiphonarium* from the cloister of Canons Regular St. Peter, Fritzlar, 1344–1348, Kassel, Landesbibliothek und Muhrhardsche Bibliothek der Stadt Kassel, Ms. theol. 117 (D-Kl Ms. theol. 117)
- *Antiphonarium* from the same place, 1367–78, Kassel, Landesbibliothek und Muhrhardsche Bibliothek der Stadt Kassel, Ms. theol. 124 (D-Kl Ms. theol. 124)
- *Responsoriale* from Mainz (?), late 16th century, Montréal, McGill University — Rare Books and Special Collection, Ms Medieval 234 (CDN-Mlr MS Medieval 0234).¹⁰ The manuscript contains notated verses of responsories along with incipits of responsories and antiphons for the Gospel canticles.

⁹ Images from the manuscript: <https://unipub.uni-graz.at/obvugrscript/id/6457602>.

¹⁰ For a detailed description and link to the images from the manuscript see: <https://cantus.uwaterloo.ca/source/678936>. In Cantus Database the provenance of the manuscript is not exactly specified (“Germany”) but the book contains the chants for the feasts of St. Alban typical for the diocese of Mainz and Translation of St. Wigbert venerated especially in Fritzlar but also in Mainz.

- *Antiphonarium Cracoviense* from Kielce, 1372, Kielce, Biblioteka Kapituły Katedralnej, Ms. 1 (PL-KIk 1)
- *Breviarium notatum Cracoviense* from Dębno, 1375, Prešov, Štátna vedecká knižnica, sine sign. (SK-PREskv s.s.)
- *Antiphonarium Cracoviense*, Kraków, Biblioteka Kapituły Katedralnej, ms. 48 (PL-Kk 48)

In the antiphoner from Kielce, the responsory *Contristatus est* appears twice (see Table 1), each time in a different version (B then A), which suggests that the scribe could have known at least some chants of the office in alternative versions.

Version C is represented by only one late source from the Augsburg diocese:

- *Antiphonarium*, 16th century, the 3rd of 17 volumes, København (Copenhagen), Det kongelige Bibliotek Slotsholmen, Gl. Kgl. S. 3449, 8o [03] III (DK-Kk 3449 8o [03] III)

Version D seems to be peculiar to the diocese of Passau:

- *Vesperale* from Kirnberg an der Mank, 15th century, Wien, Diözesanarchiv, D-4 (A-Wda D-4)
- *Antiphonale Pataviense* printed in Vienna (1514)¹¹

The two notated sources from Passau do not contain chants for the Night Hours and the antiphoners complementary to *Vesperale* from Kirnberg (A-Wda C10, A-Wda C-11) omit the chants for Dorothy. Nonetheless, the whole *historia*, with proper responsories and readings appear in printed breviaries, e.g. *Breviarium Pataviense*, (Augsburg, E. Radtold, ca 1490, 57v-59r), so it can be inferred that the whole office was supplied with new melodies¹².

Apart from the sources listed above, three further manuscripts contain the office *Ave gemma virtuosa* in a modified form. The first chronologically is a late 14th century Breviary with music notation from the parish church in Vyšehoří in the diocese of Olomouc (Moravské zemské muzeum, R625, CZ-Bm R625). The chants appear in the manuscript with the same texts and are ordered in the

¹¹ A facsimile of that source was published by Karlheinz Schlager in the series *Das Erbe Deutscher Musik*, 88 (Kassel-Basel-London: Bärenreiter, 1985).

¹² Digital version of a copy from the Bayerische Staatsbibliothek, see: <https://www.digitale-sammlungen.de/en/view/bsb00026486?page=,1>.

same way as in traditions ABCD but the choice of melodies is a conflation of type A and B (see the last column of Table 1). It appears that the scribe of the manuscript (or a scribe of its model) was acquainted with both traditions and decided to pick melodies according to his own taste.

The next manuscript is a collection of various hagiographical texts, including sequences and offices with music (*Lectiones, responsoria, hymni, antiphonae etc. de Sanctis*, München, Bayerische Staatsbibliothek, clm 14926, D-Mb clm 14926) from the 15th century, which was copied in Maastricht or environs but was acquired by the Bayerische Staatsbibliothek from the library of the abbey of St. Emmeram in Regensburg. The office *Ave gemma virtuosa* is adapted here to the monastic cursus. Because the number of antiphons and responsories of Vespers and Matins is different in Benedictine use than in the secular cursus, the chants appear in a modified order and some new compositions are added. There is only one antiphon in the Lauds (like in the Cistercian tradition) and remaining four antiphons are moved to the Lesser Hours. Most of the chants appear with melodies of the version B, but in one case the mode is changed and in another a new melody (unknown by traditions ABCD) is provided (see Table 2).

New chants appear also in the antiphoner from Płock (*Antiphonarium Plocense*, Płock, Biblioteka Seminarium Duchownego, ms.7 (olim 36), here as PL-PIS 36). The texts (and melodies) of the First Vespers and the First Nocturn are unknown elsewhere (see Table 3). Melodic and textual allusions to the office of St. Stanislas confirm the local origin of the new part.¹³ The rest of Matins, the Lauds and the Second Vespers proceed in the usual order with the exception of the last responsory of the second nocturn — *Salve serena*, which however appears sporadically in manuscripts of the tradition A. The latter is also the source of melodic versions of the standard chants in the Płock antiphoner.

The music in all four versions complies with the style typical of late medieval offices (see Examples 1–3). The melodies, sometimes of an unorthodox wide-range, emphasize the focal pitches of the mode (“Quinttonalitaet”) and not infrequently (especially in melismatic responsories) make use of eccentric melodic turns. The verses of Responsories do not use the traditional Verse

¹³ Jakub KUBIENIEC, “Adaptacje, zapozyczenia i cytaty w polskich oficjach o swietych”, *Thesaurus Musicae Sacrae* no. 2 (2019): 177–194.

tones and the chants are quite consistently arranged in modal order (see Table 1). The comparison of the versions reveals some similarities in the shaping of phrases. The musical contour of the first two lines of the second antiphon for Vespers (*Paradisi de viridario*) and the first antiphon for Lauds (*Nobilis et formosa*) is almost the same in traditions A, B and C and some similarities can be also found in other places (compare e.g. the last unit in *Paradisi* in versions A and B). Nonetheless, all this correspondence can be explained by a certain melodic and tonal schematicism of late medieval plainchant so it can be surmised that the chants were composed independently of each other.

The text variants are sometimes clearly a casual effect of the misreading or misunderstanding of difficult words/phrases (cum salario, consolacio, cum solacio in Example 2, similar example in the Magnificat antiphona *O castitate phalerata*, in copies of which — independently of the melodic tradition — the rare word “phalerata” is sometimes replaced by “fabricata”). Two antiphoners from St. Peter omit the whole line “celi iungis sacrario” in *Paradisi de viridario*, confirming that such a distorted version was sung by the Canons Regular in Fritzlar (probably due to a distracted scribe’s *lapsus oculi* from sacrario to solario).

There are, however, instances of textual variants that were stable within a tradition. In the antiphon *Nobilis et formosa* (see Ex. 2), sources of tradition B and D consistently use the variant “Cap(p)adocie provincia” instead of “in Cap(p)adocia provincia”, which is typical of A and C types. The transmission of text in the sources from the diocese of Passau (tradition D) is the most original and exceptional, which can be seen in our examples in the incipit and explicit of the first antiphon for Lauds (“Virgo prudens et formosa” instead of “Nobilis et formosa”; “contempsit” instead the usual “spernendo”, see Ex. 2) and in replacing the noun “sacrario” by the somewhat astonishingly repeated “solario” in the antiphon for the First Vespers (Ex. 1). The most striking and significant differences occur in the versions of the text of the responsory *O flos*. The textual kinship of traditions A and C is confirmed here by the use of shorter text (variants: virginitatis — amenitatis, divinitatis-serenitatis, fluctat-fluctat-fluctuat are common among the sources of group A), whereas the version from Passau, again with a peculiar text, seems to be more akin to A than B this time.

The transmission of melodies within the traditions is fairly stable but one could perhaps expect a greater uniformity in versions of recently composed and

not very widely disseminated chants. In the first line of *Paradisi* (Example 1) in tradition A, none of the four transcribed sources is identical to another. The number of notes on the first ornament (*dfedcd* on “paradiSI” in A-Vor) and its placement (3rd, 4th or 5th syllable) is different in the sources, just as the choice to place the culmination of the phrase on ‘a’ (not reached in PL-WRk at all). Similar, although not as capricious, are the melodic variants in the same line in version B. Scribal errors caused, for instance, by carelessly written loose copies may have been the reason for such distortions of melody but the number and character of variants seem to argue against a purely written transmission of such chants. One has the impression that the melodies for the chants were sometimes written by ear.

Lastly, it should be asked when and where the historia *Ave gemma* could have been written and why it circulated in as many as four independent melodic versions, from which at least two have gained a wider popularity. Without the scrutiny of a greater number of sources (including ones without notation), the answer cannot be definitive but it seems that the text of the office is not later than the end of the 13th century. The oldest of the notated sources is the antiphoner from Vorau, copied at the beginning of the 14th century, and we know that *Historia s. Dorotheae* was not sung there before ca 1282, which is the approximate date of the copying of *Liber Ordinarius ecclesie vorowensis* (A-Vor 333), where the office for St. Dorothy is not mentioned. Considering the wider dissemination of the “Austrian” version (Austria, Bohemia, Hungary, Silesia, Płock) one is tempted to give it priority over the “German” version, dating back to at least the middle of the 14th century and known from the sources from Mainz, Maastricht and Kraków. In some places, both versions were known by the end of the 14th century, as confirmed by the sources from Olomouc and Kielce.

The reasons for composing an alternative version or versions of the same *historia* could have been many: a dissatisfaction with the existing musical tradition, a need for creativity, etc. In the case of a new and not widely known office the lack of notated sources should be also taken into account. Be that as it may, the four versions of the office for St. Dorothy provide an interesting, if not exceptional, example of intricacies in the transmission of late medieval plainchant.

Table 1.

		modus				melody tradition in CZ–Bm R 625
		A	B	C	D	
V1/a1	Ave gemma virtuosa	1	1	1	1	B
V1/a2	Paradisi de viridario	2	2	2	2	B
V1/a3	Sancta virgo Dorothea	3	3	3	3	B
V1/a4	Omni laude digna	4	4	4	4	B
V1/a5	O Dorothea Christo grata	5	5	5	5	B
V1/r	O flos virginitatis/amenitatis V. O benigna pacis (PL–GNd: Salve serena)	6	6	6	3t	A
V1/M	O castitate phalera/fabricata	6	6t	6	6	B
inv	In Dorothee festo	5	2 4 (PL–KIk)	5	–	A
N1/a1	Nomen tuum laudabile	1	1	1	–	B
N1/a2	Celi enarrant gloriam	2	2	2	–	B
N1/a3	Cordis puritate	3	3	3	–	B
N1/r1	Letare Cesarea V. Pre decora facie	1	1	1	–	B
N1/r2	Populus in tenebris V. Illustratur credulus	2	2	2	–	B
N1/r3	Inclinare Dorotheam V. Pervertentes convertuntur	3	3	3	–	B
N2/a1	Dilexisti iusticiam	4	4	4	–	A
N2/a2	Venite et videte victoriam	5	5	5	–	B
N2/a3	Dicta de te sunt gloriosa	6	6	6	–	A
N2/r1	Dum Dorothea generosa V. Dum clamant cuncti	4	4	4	–	A
N2/r2	Dum/Sub mense februario V. Omnes gentes properate	5	5	5	–	A
N2/r3	O flos virginitatis (CZ–Bm: Contristatus est)	6	6	6	–	A
N3/a1	Nil territa supplicio	7	7	7	–	A
N3/a2	Lux orta est in Capadocia	8	8	8	–	A
N3/a3	Carmen novum decantate	1	1	4	–	A
N3/r1	Multi credunt paganorum V. Hoc factum est laudabile	7	7	7	–	A
N3/r2	Dum sub ense prestolatur V. Expleta nunc oracione	8	8	8	–	A

N3/r3	Contristatus est prefectus V. Et livore iusti tactus (CZ–Bm: Salve serena)	1	5+6	3	–	B
L/a1	Nobilis et formosa (Passau: Virgo prudens et...)	2	2	1	2	B
L/a2	Hiis vero temporibus (Passau: Illis vero...)	3	3	2	3	B
L/a3	Ad tribunal vinculata	4	4	3	4	B
L/a4	Clamant omnes blasphemavit	5	5	4	5	B
L/a5	Quem celi, terre, maria	6	6	5	6	B
L/B	O nobilis athleta (A–Wda: O preclara sponsa)	3	6	6		B
V2/r	Salve serena (A–Vor, SK–Bra, PL–WRu) Contristatus est (PL–KIk)	5				
V2/M	Tu candens/condens veris primula (Passau: Ave candens margarita)	1	6 5 (PL–KIk)	1	5	a new melody in the 6th mode

Table 2. Version for monastic cursus in D–Mbm clm 14926

		mode	melody version
V1/a1	Ave gemma virtuosa	1	B
V1/a2	Paradisi de viridario	2	B
V1/a3	Sancta virgo Dorothea	3	B
V1/a4	Omni laude digna	4	B
V1/r	O flos virginitatis/amenitatis V. O benigna pacis	6	B
V1/M	O gloriosa virgo nobilis	4	–
inv	In Dorothee festo	1	B
N1/a1	Nomen tuum laudabile	1	B
N1/a2	Celi enarrant gloriam	2	B
N1/a3	Cordis puritate	3	B
N1/a4	Dilexi iustitiam	4	B
N1/a5	Venite et videte	5	B
N1/a6	In medio templi regis	6	
N1/r1	Letare Cesarea V. Pre decora facie	1	B

N1/r2	Populus in tenebris V. Illustratur credulus	2	B
N1/r3	Inclinare Dorotheam V. Pervertentes convertuntur	3	B
N1/a4	Martir sancta Dei V. Que oculus non vidit	6	-
N2/a1	Vidit Deus opera	7	-
N2/a2	Dicta de te sunt gloriosa	8!	B (other mode)
N2/a3	Nil territa	1!	other melody than ABC
N2/a4	Lux orta est	8	B
N2/a5	Carmen novum decantate	1	B
N2/a6	His vero temporibus	4	B
N2/r1	Dum Dorothea generosa V. Dum clamant cuncti	4	B
N2/r2	Sponsa Christi Dorothea V. Karitate vulnerata	5	-
N2/r3	Sub mense februario V. Omnes gentes	5	B
N2/r4	Martir facta Dorothea V. Virginis filius	6	-
N3/c	O kastitate [!] fallerata	6t	B
N3/r1	Multi credunt paganorum V. Hoc factum est laudabile	7	B
N3/r2	Dum sub ense prestolatur V. Expleta nunc oracione	8	B
N3/r3	Contristatus est prefectus V. Et livore iusti tactus	5+6	B
N3/r4	O flos virginitatis	6	B
L/a	Nobilis et formosa	2	B
L/r	Salve serena gemma V. Virgo solamen	5	
L/B	O nobilis athleta	6	B
I/a	Hiis vero temporibus	3	B
III/a	Ad tribunal vinculata	4	B
VI/a	Clamant omnes	5	B
IX/a	Quem celi terra	6	B
V/M	Tu candens veris primula	6t	B

Table. 3. New/altered chants in PL-PłS 36

V1/a1	Festa beatae virginis	1
V1/a2	Corde et ore dum laudavit	2
V1/a3	Que mundi sprevit gloriam	3
V1/a4	Domans corpus ieiunio	4
V1/a5	Intra prudentum virginum	5
V1/r	Virgo Sion filia V. Lauro coronaris	6t
V1/M	Beata Dorothea gemma	5
inv	Regem regum dominum	4
N1/a1	Nomen tuum domine	1
N1/a2	Ex patre Theodoro	2
N1/a3	Crescens puella spiritu	3
N1/r1	Fulsit mundo velut rosa V. Claudis gressum reformavit	1
N1/r2	Dona presentantur sibi V. Ubi uncis lacerata	2
N1/r3	Dum in fervens oleum ipsa V. Pervertentes convertuntur	3
N2/a1	Specie tua et pulchritudine	4
	(...)	
N2/r3	Salve serena gemma	5

Example 1. Antiphon *Paradisi de viridario*

A-Vor
287
43v
Pa- ra- di- si de vi- ri- da- ri- o / ro- sas mit- tis no- ta- ri- o /

CZ-HK
4
177v
Pa- ra- di- si de vi- ri- da- ri- o / ro- sas mit- tis no- ta- ri- o /

SK-
BRsa 2
181v
Pa- ra- di- si de vi- ri- da- ri- o / ro- sas mit- tis no- ta- ri- o /

PL-
WRk
168
538
Pa- ra- di- si de vi- ri- da- ri- o / ro- sas mit- tis no- ta- ri- o /

PL-Klk
1
175r
Pa- ra- di- si de vi- ri- da- ri- o / ro- sas mit- tis no- ta- ri- o /

CZ-Bm
R625
244r
Pa- ra- di- si de vi- ri- da- ri- o / ro- sas mit- tis no- ta- ri- o /

D-Kl
117
204r
Pa- ra- di- si de vi- ri- da- ri- o / ro- sas mit- tis no- ta- ri- o /

DK-Kk
3449
55v
Pa- ra- di- si de vi- ri- da- ri- o / ro- sas mit- tis no- ta- ri- o /

A-Wda
D-4
170r
Pa- ra- di- si de vi- ri- da- ri- o / ro- sas mit- tis no- ta- ri- o /

AntPat
105v
Pa- ra- di- si de vi- ri- da- ri- o / ro- sas mit- tis no- ta- ri- o /

A-Vor
 quem mor- tis cum sa- la- ri- o / ce- li iun- gis sa- cra- ri- o

CZ-HK
que mor- tis cum sa- la- ri- o / ce- li **iun- gens** sa- cra- ri- o

SK-BRsa
 quem mor- tis cum so- la- ri- o / ce- li iun- gis sa- cra- ri- o

PL-WRk
 quem mor- tis cum so- la- ri- o / ce- li iun- gis sa- cra- ri- o

PL-Klk
 quem mor- tis con- so- la- ci- o / ce- li iun- gis sa- cra- ri- o

CZ-Bm
que **mox** cum so- la- ci- o / ce- li iun- gis sa- cra- ri- o

D-Kl
 quem mor- tis cum so- la- ri- o /

DK-Kk
 quem mor- tis cum so- la- ti- o / ce- li iun- gis sa- cra- ri- o

A-Wda
 quem **ta-** li cum so- la- ri- o / ce- li iun- gis so- la- ri- o[!]

AntPat
 quem **ta-** li cum so- la- ri- o / ce- li iun- gis so- la- ri- o[!]

A-
Vor

pe- ti- mus, ut a va- ri- o / nos sol- vas a- ni- me con- tra- ri- o.

CZ-
HK

pe- ti- mus, ut a va- ri- o / nos sal- ves a- ni- me con- tra- ri- o.

SK-
BRsa

pe- ti- mus, ut a va- ri- o / nos sol- vas a- ni- me con- tra- ri- o.

PL-
WRk

pe- ti- mus, ut a va- ri- o / nos **sal- ves** a- ni- me con- tra- ri- o.

PL-
Kik

pe- ti- mus, ut a va- ri- o / nos **sal- ves** a- ni- me con- tra- ri- o.

CZ-
Bm

pe- ti- mus, ut **nos** a va- ri- o / sol- vas a- ni- me con- tra- ri- o.

D-Kl

pe- ti- mus, ut a va- ri- o / nos sol- vas a- ni- me con- tra- ri- o.

DK-
Kk

pe- ti- mus, ut a va- ri- o / nos sal- ves a- ni- me con- tra- ri- o.

A-
Wda

ro- ga- mus, ut a va- ri- o / nos **li- be- res** con- tra- ri- o.

Ant
Pat

ro- ga- mus, ut a va- ri- o / nos **li- be- res** con- tra- ri- o.

Example 2. Antiphon *Nobilis et formosa*

A-Vor
287
46v

CZ-HK
4
183r

SK-
BRsa 2
182r

PL-PIS
36
34v

PL-WRk
168
546

PL-Klk
1
178r

D-Mb
clm
14926
192r

CZ-Bm
R 625
247v

D-Kl
117
208r

DK-Kk
3449
82r

A-Wda
D-4
171r

AntPat
106v

No- bi- lis et for- mo- sa / Do- ro- the- a ge- ne- ro- sa /

No- bi- lis et for- mo- sa / Do- ro- the- a ge- ne- ro- sa /

No- bi- lis et for- mo- sa / Do- ro- the- a ge- ne- ro- sa /

No- bi- lis et for- mo- sa / Do- ro- the- a ge- ne- ro- sa /

No- bi- lis et for- mo- sa / Do- ro- the- a ge- ne- ro- sa /

No- bi- lis et for- mo- sa / Do- ro- the- a ge- ne- ro- sa /

No- bi- lis et for- mo- sa / Do- ro- the- a ge- ne- ro- sa /

No- bi- lis et for- mo- sa / Do- ro- the- a ge- ne- ro- sa /

No- bi- lis et for- mo- sa / Do- ro- the- a ge- ne- ro- sa /

No- bi- lis et for- mo- sa / Do- ro- the- a ge- ne- ro- sa /

Virgo pru- dens et for- mo- sa / Do- ro- the- a ge- ne- ro- sa /

Virgo pru- dens et for- mo- sa / Do- ro- the- a ge- ne- ro- sa /

A-Vor
 to- ti- us frau- dis in- sci- a/ in Ca- pa- do- ci- a pro- vin- ci- a/

CZ-
HK
 to- ti- us frau- dis in- sci- a/ in Ca- pa- do- ci- a pro- vin- ci- a/

SK-
BRsa
 to- ci- us frau- dis in- sci- a/ in Ca- pa- do- ci- a pro- vin- ci- a/

PL-
PIS
 to- ci- us frau- dis in- sci- a/ in Ca- pa- do- ci- a pro- vin- ci- a/

PL-
WRk
 to- ci- us frau- dis in- sci- a/ in Ca- pa- do- ci- a pro- vin- ci- a/

PL-
KIk 1
 to- ci- us frau- dis in- sci- a/ Ca- pa- do- ci- e pro- vin- ci- a/

D-Mb
 to- ci- us frau- dis in- sci- a/ Ca- pa- do- ci- e pro- vin- ci- a/

CZ-
Bm
 to- ci- us frau- dis in- sci- a/ in Cap- pa- do- ci- e pro- vin- ci- a/

D-KI
117
 to- ci- us frau- dis in- sci- a/ Ca- pa- do- ci- e pro- vin- ci- a/

DK-
Kk
3449
55v
 to- ti- us frau- dis in- sci- a/ in Ca- pa- do- ci- a pro- vin- ci- a/

A-
Wda
D-4
 to- ci- us frau- dis in- sci- a/ Ca- pa- do- ci- e pro- vin- ci- a/

AntPat
 to- ci- us frau- dis in- sci- a/ Ca- pa- do- ci- e pro- vin- ci- a/

A-Vor
im- bu- ta fi- de cri- sti- a- na / y- do- la sper- nen- do va- na.

CZ- HK
im- bu- ta fi- de cri- sti- a- na / y- do- la sper- nen- do va- na.

SK- BRsa
im- bu- ta fi- de cri- sti- a- na / y- do- la sper- nen- do va- na.

PL- PIS
im- bu- ta fi- de cri- sti- a- na / y- do- la sper- nen- do va- na.

PL- WRk
im- bu- ta fi- de cri- sti- a- na / y- do- la sper- nen- do va- na.

PL- Kik
in- bu- ta fi- de cri- sti- a- na / y- do- la sper- nen- do va- na.

D-Mb
in- bu- ta fi- de cri- sti- a- na / y- do- la sper- nen- do va- na.

CZ- Bm
in- bu- ta fi- de cri- sti- a- na / y- do- la sper- nen- do va- na.

D-Kl
im- bu- ta fi- de cri- sti- a- na / y- do- la sper- nen- do va- na.

DK- Kk
in- bu- ta fi- de cri- sti- a- na / y- do- la sper- nen- do va- na.


A- Wda
im- bu- ta fi- de cri- sti- a- na / y- do- la **con-tem- psit** va- na.

AntPat
im- bu- ta fi- de cri- sti- a- na / y- do- la **con-tem- psit** va- na.


Example 3. Four versions of the responsory *O flos virginitatis* (Respond only).

A


A-Vor 287
44r



O flos vir- gi- ni- ta- tis / dos di- vi- ni- ta- tis /




ro- sa pu- ri- ta- tis / nos nan- tes in pec- ca- tis /




quos la- bis fluc- ta ra- tis / ad iun- ge- re be- a- tis.

B


PL-Klk 1
44r



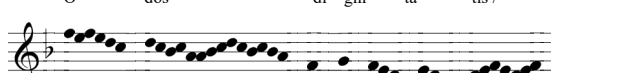
O flos vir- gi- ni- ta- tis /



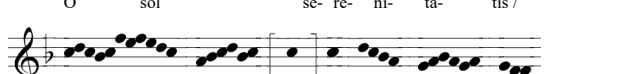
O ri- vus a- me- ni- ta- tis /



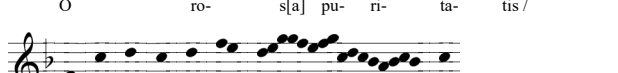
O dos di- gni- ta- tis /




O sol se- re- ni- ta- tis /




O ro- s[a] pu- ri- ta- tis /



nos na- tan- tes in pec- ca- tis /




Quos la- bis fluc- tu- at ra- tis /




ad- iun- ge be- a- tis.

C


DK-Kk 3449
74r



O flos a- me- ni- ta- tis / dos se- re- ni- ta- tis /




ro- sa pu- ri- ta- tis / nos nan- tes in pec- ca- tis /




quos la- bis fluc- tat ra- tis / ad iun- gi- to be- a- tis.

D


Antiphonale
Pataviense
106r




O flos a- me- ni- ta- tis /



iu- bar se- re- ni- ta- tis /



ro- sa cla- ri- ta- tis / so- lu- tos a pec- ca- tis /



quos mun- di qua- tit ra- tis /

The image shows two staves of musical notation in a medieval style. The first staff begins with a treble clef and contains a melodic line with several notes. Below it, the Latin text "iun- ge tu- is con- sor- ti- bus /" is written. The second staff begins with a bass clef and contains a melodic line with several notes. Below it, the Latin text "cunc- tis ce- lo- rum ci- vi- bus." is written. The text is split across the two staves, with the first staff ending in a slash and the second staff ending in a period.

iun- ge tu- is con- sor- ti- bus /

cunc- tis ce- lo- rum ci- vi- bus.

Summary

The article deals with the office for St. Dorothy *Ave gemma virtuosa*, which appears in numerous Central European breviaries and antiphoners from the early 14th century on. The music for the office differs astonishingly from source to source. Four main melodic traditions can be discerned: the first appears in sources from Austria, Silesia, Prague and Esztergom, the second can be found in manuscripts from the environs of Mainz and Kraków, the third and the fourth are peculiar for Augsburg and Passau respectively. Other versions are also known from Olomouc, Płock and Maastricht, which combine the melodies from the first two types and add some new chants. The intricate case of *Historia s. Dorotheae* provokes the question how late medieval offices were created and disseminated.

Keywords: medieval music, office for saints, rhymed office, St. Dorothy