

Liturgical Sequences

in Medieval Manuscript Fragments
in the Swedish National Archives

Repertorial Investigation, Inventory,
and Reconstruction of the Sources

Gunilla Björkvall



KUNGL. VITTERHETS HISTORIE
OCH ANTIKVITETS AKADEMIEN

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ABSTRACT

This study deals with the liturgical chant genre sequences sung all over Europe in the Middle Ages. The history of the sequence in Sweden, insufficiently known due to lack of sources, can now be more precisely described, thanks to numerous parchment fragments from dismantled books and used as covers for 16th century accounts, now in the Swedish National Archives. The investigation comprises two main parts: 1) a repertorial analysis with outlook on the European background and later Swedish liturgical traditions, 2) an inventory of all the fragmentary sources with a summary description and a reconstruction of codices in which scattered leaves are placed in their original order. Most fragments come from sequentiaries, graduals or missals dating to the 12th through the 15th century. The repertoires often contain sequences from both the eastern and western European traditions, as well as some internationally distributed items of the new style, and a number of presumably Swedish compositions.

KEY WORDS

Latin, medieval mass, liturgical chant, sequences, medieval fragments, parchment covers, Swedish 16th century accounts, reconstruction of manuscripts, sequence repertoires, Swedish liturgical traditions

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End of the sequence *Virtus sancti spiritus* for St. Ansgar, beginning
of *Adest dies celebris* for St. Peter the martyr.

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In memory of Toni Schmid

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Cd: Contents

The enclosed cd contains about 2 060 images covering the entire sequence material used in this investigation. The images do not claim professional quality, but represent a working material. Each image has received an individual number (see Appendix I on p. 389) and is put in a folder labelled with a capital letter (C-T), one folder is labelled Vimmerby. The series of numbers are not essential, and reflect when the photographs of the fragment collections in the different archives and libraries were taken. Each image number is followed by x and a second number defining the leaf, with the addition r = recto, or v = verso, which may be augmented into ra = recto, upper half or left half, rb = recto, lower half or right half, etc.

The index is organized in accordance with the classification system used in the inventory in the book: sequentiaries, graduals, missals, other types of sources.

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ACKNOWLEDGEMENTS

DURING THE DECADE (1995–2004) of cataloguing the medieval Latin parchment fragments in the Swedish National Archives that had been excluded by the CCM (*Catalogus codicum mutilorum*), the earlier cataloguing project, it became more and more evident how many possibilities this wealth of material offers for new research. Having dealt earlier for many years with the medieval liturgical chant-genre tropes, my special interest was directed towards their sister genre, sequences, which are remarkably well represented in the fragments. More than fifty years ago Toni Schmid had energetically emphasized the importance of this material for the history of the sequence in general, and for Swedish music history in particular. She started to collect the fragmentary sources containing sequences, and published an article in 1954 in which she argued for the publication of an additional volume based on the Swedish fragments in the venerable series *Analecta Hymnica* (AH). Unfortunately, no such volume ever came into being. However, I am deeply indebted to her preparatory work, which has provided me with great inspiration throughout this study.

The work on reconstructing the fragments containing sequences by searching for and recognizing leaves deriving from the same book could not have been carried out without the electronic catalogue in form of a database established by the MPO-project (Medeltida PergamentOmslag). The relevant parchment leaves, used as bindings and mostly still attached to the 16th-century accounts they enclosed, are scattered throughout the numerous different archival collections kept in the archives. The huge amount of work devoted to the database by my colleagues Anna Wolodarski, manuscript librarian at the Royal Library in Stockholm, Jan Brunius, senior archivist and historian, and myself, has been of paramount importance to the present investigation. Special thanks go to these two persons, with

whom I have had the privilege of discussing many topics related to fragment matters, medieval manuscripts and Swedish medieval history.

After the completion of the MPO cataloguing, I received extra funding for three years (2006–2008) from the Royal Swedish Academy of Letters, History and Antiquities in order to concentrate the study on sequences and establish a systematic inventory of the sequences and the sources containing sequences, an undertaking that now has become this book.

Hence my first acknowledgement is to the Academy for supporting the publication of this volume, and for allowing it to be included in its series. I thank most cordially Anna Forsling, publications officer of the Academy, for supervising the editing process. My thanks go next to the National Archives for allowing me to work with the fragments *in situ*, and for providing a good working place. I am also indebted to several libraries that allowed me to use their materials, in particular The Royal Library in Stockholm, Uppsala University Library and The National Library of Finland. I had the opportunity to spend a short period in Helsinki, when I had the privilege of working with the Finnish fragments.

I have had many fruitful contacts and discussions concerning sequences with other scholars which I would like to record, in particular the research fellow Åslaug Ommundsen and librarian Gisela Attinger in Norway, Professor Lori Kruckenberg in USA and Professor Andreas Haug in Germany. A special thank goes to Professor David Hiley, who provided me with the invaluable tool of a database containing the sequences edited in *Analecta Hymnica*, established by the Music Department at the University of Regensburg. Two international workshops (Trondheim 2001, and Yale University 2004) gave me the opportunity to present preliminary results of my investigation for discussion, which were summarized in an article in 2006 published in the proceedings of the workshops. I am indebted to my colleagues Professor emerita Ritva Maria Jacobsson at Stockholm University, Jan Brunius at the National Archives in Stockholm and Professor emeritus Anders Piltz at the Classical Department at Lund University for having read the entire manuscript or parts of it. They made valuable comments and suggestions that have considerably enhanced the text. I am most grateful to the editor, Lena Albihn, for a meticulous reading which has improved my manuscript considerably, and to graphic designer Lars Paulsrud for the great care he has devoted to my text. Special thanks are also due to David Jones for his patient work revising my English. Any errors that remain are, of course, entirely my own.

Last but not least my thanks go to my patient and, in the better sense, critical family.

INTRODUCTION

Preliminaries

THE SWEDISH NATIONAL ARCHIVES hold a large number of medieval parchment fragments, most of them used as binding material for the accounts of the Crown from the period around 1530 to 1630. During this time the Swedish administration expanded considerably under the reign of King Gustav I Vasa and his sons. The stipulation that the bailiffs and/or their clerks must travel to Stockholm or, occasionally, to other important towns once a year and account for revenues from land and taxes from all Swedish provinces gave rise to a mass of documents. This led to an increasing need for waste parchment for the purpose of binding the accounts, and many medieval manuscripts were dismantled in the chamber and, sometimes, locally. A large number of these fragments have been preserved up until today. In spite of damage and losses in the course of time, which have reduced the number of both accounts and covers, approximately 23 000 parchment fragments remain today, most of them still attached to their accounts.

It should be mentioned in this context that a minor proportion of the fragments lack headings made by bailiffs or their scribes. They seem to have been cut out in later times by librarians or archivists, who may have been inspired by the wish to collect especially beautiful pages or letters. Some examples can be found in the important collection A 103, belonging to the Royal Library in Stockholm, but now in the National Archives. Most of them, however, were probably once the covers of accounts, since they can be shown in many cases to belong to the same books as other fragments provided with headings. Another small group comprises for example the collection labelled S, which contains some fragments of unknown provenance (see Appendix I on p. 389). A very insignificant number of these fragments were included in the present investigation, even though they had not been

used as bindings of accounts. A third small group comprises fragments in different Swedish regional archives. They have received signatures in the MPO database, were listed here, but not investigated. On the whole, however, the material has a historical relevance as a collection formed within defined circumstances.¹

The fragments stem from different types of books written in Latin. Most of them were supposedly used in Sweden during the Middle Ages, from the 11th until the 15th century. The books represent different fields. The majority are liturgical, such as missals, breviaries, graduals, antiphonaries, but, a minor number are leaves from bibles, law books, theological texts and other types of books. An important criterion for selecting suitable books for bindings must have been their size. Large books were required to fit the format of the accounts, and many liturgical books were best suited for that purpose.²

Scholarly interest in these fragments as remains of scribal and intellectual culture in Sweden arose early: systematic cataloguing was begun in the 1930s by Toni Schmid and her successor Oloph Odenius and continued until the mid-1980s. These two scholars completed an inventory of roughly half of the material. The cataloguing was resumed in 1995 and undertaken by the present author, manuscript librarian Anna Wolodarski and senior archivist and historian Jan Brunius, to be completed in 2004. The previous cataloguing resulted in a card catalogue, *Catalogus codicum mutilorum* (hereafter CCM), whereas the new investigation resulted in a database, *Medeltida PergamentOmslag* (“Medieval Parchment Wrappers”, hereafter MPO). Eventually the CCM catalogue was added to the database and the entire database has now been released on the internet under the address <http://sok.riksarkivet.se/mpo>. The abbreviations contained in the signatures established in CCM and MPO are used throughout this investigation, notably: Sequ (= sequentiary), Gr (= gradual), Mi (= missal), Fr (= fragment), Cod (= codex), Br (= breviary), Ant (= antiphonary).

I have, moreover, chosen to keep the Swedish names for dioceses, places, regions in Sweden and for Swedish and Finnish local saints, for example Åbo not Turku, Dalarna not Dalecarlia, Elin not Helen, Henrik not Henry. However, as a rule, the Latin form for saints' names and feasts are used in the tables and in Appendix II. For the signatures of Finnish fragments I use Helsinki and not Helsingfors. *Analecta hymnica*³ (hereafter AH) is referred throughout by volume number and sequence number, unless otherwise indicated.

1 For the history and development of the accounts of the Swedish Crown in the period 1530–1630, and how they are currently organized in the Swedish National Archives, see Brunius 2010 and 2013.

2 For a report on the medieval parchment fragments in the Swedish National Archives, see Brunius 2005, 9–17 and 2013.

3 *Analecta hymnica medii aevi* 1886–1922.

The goal of the investigation

Thanks to the database this largely unexplored source material can now be investigated in a new and fruitful way. The present study relies to a great extent on the results of the database. The object of my study is sequences, one particular liturgical chant genre of great poetic and spiritual value which is remarkably well represented in the fragment material. The investigation comprises two main sections:

A survey of the 251 sequences found in the fragments with observations on their earlier European background if known, their Scandinavian transmission and later occurrence in known Swedish mainstream traditions as represented by printed books and late manuscripts.

An inventory of 427 fragmentary sources based on the reconstruction of the total of 720 individual fragments into larger units.

Other fragments that belong to the same books as those in the fragment material located outside the Archives, notably in Uppsala University Library and The National Library of Finland, were also included in this study.⁴

Two aspects are not dealt with in this study: editions of texts and melodies. To edit all the texts would not be reasonable, especially since most of them were already edited in AH. Another reason is the poor physical state of many fragments which makes editing difficult. The musical aspects do not lie within my own competence and are beyond the scope of this investigation.

APPENDICES I AND II

Two appendices are added at the end of the study. The first (I) is a list of archival signatures and picture numbers. If a source has received more than one signature, the one underlined is regarded as the principal. Under the signature follow the total number of fragments containing sequences and, in addition within brackets and the sign +, eventual fragments not containing sequences. Individual fragments included in a signature are provided with their official archival signature used in the Swedish National Archives. If a fragment is kept elsewhere, this is indicated. All the fragmentary sources are hereby easily identifiable. It is important to add information about the year the account was established, since it contributes to the understanding of how a particular manuscript was used for binding purposes. Occasionally no information is extant, but in most cases it was possible to obtain it.

⁴ The fragments in the National Archives belong to different collections: the Chamber Archives, the National Archives proper, the Military Archives and the Royal Palace Archives. The fragments now kept in Helsinki belonging to the same book as the fragments in Stockholm were transferred from Sweden to Finland in 1809 after the Russian war. The fragments kept at the National Library of Finland are accessible on the internet, <http://fragmenta.kansalliskirjasto.fi>.

All fragments are documented by photographs taken by the author, and available on the enclosed cd. The photographic documentation was necessary for two main reasons: 1) only a very small number of pictures of the CCM fragments are extant in the database, and they constitute the major part of the investigation, 2) it is important to see all sequence sources as a unit to facilitate the matching of fragments. Another important reason is to give an impression of the condition of each fragment, and facilitate access to the sources for future researchers.

The second appendix (II) is an alphabetical list of the sequences, a condensed list of sources, festal assignments, AH number and reference to Moberg's inventory (1927). The list supplements the information regarding concordances presented in the Repertorial Investigation, where the information on the sources had to be summarized for practical reasons. This appendix also serves as a general index to the book. All sources listed can easily be found in the Inventory and Reconstruction of the Sources, and the festal assignments for each sequence make it easy to find its place in the Repertorial Investigation, where it is treated.

Previous research

The sequence genre has interested scholars in many fields for a very long time. Studies dealing with sequences are numerous, undertaken by musicologists, Latinists, liturgists and literary historians.⁵ Although sequences are such an important field of international research, they have not attracted the same amount of attention in Sweden. Carl Allan Moberg's dissertation of 1927 on the music history of the Swedish sequences, remains the fundamental study. His dissertation focused on two main areas: the sources and their repertoires (volume I) and the music (volume II). The first volume provides a description of the sources, followed by a sequence catalogue and a discussion of the origin of single items and their geographic dissemination. The liturgical designations were discussed, and Moberg concluded with a survey of the later fate of the genre after the Reformation. The second volume was entirely devoted to the music, sequence melodies, the grouping of texts according to the melodies, and the relation of the texts to their melodies from a structural viewpoint. Moberg's observations are of prime importance for the present study, both his list of sequences provided with source concordances and his discussion of origins and the dating of single sequences, particularly those presumably produced in Sweden. I have adopted Moberg's suggested Swedish provenance in most cases.

Moberg was well aware that the cataloguing of the Swedish fragments might

⁵ A comprehensive bibliography can easily be obtained and consulted, and need not be given here. See Crocker 2001 and Hiley 1997, 172–195. Only works of direct relevance for this particular study will be referred to below.

add much new information to the history of the sequence in Sweden, but at the time when his dissertation was published, the cataloguing of fragments had hardly begun, and before they had been systematically catalogued the fragments were very difficult to deal with. The picture of sequence repertoires in Sweden outlined by Moberg can therefore now be considerably extended. Out of the 251 different sequences encountered in the fragments, 163 were known to Moberg (see Appendix II, on p. 433). Thus the fragments allow a fuller understanding of the diversity of the sources and the complexity of the repertoires.

Toni Schmid recognized the importance of the fragment material for the history of the genre in Sweden. She started the systematic collection of fragments with sequences with the aim of publishing a sequence catalogue. Meanwhile, in the 1950s, Schmid published the important article “Svenska sekvenser” (“Swedish sequences”),⁶ in which she underlined the role of the fragments, and edited a few hitherto unknown texts. In this article Schmid criticizes Moberg’s choice of sources for being both too late and not always representative. Unfortunately, Schmid’s planned sequence catalogue was never completed. A draft is still extant in the National Archives, but given that half of the fragment material had not even been catalogued when she died, it would have been too premature to publish it at that time. Nevertheless, the present study has benefited greatly from her preliminary work.⁷ A first survey of the sequences found in fragments of the National Archives was presented by the present author at two international conferences focusing on the sequence genre.⁸

The basic and indispensable tool for all sequence studies is the text editions in AH. The most important sequence volumes are No. 7 (1889), 8 and 9 (1890), 10 (1891), 34 (1900), 40 (1902), 42 (1903), 53 (1911), 54 (1915) and 55 (1922).⁹ AH provides the texts, the manuscript sources known at that period, a critical apparatus often followed by a discussion of the dissemination pattern and the origin of the sequences. However, the discovery of new manuscripts and the reattributions of many to new places of origin affect the picture given in AH. Furthermore, editorial mistakes have been recognized by researchers.¹⁰ Still, the value of the series cannot be over-

⁶ In *Fornvännen* 1954, 211–225.

⁷ Schmid made preliminary descriptions of Sequentiaries Nos. 1–147. It is not clear whether she had made further descriptions now lost, or whether she had not begun this work. In her descriptions a great number of mutilated sequences could not be identified because of lost rubrics. Her catalogue relied entirely on the CCM card catalogue, which now is superseded and incorporated into the MPO database.

⁸ The conferences took place in 2000 and 2004, see Björkvall 2006, 45–61.

⁹ In addition to these most important AH volumes single sequences also appear in volumes 37, 39, 44, 48 and 50.

¹⁰ To mention just a few examples: Grad. [Suecicum] imp. Lubecae c. 149? in AH refers to *Graduale Arosiense*, Miss. ms. Scarens Cod. Upsalen. C 427 is not from Skara but a Linköping

estimated, and the edition constitutes the basis for the comparison with the Swedish fragments in this study.

More recent repertorial studies which complement AH should be mentioned, some of which were of particular importance for this study. Wolfram von den Steinen¹¹ and Calvin Bower¹² made fundamental investigations concerning the early sequence repertory in German-speaking countries. That repertory was largely made up of the sequences attributed to Notker and his successors. This early layer was later augmented by new compositions, and the repertory that constituted the central core by the 11th century provides the basis of most eastern repertoires. Sequences used by Augustinian houses in modern Austria from the 12th until the 16th century complete the eastern repertoires. These sequences were analyzed by Franz Karl Prassl in a ground-breaking study.¹³

Western repertoires have been the object of several important studies. Richard Crocker's investigations of early southern French repertoires are fundamental.¹⁴ Both eastern and western repertoires have been studied by Lori Kruckenberg, who examined sequences during the period 1050–1150, when the whole concept of the sequence changed.¹⁵ A new type of sequence emerged, the *sequentia nova* in Kruckenberg's terminology, instead of AH's term "transitional sequence." Kruckenberg has demonstrated that the new sequence constitutes a paradigm shift in relation to the early sequence, rather than merely representing an intermediate stage between the early and the late period. The new sequence spread rapidly geographically, and an interchange between the eastern and western traditions took place during this period, that had not occurred earlier.

Although the cultural and cultic exchange between France and England also affected sequence repertoires, nevertheless some English sequences never spread to the Continent. In an important study, with relevance for Scandinavia as well, David Hiley investigated English sequence repertoires, both monastic and secular, both before and after the Norman conquest in 1066. Hiley has defined groups of certainly English or probably English sequences, relating them to the repertory of sequences in the Nidaros ordinal.¹⁶

Traditionally both monastic and secular churches favoured sequences. However, in contrast to the Benedictines, the Cistercians initially banned both sequences

source, and the missal Vorau, Stiftsbibliothek, Ms. 92, is treated as a Vorau source in AH, but does not correspond with the Vorau calendar nor with the Salzburg sequence repertory, as Prassl 1987, vol. I, 21 has pointed out.

¹¹ von den Steinen 1948.

¹² Bower 2006, 119–134.

¹³ Prassl 1987.

¹⁴ Crocker 1957 and 1977.

¹⁵ Kruckenberg 1997.

¹⁶ Hiley 2006, 63–118.

and their sister genre, tropes, in their endeavour to eliminate all non-Biblical elements from their liturgy. Later on, however, this negative attitude seems to have become more open, judging by the results from studies of Cistercian sequence repertoires made by Jerzy Morawski.¹⁷ Based on late Cistercian manuscripts, these studies have shown that around seventy sequences were used in Poland. The reformed Benedictine Cluny in France and its counterpart Hirsau in Germany also cultivated sequences, mainly following the western and eastern tradition respectively. Michel Huglo¹⁸ has studied the later Cluny repertory, whereas Lori Kruckenberg¹⁹ has reconstituted the Hirsau repertory.

The new mendicant orders of the 13th century promoted sequences. The Augustinian houses in Austria have already been mentioned. Margot Fassler has devoted several penetrating studies to Parisian and Victorine sequences and to the Dominican sequence repertory.²⁰ These repertoires are characterized by a number of sequences written in the new style, featuring rhymes and a tendency towards regular form. Many of the later Marian sequences were composed by Dominicans. Of great interest also for Swedish sequence repertoires is the study by Fulgencjusz Bąk on Franciscan sequence repertoires in Poland, which was based on graduals from the 13th–15th centuries, comprising around one hundred sequences.²¹

Especially relevant for the present investigation are studies dealing with sequences in Scandinavia. The Danish sequence tradition before the printed *Missale Lundense* (1514) is largely unknown. The missal testifies to the late Danish sequence repertory, which supposedly influenced all Danish dioceses. Earlier sequence traditions which might be detected in Danish fragment sources, still await a study.

Sequences in Icelandic sources were studied by Gisela Attinger,²² and Merete Geert Andersen has catalogued a group of fragments in the Arnamagnaean library.²³ Most of them are of Icelandic origin and some contain sequences.

The Finnish sequence repertoires are better known through Toivo Haapanen's two fragment catalogues, on missals and graduals.²⁴ The Finnish fragment material is of special importance for Sweden, since a number of fragments in both countries derive from the same book. In these cases the question is whether the book was used or written in Sweden or Finland. The question can sometimes be answered with some confidence when paleographic criteria and the secondary

¹⁷ Morawski 1973 and 1984.

¹⁸ Huglo 2000, 39–55.

¹⁹ Kruckenberg 1999.

²⁰ Fassler 1984, 233–269; 1993 and 2004, 229–278. A list of sequences appearing in early Dominican manuscripts is offered by Gleeson 2004, 99–114.

²¹ Bąk 1969, 108–111. The early Franciscan sequence repertory as prescribed by the Curia in Rome was not large. A list of the pieces is given by Rocha 2004, 119–120, n. 20.

²² Attinger 2006, 165–182.

²³ Andersen 2008.

²⁴ Haapanen 1922 and 1925 respectively.

provenance of the accounts are considered.²⁵ Moberg knew Haapanen's catalogues and included one of the Finnish sources he listed, Helsinki, The National Library, F.m. II. 4 (Gradual 4), which stems from the same codex as Stockholm, The National Archives, Sequ 32, which is probably of Swedish origin. In addition, Arno Malin and Toivo Haapanen edited twelve sequences based on seventeen Finnish fragmentary sources. These sequences seem to be specific to the Finnish sequence tradition, and were most probably also written in Finland.²⁶ Therefore they are an important indication for attributing sources to the Finnish realm and more specifically to the diocese of Åbo.

The recent studies pursued in Norway on the repertory of sequences in the Nidaros ordinal, and in Norwegian fragments are relevant for the investigation of the Swedish fragments. In her edition of the Nidaros ordinal, Lilli Gjerløw made the many entries of sequences in the ordinal known.²⁷ The ordinal was designed to be used in all Norwegian dioceses. Later on Gjerløw collected sequences in the Norwegian fragments without publishing a list of them. Erik Eggen completed Gjerløw's edition of the Nidaros ordinal, editing texts and melodies of sequences found in both Norwegian and Icelandic fragments.²⁸ Since then, however, many new fragments have turned up. In 2006 a collection of studies on the Nidaros sequence repertory was published,²⁹ in which Lori Kruckenberg and others have analysed the sequence repertory of the ordinal, comparing it with that of the printed *Missale Nidrosiense* (1519) and relating it to the European background. Åslaug Ommundsen has continued Norwegian sequence studies through her recent doctoral thesis dealing with Norwegian fragments, in which she resumes Gjerløw's and Eggen's earlier inventories and presents a complete catalogue of all known sequences in the Norwegian fragments.³⁰

Thanks to all these studies the early practice of singing sequences in Norway is well documented, which is important also for the study of sequences in the Swedish fragments. However, the relationship between Norwegian and Swedish sequence repertoires is far from being as close as the one between the Swedish and Finnish ones. The attestation of a particular sequence in an early source written or used in Norway is relevant for the Swedish situation in so far that it shows that the sequence was transmitted from the Continent or England to Scandinavia at the latest by the time the ordinal was established between 1205 and 1224.

²⁵ The whole question is somewhat anachronistic, since Sweden and Finland constituted one country in the Middle Ages, and the discussion really concerns which Swedish diocese the book was intended for.

²⁶ Malin & Haapanen 1922, 1–23.

²⁷ Gjerløw 1968.

²⁸ Eggen 1968.

²⁹ Kruckenberg & Haug 2006.

³⁰ Ommundsen 2007.

The sequence as genre

Sequences were an important liturgical chant genre in the Middle Ages.³¹ Their principal *Sitz im Leben* is the mass, and they are normally performed between the Alleluia and the Gospel, functioning as an introduction of the latter. At times a sequence could be used outside the mass as well, for instance as substitute for a hymn at Vespers or as processional chant. In the manuscripts the sequences are referred to by different terms, most often “sequentia”, encompassing both text and melody, or “prosa” emphasizing the text. In the Swedish fragments, the term “sequentia” (most often abbreviated “seq”) is almost always used and will be used throughout this study, as well as the English translation “sequence.”

The origin of the genre has been much debated by scholars, but the first sporadic appearances can be traced back to the 9th century. Early testimonies are found in both the western and eastern parts of Europe.³²

The sequence is a genuinely medieval poetic genre that did not have any earlier counterpart in classical Latin poetry. The form of the *early* sequence can be briefly described as follows: 1) the text is set to a preexisting melody and corresponds with the melody principally in terms of one syllable set to one note, 2) a pair of versicles forming a strophe, 3) the strophes being of unequal size, 4) each strophe having its own melody. The language can best be described as artful prose, “*Kunstprosa*” characteristic of the Bible, especially the psalms, and of the language of the ancient Church Fathers.

A fundamental difference between the early eastern and western sequence is that the strophes of the latter very often have assonances on the vowel *-a*, an echo of the word *alleluia*. This feature does not normally appear in the eastern sequences. However, in both traditions the pattern of word accents often tends to correspond between the versicles of a strophe, although this is not a strict rule.

Proper rhymes in sequences begin to appear in the 11th century, at first occasionally and irregularly, rather as a result of the inflection of the Latin language and the stylistic feature of parallelism, but later on they appear more consistently and in a more developed form. At first the form of the new rhymed sequences remains irregular, each strophe being of different length, but tendencies towards a more

³¹ Especially the fundamental studies by von den Steinen 1948 and Crocker 1957 and 1977 treat the originality of the sequence as genre and the relationship to the Alleluia. For further bibliography on the genre, see Crocker 2001.

³² The wellknown legend described by Ekkehard IV in the annals of the Benedictine monastery of St. Gall tells about the monk Notker Balbulus who learned about sequences from a monk fleeing from the monastery at Jumièges in Normandy. Realizing that the chants he had heard were not flawless, Notker was inspired to compose sequences of his own. Although the legend is not a reliable historical source, nevertheless we may assume that sequences already existed in the West during Notker’s lifetime (c. 840–912), and began to be cultivated in the East.

regular verse-like form begin to appear, especially the rhythmic trochaic septenar and variants of it. By the 13th century many new sequences are entirely regular and rhymed, adopting the form of the so called *Stabat mater* strophe or variants of it and become more like the hymn, its older sister genre.³³

One basic difference between sequences and hymns remained unchanged: most strophes in a sequence are built of two versicles, and the strophes have different melodies, whereas the hymn is isostrophic and all strophes have the same melody.

The sequences edited in AH were arranged in three chronological groups, which are characterized by their different stylistic features: 1) the first period comprising the early irregular sequences of eastern and western origin respectively (volumes 7 and 53),³⁴ 2) the transitional period comprising sequences in which rhymes begin to appear, and which are no longer textings of preexisting melodies (volume 54),³⁵ 3) the late period, when sequences are rhymed and often have a regular form (volumes 54 and 55).³⁶

The melodies of the early sequence were often reused for new texts. In this way the same melody was the vehicle of several texts, and musicological research has shown that this practice continued on a large scale for quite some time. A peculiar phenomenon connected with the sequence genre is that melodies appear with names. *DIES SANCTIFICATUS* is the name given to Notker's Christmas sequence *Natus ante saecula*, and *MATER* is the name given to the Aquitanian sequence *Ad celebres rex* for Saint Michael. These and other names referring to melodies appear both in the East and the West, although different names may be used. The Swedish fragment material does not mention any of these names, as far as I have seen.

As already mentioned, in about 1050, the sequence genre underwent a transformation towards greater regularity in both accentuation and versification, which fundamentally changed the relationship between music and text. Bound in a verse-like form, the sequence was no longer dependent on the given form of a preexisting melody. The text governed the melody. Many late sequences use other sequences with their melodies as models, which was possible provided that the texts shared the same verse-form.³⁷

The singing of sequences is a means of intensifying the liturgical celebration and takes place on major feast days: the feasts of the Lord, and of important saints.

³³ The strophe is named after the Marian hymn *Stabat mater dolorosa* in which each strophe has two lines of eight syllables with paroxytone ending and one line of seven syllables with proparoxytone ending, that can be described schematically with Dag Norberg's system as 2x8p, 7pp, see Norberg 2004, 168–169.

³⁴ "Liturgische Prosen erster Epoche."

³⁵ "Liturgische Prosen des Übergangsstiles und der zweiten Epoche."

³⁶ "Liturgischen Prosen zweiter Epoche auf Feste der Heiligen." As already mentioned, the notion of transitional sequences as a sort of evolutionary stage between the early and the late was questioned by Kruckenberg (1997), who sees them as the result of a new concept.

³⁷ The secondary texts are then to be viewed as contrafacts.

For example, local saints, especially patron saints, are the object of special veneration. In the liturgy those feasts were enhanced with different kinds of embellishments and the calendars mark them with different colours and cross signs. A proper sequence for a local saint or for a feast that may elsewhere be celebrated without a sequence can therefore provide an important indication for attributing a manuscript to a specific liturgical tradition.

An important function of the sequence is to serve as an introduction to the Gospel reading, the central element in the fore-mass. The sequence is preceded by two musically elaborated chants: the gradual-responsory and the Alleluia with the alleluia verse. Together with these chants, the sequence completes a lengthy musical interlude of great spiritual significance in preparing the faithful to listen to the Holy Gospel. The sequences often connect more specifically to the festal theme than for example mass antiphons, which were mainly based on the psalms and therefore give it greater prominence in the liturgical celebration.

Lent as a time of penance never receives the embellishment of a sequence, unless an important saint's feast falls within it. For Advent the tradition of singing sequences is divided. This was considered a period for both preparation and penance as well as for joyful expectation. As the manuscript sources in AH suggest, the singing of sequences on Sundays during Advent is mainly a French-English practice, whereas they are generally not sung in German-speaking areas. Judging by the Nidaros ordinal, Norway followed the western practice. Sweden followed the eastern tradition by excluding sequences on Advent Sundays.³⁸ Both sequences and *Gloria in excelsis* were excluded on these Sundays. The early Linköping ordinal (hereafter OL 1) prescribes that no sequence be sung during Advent except on saints' feasts in private masses: *Seq(uentia) non dicitur de tempore sed de sanctis eciam in missis privatis*. For example the frequent attestation of a sequence for Nicholas in the fragments confirms that sequences for saints' days were performed during Advent. In addition, during Advent the sequences *Verbum bonum*, *Missus Gabriel* and *Gaude mater Iesu* could be sung in Marian votive masses in Linköping and perhaps also elsewhere.³⁹ However, no fragment indicates that *Gaude mater Iesu* was sung during Advent, while several examples attest that both *Verbum bonum* and *Missus Gabriel* were sung.⁴⁰ The very few fragments containing sequences for the Advent Sundays are therefore not likely to be of Swedish origin.⁴¹

³⁸ See Björkvall 1991, 109–134.

³⁹ Cf. Moberg 1927, I: 114. Moberg mentions that in Linköping the Marian sequences *Verbum bonum*, *Missus Gabriel* and *Gaude mater Iesu* could be sung during Advent.

⁴⁰ Rubrics stating that *Verbum bonum* was sung during Advent appear in Sequ 7, 11, 79 and 177, that *Missus Gabriel* was sung is mentioned in Sequ 28, 85, 184, Codex 971 (grad.), Fr 9577 (miss.) and Ord 2.

⁴¹ The following sources contain sequences for Advent Sundays: Sequ 37, 156, Codex 1072 (miss.), Codex 1617 (miss.), Fr 6514 (seq.).

Some extraordinary uses of the sequence have been interpreted in various ways. As mentioned earlier, the substitution of a sequence for a hymn was interpreted by Franz Karl Prassl to reflect a wish to embellish the office in the same manner as the mass.⁴² In connection with sequence repertoires of the Austrian Augustinians the same author suggested that sequences, especially unusual and unnotated ones, may have been read rather than sung in private masses that were not celebrated at the main altar.⁴³ This is worth considering and may have occurred in episcopal churches, where several celebrations took place simultaneously. Finally, the Swedish Latinist Erika Kihlman, who investigated a number of sequence commentaries, has demonstrated that sequences, just like hymns, were analysed and commented upon in both monastic and secular schools in the Middle Ages.⁴⁴

How sequences were performed has been much discussed by scholars and is a question to which there is no simple answer. The existence of sources containing sequence melodies without texts suggests that they could be sung as pure melodies. Medieval commentators considered this practice to embody a higher spiritual level of worship than sung texts.⁴⁵ However, several ways of performing are likely to have been current, depending on the importance of a feast and institutional resources. Alternating the singing of versicles between groups in a choir would be one way, for example boys and men, or a soloist and the choir. Another practice could require only one performer, the entire choir together or a soloist alone.⁴⁶ Scholars attending higher classes in the cathedral schools were prepared for pastoral duties and had to perform choir service. They were probably involved in the singing of sequences.

Two sequences may serve as examples to illustrate the style of early sequences of the eastern and western traditions: *Laurenti David* for Saint Laurence illustrating the eastern tradition and *Epiphaniam domino* for Epiphany illustrating the western tradition. A third contrasting example of a late rhymed sequence of great regularity is *Gratulemur dulci prosa* written in Sweden for the Swedish martyr king Erik. All three sequences are frequently attested in the Swedish fragment material. (The English translations are my own.)

⁴² Prassl 1987, I: 2 and 401.

⁴³ Ibid., I: 364.

⁴⁴ Kihlman 2006.

⁴⁵ See Kruckenberg 2006b, 243–318.

⁴⁶ Cf. Moberg 1927, I: 259–267 and Kruckenberg 2006b, 243–244 and n. 2.

LAURENTI DAVID

The sequence for the feast of Saint Laurence, *Laurenti David*, is attributed to Notker Balbulus (d. c. 912), a monk at the Benedictine monastery at St. Gall, is an illustrative example from the eastern realm. The contents and spirituality of this remarkably poetic sequence has been dealt with masterfully by the Swiss literary historian Wolfram von den Steinen.⁴⁷ Before Notker the *passio* of Laurence had attracted the interest of several ancient authors such as Ambrose, Augustine and Prudentius, to establish a literary tradition. The theme of the sequence is about the martyrdom of the archdeacon Laurence, who according to the legend suffered persecutions in Rome in the third century A.D. He was tortured, refused to make offerings to pagan gods, was laid on a gridiron and burnt to death alive.

The sequence begins by addressing Laurence as David's martyr. King David is present throughout the text: in strophe 4 he is alluded to by the expression *desiderabilem atque manu fortem*, which, according to medieval exegesis, is the etymology of his name,⁴⁸ and at the very end David reappears as an Old Testament prefiguration of Christ. The main section of the text (strophes 2–11) tells about the saint's refusal to obey imperial orders and how he was cruelly tortured. That he is burnt alive in a figurative sense transforms him into food for Christ, a roasted fish, a parallel to the fish symbol for Christ used already by the early Christians. The saint's reward is to be fed with pure honey, a symbol of the resurrected Christ, and resurrection together with him. The sequence ends with a petition for the saint to act as mediator for the servants of Christ who hope for forgiveness. The text below is rendered according to the edition in AH (53:173):⁴⁹

1. Laurenti, David magni martyr milesque fortis,	1. Laurence, the great David's martyr and brave soldier,
2. Tu imperatoris tribunal, 3. Tu manus tortorum cruentas	2. you despised the emperor's tribunal, 3. you despised the bloody hands of your torturers,
4. Sprevisti secutus desiderabilem atque manu fortem,	4. following Him who is desirable and mighty,
5. Qui solus potuit regna superare tyranni crudelis	5. who alone was able to overthrow the reign of the cruel tyrant,

⁴⁷ Parallel versicles of a strophe in both *Laurenti David* and *Epiphaniam domino* are provided with their own numbers, in accordance with AH. Analysis of the text and translation in German in von den Steinen 1948, I: 374–379, 584–586; II: 64–65. The present translation relies mainly on von den Steinen's interpretation.

⁴⁸ Cf. Lagarde 1880, 68.

⁴⁹ See also Crocker 1977, 151–153.

6. Cuiusque sanctus sanguinis prodigos
facit amor milites eius,
7. Dummodo illum liceat cernere
dispendio vitae praesentis.

8. Caesaris tu fasces contemnis
et iudicis minas derides.
9. Carnifex ungulas et istor
craticulam vane consumunt.

10. Dolet impius urbis praefectus
victus a pisce assato, Christi cibo;
11. Gaudet Domini conviva favo
conresurgendi cum ipso saturatus.

12. O Laurenti, militum
David invictissime regis aeterni,
13. Apud illum servulis
ipsius deprecare veniam semper,
14. Martyr milesque fortis.

6. and whose venerable love makes his soldiers waste their blood,
7. if only they are allowed to see Him even though they lose their present life.

8. You disdain the ruler's bundles of rods and laugh at the threats of the judge.
9. The torturer squanders the hooks and the cremator the grill.

10. The impious prefect of the town mourns because he was defeated by a roasted fish, Christ's food;
11. the Lord's guest, satisfied with the pure honey, rejoices that he can rise together with Him.

12. O Laurence, the most invincible of the eternal king David's soldiers,
13. in His presence ask that He always give mercy to his servants,
14. martyr and brave soldier!

The sequence is composed of singletons in the beginning and at the end, the remaining strophes made up of parallel versicles. The opening expression *martyr milesque fortis*, and its identical repetition at the very end gives the frame, sets the tone. Stylistic devices such as parallelisms and antitheses are used, for example strophes 2 and 3 begin with *Tu*, or strophes 10 and 11 begin with *Dolet* – *Gaudet*. Alliterations are found, for example strophe 1 *magni martyr miles*, strophe 6 *sanguinis*, strophe 8 *Caesaris ... contemnis* or strophe 9 *Carnifex ... craticulam ... consumunt, ungulas ... istor*. Occasional assonances appear: strophe 2 and 3 *tribunal – cruentas*.

EPIPHANIAM DOMINO

The anonymous sequence *Epiphaniam domino*, attested in many 10th century Aquitainian manuscripts and later widely disseminated in the West, is a representative example of the early western tradition. At the very beginning the sequence broaches the Adoration of the Magi, a central theme of the Epiphany, and this topic develops throughout the entire text. Christ's majesty and his arrival on earth, as foretold by the prophets, is alluded to and contrasted with his humility as a man born by the Virgin Mary. Strophes 7–8 allude to Numbers 24:17 in the Old Testament about Balaam's prophecy of the rising star of Jacob who will come

and defeat Moab's reign,⁵⁰ an Old Testament prefiguration of Christ. In strophes 9–10 the three gifts, incense, gold and myrrh are interpreted in a figurative sense as referring to the divine, royal and human roles of Christ. Strophes 11–14 tell about the angel's warning of Herod's threat and fear of losing his power. In spite of Herod's menaces the Magi follow the star. The sequence ends with a petition that Christ protect the faithful host, which in a mystical sense is offering valuable gifts to the King of kings by praising him in song (AH 53:28).

<ol style="list-style-type: none"> 1. Epiphaniam domino canamus gloriosam 2. Qua prolem Dei vere magi adorant; 3. Immensam Chaldaeui cuius Persae que venerantur potentiam, 4. Quem cuncti prophetae praecinere venturum gentes ad salvandas. 5. Cuius maiestas ita est inclinata, ut assumeret servi formam. 6. Ante saecula qui Deus est et tempora homo factus est in Maria. 7. Balaam de quo vaticinans, exibit ex Iacob rutilans, inquit, stella 8. Et confringet ducum agmina regionis Moab maxima potentia. 9. Huic magi munera deferunt paeclaras aurum, simul tus et murram; 10. Ture Deum praedicant, auro regem magnum, hominem mortalem murra.⁵¹ 11. In somnis hos monet angelus, ne redeant ad regem commotum propter regna. 12. Pavebat etenim nimium regem natum, verens amittere regni iura. 	<ol style="list-style-type: none"> 1. Let us celebrate with song the glorious Epiphany, 2. when the Magi truly venerate God's son. 3. Chaldeans and Persians worship His immense power, 4. He who all the prophets foretold will arrive to save the peoples. 5. His royal glory was bent down to such a degree that He accepted the form of a servant; 6. He who is God before the world and all times became a man in Mary. 7. Balaam prophesied about Him and said: a glowing red star will rise from Jacob 8. and will destroy the commanders' troops in Moab's realm with the greatest power. 9. To Him the Magi bring splendid gifts: gold and incense and myrrh; 10. they proclaim Him to be God by incense, to be the great King by gold, to be a mortal man by myrrh. 11. The angel warns them in their sleep not to return to the king, who was alerted because of the kingship. 12. He was namely exceedingly afraid of the newborn King, fearing to lose authority over his kingdom.
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⁵⁰ Numbers 24:17, *Orietur stella ex Iacob et consurget virga de Israhel et percutiet duces Moab.*

⁵¹ Cf. CAO 4, 7777. *Tria sunt munera pretiosa quae obtulerunt Magi Domino in die ista, et habent in se divina mysteria: in auro ut ostendatur regis potentia; in thure sacerdotum magnum considera, et in myrra dominicam sepulturam.*

13. Magi stella sibi micante praevia
pergunt alacres itinera, patriam
quaes eos ducebant ad propriam
linquentes Herodis mandata;

14. Qui perculsus corde nimia prae ira
extempsu mandat eludia magica
non linqui taliter impunita,
sed mox privari eos vita.

15. Omnis nunc caterva tinnulum laudibus
iungat organi pneuma,

16. Mystice offerens regi regum, Christo,
munera pretiosa,⁵²

17. Poscens, ut per orbem regna omnia
protegat in saecula sempiterna.

13. With the shining star showing them the
way they continued the way cheerfully,
the star that led them to their own father-
land leaving Herod's orders behind;

14. he was upset in his heart through all
anger, and instantly ordered that the
deception of the Magi was not to be
unpunished in this way, but that they
were to be deprived of their life.

15. Now let us all combine resounding song
with praising voices,

16. while in a mystical sense we offer precious
gifts to Christ, the King of kings,

17. praying that He shall protect all reigns
of the world in all eternity.

As both *Laurenti David* and *Epiphaniam domino* show, the strophes have different length, and singletons may appear at the beginning and/or the end. The form of *Epiphaniam domino* is characterized by its frequent use of assonances, every versicle ending on a syllable containing the vowel -a.

GRATULEMUR DULCI PROSA

The late regular and rhymed form is illustrated by *Gratulemur dulci prosa* for Saint Erik, a sequence attributed by Moberg to the Uppsala archbishop Jacob Israelsson (d. 1281). The first part of the text praises Erik's noble ancestry, his pious life, missionary work, compassion for his enemies, and death on the battlefield. From strophe 5a onwards several miracles are mentioned: a child born dead returns to life, a sick Franciscan friar is cured, speech is given back to a dumb priest, a boy's sick leg is restored, a man who fell into a well and drowned is brought back to life, and a raging woman calmed.⁵³ Alluding to both Uppsala and Sweden as the centre of Erik's cult, the text ends with a petition asking for Erik's intervention before God on behalf of those celebrating him (AH 42:215):

ia. Gratulemur dulci prosa, Laus Erici gloriosa Prodeat in medium.	ia. Let us rejoice with a sweet song, may the glorious praising of Erik be made known to everybody.
ib. Ex radice generosa Transportatur vernans rosa Ad regale solium.	ib. Of noble stock the blossoming rose is brought to the royal throne.

⁵² Cf. Thomas Aquinas' *secreta* at the Mass of the Corpus Christi feast using similar expressions: *quaes sub oblatis muneribus mystice designantur*.

⁵³ Edition of Saint Erik's life and miracles in SRSMA, 278–315.

2a. Regni rebus ordinatis
Sanctus adit cum armatis
Terras infidelium.

2b. Defunctorum in peccatis
Miro motu pietatis
Deflet strages hostium.

3a. Iustus in iudicio,
Frequens in ieunio
Artus atterebat;

3b. Aspero cilicio
Fervida devotio
Mentem incendebat.

4a. Viri pravi conspirantes
Et in necem machinantes
Regis unanimiter

4b. Bellum movent improvisum
Rex occisus paradisum
Introit feliciter.

5a. A defunctis revocatam
Matri vivam reddit natam
Et sanat puerperam.

5b. Quinque plagis vulnerato,
Iam de vita desperato
Dat salutem prosperam.

6a. Felix, cuius gratia
Fugantur daemona
Vident excacati;

6b. Contracta erigitur
Et submersus redditur
Plenae sanitati.

7a. Sponsione facta voti
Vocem reddit sacerdoti
Et infanti tibiam;

7b. Statim inter fratrum manus
Frater Minor surgit sanus
Post longam miseriam.

8a. Sensem reddit mulieri,
Quae vix capi vel teneri
Poterat prae furia.

8b. O quam probant sanctum Dei
Et confirmant fidem rei
Tanta mirabilia!

2a. Having settled the affairs of the kingdom the saint travels with armed men to the lands of the heathens.

2b. In a wondrous feeling of love towards those who had died in sin he grieves over the massacre of the enemies.

3a. Righteous in his judgement, eager in fasting he chastised his limbs;

3b. through the rough hair shirt his devotion was fervent and instigated his mind.

4a. Wicked men are conspiring and plotting together to kill the king,

4b. they start an unforeseen war; the king is killed and happily enters the paradise.

5a. He calls back a daughter from the dead, and returns her alive to her mother, and heals a woman in labour.

5b. To a man wounded by five blows, who already is in despair of his life, he gives prosperous health.

6a. He is blessed, through whose grace demons are put to flight, blind begin to see;

6b. a lame woman is straightened, and a drowned man recovers his full health.

7a. After promise of prayer he restores the priest's voice, and the shin-bone to the child;

7b. Immediately in the hands of the brethren the Franciscan brother arises recovered after a long agony.

8a. He restores the senses of a woman, who could hardly be captured or held because of her rage.

8b. O how much such great wonders prove God's saint and confirm the truth of the matter!

9a. Ergo regi mirifico Laus laetabundo cantico Frequentetur, 9b. Cuius fruens Upsalia Salutari praesentia Iucundetur.	9a. Therefore, to the wonder-working king let the praising be repeated in joyful song; 9b. Uppsala may rejoice benefiting from his salutary presence.
10a. Tu, Sueorum rex, Erice, Magne martyr et amice Dei, prece sedula, 10b. Venerantes te emenda Et nos illi recommenda, Qui regnat in saecula.	10a. Erik, you king of Swedes, God's great martyr and friend, through your attentive prayer 10b. amend us who venerate you, and recommend us to Him who reigns forever.

All strophes are built of parallel versicles. Two-syllable rhymes between the versicles on the aabaab pattern appear throughout the sequence. The verse is the so called *Stabat mater* strophe with a few exceptions: strophes 3 and 6 have the form of two lines of seven syllables with proparoxytone endings and one line of six syllables with paroxytone ending (2x7pp, 6p). Strophe 9 contains two lines of eight syllables with proparoxytone ending and one line of four syllables with paroxytone ending (2x8pp, 4p). Such minor variations are quite common in late sequences and can be interpreted as a stylistic device to ease the relative monotony. *Gratulemur dulci prosa* uses the sequence *In caelesti hierarchia* for Saint Dominic as model. The latter sequence is a striking example of a late rhymed text which enjoyed prominent status and engendered a large number of new sequences in Sweden and elsewhere.⁵⁴

⁵⁴ The sequence *Hac in die gloriemur* (AH 42:216) for Saint Eskil has *In caelesti hierarchia* as model as well. Other examples of models were mentioned by Moberg 1927, I: 151–156. The sequences *Laudes crucis attollamus*, *Laetabundus exultet fidelis* and *Victimae paschali laudes* were also frequently used as models.

The typology of sequence manuscripts

Sequences were transmitted in different types of manuscripts: sequentiaries, graduals, missals and other types of books. Most important are sequentiaries, which may either constitute books in their own right but could also be connected to other collections of chants, notably mass chants, especially the *Kyriale* comprising the ordinary chants, *Kyrie*, *Gloria in excelsis*, *Sanctus* and *Agnus*, as well as to collections of tropes. Less often the sequentiaries are combined with hymns or other chants for the office.

The sequences included in graduals are usually written out in full, either integrated in the context of other mass chants or collected in a separate section. Likewise missals may contain sequences written out in full, either integrated in their liturgical context or collected at the end in calendric order. These are the most common types of sources in the fragment material.

Missals, however, often also contain sequence entries in the form of an unnotated or notated incipit, and these have been included in this study as well. However, an incipit is no more than a signal. The actual performance would require access to a fully notated sequentia or a gradual. A third small group of sources, labelled “other sources” in this investigation, is less homogenous. The most important category among them is the combined breviary-missal, containing liturgical elements for both the office and the mass. There are also a few sources characterized as *libelli festorum*, which seem to contain a selection of feasts, and a couple of breviaries which include some mass pieces. A few other sources were classified as antiphonaries. Finally, there are some leaves from a Vadstena ordinal and a *Cantus sororum* book containing entries of sequences.

The following table demonstrates the distribution of types of books containing sequences in the fragment material, according to how they were classified in the MPO database:

Type of book	Number	Per cent
Sequentiaries	229	54
Graduals	74	17
Missals	103	24
Other sources	21	5
Total	427	

The majority of sequentiaries and graduals contain musical notation. Missals, especially late ones, are often unnotated.⁵⁵ Even if missals contain sequences written out in full in a special section at the end, these too may be unnotated. A likely

⁵⁵ All missals in the material are *missalia plenaria*, containing all items needed for a celebration.

reason for this is that the sequence collection primarily served as a record of a liturgical tradition rather than as a proper chantbook. Even if we presume that cantors and trained singers learned and knew many melodies by heart during the entire Middle Ages, a notated sequentiary or gradual would still have been required as a complement.

Collections of sequences are generally arranged in a calendric order, which may or may not mirror a liturgical practice. International studies of early sequence sources have demonstrated that there is a basic difference between a functional source on one side, which was used in the liturgy and reflected a specific tradition, and an anthology or a mere collection of items on the other. The latter may contain pieces selected from different sources and from different traditions. This kind of book rather mirrors a personal choice, and is likely to have been the private property of a cantor or a priest and functioned as a store from which one could choose different pieces. It could also have been used for other purposes than liturgical.⁵⁶ The liturgical order in such anthologies may be blurred by random selection or by the accumulation of sequences for one celebration. It can be difficult to judge among the fragments whether a source is functional or an anthology, because of the incomplete state of the material. Rubrics such as “item” and “alía <sequentia>” appear sometimes, which could be an indication of a collection. On the other hand, these rubrics could also refer to a following octave or a votive mass without explicit mention of it. In addition, many fragmentary sequentiaries and missals that are most probably functional, also contain unspecified series of Marian sequences at the end of the repertory. Both late complete manuscripts and printed missals demonstrate that this is a common arrangement. It was particularly from the Marian sequences that items could be chosen freely for votive masses.

The difficulty of relating a fragment containing sequences to type of book with certainty is illustrated in Toivo Haapanen’s catalogues of missals and graduals. Based on the observation that missals are often written in two columns of text and graduals in one, Haapanen seems always to have classified them as missals if they have two columns, and as graduals, if they have one column, even if they only contain sequences. The MPO database follows another principle: All sources that only contain sequences (independently of being notated or unnotated, or having one or two columns) were classified as sequentiaries.

Admittedly, both principles suffer from deficiencies. New findings of leaves in Stockholm and Helsinki, as well as new matching of leaves earlier considered to come from different books, prove that earlier classifications were not always correct or complete. When it has been discovered later that the sequences appear in

⁵⁶ As mentioned earlier, there is evidence that sequences could also be used for study in schools.

a gradual or a missal context, this is mentioned in the source descriptions in the inventory. The solution was to choose one signature as the main entry, which is underlined. This is visible in frequent double signatures of some fragments, for example Sequ 13 = Codex 1581 (miss.) or Gr 89 = Sequ 171.

Some remarks on a common layout of sequences may be added here. When sequences in sequentiaries and graduals are written out in full and provided with musical notation, the same size and type of script is generally used throughout the book. The situation is different in missals. As a rule, prayers and readings were written in a larger and often more formal script than the sung pieces. The use of smaller script for sung parts results from the need for space for the staves and the musical notation. Oddly enough, the habit of writing sequences and other sung parts in smaller script reappears in unnotated missals. Some of the unnotated fragmentary sources that were classified as sequentiaries may therefore in fact belong to a missal. The different type of script is the main obstacle to matching such fragments with other leaves from the same book that do not contain sequences. It is not impossible that future systematic research will help matching more unnotated sequentiaries with missals.

Dating the fragments

The difficulties involved in dating medieval manuscripts exactly in general are well-known, and dating fragments is even more difficult, since it often relies on text paleography. The dates of the fragments follow the MPO database in principle, in which the fragments in general are dated by century. Divergences from datings made by CCM and/or MPO are indicated in the source description in the inventory. Occasionally a dating to the first half or the second half of a century was made for the fragments catalogued by the MPO project. When two centuries are joined, for example s.(aeculum) 12–13, it indicates that the date of a fragment falls within the period from the 12th century until the 13th century, most likely from the last half of the 12th or the beginning of the 13th century.

As the table below demonstrates, the majority of the fragments containing sequences are late. The earliest date from the 12th century, but they are few in number and most often belong to missals of foreign or unknown origin.⁵⁷ The number of sources increases gradually until the very end of the 15th or even the beginning of 16th century (s. 15–16 in the table below), the latest period from which very few fragments containing sequences remain.⁵⁸

⁵⁷ Several of the 12th century missals have unknown origin (Mi 75, 300, 383; Fr 4512, Fr 10061), while others were suggested to be Scandinavian (Mi 62), English (Mi 216, 335; Codex 33, Codex 422 (or North French?), Codex 1072, Codex 1453) and German (Mi 331).

⁵⁸ This must not necessarily imply that sequences were no longer sung.

The following table illustrates the distribution of sources in relation to proposed dates.

<i>Date</i>	<i>Sequentiaries</i>	<i>Graduals</i>	<i>Missals</i>	<i>Other</i>	<i>Total</i>	<i>Percent</i>
S. 12	1		12		13	3
S. 12–13	2		3		5	1
S. 13	25	6	10	7	48	11
S. 13–14	7	3	1	1	12	3
S. 14	47	17	11	1	76	18
S. 14–15	28	4	9	2	43	10
S. 15	115	41	57	9	222	52
S. 15–16	4	3		1	8	2
Total	229	74	103	21	427	

It must be stressed that the figures in the table should be interpreted with caution, both because the typology is at times uncertain, and because the preserved fragments only represent a small portion of what was once extant. Still, generally speaking, it is to be expected that the number of sequence sources was more limited proportionately in the 12th century, the first stage of Swedish ecclesiastic organization, when the sequence genre probably began to be established in Sweden. That an important number of these earliest sources are most probably imported books supports this assumption. Similarly, the production of sequence sources ought to have declined considerably after the Reformation, as the low number of sources preserved from s. 15–16 suggests. A reasonable presumption is that the sequence genre was firmly established in Sweden in the 13th century, even though there is not much evidence for the local production of sequences in this early period. The large number of sources concentrated to the 14th and especially the 15th century is striking. Many of these late fragments could also be attributed to Sweden with relative confidence. The evidence not only from the fragments but from preserved late manuscripts and printed liturgical books as well strengthens the impression that the genre culminated in Sweden during the late Middle Ages.⁵⁹ A further indication is that a number of new sequences were produced in Sweden during this period.⁶⁰

To some extent this situation seems to differ from continental Europe, where abundant sequence repertoires were extant already in the 10th century, and where a certain decline in the production of new sequences is noticeable later on. As far as Scandinavia is concerned, Sweden and Norway seem to differ as to the number

⁵⁹ The English musicologist David Hiley (1993, 194–195) has pointed out that the sequence genre remained popular throughout the entire Middle Ages, and that many late rhymed sequences continued to be composed during the later part of the period.

⁶⁰ See Moberg 1927, I: 108–112.

of sequences produced and used in the late period. During the early period the Nidaros ordinal, compiled in the first quarter of the 13th century, prescribes the high number of 118 sequences for 172 liturgical occasions,⁶¹ whereas in the Nidaros missal, printed in 1519, the number was reduced to only 42 items. Lori Kruckenberg has interpreted the reduced number in the missal as an expression of the general waning of the genre in Europe.⁶² For Sweden, however, there is no sign of any similar decline of the sequence genre in the 15th century.

Repertories

PRELIMINARIES

An important aspect of this study is the repertorial investigation. In connection with genres such as sequences or liturgical tropes, the notion of repertory means a collection of pieces arranged in a specific order, which are contained in a single manuscript or in a group of manuscripts used in the same ecclesiastical establishment.⁶³ In the latter case one would also talk about a liturgical tradition. Such a repertory of sequences would have a recognizable profile, but cannot be presumed to have remained entirely constant over time. It was naturally subject to change due to liturgical development and new aesthetic preferences.

The study by Franz Karl Prassl of sequences used by a religious order, referred to above, is illustrative for a discussion of consistency and variation in sequence repertoires. He investigated the repertory of sequences used by the Augustinians in Austria from the 12th until the 16th century. In analysing a large group of manuscripts Prassl discerned three repertorial layers: 1) the basic repertory of the diocese, 2) the repertory common to the order, 3) traits specific to each monastery. Examples of the latter are special preferences of the commissioner of the book or the scribe, or preferences reflecting different altar foundations in a particular church. Prassl characterizes the repertory with the phrase “Einheit in der Vielfalt.”⁶⁴

Although focused on the tradition of one religious order, Prassl’s study has also a general significance for the understanding of the kind of information offered by different types of sequence sources. The manuscripts he selected were connected to the liturgy, either directly in the form of sequentiaries, graduals and missals, or indirectly in the form of directories, which have a normative character and correspond to an ordinal (*Liber ordinarius*). Yet, neither of the two categories can be considered completely reliable witnesses to a liturgical praxis. Sequentiaries are not usually explicit about the use of sequences for Easter and Pentecost weekdays,

⁶¹ Some sequences are used for more than one occasion.

⁶² Kruckenberg 2006a, 37–41.

⁶³ To mention just one example of a repertory, see Huglo 2000, 39–55.

⁶⁴ Prassl 1987, I: 393.

Sundays after Easter, feast octaves and those saints' feasts for which sequences are selected from the *commune* section. Conversely, directories or ordinals are more explicit in these cases, even if they offer only incipits of liturgical items. They usually specify the feasts for which sequences were selected from the *commune* section. Furthermore, they usually offer some information as to which sequence should be sung on octaves and weekdays of Easter and Pentecost. On the other hand, directories usually do not list Marian sequences intended for votive masses, whereas sequentiaries usually contain a large collection of them. In general, directories list fewer sequences than sequentiaries.⁶⁵

Although Prassl's study is concentrated to the repertory of one mendicant order, it has a general relevance as a reminder of the incomplete information the written sources offer on a concrete liturgical praxis, which to a high degree was dependent on circumstances and personal choice.

This situation changed with the introduction of the printed liturgical books. Attempts to ensure liturgical unity within a diocese could then be attained more easily. In this way the need for an ordinal diminished, as in Norway when the printed Nidaros missal replaced the ordinal. Official sequence repertoires intended for the Swedish dioceses of Uppsala, Strängnäs, Västerås and Åbo (in modern Finland) are known through printed missals and a printed gradual for Västerås. Sequence repertoires mirroring the official diocesan tradition of Linköping are known from several late manuscripts and two ordinals. Nevertheless, in spite of the attempts to unify the liturgical praxis within the dioceses according to that of the episcopal church, deviations are still likely to have occurred. This depends among other things on the fact that older manuscripts, especially notated chant books, continued to be used even after the appearance of printed books.

THE EUROPEAN BACKGROUND

In connection with the wave of numerous new saints' feasts introduced into the liturgy during the Carolingian period, monasteries, especially the Benedictines, and episcopal churches created sequence repertoires transmitted in liturgical books from the 10th century onwards. As already mentioned, until c. 1050 eastern and western repertoires basically did not overlap. The dissolution of the political and cultural unity after the death of Charlemagne not only created a political border but a cultural one between the eastern and western realms. New elements adopted in the liturgy of the West were rarely adopted in the East, and vice versa. In an important article Michel Huglo⁶⁶ discussed the impact of the political division on different aspects of the liturgy, among other the book-type troper-sequentiary. According to Huglo, this book-type ought to have appeared sometimes at the end of the 9th century in both realms. Kruckenberg's studies have demonstrated how the

65 Ibid., I: 357, 370, 391.

66 Huglo 1999, 5–28, esp. 20–21.

political division created a “Rezeptionsbarriere between the East and the West”, which also affected sequence repertoires to prevent the two traditions from being united.⁶⁷ The eastern repertory, formed of sequences attributed to Notker and his successors, was transmitted to northern Italy early on, whereas in the West regional repertoires were more flexible: sequences from northern France and Aquitaine crossed the Channel and reached England, and English sequences were transmitted to the Continent.

After about 1050, when the transformation of the sequence with regard to form and style had begun, exchanges between eastern and western repertoires increased. The new type of sequence appearing in different parts of Europe circulated rapidly.⁶⁸ In the 12th and 13th centuries Paris was an important centre for the creation of rhymed and regular sequences, with composers working at the Notre Dame cathedral, and in the Parisian houses of the Benedictines, Augustinians and Dominicans.

In the East, important monasteries and religious houses in southern Germany and Austria favoured the creation of new sequences that were transmitted to other parts of Europe, replacing many older ones. These new sequences expressed a new spirituality influenced by the mendicant orders in particular. In addition, new sequences were composed for new feasts but also for old feasts now regaining popularity, notably for local patron saints, new Marian feasts, feasts celebrating members of the Holy family or popular women saints such as Elisabeth of Hungary, Catherine of Alexandria, Margaret, Dorothy, Barbara and Ursula and Companions (the Eleven Thousand Virgins). All these saints received new proper sequences.⁶⁹

Although overlapping between eastern and western repertoires, especially with regard to the most popular sequences, became more common from the 12th century onwards, this was not a common rule, and many sequences were still not particularly widespread outside their region of origin.

A SWEDISH REPERTORY RECONSTRUCTED, AND THE INFLUENCE OF LUND

When Scandinavia became Christianized, a process that lasted roughly from the 9th to the 12th century, sequences were an established genre in many parts of Europe, at least from the 10th century. We have no certain knowledge about their use in Scandinavia during this early period. Hypothetically they would have been transmitted to Scandinavia via books brought by the missionaries coming from both the eastern and western parts of Europe, and via the first monastic institutions. As mentioned before, Benedictines favoured sequences, and they most

67 Kruckenberg 1997, 124–139.

68 Kruckenberg 2006a, 36–37.

69 Cf. Prassl 1987, I: 368, 377, 382, 392, 408.

certainly brought with them sequences to Norway. In Sweden, however, the first important monastic establishments were Cistercian. Since the Cistercians were not particularly inclined towards liturgical embellishments, they probably would not have used tropes or sequences, at least at an early stage. It is more likely that in Sweden the sequence genre was first introduced in the secular rite.⁷⁰

We can therefore only speculate about what the earliest sequence repertoires brought to Sweden would have looked like. No complete manuscript containing sequences from this period has been preserved. Supposedly sequences from both traditions, the East and the West, were represented. Sequences from the German tradition would have been transmitted via the Hamburg–Bremen mission, whereas missionaries from the West (England and France) would have brought repertoires containing various Anglo-French sequences. When new liturgical books were produced for the archiepiscopal see of Lund (established 1102–1103), sequentiaries ought to have been included as well. This repertory was probably an amalgam of both traditions, together with some sequences of the new style that circulated all over the European continent after 1050.

As metropolitan see of the entire Scandinavian church province since the very beginning of the 12th century, the liturgical tradition of Lund influenced the whole realm, in varying degrees. This influence diminished when Sweden obtained its ecclesiastical autonomy about fifty years later, but did not entirely disappear due to the claim of Lund's archbishop to primacy, which continued at least into the first part of the 13th century.⁷¹

In contrast to Norway, where the introduction of the Nidaros ordinal at the beginning of the 13th century affected not only the archiepiscopal see of Nidaros but was prescribed for all the Norwegian and Icelandic dioceses, the Uppsala rite was not imposed on other Swedish dioceses, even after the archdiocese was established. Each diocese developed to some extent its own ritual peculiarities.⁷² An Uppsala ordinal intended for the whole country seems never to have existed.⁷³ Neither can any strict liturgical uniformity within the dioceses themselves be expected until the arrival of printed liturgical books, perhaps not even after that.⁷⁴ Additions and corrections in manuscripts and fragments, made in order to adapt them to liturgical change, demonstrate that many earlier books, especially chant books, continued to be used for a long time. Furthermore, a book written in one place,

⁷⁰ For example not a single sequence assigned to Benedict is found in the Swedish fragment material.

⁷¹ Pernler 1999, 27–28.

⁷² For the influence of Lund on Swedish dioceses, see Helander 2001, 39 and Brunius 2008, 11–12.

⁷³ Ordinals ought to have existed for all cathedrals, but only a few have been preserved, see Helander 1957, 19–28.

⁷⁴ See Pernler 2006, 176–177, who underlines that the printed books manifest a striving for a uniform liturgy within a diocese, although in practice it was not possible to achieve such uniformity in every parish church.

designated for that diocesan tradition, could easily have travelled and ended up being used elsewhere, where it received additions and modifications.

The overwhelming difficulty in trying to outline early Swedish sequence repertoires is the lack of early complete manuscripts to compare with. We would expect a fully developed sequentiary of about 1100 to contain pieces for the most important feasts of the liturgical year, both of the *temporale* and the *sanctorale*. It would probably also include sequences for the *commune* section (for evangelists, apostles, martyrs, confessors, and virgins) and end with a limited section of Marian sequences and, perhaps, some additional sequences for votive masses. The *temporale* and the *sanctorale* could be mixed and arranged in calendric order, but they may also have been separated, each section arranged in calendric order. The majority of the Swedish fragmentary sources mix the *temporale* and the *sanctorale*.

In order to obtain some idea what an early sequence repertory would have looked like, one could tentatively reconstruct a Swedish repertory reaching back at least to the 14th century based on the evidence of the fragments. By listing sequences appearing in a relatively high number of sources (at least ten concordances, but often considerably more) of different age and provenance, a group of sequences can be identified that are likely to have been used in several Swedish diocesan traditions. In addition to this basic repertory, each tradition would have used a number of sequences specific to the local cult.

If we deduct from the list the following categories: 1) late sequences certainly or probably produced in Sweden or Norway, 2) those of Dominican origin, and 3) the Corpus Christi sequence *Lauda Sion salvatorem*, the remaining ones may reflect a repertory in existence before the 14th century, perhaps even as early as from around 1200. The table on p. 40 shows these items. The earliest layer is marked by italics. In some cases two sequences for the same feast appear, which may imply that the tradition was divided. The information within brackets gives the geographic origin of a sequence.⁷⁵

It is interesting to note that this list is very close to the repertory for the same feasts in the printed *Missale Lundense* (1514) with the exception of the following sequences that are lacking in Lund: *Voce dulcis melodiae* for Elin of Skövde, *In caelesti hierarchia* for Dominic and *O beata beatorum* for the common of martyrs. Where alternatives appear in the list, the eastern sequence was the one used in Lund, unless both the eastern and the western alternatives were used: for Innocents only *Laus tibi Christe cui* was used, for Epiphany only *Festa Christi*, for Pentecost both, for Laurence both, for All saints *Omnes sancti* only, for the Holy Cross both, for the Dedication *Psallat ecclesia* only, for the Apostles both, and for

⁷⁵ The information on origin was primarily based on the sources in AH, but in some cases also on new research summarized previously.

Temporale

Christmas (1 st or 2 nd mass)	<i>Grates nunc omnes</i> (East)
Christmas (3 rd Mass)	<i>Laetabundus exultet fidelis</i> (West)
Stephen 26.xii	<i>Hanc concordi famulatu</i> (East)
John the Evang. 27.xii	<i>Iohannes Iesu</i> (East)
Innocents 28.xii	<i>Celsa pueri</i> (West)/ <i>Laus tibi Christe cui</i> (East)
Epiphany	<i>Epiphaniam domino</i> (West)/ <i>Festa Christi</i> (East)
Easter	<i>Victimae paschali laudes</i> (West)
Ascension	<i>Rex omnipotens die</i> (West)
Pentecost	<i>Sancti spiritus assit</i> (East)/ <i>Veni sancte spiritus</i> (West)
Trinity	<i>Benedicta semper sancta</i> (East)
Corpus Christi	<i>Lauda Sion</i> (Thomas Aquinas OP)

Sanctorale

19.i	Henrik	<i>Coetus noster laetus</i> (Sweden)
25.i	Paul's conversion	<i>Dixit dominus ex Basan</i> (East, Gottschalk)*
18.v	Erik	<i>Gratulemur dulci prosa</i> (Sweden)
24.vi	John the Baptist	<i>Sancti baptistae</i> (East)
29.vi	Peter & Paul	<i>Petre summe Christi</i> (East)
22.vii	Mary Magdalene	<i>Laus tibi Christe qui</i> (East)
29.vii	Olav	<i>Lux illuxit laetabunda</i> (Norway)
30.vii	Elin of Skövde	<i>Voce dulcis melodiae</i> (Sweden)
5.viii	Dominic	<i>In caelesti hierarchia</i> (OP)
10.viii	Laurence	<i>Stola iucunditatis</i> (West)/ <i>Laurenti David</i> (East)
15.viii	Assumption of Mary	<i>Congaudent angelorum</i> (East)
29.viii	Beheading of John	<i>Psallite regi nostro</i> (East)
8.ix	Nativity of Mary	<i>Nativitas Mariae virginis</i> (West, OP)
29.ix	Michael	<i>Ad celebres rex</i> (West)**
1.xi	All Saints	<i>Supernae matris gaudia</i> (West)/ <i>Omnes sancti Seraphin</i> (East)
11.xi	Martin	<i>Sacerdotem Christi Martinum</i> (East)
30.xi	Andreas	<i>Sacrosancta hodiernae</i> (West)
6.xii	Nicolas	<i>Congaudentes exultemus</i> (West)
	Holy Cross	<i>Laudes crucis exultemus</i> (West)/ <i>Salve crux sancta</i> (West)
	Dedication	<i>Rex Salomon</i> (West)/ <i>Psallat ecclesia</i> (East)
	Apostles	<i>Qui sunt isti</i> (East)/ <i>Clare sanctorum</i> (East)
	Evangelists	<i>Iucundare plebs fidelis</i> (West)
	Martyrs	<i>O beata beatorum</i> (East)
	One martyr	<i>Iucundetur ex affectu</i> (Sweden?)/ <i>Adest nobis dies</i> (West)
	Confessors	<i>Ad laudes salvatoris</i> (East)***
	Virgins	<i>Virginis venerandae</i> (East)

* This sequence may not have been used in the Uppsala tradition.

** This sequence may not have been used in the Strängnäs tradition.

*** This sequence may not have been used in the Linköping tradition.

OP = Ordo praedicatorum (Dominican Order).

One martyr both. In spite of the late date of the printed Lund missal, at least a part of the sequence repertory probably remained stable over time, especially for the oldest high grade feasts.

As the list demonstrates, the repertory is formed of sequences of both the eastern and western tradition, a few of the old Anglo-French repertory augmented with sequences of the new type that emerged between 1050 and 1150 and became internationally transmitted. To the latter category belong *Laetabundus exultet*, *Victimae paschali laudes*, *Sacrosancta hodiernae*, *Congaudentes exultemus*, *Laudes crucis attollamus* and *Iucundare plebs fidelis*. *Nativitas Mariae virginis* is a rhymed sequence probably of Dominican origin. Although, as was emphasized before, this list of sequences is a reconstruction based on the evidence of the fragments, a reasonable hypothesis is that it represents an early common Swedish sequence repertory probably influenced by the Lund tradition.

REGIONAL SWEDISH SEQUENCE REPERTORIES

Another important aspect of the present investigation was to try to attribute the fragmentary sources to a Swedish liturgical tradition. Evidently, this is not an easy task given the incomplete and often flawed source material. Many of the proposed provenances are therefore tentative. When suggesting a provenance the following criteria are used: 1) repertory, 2) text paleography, and 3) secondary provenance of the accounts.

As expected, suggesting a provenance was more often possible for late fragmentary sources than for early ones. The earliest fragments date from the 12th and 13th centuries. They are proportionally fewer, and in most cases seem to come from imported books. The late sources of the 14th and especially the 15th century are much more frequent. Many of them are likely to have been produced in larger Swedish ecclesiastic institutions rather than parish churches, since compiling a new sequence manuscript required accessible models, perhaps more than one book. Exceptions may occur of course, especially in the case of books of private character. However, that a parish church could own a sequentiary was not unusual: the most common books in a parish church were a missal, a breviary, a gradual, an antiphonary and a manual. Both the missal and the gradual may have contained sequences, and in addition there may have been a sequentiary as a separate book.⁷⁶

Repertory is an important instrument for identifying a liturgical tradition, but it cannot always be used, since a number of sources are represented by a single fragment containing merely common pieces for common feasts. In fact, many of the late sources that are singletons are of unknown origin. Moreover, as far as missals and sometimes also graduals are concerned, even if by chance several fragments

76 Cf. Helander 1993, 103–104.

have been preserved, unfortunately only one of the leaves may contain a sequence, perhaps in the form of an unnotated entry. On the other hand, if a local Swedish saint, or a sequence presumed to be a Swedish composition appears, a general attribution to Sweden without further determination is at least possible. In the material 55 sources were attributed to Sweden (see table on p. 66).

A step further in trying to localize sources is to compare the repertory of a fragmentary source with that of printed liturgical books and late liturgical manuscripts, representing known Swedish diocesan traditions. Even if these late sources represent the final stage in a liturgical tradition, they are still likely to have preserved a core of sequences inherited from earlier times.

Concordances between fragments and later liturgical books therefore do not prove common origin, but specific pieces and repertorial arrangement can support the proposed localization of a fragmentary source. Throughout the section containing the repertorial analysis, when possible, references are made to sources of the late Swedish diocesan traditions containing sequences. Among them the official traditions of Uppsala, Linköping, Västerås and Åbo are best known, thanks to earlier studies by Moberg, Helander, Schmid, Malin and Haapanen, whereas those of Skara and Växjö still remain virtually unknown.

It might be added that at times attributions to other places than the bishop's see (the latter representing the official tradition) were made, for example the important administrative centre of Kalmar situated within Linköping diocese, which had a significant German population.⁷⁷ These provenances were mostly suggested by Schmid in the CCM and appear to rely mainly on the secondary provenance of the accounts.⁷⁸

Moberg's survey of sequences used in the Swedish dioceses and in Lund was based on sources that were available to him. Strängnäs, Åbo and Lund are represented through the printed missals only. Västerås is represented through both the printed *Graduale Arosiense* and the manuscript C 513, a Dominican sequentiary written in Strängnäs for Västerås. Uppsala is more abundantly represented through the two printed missals and five late manuscripts, and Linköping is represented through six late manuscripts. The dioceses of Skara and Växjö were not represented in Moberg's study, due to lack of sources. The sources Moberg used are equally relevant for this study as comparative material. In addition two important late sources of the Linköping tradition, not used by Moberg, should be mentioned: two ordinals reflecting the Linköping rite that once belonged to Vadstena monastery.

⁷⁷ Apart from the important parish church (Bykyrkan) dedicated to Saint Nicholas completed in the 13th century, there were two Dominican convents, a hospital (Helgeandshuset), a church outside the walls and the Capella regia at the royal castle, see Blomkvist 1979, 233–247.

⁷⁸ A problem with the CCM is that the reason for a suggested provenance is almost never documented.

The number of sequences forming the late repertoires in the different Swedish diocesan traditions vary between 75 and 126. Åbo is an exception in using only 46 sequences in the printed missal, which is not surprising, since Åbo mainly used the more restricted Dominican sequence repertory augmented with a few items designated for Nordic saints.

The Uppsala tradition

The sources of the Uppsala tradition used by Moberg contain 117 sequences altogether. The two printed missals, *Missale Upsalense vetus* (1484) and *Missale Upsalense novum* (1513), are the most important pieces of evidence. It is worth noting that the repertory increased by at least 30 sequences in the *Upsalense novum*. The additions are Marian sequences for votive masses and the following feasts: Eskil, the Visitation of Mary, the Patron saints of Sweden, Laurence, Sunday before the Octave of the Assumption, Birgitta, Francis, All Saints, Martin, Catherine of Alexandria and the Dedication of a Church. As is apparent, some of the new sequences were intended for local Swedish saints and late feasts, for example the Visitation and Francis. As the Patron saint of Uppsala, Laurence was object of special veneration. Likewise Catherine of Alexandria as one of the Fourteen Helpers was commonly the subject of special celebration in the late Middle Ages.

To these sources Moberg added the following manuscripts, now kept at The Royal Library in Stockholm: A 53, containing sequences and hymns, dating from around 1400 and used in the Cistercian monastery of Sko,⁷⁹ A 94, a gradual written 1503 in Nora (Uppland or Ångermanland) containing sequences and hymns,⁸⁰ A 96a, a *Liber cantus* containing sequences written at the end of the 16th century and probably used within Uppsala diocese, although some correspondences with the Linköping tradition have been observed,⁸¹ A 50a, “Helgeandshusmissalet” written in 1460 containing four sequences.⁸²

To this group Moberg joined the fragmentary source Helsinki, The National Library, F.m. II. 4 (Haapanen's G. 4), some of its leaves are also preserved in the Swedish National Archives under the signature Sequ 32.⁸³ However, its repertory does not correspond very well with the Uppsala tradition, and the provenance can hardly be more closely determined than Sweden. Moberg considered the post-Reformation manuscript *Codex Scarensis* (= Skara Stifts- och landsbibliotek, musikhandskrift 1) to be closest to the Linköping tradition. Since then this hypothesis has been rejected by Knut Peters who showed convincingly that the manuscript reflects the Uppsala tradition.⁸⁴ Beside a tonary and hymns, this man-

⁷⁹ Moberg 1927, I: 21–24.

⁸⁰ Ibid., I: 24.

⁸¹ Ibid., I: 25.

⁸² Ibid., I: 20.

⁸³ Ibid., I: 27.

⁸⁴ See Peters 1948, III–XVI. The list of sequences is found on p. 47–49. For example the se-

uscript contains 32 sequences listed by Moberg.⁸⁵ The book is related to another manuscript, known as “Bygdeåboken” (Bygdeå kyrkoarkiv, Handling P I:1. *Liber cantus*), and both these sources were attributed to the Uppsala tradition.⁸⁶

The use of the following sequences is a characteristic of the late Uppsala tradition: *Ecce dies celebris* (AH 54:144) for Easter vigil, *Consolator alme*, which is a division of the longer *Lux iucunda* (AH 54:154) for Pentecost, *Ad honorem tuum* (AH 55:178) for the Sunday within the week after the feast of John the Baptist (*infra octavam*), *Exultant angelorum chori* for the Patron saints of Sweden (not in AH),⁸⁷ *Martyrii eximii levitae* (AH 55:218) for Sunday within the week after the feast of Laurence (*infra octavam*), *Ave caput Christi* (not in AH; *Repertorium Hymnologicum* 1771), which is the longer version of *Ave dextra manus* for the Five Wounds of Christ, and the two Marian sequences *Ave plena singularis* (AH 54:222) and *Gaude dei genitrix* (AH 53:15).

That a sequence is sung for the Sunday within the octave of Laurence reveals the special veneration of this saint in Uppsala. A further characteristic is that the feast of the Relics of Uppsala was celebrated on 24.ix after 1344, but became movable at the end of the 15th century.⁸⁸ The patron saints of the cathedral were Erik, Laurence and Henrik.⁸⁹ It is worth noting that the Swedish local saints Botvid, David, Sigfrid and Ansgar were not celebrated with proper sequences in any of the late Uppsala sources. Altogether 22 fragmentary sources containing sequences were attributed to Uppsala (see table on p. 66).

The Linköping tradition

The late Linköping tradition, comprising altogether 111 sequences, is fairly well known, despite the lack of any printed missal.⁹⁰ The group of manuscripts that Moberg used as main evidence, now kept in Uppsala University Library, are the following: C 415, a missal written in Linköping during the period 1422–1448 and probably belonging to Vadstena monastery;⁹¹ C 420, a 15th century unnotated missal, probably written in Linköping; C 427, an unnotated missal written around 1500, perhaps by the Vadstena monk Sveno Tordonis, which to some extent was modified according to the Uppsala tradition. The missal was intended

quence *Dulcis Iesu matris* for Saint Anne belongs to the Uppsala tradition but is absent in all the Linköping manuscripts. Moberg listed the sequence *Laetabundus exultet fidelis* in the manuscript, but it was omitted by Peters.

⁸⁵ Moberg 1927, I: 112.

⁸⁶ See Peters 1935, 1945 and 1946.

⁸⁷ The feast was instituted in 1474 for the whole church province, but was celebrated only in Uppsala and Åbo, see Helander, 2001, 359.

⁸⁸ Ibid., 251.

⁸⁹ Ibid., 241–249.

⁹⁰ Cf. Moberg, 1927, I: 112. AH 42 considers C 427 to be a Skara source.

⁹¹ *Mittelalterliche Handschriften*, vol. 5, 51.

for Linköping but was revised in accordance with the Uppsala tradition.⁹² These three manuscripts are all incomplete and lack the *Proprium de tempore*.⁹³ A further Linköping source, C 430, is a gradual dating from the end of the 15th century that belonged to Vadstena monastery.⁹⁴ To these can be added the following manuscripts in the Royal Library in Stockholm: A 36, a book of prayers from Vadstena written in the 15th century⁹⁵ and Dresden, Landesbibliothek, A 182, a legendary written shortly after 1389⁹⁶ by Laurentius Odo in Linköping, containing merely a few sequences.

As mentioned before, Moberg did not use the two Linköping ordinals, Stockholm, The National Archives, Skoklostersamlingen, I No. 2 in 4^{to} (OL 1), written for Vadstena during the period 1376–1406, and C 428 (hereafter OL 2), written some time during the period 1441/48–1458 and belonging to Vadstena as well.⁹⁷ These two manuscripts offer important testimony to the late liturgical practice in Linköping diocese. Although they are fairly close in time, the slightly later one contains a larger number of sequences: OL 1 offers entries of 35 sequences, whereas OL 2 offers twice the number. All sequences found in OL 1 also appear in OL 2.⁹⁸ The difference depends partially on the fact that OL 1 is incomplete. The fact that sequences elsewhere usually contained in the *commune* section were prescribed for specific saints in OL 2 is especially important.

The late Linköping tradition is characterized by the use of the following sequences: *Promissa mundo gaudia* (AH 54:95) for Christmas, *Confessorum flos coronae* (AH 42:322) for Sigfrid, *Christianae Margaretae sollemnizant* (AH 42:283) for Margaret, *Alma virtus salvatoris* (AH 8:269) for Peter in Chains, *Diem festum Bartholomaei* (AH 53:128) for Bartholomew, *Gaude prole Graecia* (AH 55:113) for Dionysius, *Florem mundus protulit* (AH 55:121) for Elisabeth of Hungary and *Praesens dies refulget* (AH 42:55) for the Visitation of Mary. Linköping seems to be the only diocese where Bartholomew and Elisabeth of Hungary were celebrated with a sequence. As she was one of the Fourteen Helpers, the cult of Margaret became increasingly popular in the late Middle Ages, which is expressed by the singing of a sequence in Linköping. Further characteristic features of the Linköping tradition are the following specific feast dates: the feast of Anne falls on her origi-

⁹² Moberg 1927, I: 14.

⁹³ *Mittelalterliche Handschriften*, vol. 5, 96–97.

⁹⁴ Ibid., 100–101.

⁹⁵ Moberg 1927, I: 20–21.

⁹⁶ Ibid., I: 26–27.

⁹⁷ For OL 1, see Helander 1957, 32–56, for OL 2, see *Mittelalterliche Handschriften*, vol. 5, 97–99, see also Brunius 2008, 96–97.

⁹⁸ Nearly all the sequences of OL 1 and 2 are represented in Moberg's inventory based on other Linköping sources except *Conceptio Mariae virginis* for the Conception of Mary in OL 2. This sequence is a paraphrase of *Nativitas Mariae virginis* (AH 54:188). The ordinal contains a large amount of corrections and alterations and was perhaps used later on in an institution outside Linköping, cf. Lindberg 1923, 57–61.

nal feast date 26.vii, the feast of the Relics of the cathedral falls on 4.viii and the feast of the Transfiguration is celebrated 6.viii. Altogether 49 fragmentary sources were attributed to Linköping (see table on p. 66).

The Strängnäs tradition

The most important witness to the late Strängnäs tradition is the printed missal, *Missale Strengnense* (1487) comprising 75 sequences.⁹⁹ The profile of the sequence repertory is not as clearly defined as that of Uppsala or Linköping. No more than three sequences seem to be specific: *Synagoga praeparavit* (AH 54:137) for the Crown of Thorns (*Spinea corona*), *Laus erumpat ex affectu* (AH 55:258) for Michael and *Quam figurat lux* (AH 54:187) for the late feast of the Conception of Mary. The latter sequence does not appear anywhere in the fragment material.

A characteristic trait, however, of the printed missal is that entries of sequences, usually found elsewhere in the *commune* section, were assigned to specific saints: the martyr sequence *Iucundetur ex affectu* (AH 42:342) was assigned to both Georgius (23.iv) and Peter the Martyr (29.iv), who was usually celebrated elsewhere with the proper sequence *Adest dies celebris*. The sequence *Iucundare plebs fidelis* for evangelists (AH 55:7) was used for both Mark (25.iv) and John before the Latin Gate (6.v), *O beata beatorum* for martyrs (AH 55:14) was used for the feast of John and Paul (26.vi), and *Qui sunt isti qui* for apostles (AH 54:87) was used for James the apostle.

Some minor feasts related to the same saint borrow a sequence from the main feast. Thus *Iubar mundo* (AH 42:312) borrowed from Peter's main feast (29.vii) was assigned to Peter in Chains (1.viii), and *Hanc concordi famulatu* (AH 53:215) used for the octave of Stephen's main feast (26.xii) also appears for the Finding of Stephen (3.viii) in Strängnäs. The feast of Anne falls on 9.ix, and the feast of Elisabeth of Hungary (19.xi) was not provided with a proper sequence in Strängnäs. In the fragment material altogether 16 sources were attributed to Strängnäs (see table on p. 66).

The Västerås tradition

The late Västerås tradition is known principally through the printed gradual, *Graduale Arosiense* (c. 1500). Reconstituted from fragments it was edited as facsimile and commented upon by Toni Schmid.¹⁰⁰ Unfortunately, the Gradual is incomplete with several lacunae that also affect the sequentiary. In order to remedy the losses Toni Schmid used fragments of two other fragmentary sources, a 15th century Gradual, Gr 73 (not containing sequences), and a 15th century missal kept in Helsinki under the signature The National Library of Finland, F.m. I. 232 (Haapanen's M. 232).¹⁰¹ In addition, as mentioned before, Moberg used the

⁹⁹ Cf. Moberg, 1927, I: 112.

¹⁰⁰ Schmid, 1959–1965.

¹⁰¹ Cf. Schmid, 1932, 119–121.

Dominican sequentiary C 513 written in 1517, which contains a large number of sequences. However, this manuscript is a marginal source in having a peculiar repertory basically reflecting the Dominican tradition, but augmented with a large number of other sequences.¹⁰²

The late Västerås tradition comprises altogether 126 sequences with the following characteristics:¹⁰³ *Post impletum stabilitum* (AH 48:340) for the Purification, *Christus praedilectus sponsus* (AH 55:197) for Joseph, *Ante mundum mundum* (AH 42:206) for David of Munktorp, *Osculetur nos dilectus* (AH 42:147) for the Visitation of Mary, *Monti Sion dat viorem* (AH 8:230) for Mary Magdalene, *Prunis datum admiramus* (AH 55:217) for Laurence, *Laetabundus et iucundus* (AH 54:131) for the Exaltation of the Cross and *Hic sanctus cuius*, which is a division of the longer *Supernae matris gaudia* (AH 55:37) for the common of confessors.¹⁰⁴ The Swedish saint David of Munktorp was object of special veneration in Västerås, but his cult spread into other dioceses as well.

Special feast dates are the following: just as in Uppsala, the feast of Anne falls on 26.vii, which is the original date of the feast, whereas, remarkably enough, in the printed Västerås breviary and in other places in Sweden (except Linköping) the feast was moved to 9.xii. The feast of Joseph is celebrated 15.i, whereas 19.iv is the common date elsewhere. The feast of Eskil is celebrated 6.x, which is the date of the translation, instead of 11.vi or 12.vi, celebration dates elsewhere. In the fragment material altogether 22 fragmentary sources were attributed to Västerås (see table on p. 66).

The Åbo tradition

The Åbo tradition is represented above all through the printed *Missale Aboense* (1488), which closely follows the Dominican tradition augmented with masses for Nordic saints arranged in a separate section. The sequence repertory of the missal comprises only 54 items,¹⁰⁵ but a number of additional sequences appear in Finnish fragments of certain Åbo origin. Based on seventeen late Finnish sources Malin and Haapanen edited the texts of twelve sequences not edited in AH. Eight of them represent the Åbo tradition: *Diem sancti Simeonis* for Simeon, *Odas summo regi* for Margaret, *Veneremur sanctum istum* for Olav, *Gratulemur psallentes iocundum* for Barbara, *Felix urbs est Paterea* for Nicholas, *Corde voce iubilemus* for Joachim, *Gaude martyr gloriose* and *Singularis Christus mansit* for the common

¹⁰² *Mittelalterliche Handschriften*, vol. 5, 275–276, offering a complete list of the sequences.

¹⁰³ Cf. Moberg 1927, I: 112.

¹⁰⁴ Schmid, 1932, 21 listed six sequences that are likely to have been produced in Västerås: *Caelum deus inclinavit*, *Christus praedilectus sponsus*, *Laus tuorum Iesu*, *Laetabundus et iucundus*, *Monti Sion dat*, *Osculetur nos dilectus*. The last three also appear in the fragment material. *Christus praedilectus sponsus* is attested in the MPO database. The two remaining sequences seem to be unique to the printed gradual.

¹⁰⁵ Moberg 1927, I: 112 lists 46 sequences used in Åbo diocese, but this number is incorrect.

of one martyr, *Ave gemma prae sulum* for the common of confessors, *Ante thorum virginalem* for the common of virgins,¹⁰⁶ *Ave clara stella maris*¹⁰⁷ and *Sanctae virginis assit nobis*, the two last for the Virgin Mary. Beside these previously unedited sequences, which were most likely composed in Finland, a few more seem to have been especially favoured there: *Ecce magnus presbyter* (AH 42:239) for Henrik,¹⁰⁸ *Sanctae Annae sonorus* (AH 9:127) for Anne,¹⁰⁹ *Salve mater salvatoris* (AH 54:245) for the Assumption of Mary and *Caritatis iacula* (AH 42:248) for the common of virgins.¹¹⁰ Not more than four sources were attributed to Åbo in the fragment material (see table on p. 66). The small number depends mainly on historical circumstances with the transfer of Finland-related accounts from Stockholm to Finland in 1809, after the Russian war. Many of those fragments belong to liturgical books used in Åbo, some of which contain sequences.¹¹¹

The Skara tradition

Very little is known about the sequence tradition of Skara. The only source that Moberg thought represented the Skara tradition was *Codex Scarensis* dating from the beginning of the 16th century, which, as mentioned earlier, can now be rejected. The Skara calendar has been the object of studies by Schmid (1928) and Johansson (1956) which demonstrate that the earliest was taken over from Lund and augmented with some new saints.¹¹² Changes are presumed to have taken place around 1300, instigated by the intensified celebration of Swedish saints and the increasing influence of the mendicant orders. According to Johansson, the Skara calendar did not become entirely fixed until the 15th century as manifested in the printed breviary (1498).¹¹³

Feasts specific to Skara are Elin of Skövde, the patron saint of the cathedral, including the octave, celebrated 30.vii, and the special date of the *Spinea corona* feast falling on 2.ix.¹¹⁴ Both these feasts are of the highest grade in Skara,¹¹⁵ whereas no other Swedish saint has obtained the same grade there. Botvid and the Skara bishop Brynolph became integrated in the calendar at a very late stage, and David was celebrated with a commemoration only. A certain Norwegian influence on

¹⁰⁶ This is not the same sequence as AH 54:97.

¹⁰⁷ This is not the same sequence as AH 10:80.

¹⁰⁸ AH 42:239 lists the Dominican sequentiary C 513 as another source beside *Missale Aboense*.

¹⁰⁹ Edited in AH, based on two manuscripts from Austria; Miss. ms. Cremifaniense 41 saec. 14/15 and Miss. ms. S. Floriani XI 389 saec. 14.

¹¹⁰ Edited in AH based on the Dominican sequentiary C 513 alone.

¹¹¹ Cf. above, “The goal of the investigation” on p. 15. For an overview of the Finnish sequence material, see Haapanen 1922 and 1925 and Björkwall 2006, 56–57. It is not unlikely that the accounts using leaves from books of the Åbo rite originally were compiled in Finland and then transported to Sweden for revision.

¹¹² See Schmid 1928, 281–291 and Johansson 1956, 81–170.

¹¹³ Johansson 1956, 85.

¹¹⁴ Skara cathedral owned a relic from the crown of thorns.

¹¹⁵ See Schmid 1935, 229.

the Skara liturgy is reflected in the calendar by the inclusion of the Norwegian saints Halvard and Sunniva, celebrated on 15.v and 11.vii respectively. Halvard was not celebrated anywhere else in Sweden, while Sunniva also appears in Åbo. In any case, no sequence was assigned to these saints in the fragment material.

The Virgin Mary was the main patron saint of Skara, and all the Marian feasts are high grade feasts; for example the Visitation is upgraded to the same level as Christmas and Easter.¹¹⁶ Johansson mentions a mass for the kings of Sweden (29.i) and another for Skara bishops and priests (13.v).¹¹⁷ However, none of these feasts seems to have been provided with a proper sequence.

Only five fragmentary sources containing sequences could be attributed to Skara (see table on p. 66). The provenance of two seems certain: the first is Codex 1630 (Fr 7701 and Fr 7704), probably a *Libellus festorum*, containing a selection of feasts. The following sequences appear: *Diadema salutare* (AH 54:136) for the *Spinea corona* feast, and a mutilated sequence for Bernadine, which seems unedited. The attribution to Skara depends on the fact that the source offers the *Spinea corona* office in accordance with Brynolph's office. The second source, Codex 224 (Fr 1504 and Fr 1505), is a breviary offering the sequence *Lux illuxit laetabunda* (AH 42:302) for Olav together with his office. The reason for the attribution to Skara is the presence of Saint Elin, inserted by the first scribe in Fr 1504.

Three suggested provenances are less certain, being based on text paleography only: one bifolium of a 15th century missal, Mi 405, containing the sequence *Veneremur crucis lignum* (AH 54:129), assigned to the votive mass of the Cross, and another 15th century missal fragment, Fr 1735, comprising four leaves, offering the entry *Dilecto regi* for Catherine of Alexandria. This entry may refer to the sequence in AH 40:258. No other sequence with an identical beginning is attested elsewhere in the fragments. The last fragment, Fr 11252, contains the sequence *Supernae matris gaudia* (AH 55:37) for All Saints, added by a 14th century hand in a missal from the 12th or 13th century. A synodal statute of 1280 concerning the diocese of Skara follows immediately after this sequence, which may indicate that the once complete missal was written or used in Skara.

The Växjö tradition

The Växjö tradition is even more difficult to track down.¹¹⁸ The diocese was established in about 1170 as the last of the Swedish dioceses. Although embracing a limited territory,¹¹⁹ the diocese appears to have been economically important.¹²⁰

¹¹⁶ Ibid., 230.

¹¹⁷ Ibid., 89.

¹¹⁸ Cf. Helander 1989, 102–103.

¹¹⁹ The diocese comprised 62 parishes by the end of the Middle Ages, see Larsson 1991, 31–32.

¹²⁰ Ibid., 32. Large amounts of income came from pilgrimage, and from gifts.

As Schmid has argued, there is no reason to doubt its close dependence on Lund at the outset both from a political and liturgical point of view.¹²¹ Later on until about 1300, controversies between the bishops of Växjö, Linköping and Uppsala are documented. The Danish recovery of the southern provinces in the 1360s led to an increasing Danish influence on the ecclesiastic institutions during this period.¹²² In the later Middle Ages, however, the diocese seems to have regained much of its stability.

Hypothetically, just as in other Swedish dioceses the liturgy distanced itself from its first dependence on Lund, but more precise details concerning the liturgical developments are not documented. For example the extent to which renewed Danish influence during the 14th century may have affected the Växjö liturgy seems completely unknown.

Sigfrid, the patron saint of the cathedral, was undoubtedly the object of special celebration, contrary to Lund, where he was not celebrated. Sigfrid's translation, falling on 25.vi, was the main feast in Växjö, whereas his *natale*, on 7.i, seems not to have been paid the same attention.¹²³

Henrik is documented as a high grade feast in a Växjö calendar of the 14th century.¹²⁴ This is interesting, and has been interpreted as an expression of the importance of the missionary initiatives directed towards Finland. Henrik was seen as symbolizing missions to pagan lands, a striking parallel to Sigfrid's mission.¹²⁵

Ansgar, celebrated on 3.ii, seems not to have been adopted in the Växjö calendar, at least not at an early stage contrary to his firm position in Lund, but the saint may have been included later.¹²⁶ The feast of Knut *rex* falls on his ordinary date 10.vii in Växjö. The celebration of his translation was stipulated in 1170.¹²⁷ According to Schmid's hypothesis, the translation of the Danish Knut *dux* 25.vi was celebrated in Växjö, whereas Knut *rex* was not celebrated. Both Knut *rex* and Knut *dux* were important saints in Lund as well as in central Denmark.

It might be added that in the late Middle Ages, in addition to the Virgin Mary and Sigfrid, who were the patron saints, Växjö cathedral was furnished with altars dedicated to All Souls, John the Baptist, Andrew, Anne, Catherine of Alexandria, Olav, Erasmus, Corpus Christi, the Trinity, Apostles and Mary's Seven Sorrows.

121 Schmid, 1929, 275–281, see also Larsson 1991, 29–31.

122 Larsson 1991, 52–56.

123 For a discussion of the festal designation and the sources, see Schmid 1929, 275–281; see also Schmid & Odenius 1972.

124 This non-liturgical calendar precedes a law book now kept in Copenhagen, Det Arnamagnæanske Institut, AM 53, 4^{to}, F. 1–7 with the heading “Kalendarium Wexionense”.

125 Larsson 1991, 41. Växjö's bishop and cathedral received several donations in eastern Finland.

126 Ansgar's feast was included in the Lund calendar in the 13th century, marked as high grade. Cf. Helander 1989, 102–103, who suggests that Ansgar might have been adopted in the Växjö liturgy at a late stage. Helander based his assumption on the presence of a litany in a 15th century fragment mentioning Ansgar (Stockholm, Riksarkivet, Mi 657, perhaps from Växjö).

127 Schmid 1929, 280–281.

According to a 16th century document, relics of Unnaman, Sunaman and Vinaman, legendary nephews of Sigfrid, were also kept in the cathedral.¹²⁸

Codex 971 (grad.) was attributed with query to Växjö (see table on p. 66).¹²⁹ This is a 15th century notated gradual of altogether four fragments containing both sequences and ordinary chants (*Sanctus* and *Agnus dei*). One reason for the attribution to Växjö is the rubric “De sancto Sigfrido archiepiscopo”. The title of archbishop is unique in the entire fragment material (*episcopus* is the usual title), followed by the sequence *Confessorum flos corona* (AH 42:322), which is attested in the late Linköping repertory. On the other hand, the title archbishop may not be significant. It could perhaps be influenced by the office of Sigfrid in the Linköping version, where the Vesper hymn mentions Sigfrid as *archipresul*. Moreover, in the sixth lesson, drawn from the *legenda*, he is called *sanctus Sigfridus Eboracensis archiepiscopus*.¹³⁰ But again, an additional argument for a Växjö origin may be the secondary archival provenance, which is the immediate surroundings of Växjö.

The sequence repertory in Codex 971 comprises the following items, unfortunately some of them illegible or not identified: *Grates nunc omnes* (AH 53:10) for the 1st Christmas mass, *Natus ante saecula* (AH 53:15) for the 2nd Christmas mass, <lacuna> *Laus tibi Christe cui* (AH 53:156) for the Innocents, *Laetabundus sit iucundus* (= *Laeta mundus*) (AH 9:351) for Thomas of Canterbury, *Festa Christi* (AH 53:29) for Epiphany, <lacuna>, *Coetus noster laetus* (AH 42:238) for Henrik, *Dixit dominus ex Basan* (AH 50:269) for the Conversion of Paul, *Confessorum flos corona* (AH 42:322) for Sigfrid, <lacuna>, <unidentified sequence>, *Missus Gabriel* (AH 54:192) for the Virgin Mary, *Stabat iuxta crucem ... videns* (AH 8:59) for the Virgin Mary, <unidentified sequence>, *Gaude virgo mater Christi* (AH 42:73) for the Virgin Mary. The two unidentified sequences offer just a few words, which give no clue to which pieces or feasts they were intended for.

This repertory, however, corresponds closely to that of the printed *Missale Lundense*, except that the missal does not provide a proper sequence for Henrik or for Sigfrid. Furthermore, the Marian sequence *Gaude virgo mater Christi* does not appear in Lund. The sequence for Thomas of Canterbury begins incorrectly *Laetabundus*, instead of *Laeta mundus*, in Codex 971 just as in *Missale Lundense*. To some extent there are repertorial correspondences with the Linköping source C 415, but the correspondence with Lund is more obvious.¹³¹ If indeed Codex 971 mirrors the Växjö tradition, it would not be surprising to find that the repertory contains elements from both Lund and Linköping. Perhaps the small diocese of

¹²⁸ Larsson 1991, 58–59, presumes that the relics of Unnaman, Sunaman and Vinaman were placed in the high altar.

¹²⁹ This is the same ms. as Sequ 198.

¹³⁰ Peters (ed.) *Breviarium Lincopense*, (1950–1958), 1954, 602–607.

¹³¹ C 415 does not contain *Natus ante saecula*, *Laus tibi Christe cui* and *Laetabundus sit iucundus*, sequences attested in Lund.

Växjö did not develop a liturgical profile of its own, but adopted sections from already established traditions.¹³²

Another source possibly reflecting the Växjö or the Lund tradition is the sequentiary fragment Fr 10477 dated to the 15th century. It contains two sequences: *Caeli chorus esto* (AH 42:192) for Botvid and, more importantly, the only occurrence in the material of *Pretiosa mors sanctorum* (AH 8:208) for Knut. The sequence carries the rubric “In festo sancti Kanuti”, but it is not possible to determine whether Knut *rex* or *dux* is intended. The sequence was placed after Botvid, whose feast was celebrated on 28.vii, which does not correspond to the feast of Knut *rex* or to the translation of Knut *dux*, both feasts falling before Botvid’s feast date.

THE RELIGIOUS ORDERS

As mentioned earlier, the transmission of sequences to Scandinavia and the archdiocese of Lund probably took place via different routes from both the West and the East. The importance of the religious orders for the transmission and dissemination of sequences was stressed by Moberg in his discussion of the origin of the sequences. The role of the orders became more important to Sweden later in time. The regular Augustinians, well known for their interest in liturgical poetry and music, the Premonstratensians, the Franciscans and the Dominicans were mentioned by Moberg as the most important promotors of sequences.¹³³ While Augustinians and Premonstratensians had settled in Denmark, the most influential religious orders in medieval Sweden were Cistercians, Dominicans, Franciscans and Birgittines. The use of sequences within these orders can be outlined in general, but turns out to be quite difficult to assess based on the fragment material. To these can be added the less influential order of the Johannites, who settled in Eskilstuna in the 12th century and followed the rule of Saint Augustine.

The Cistercians

In the Cistercian master manuscript, Dijon, Bibliothèque municipale, Ms. 114 from about 1190, no sequences were prescribed for the liturgy. Admittedly the Gradual part is missing due to a lacuna, but in view of the purist attitude of the Cistercians to the new poetic genres, sequences or tropes, these are not likely to have been adopted in the Cistercian liturgy, at least not at an early stage. Later on, however, their liturgy was apparently influenced to some extent by official diocesan traditions. This led to a more open attitude towards new compositions in their chant repertory, as Morawski has demonstrated in the case of Polish Cistercians.

¹³² Jan Brunius (2013) has tried to find traces of a Växjö rite in fragments used as bindings for accounts related to the Växjö area. However, some of them seemed to be rather close to the liturgical tradition of Linköping.

¹³³ Moberg 1927, I: 63–113, esp. 74–98.

As many as twelve Cistercian abbeys were founded in the 12th and 13th centuries in Sweden.¹³⁴ Saints specific to the order would be expected to be celebrated with a sequence, notably Benedict, Bernard, Robert of Molesme, Julian of Mans, Peter of Tarantaise, Malachias and Louis, king of France.¹³⁵ However, no proper sequence intended for these saints has been found in the fragment material. In late Cistercian manuscripts one would expect sequences also for important Swedish saints.

Two fragmentary sources, the gradual Gr 79 and the antiphonary Ant 131, were proposed as Cistercian:

- Gr 79 from the 15th century comprises altogether three fragments, one of which contains the sequence *Surgit mundi vergente* (AH 37:152) for Birgitta. This is a strong case, because the fragments also contain the feasts of Bernard, Malachias and Louis, albeit not provided with sequences. The accounts draw their secondary provenance from Östergötland, and Gr 79 is likely to have come from one of the Cistercian monasteries of that region. The Birgitta sequence appears in several Linköping sources, and it is not surprising that the famous saint of Vadstena appears in a late Cistercian source
- Ant 131 of about the same date is a singleton containing the sequence *Alme concrepent sonore* (AH 10:211) for the English monk Cuthbert. The sequence is attested in AH solely in a 14th century missal originating from the English Benedictine abbey of Whitby. A Cistercian provenance was suggested in the CCM and, apart from the sanctorale, is probably based on the secondary provenance of the accounts, Dalarna, which may point to Gudsberga monastery.

The Franciscans

Ten Franciscan houses were founded in Sweden during the period 1233–1287, and three more were added in the 15th century.¹³⁶ All were established in towns. As is well known, in many respects the Franciscans shared a similar purist attitude with the Cistercians.¹³⁷ Regarding the practice of singing sequences, the General Chapter of Metz in 1254 stated that the brothers are allowed to sing sequences if they desire, but only on certain high feasts and in very reduced number:¹³⁸

¹³⁴ Vreta was at first a Benedictine foundation, but was soon taken over by the Cistercians. Alvastra, Nydala, Varnhem, Viby/Julita, Roma, Gudhem, Riseberga, Byarum/Sko, Vårfruberga, Askeby, Solberga, and in the region of Dalarna Gudsberga, founded in the 15th century.

¹³⁵ See Leroquais 1934, XCVII–C and Marosszéki 1952, 41–46. Cf. also Fassler 2004, 258 n. 84, who states that “there was some interest in sequences on the part of the Cistercians, but never a major effort to incorporate them into the standardized liturgy”.

¹³⁶ Cf. Nybo Rasmussen 1998, 1–5: Linköping (1287), Visby (1233), Söderköping (1235), Skara (1242), Jönköping (1283), Stockholm (1268), Uppsala (1247), Enköping (1250), Nyköping (1280), Arboga (1285), Krokek (c. 1440), Nya Lödöse (1475), Växjö (1485).

¹³⁷ Cf. Fassler 2004, 232, n. 12.

¹³⁸ Rocha 2004, 119–120.

Item si fratres sequentias cantare voluerint, in duplicibus tantum festis subscriptas et non alias cantent: de Nativitate Domini: *Laetabundus*, De Resurrectione: *Victimae*, in Pentecoste “secundum ordinarium,” in festis beatae Virginis: *Laetabundus* “vel” *Verbum bonum* “vel” *Hodiernae lux diei*, “prout magis congruit festis eius,” de beato Francisco: *Laetabundus*, de Apostolis: *Clare sanctorum* “vel” *Cuius laus*, pro aliis festis duplicibus sanctorum: *Supernae matris gaudia* “vel alias quae competit”.

In order to obtain an impression of what a Franciscan sequence tradition might look like, the Polish situation studied by Bąk (1969) is illustrative. He has shown that about ten Franciscan manuscripts used in Poland, dating from the period 1234–1500, contain more than 90 different sequences. Apart from those mentioned by the Chapter of Metz, many more were added. As a rule, however, the Franciscan chant-books would not contain more than about ten sequences.¹³⁹

Several widely disseminated sequences were composed by Franciscan authors, for example *Dies irae dies illa* (AH 54:178) attributed to Thomas of Celano (d. 1260) sung in the Mass for the Dead and *Stabat mater dolorosa* (AH 54:201) attributed to Jacopone da Todi (d. 1306). Strangely enough *Dies irae* and *Stabat mater* appear in only one fragment source each (Sequ 129 and Sequ 195). Because of their wide geographic dissemination these two sequences cannot be used as evidence for a Franciscan provenance.

What a Swedish or a Nordic Franciscan sequence repertory would look like is not known. The missal of the order printed in Lübeck 1502 for the entire Nordic province is incomplete, reconstructed from single leaves and fragments.¹⁴⁰ What is preserved of the missal contains no sequences, nor do Swedish or Finnish missal fragments of suggested Franciscan origin.¹⁴¹ The Franciscan missal, Uppsala University Library C 478, mentioned by both Lindberg and Moberg, contains seventeen unnotated sequences but was rejected by Moberg as a source unlikely to have been used in a Swedish church.¹⁴² None of the sequences mentioned by the Metz Chapter were included in its repertory, while nine have concordances in the Polish sources.

Franciscan saints expected to be provided with a proper sequence are Francis, the founder of the order, especially the feast of his stigmatization, Clare, Anthony of Padua, Bonaventure, Elisabeth of Hungary, Anne, Louis the king of France and Louis the bishop of Toulouse, Birgitta of Vadstena, Bernardine of Siena (although

¹³⁹ Van Dijk & Walker 1960, 395ff.

¹⁴⁰ See Roelvink 1922, 117–130; The liturgy corresponds basically to the Roman rite augmented with elements specific for the order.

¹⁴¹ It concerns the following sources: Stockholm, RA, Mi 195 (= Helsinki, The National Library. F.m. I. 370 [Haapanen's M. 370]), Stockholm, RA, Mi 370 (= Helsinki, The National Library. F.m. I. 367 [Haapanen's M. 367]), and Helsinki, The National Library. I. 123 [Haapanen's M. 123]).

¹⁴² Lindberg 1923, 19–20; Moberg 1927, I: 15–16.

this saint is celebrated also outside the order), the feast of the Angels and of the Marian feasts the Immaculate Conception in particular.¹⁴³

Franciscan origin was attributed to seven fragmentary sources, all but one with hesitation. Most come from sequentiaries, but one belongs to a gradual and another to a missal: Sequ 127 is most likely Franciscan, the remainder are uncertain (Sequ 4, 94, 133 (= Helsinki, The National Library, F.m. II. 99 [Haapanen's G. 99]), 146, Gr 121, Mi 407):

- The suggested Franciscan provenance of Sequ 127 depends on the sequence *Ave virgo felix Clara* (AH 42:200) for Clare. The only concordance in AH is a late 15th century Franciscan *orationale*. Sequ 127 contains another rare sequence for the Ascension, *In ascensu salvatoris* (not in AH),¹⁴⁴ and a third as yet unidentified sequence, probably designated for Easter, and, finally, the more common pieces *Caeli enarrant gloriam* (AH 50:267) for the Division of the Apostles and *Mittit ad virginem* (AH 54:191) for the Virgin Mary.
- Sequ 4 contains *Iubilemus salvatori* (AH 42:176) for Augustine, *Caput draconis* (AH 9:215) for Francis and *Gaude prole Graecia* (AH 55:113) for Dionysius. This is a weaker case, since all three pieces also appear in two Linköping sources (Sequ 91 and 101).
- Sequ 94 contains *Caput draconis* for Francis as well as another as yet unidentified sequence.
- Sequ 133 incorporates several other fragmentary sources that were catalogued previously under different signatures (Sequ 196, Gr 118, 134 and Codex 1639 (grad.)). Furthermore it is the same manuscript as Helsinki, The National Library, F.m. II. 99 (Haapanen's G. 99). The sequences encountered are *Sancti baptistae* for John the Baptist, *Caeli enarrant* for the Division of the Apostles, *Psallat ecclesia* for the Dedication of a Church, *Omnes sancti Seraphin* (AH 53:112) for All Saints, *Sanctissimae virginis* (AH 55:203) for Catherine of Alexandria, *Te honorant superi* (AH 8:82) and *Uterus virgineus* (AH 54:248), both for the Virgin Mary. The three latter items appear rarely in the material. *Sanctissimae virginis* is also found in Sequ 146 (see below) and Gr 97. The latter source shares the same Gothic notation with Sequ 133 and contains *Gaude Sion quod* (AH 55:120) for Elisabeth of Hungary, of which many concordances appear in German manuscripts. The saint was celebrated by the Franciscans, but not by them alone. The only other concordance of *Te honorant superi* is Sequ 10.¹⁴⁵ This manuscript contains sequences that are specific to Uppsala, for example the division *Consolator alme* of *Lux iucunda* (AH 54:154) for Pentecost.

¹⁴³ See Leroquais 1934, CVII–CIX.

¹⁴⁴ Schmid 1954, 222.

¹⁴⁵ This is the same manuscript as Sequ 180, 182, Gr 66 and Helsinki, The National Library, F.m. II. 124 (Haapanen's G. 124).

cost.¹⁴⁶ *Uterus virgineus* also appears in Sequ 70, which is the same manuscript as Helsinki, The National Library, F.m. I. 305 (Haapanen's M. 305), containing a large number of sequences. This source offers rather a Dominican *sanctorale*, and was considered by Haapanen to be intended for the diocese of Åbo.¹⁴⁷ Sequ 133 is an uncertain case, but a Franciscan origin cannot be excluded.

- Sequ 146 shares some sequences with Sequ 133. The sequences appearing are *Sanctissimae virginis* for Catherine of Alexandria, *Psallat ecclesia* (AH 53:247) for the Dedication, *Sacerdotem Christi* (AH 53:181) for Martin, *Clare sanctorum* (AH 53:228) for Apostles and *Ave praecclara maris* (AH 50:241) for the Virgin Mary. Furthermore Sequ 146 contains the perhaps unique sequence *O Maria virgo pia* for the Virgin Mary. However, this source cannot be confidently determined as Franciscan on the basis of the preserved sequences.
- Gr 121 is another uncertain case. Two suggestions of provenance were made in the CCM: Linköping or *Ordo Fratrum Minorum*? No specific Franciscan saint appears, and the sequences are common: *Rex omnipotens* (AH 53:66) for the Ascension, *Sancti spiritus assit* (AH 53:70) and *Veni sancte spiritus* (AH 54:153) for Pentecost, *Tibi pie Iesu* (AH 42:254) for John the Baptist and *Patre summe Christi* (AH 53:210) for Peter and Paul. *Tibi pie Iesu* is attested in many Linköping sources, which makes Linköping a more plausible attribution.
- Mi 407 contains only three sequences: *Lauda Sion* (AH 50:385) for Corpus Christi, *Florem mundus protulit* (AH 55:121) for the translation of Elisabeth of Hungary and *In caelesti hierarchia* (AH 55:115) for the translation of Dominic. *Florem mundus* is attested solely in two other fragmentary sources: Sequ 3 and 62, possibly Linköping sources. Interestingly, Mi 407 ends with the rubric for the translation of Francis, but, unfortunately, the fragment breaks off before any sequence is found. In the CCM two suggestions of origin were proposed: *Ordo Praedicatorum* or *Ordo Fratrum Minorum*? In this case, however, the Franciscan origin seems more probable because of the translation feasts of Elisabeth and Francis.¹⁴⁸

The Dominicans

Sequences were always promoted by the Dominicans, but the Dominican liturgy was also influenced by the Cistercians especially by their preference for simplicity. Like the Cistercian rite, the reformed Dominican rite was codified in a master copy by Humbert de Romans in 1254 (Rome, Santa Sabina XIV L 1). The gradual section of that manuscript lists 27 sequences, some of which were used for more than one feast. Thus *Laetabundus exultet fidelis* (AH 54:2) was used during the

¹⁴⁶ Helander 2001, 215–216.

¹⁴⁷ Haapanen 1922, 153–155.

¹⁴⁸ The Franciscans celebrated several feasts in the honour of Elisabeth, although her translation on 2.v was not mentioned by Leroquais 1934, CVII–CIX, as a stipulated celebration.

entire Christmas cycle including the Purification, *Victimae paschali* (AH 54:7) for Easter Sunday and the two following weekdays, *Sancti spiritus assit* (AH 53:70) for Pentecost and *Veni sancte spiritus* (AH 54:153) for the two subsequent days. *In caelesti hierarchia* (AH 55:115) for Dominic was prescribed both for his main feast on 5.viii and for his translation on 24.v.¹⁴⁹ Eleven Marian sequences form a group intended for the Saturday votive mass from Trinity to Advent.¹⁵⁰ The majority of these are Dominican compositions.

A striking feature of this repertory is the use of the sequence *Laetabundus exultet* during the entire Christmas cycle, which could enable identification of Dominican sources. However, the Dominican repertory was successively expanded and diversified. For example, the liturgical tradition of Åbo, albeit closely following the Dominican tradition, diverges in a few instances and adds a number of sequences for Nordic saints and other feasts. Similarly the *Graduale Arosiense* shares elements with the Dominican repertory by prescribing *Laetabundus* for the entire Christmas cycle. However, the widespread sequence for Epiphany, *Epiphaniam Domino canamus* (AH 53:28), was not entirely omitted in Västerås since it was used for the octave.

Particularly high grade Dominican feasts for which proper sequences could be expected are the translation of Dominic, the Eleven Thousand Virgins, the martyr Peter of Verona and his translation feast, Mary Magdalene, Thomas Aquinas, Vincent of Saragosse, Vincent Ferrer, and among the Marian feasts the Visitation in particular.

The Dominicans settled mainly in towns,¹⁵¹ occasionally in the same ones as the Franciscans, but they were the only mendicant order in for example the important bishops' sees of Strängnäs and Västerås. The interesting late sequentia C 513, now kept in Uppsala, was written as late as 1517 in the Dominican convent of Strängnäs for the sister convent in Västerås.¹⁵² It offers a large sequence repertory. Although the manuscript is at present incomplete, a list of entries added at the beginning, presumably made by the first scribe, permits reconstruction of the entire repertory. It contained sequences for all the Swedish saints including the late feasts of the patrons of Sweden and of Ingrid of Skänninge, Mary Magdalene mentioned as patron of the convent (*patronae huius conventus*), the Transfiguration, the apparition of the archangel Michael on Monte Gargano, All Souls (*Dies animarum*), and several other feasts. Some of the listed sequences cannot be identified and may be unique.

¹⁴⁹ Dominic's main feast was celebrated on 5.viii in all Swedish dioceses, not on 4.viii as elsewhere. See Helander 1963, col. 121–122.

¹⁵⁰ See Guerrini 1921.

¹⁵¹ Kalmar (1243), Lödöse (1243), Sigtuna (1237), Skara (1239), Skänninge (brothers 1237, sisters 1281), Strängnäs (1268), Söderköping (c. 1250), Visby (1230), Västerås (1244), Åbo (1249), Stockholm (1343), Jönköping (end of the Middle Ages).

¹⁵² For a description of the ms., see *Mittelalterliche Handschriften ... 1988–1995*.

About fifteen fragmentary sources were ascribed a Dominican origin in the CCM, however mostly with queries. Only two can be determined with certainty. Mi 340, dating from the 15th century, comprises three fragments. Its Dominican origin is attested by characteristic feasts such as Anne, the translation of Thomas Aquinas, Vincent Ferrer, Catherine of Siena, Louis, king of France and the Transfiguration. The Swedish saints Erik and Sigfrid were included as well. The only sequence is *Festinemus quidem vere* (AH 42:9) for the late feast of the Five Wounds of Christ, a sequence which Moberg believed to be Swedish.¹⁵³ The other example, Codex 481, is a rather unusual source for sequences. The two preserved fragments, offering the text in continuous order, contain rhymed offices for the translation of Thomas Aquinas, for the feast of the Eleven Thousand Virgins, and for Anne. The fragment Fr 3320, which is part of that codex, offers the sequence *Omnis mundus exultet* (AH 9:130) for Anne within her rhymed office.

There are several problems involved in determining whether a sequence is Dominican or Franciscan. Firstly and most important, too little material is preserved to obtain an overview of the repertory.¹⁵⁴ Secondly, some saints were shared by both orders, and others were also celebrated outside the orders. This is the case for Dominic, who was celebrated in Uppsala, Åbo, Västerås and Linköping; Francis was celebrated in Uppsala, Linköping and Västerås and Peter the Martyr was celebrated in Linköping, Åbo and Västerås. Moreover, many late manuscripts and printed books contain special sections of Marian sequences to be used freely for Saturday votive masses, just as in Dominican sources.

The Birgittines

The sequence repertory used by the nuns at Vadstena monastery is well known. The brothers did not use the same one but followed the tradition of Linköping cathedral. Both the record of the weekly office written in Swedish for the sisters, and their ordinal written in Latin, list the repertory of sequences used for each day of the week and for major feasts of the year.¹⁵⁵ A special notice regarding the sequences states that the melodies are sweet, but that the wording might be difficult to understand. Furthermore, it was emphasized that all sequences used in Vadstena were in praise of the Virgin.

¹⁵³ See image 2443 on the enclosed cd.

¹⁵⁴ For example, Ommundsen (2007) was not able to attribute any Norwegian fragmentary source to the Franciscan or the Dominican orders. Haapanen (1922 and 1925) did not attribute any source containing sequences to the Franciscans.

¹⁵⁵ *Jungfru Marie örtagård*, Geete (ed.) 1895–1897, esp. 257–267. The Latin ordinal, a copy of which was written soon after 1481 by the Vadstena sister Christina, daughter of John, is preserved in the Thomas Phillipps collection at Wales University Library, Lampeter. Servatius (1990) lists eight mss. from the end of the 15th century or the beginning of the 16th century containing *Cantus sororum*, including complete *sequentiaires*. Most of them were kept in the monastic library of Altmünster.

The following seventeen sequences were used: *Ave virgo grata* (AH 54:278) for Monday (Feria II) and Michael, *Ave virgo virginum* (AH 54:285) for Tuesday (Feria III), *Salvatoris mater pia* (AH 54:280) for Wednesday (Feria IV), *Gaude virgo mater Christi* (AH 42:73) and *Gaude mater Iesu* (AH 34:102) for Thursday (Feria V), *Stabat iuxta Christi crucem videns* (AH 8:59) for Friday (Feria VI) and for the Compassion of Mary, *Iubilemus in hac die* (AH 54:284) for Saturday (in Sabbato), *Tota pulchra es* (AH 37:94) for Sunday (in Dominica). Moreover, *Missus Gabriel* (AH 54:192) was used both for Advent and for the Annunciation (25.iv), *Congaudent angelorum* (AH 53:104) was used for the Assumption (22.viii), *Nativitas Mariae virginis* (AH 54:188) for the Nativity of Mary (15.ix), *Praesens dies* (AH 42:55) for the Visitation (2.vii) and *Dies ista celebretur* (AH 54:180) for the Immaculate Conception (8.xii). The Marian sequences *Virgini Mariae laudes concinantes* (AH 54:21) and *Virgini Mariae laudes intonentes* (AH 54:18) were prescribed for Eastertide. *Inviolata intacta et casta* (not in AH) was sung in connection with the tract *Gaude Maria virgo*, whenever the latter was sung during Lent. For the feasts dedicated to Birgitta (her Nativitas, Translatio and Canonizatio) the sequence *Gaude virgo mater* was prescribed. Finally *Laetabundus exultet fidelis* (AH 54:2) was required during Christmas. The Vadstena ordinal specifies that *Laetabundus* and *Gaude mater Iesu Christi* should be sung alternately during Christmastide until the octave of the Purification. The sequences *Virgini Mariae laudes concinantes* and *Virgini Mariae laudes intonentes* were similarly alternated during Easter.

Judging by six late liturgical manuscripts, combined antiphonaries and graduals, from the Birgittine monastery of Altomünster in Bavaria,¹⁵⁶ the Vadstena repertory remained essentially stable and could be expected to be nearly identical in other Birgittine houses. The Altomünster manuscripts contain the *Cantus sororum* liturgy including collections of notated sequences. The seventeen sequences listed above were found in all of them, provided with festal rubrics. In addition, five of the manuscripts offer the Pentecost sequence *Veni sancte spiritus* (AH 54:153) at the end of the sequence collection.

Seven fragmentary sources were attributed to Vadstena, a few with query: Sequi 16 (the same manuscript as both Cant sor 5 and Helsinki, The National Library, F.m. II. 58 [Haapanen's G. 58]), Sequi 28 (which is the same as Codex 876 (seq.)), Sequi 40, Fr 1988 (seq.), Mi 378, Ord 2 (which is the same as Codex 316) and Cant sor 1 (which is the same as Gr 143):

- Sequi 28 is an uncertain attribution to Vadstena in the CCM. It contains about twenty sequences, some of which have concordances in the Vadstena repertory, but in addition other items not commonly used there occur as well.

¹⁵⁶ Altomünster, Klosterbibliothek, Ms P An 1, 2, 3, 4, 5, and 6, dated to between 1485–1513, see Servatius 1990, 54–57.

- Mi 378 contains only two sequences: *Veni praecelsa domina* (AH 54:193) for the Visitation of Mary and *Surgit mundi vergente* (AH 37:152) for Birgitta, which do not offer conclusive evidence for Vadstena.
- Sequ 16 contains three fragments offering the following sequences: *Congaudent angelorum* for the Assumption, *Laetabundus exultet fidelis*, perhaps intended for the octave of the Assumption but a rubric is missing, *Nativitas Mariae virginis* for the Nativity of Mary, *In his solemnis* (AH 8:52) for the Visitation of Mary as a rubric indicates, although it is not the usual sequence for that feast, *Dies ista celebretur* (AH 54:180), which was probably intended for the Conception of Mary, but the beginning and rubric is missing, *Gaude mater Iesu* and *Tota pulchra es*, probably intended for votive masses, complete the preserved repertory in the fragment. This is an almost certain Vadstena source although with a slightly diverging repertory.
- Sequ 40 is clearly a Vadstena source both because of rubrics assigning sequences for the days of the week and the repertory itself. The following sequences appear: *Ave virgo gratiosa* for Feria II, *Gaude mater Iesu* and *Gaude virgo mater* both for Feria V, *Stabat iuxta Christi ... videns* for Feria VI and *Iubilemus in hac die* for Saturday. Moreover *Tota pulchra es*, probably intended for Sunday, appears and a fragmentary text of *Recensemus in hac die* (AH 42:266) for Katharina of Vadstena, Birgitta's daughter, contained in two tiny strips. The last sequence, probably created in connection to Katharina's translation in 1498,¹⁵⁷ was not included in the originally prescribed repertory.
- Fr 1988 consists of only one bifolium with consecutive text order. It contains four sequences: *Gaude virgo mater* with the rubric missing due to a lacuna, but the sequence belongs to the Vadstena repertory, *Virgini Mariae laudes concinuant* for the Virgin Mary during Easter (*Paschalis de domina*) and *Verbum bonum et suave* (AH 54:218) provided with the rubric "item" and *Missus Gabriel de caelo* with the rubric "Alia <sequentia>". *Verbum bonum et suave*, however, is not part of the prescribed Vadstena repertory either. This may well be a Vadstena source, but the repertory does not provide enough evidence for a certain conclusion.
- Ord 2 is a Vadstena ordinal comprising three fragments. The sequences were listed as incipits: *Laetabundus exultet* and *Gaude mater Iesu* with the added remark that these two sequences should be sung alternately until the octave of the Purification, provided that septuagesima does not interfere, *Nativitas Mariae* was prescribed for the Nativity of Mary, *Dies ista celebretur* for the Conception and *Missus Gabriel de caelis* for the Marian votive feast during Advent. In a recent article on books from Vadstena library Anna Wolodarski

¹⁵⁷ See Reese 2006, 30, 42–46, 50–51, 60–61.

has pointed out that the scribe who wrote Ord 2 is most probably identical with the one who wrote Sequ 40.¹⁵⁸

The Johannites

The Johannites settled in Sweden early on. In the period 1167–1185 the bishop of Strängnäs had offered them the church of Tuna, which hosted the relics of Saint Eskil. Their house was called “Sancta domus hospitalis Ierosolomitani sancti Iohannis baptistae in Eskilstunum”. At a later period, in 1479, a second house was founded in Kronobäck in Småland.¹⁵⁹ The Johannites devoted themselves to charitable work and acquired great properties. High grade feasts within the order were John the Baptist (the main feast 24.vi and the Beheading 29.viii), Eskil (11.vi) and both feasts of the Cross (Inventio 3.v and Exaltatio 14.ix), but there seems to be no documentary record of the general characteristics of their liturgy as it was performed in Sweden. Obeying the rule of Saint Augustine, they were directly placed under the Pope in Rome, but the Swedish house was also to some extent dependent on the bishop of Strängnäs.¹⁶⁰

One fragmentary source was attributed with query in the CCM to the Johannites: Mi 386 dated to the 15th century. It comprises two fragments which list three sequences as unannotated entries: *Psallite regi nostro* (AH 50:270) for the Beheading of John the Baptist, *Salve crux sancta* (AH 53:82) for the exaltation of the Cross and *Iucundare plebs fidelis* (AH 55:7) for Matthew. This source may have belonged to the Johannites in Eskilstuna, but the repertory is really too limited to be conclusive.

It might be added that the Teutonic Order, associated with the Johannites, was extremely influential in the Baltic countries. Some of the fragmentary sources, which were tentatively attributed to Germany on the basis of the musical notation and for which the secondary provenance of the accounts are the Baltic countries, may have been used in establishments directed by the Teutonic Order.¹⁶¹

Paleography

In addition to repertory, paleography offers an additional instrument that may help to determine the origin of a fragment. That different styles of script can be linked to various Swedish centres in the late Middle Ages is not a new idea. It has been recognized by Schmid, Helander, Gullick and Wolodarski in discussions of

¹⁵⁸ Wolodarski 2013, 40–44.

¹⁵⁹ Berntsson 2003, 31, 104, 136.

¹⁶⁰ See Danell & Ericsson 2000, 232–270.

¹⁶¹ Apart from Mi 50, which was attributed to the Baltic countries, this concerns Gr 86, 97, 151.

The rite of the order was close to that of the Dominicans, see Löffler 2003, 67–92, esp. 83.

various fragments.¹⁶² More systematic paleographic investigations on fragments preserved in Helsinki were recently pursued by Finnish scholars. They were able to establish three scribal communities in the 15th century: Åbo cathedral, the Dominican convent of Saint Olav and the Birgittine monastery of Nådendal (*Val- lis gratiae*) within the Åbo diocese.¹⁶³ Significant paleographic and codicological features were used to associate further fragments to these groups. The Finnish scholars demonstrated the advantage of grouping fragmentary sources with similar paleographic features and examining whether they may have a common origin. One must keep in mind though that a scribal community may have produced books on commission for other establishments with different liturgical traditions. Hence repertory and style of script may be contradictory.

A detailed study of paleographic features does not lie within the framework of this investigation, but in a few cases the paleography has played a role for suggesting provenance. An attempt was made for Linköping, Uppsala and Västerås. Attribution to Strängnäs on the basis of script appeared more difficult, and almost impossible in the case of Skara and Växjö.

One group of fragments dated to the 15th century, already attributed to Linköping on repertorial grounds, stands out. The script used is characterized by a rather small pointed textualis written in a black ink.¹⁶⁴ The professional skill varies slightly, and the letter forms are not entirely homogenous. This group comprises at least fifteen sequence sources: sequentiaries Sequi 21, 33, 43, 44, 55, 60, 101, graduals Codex 138 and Codex 1028 and missals Mi 17, 404, 612, Codex 949, Fr 7833 and Fr 8689. Some other sources, not possible to attribute to Linköping on repertorial grounds, were associated with this group: the sequentiary Sequi 81 and the gradual Gr 103.¹⁶⁵ Sequentiaries Sequi 28 and Fr 298 are very similar to these, but the former was attributed with hesitation to Vadstena, the latter with hesitation to Strängnäs on repertorial grounds.

At least three groups of sources using different styles of script were attributed to Uppsala.

The first one uses square letter forms, often decorated with spurs and hair-

¹⁶² See Schmid 1935, 236 for books produced in Skara; Helander 2001, 215–216 for Uppsala sources exhibiting the same paleographic characteristics; Gullick 2005, 31–82 for Romanesque fragments of Swedish origin, and Wolodarski 2007.

¹⁶³ The Finnish research project entitled “The Written Culture in Medieval Finland” was directed by Dr. Tuomas Heikkilä. For these three groups of fragments, see Heikkilä 2008, 253–284; Tahkokallio 2008, 285–317, and Keskiaho 2008, 318–350. The Finnish scholars were able to connect further fragments preserved in the Swedish National Archives, especially in the collection “Finska Cameralia”, to their own fragment groups.

¹⁶⁴ This script is not very different from the one used in fragments probably written in connection with Åbo cathedral. See pictures in Tahkokallio 2008, 296–301.

¹⁶⁵ Sequentiaries Sequi 81 and Fr 298 were dated to the 14th–15th centuries.

lines.¹⁶⁶ This group comprises the sequentiaries Sequ 9, 10, 61, 141 and the graduals Gr 76 and 166. They were all dated to the 15th century, and attributed to Uppsala on repertorial grounds. A similar script appears in the sequentiary Fr 5220 and the gradual Fr 7696, that could not be localized on repertorial grounds, and in the sequentiary Sequ 38, assigned to Strängnäs with query. It might be added that the paleographic features mentioned correspond to a number of antiphonary fragments kept in Helsinki (Helsinki, The National Library, F.m. IV. 161, 177 and 194 [Haapanen's A. 161, 177, 194]), which Ilkka Taitto has attributed to Uppsala on the basis of the liturgical contents.¹⁶⁷

A second distinctive form of script encountered in some Uppsala-related sources dated to the 14th century. This script is less calligraphic, characterized by a tendency to break the minims in the middle, with a “bent knee appearance”¹⁶⁸ Sequentiary Fr 5149 is an illustrative example. Sequ 138 is a probable Uppsala source on the same grounds. The antiphonaries Stockholm, The National Archives, Ant 23, Codex 434 and Codex 954 dated to the 14th century share similar traits and were attributed to Uppsala (the first two with query). To this group could be added the antiphonaries Helsinki, The National Library, F.m. IV. 58 and 59 (Haapanen's A. 58, 59), dated to the 14th century, which Taitto attributed to Uppsala on repertorial grounds.

A similar type of broken script was used in some other sources not containing sequences, that were given other provenances: the antiphonaries Helsinki, The National Library, F.m. IV. 34, 73 and 96 (Haapanen's A. 34, 73, 96). For the two latter Taitto suggested that they may come from either Uppsala or Linköping, while F.m. IV. 34 may come from Västerås.¹⁶⁹

A third restricted Uppsala group of only three sequence sources use a neat, compressed textura: sequentiaries Sequ 185 and 199, and the missal Mi 401 (the latter is the same manuscript as Mi 115, demonstrably an Uppsala source).¹⁷⁰

Among the sources attributed to Västerås two different groups stand out with specific characteristics.

¹⁶⁶ This script shares some features with the one Keskiaho found in Nådendal to be used in Åbo diocese, see pictures in Keskiaho 2008, 322, 329, 336–337.

¹⁶⁷ Taitto 2001. The fact that some of the antiphonaries assigned by Taitto to Åbo (e.g. Helsinki, F.m. IV. 203) share similar stylistic traits with Uppsala sources, raise questions about the relation between scribes in Uppsala and Åbo. Sequ 186 is such an example. It was obviously written by the same hand as Helsinki, The National Library, F.m. II. 118 (Haapanen's G. 118), a gradual. In fact, they appear to be part of the same manuscript, which was confirmed by Jesse Keskiaho.

¹⁶⁸ Haapanen 1922 called this script “gebrochene Minuskel.” See missals: No. 107, 112, 200; Haapanen 1925, graduals: No. 5, 9, 11, 18, 24.

¹⁶⁹ Hypothetically these sources were written in Uppsala on commission for use elsewhere.

¹⁷⁰ The sewing holes in Mi 401 and Mi 115 correspond exactly, and archival location and date are close.

The first is marked by a neat, rather compressed script.¹⁷¹ The capital letters were reinforced with yellow. At times the capital I adopts the form of a bird. The sequentiaries Sequ 36, 65 and 148 belong to this group. Several other sources not containing sequences share the same traits and were all attributed to Västerås: the antiphonaries Stockholm, The National Archives, Ant 39 (= Codex 1200), Codex 1031 and Fr 4685; the missal Mi 638, (= Mi 93 and Codex 950) and missal Codex 450, missal Mi 19 (= Mi 777, 907 and Codex 604), and, finally, the gradual Codex 1440.

A second Västerås group uses a less formal script with more rounded letters: sequentiaries Sequ 19 and 131 (= Gr 153). The gradual Gr 109 shares the same traits, but was assigned to either Västerås or Strängnäs on repertorial grounds. A similar form of script and exactly the same kind of flourishes as in Sequ 19 appear in Mi 643, assigned to Västerås with query. Sequ 14 is stylistically close to Sequ 131.¹⁷² If we allow the secondary provenance of the accounts to be a leading criterion, Sequ 119 and the gradual Fr 4303, both attached to accounts from Västmanland, show striking paleographic similarities. They cannot stem from the same codex, but they may be representative of a third style of script used in Västerås.

Around twenty-five sequence sources were attributed to Strängnäs on the basis of repertory. However, no particularities in the script could be adduced to characterize the sources. The scribal skill in these fragments varies considerably. The unnotated Sequ 72, attributed to Strängnäs on repertorial grounds, was written in a small pointed textualis, very similar to that encountered in fragments of legendaries attached to accounts related to Södermanland.¹⁷³ Hypothetically, both hagiographic texts and liturgical books were produced in the same scriptorium in Strängnäs.

As mentioned earlier, very few fragments were attributed to Skara or Växjö. Schmid's article on the missal tradition in Skara has contributed to tracing the Skara origin of some fragments not containing sequences. Plates of two late fragmentary Skara missals, Stockholm, The National Archives, Mi 325 and Mi 326, demonstrate the characteristic style of that script.¹⁷⁴ This script is characterized by rounded letters leaning slightly forward and its plain decoration: often only red capitals were used. The two missals containing sequences Mi 405 and

¹⁷¹ In fact this script is not much different from the one used in the printed *Graduale Arosiense*.

¹⁷² Apart from the paleography, the archival provenance, accounts for soldiers in Dalarna, may be an additional argument for Västerås, although military accounts in general were established in Stockholm.

¹⁷³ Legendaries Stockholm, The National Archives, Codex 88, Codex 676, Codex 678, Vi sa 8, Vi sa 18, Vi sa 10.

¹⁷⁴ Schmid 1935, 227–246, fig. 1–3.

Fr 1735, vaguely resemble this group, but the provenance remains uncertain.¹⁷⁵

As observed above, almost nothing is known about the liturgical tradition of Växjö. Very few fragment sources could be assigned to the diocese, and the sequence material does not allow any conclusions to be drawn as to style of script used there.

The secondary provenance of the accounts

In addition to repertory and paleography, the secondary provenance of the accounts may help to localize a source. If the secondary provenance can be restricted to a region within a specific diocese, this may be an argument that the book in question was used there, perhaps even written there. The following overview shows archival regional provenances related to Swedish dioceses:

Accounts related to:	fall within diocese:
Småland, Östergötland, Öland, Gotland	Linköping
Uppland, regions in Norrland	Uppsala
Västergötland, Värmland, Dalsland	Skara
Södermanland, Närke	Strängnäs
Västmanland, Dalarna	Västerås
Värend (the Växjö region)	Växjö
Finland	Åbo

On the other hand, if the accounts concern several regions in different dioceses, and in addition are of different types, it is impossible to know where the original book may once have been used. In such cases the medieval manuscript is likely to have been stored in one of the administrative centres of Stockholm, Kalmar, Nyköping or Åbo for use as binding material. As Jan Brunius has convincingly shown,¹⁷⁶ the criterion of secondary provenance can be very useful, but must be handled with caution and preferably be combined with repertorial and/or paleographic criteria.

The table overleaf demonstrates the number of fragmentary sources that were attributed to a tradition based on some or all of the criteria discussed so far. Signatures followed by question-marks indicate that the provenance is not entirely certain. The sources attributed to Sweden do not usually contain a sufficient number of items indicating a certain tradition, but they contain a sequence designated for a local Swedish saint or are presumably of Swedish composition. The follow-

¹⁷⁵ In addition to this Skara group of sources, the following, which do not contain sequences, can be mentioned: missals 165, 890, 930 (= Codex 243), Codex 341, Fr 1143, Fr 1735, Fr 8978 and graduals Codex 239, Codex 1215.

¹⁷⁶ Brunius 2002, 390–403.

Type of book related to proposed origin

Origin	Sequentiaries	Graduals	Missals	Other	Total
Sweden	1, 13, 17?, 29, 30bis, 32?, 50, 57?, 80, 92, 97, 99, 100, 105, 111?, 114, 117, 125, 145, 150?, 166?, 173, 179, 183, Cod. 945, Fr 2977, Fr 4447, Fr 5220, Fr 6543, Fr 28148	18, 105, 107, 113, 116, 119, 133, Fr 6212, Fr 9886	291, 300, 394, 398, 409, 410, 415, Cod. 457, Cod. 1379, Fr 1999	Br mi 3, Br mi 5, Br mi 7?, Ant et sequ 1?, Cod. 640?, Fr 6889?	55
Linköping	2, 3?, 21, 33, 43, 44, 60?, 62?, 81?, 83?, 84, 91?, 101, 122?, 123, 126? Fr 4205	17, 72?, 80?, 103?, 115, 124, Cod. 138?, Cod. 1028?	17, 45, 78, 299?, 375?, 379?, 404, 408?, 414?, 477, 612, 617, 722?, 757, Cod. 429?, Cod. 850, Cod. 949, Cod. 969, Fr 6267?, Fr 6750, Fr 7833?, Fr 8689?	Br mi 2, Br mi 6?	49
Uppsala	5?, 9, 10, 31, 61?, 82?, 85?, 95?, 98, 134?, 138?, 141?, 185, 199, 211?, Fr 5149?	76, 89, 108?, 166	Mi 401, Fr 3566		22
Västerås	8?, 14?, 19, 27?, 35, 36, 48?, 59, 65, 74, 90, 131, 142?, 147, 148?, 153?, 200?, Cod. 637	142?	116, 353, 643?		22
Strängnäs	22, 38?, 67?, 72, 175?, 178?, 187?, Cod. 1048?, Fr 298?, Fr 6688?	96?, 120, Cod. 1372?	Fr 2542, Fr 9795?	Br mi 1	16
Skara			405?, Fr 1735?, Fr 11252?	Cod. 1630, Cod. 224	5
Växjö		Cod. 971?			1
Åbo	11?, 42	74	Cod. 900		4
Kalmar	86?, 140?				2
Vadstena OSS	16, 28?, 40, Fr 1988?			Cant sor 1, Ord 2	6
OFM	4?, 94?, 127, 146?				4
OP	58?, 128?		340	Cod. 481	4
O Cist.		79		Ant 131?	2
Johannites			386?		1
Scandin.			62, Cod. 135		2
Denmark (Lund)	110?				1
England			216?, 335, Cod. 33, Cod. 348?, Cod. 768?, Cod. 1047?, Cod. 1072, Cod. 1453, Fr 6967?, Fr 9208?	Br 13	11
Germany	93?	86?, 122?, Cod. 285, Fr 2549?	18?, 264?, 331, 374?, 381?, 406?, Cod. 1636?		12
Baltic countries			50?		1

Abbreviations: O Cist. = *Ordo Cisterciensium*; OFM = *Ordo Fratrum Minorum*; OP = *Ordo Praedicatorum*; OSS = *Ordo Sancti Salvatoris*; Scandin. = *Scandinavia*

ing categories were not included in the table: 1) sources of unknown provenance, which in fact constitute the largest group, 2) sources for which several alternative origins have been suggested.¹⁷⁷

Comparison of this table to the list in Appendix I (p. 389) quite often confirms correspondence between the suggested origin of the fragments and secondary provenance of the accounts, especially for Linköping, Uppsala and Västerås. Out of 48 sources attributed to Linköping 24 draw their secondary provenance from either Småland or Östergötland, the most important regions within that diocese. Of 22 sources attributed to Uppsala, 13 have their secondary provenance in regions within that diocese. Of 22 sources attributed to Västerås, 9 have secondary provenance within that diocese. Conversely, of 16 sources attributed to Strängnäs, only 2 could be assigned to regions within that diocese. The number of sources attributed to Skara, Åbo and Växjö is too insignificant to permit any conclusions.

Thanks to Jan Brunius' investigation of Swedish saints in medieval mass books the number of sources with determined provenance has been considerably augmented. It takes into account the entire *sanctorale*, as far as it is preserved and relevant for the discussion of provenance.¹⁷⁸ In the CCM catalogue, Toni Schmid appears sometimes to have made tacit use of the secondary provenance of the accounts as the primary criterion for localizing sequence sources, but, as already stressed, this criterion must be combined with repertory and/or paleography. A further complication, when taking the secondary provenance into account, is that the covers were often reused; the first heading indicating provenance was often erased or mutilated to make room for a new heading.

¹⁷⁷ The second group comprises the following cases: Uppsala/Västerås (Sequ 20, 53), Uppsala/Strängnäs (Mi 412), Strängnäs/Västerås (Sequ 39, Gr 109), Strängnäs/OP/Kalmar: Capella regia (Gr 123), Kalmar OP/Strängnäs (Mi 382), Kalmar/OP (Gr 67), Linköping/Västerås (Sequ 55), Linköping/Vadstena OSS (Mi 378), Linköping/OFM (Gr 121), Linköping/OP (Sequ 77), Linköping/OP (Mi 396), Skara/Åbo/Strängnäs (Cod. 269 (grad.)), Lund/Växjö (Fr 10477 (seq.)), Baltic countries/OP (Gr 97), Germany/OFM (Sequ 133), Germany/Baltic countries (Gr 151), OP/OFM (Mi 407), England/North France (Cod. 422 (miss.)).

¹⁷⁸ Brunius 2008, 167–179.

Special cases

SEQU 3

One of the most interesting and best preserved sources in the entire material is Sequ 3, dated to the end of 14th or the beginning of the 15th century. This sequentiary comprises 20 fragments (altogether 34 leaves). It offers a substantial portion of a once extensive repertory. Several suggestions of provenance were made in the CCM, all with query: Linköping/OFM/Uppsala, and in a later article from 1937 Toni Schmid proposed Växjö,¹⁷⁹ probably owing to the fact that most of the accounts are related to Kalmar, situated near Växjö.

The table below illustrates the reconstructed sequence repertory of Sequ 3, offering a total of 55 items distributed in six quires (for a schematic overview of the quires, see p. 188). The sequence repertory is compared to other Swedish mainstream traditions based on the evidence of both reliably localized fragments and of late manuscripts and printed liturgical books (for individual sequences, see Repertorial investigation on p. 79, for detailed information on concordances, see Appendix II):

¹⁷⁹ Schmid 1937, 84 n. 62, “das vermutlich aus Växjö stammende Sequentionarium KA Småland 1559 No. 10” (= Sequ 3).

<i>Feast</i>	<i>Sequence</i>	<i>Ed.: AH, etc.</i>	<i>Fragment</i>	<i>Quire</i>	<i>Swedish traditions</i>
Nativitas 25.xii	<i>Eia recolamus</i>	53:16	Fr 7410	1	Li, U, L, Vad
Stephanus 26.xii	<i>Hanc concordi famulatu</i>	53:215	“	“	Li, St, U, V, L
Iohannes Evang. 27.xii	<i>Iohannes Iesu</i>	53:168	“	“	Li, St, V, L
Innocentes 28.xii	<i>Laus tibi Christe cui</i>	53:157	“	“	Li, St, L
lacuna					
Sigfridus 15.ii	<i>Confessorum flos</i>	42:322	Fr 28087, 1rv	2	Li
Pascha	<i>Victimae paschali</i>	54:7	“	“	Li, St, U, V, Åbo, L
Petrus Mart. 17.iv	<i>Adest dies celebris</i>	55:293	Fr 28090, 1rv	“	Li, V, Åbo
Inventio Crucis 3.v	<i>Salve crux sancta</i>	53:82	“	“	Li, St, U, L
lacuna				“	
Ericus 18.v	<i>Gratulemur dulci prosa</i>	42:215	Fr 28090, 2rv	“	Li, St, U, V, Åbo, L
Ascensio	<i>Rex omnipotens</i>	53:66	“	“	Li, St, U, V, L
Pentecoste	<i>Sancti spiritus assit</i>	53:70	Fr 28087, 2rv	“	Li, St, U, V, Åbo, L
lacuna					
Corpus Christi	<i>Lauda Sion salvatorem</i>	50:383	Fr 28095, 1rv	3	Li, St, U, V, Åbo, L
In dominicis diebus	<i>Voce iubilantes magna</i>	10:37	“	“	Li, St, U, V, Åbo
lacuna				“	
In dominicis diebus	<i>Quicumque vult salvus</i>	54:163	Fr 28094, 1rv	“	Li, St, U, V, Åbo
Dominicus transl. 24.v	<i>In caelesti hierarchia</i>	55:115	“	“	Li, U, V, Åbo
Eskillus 12.vi	<i>Hac in die gloriemur</i>	42:216	Fr 28092	“	Li, St, U, V, Åbo
Iohannes Bapt. 24.vi	<i>Sancti baptistae</i>	53:163	“	“	Li, St, U, V, L
lacuna				“	
Divisio apostolorum 16.vii	<i>Caeli enarrant</i>	50:267	Fr 28083	“	Li, L
Margaretha 20.vii	<i>Pange lingua gloriosae</i>	not in AH	Fr 28094, 2rv	“	
Maria Magd. 22.vii	<i>Laus tibi Christe qui</i>	50:268	Fr 28095, 2rv	“	Li, St, U, Åbo, L
“	<i>Mane prima sabbati</i>	54:143	“	“	for Easter Li, V, Åbo, L
lacuna					
Botvidus 28.vii	<i>Caeli chorus esto</i>	42:192	Fr 28091	4	Li, St, V
Olavus 29.vii	<i>Lux illuxit laetabunda</i>	42:302	“	“	Li, St, U, V, Sk, Åbo, L
Elin 30.vii	<i>Voce dulcis melodiae</i>	42:237	Fr 28096, 1rv	“	Li, St, U, V
Laurentius 10.viii	<i>Stola iucunditatis</i>	54:61	“	“	Li, St, U, V, Åbo, L
“	<i>Laurentii David magni</i>	53:173	Fr 28093, 1rv	“	Li, St, L
Assumptio BMV 22.viii	<i>Congaudent angelorum</i>	53:104	Fr 28097	“	Li, St, U, V, L, Vad
Augustinus 28.viii	<i>Iubilemus salvatori</i>	42:176	Fr 28084	“	Li
Decollatio Iohannis 29.viii	<i>Tibi pie Iesu</i>	42:254	Fr 28093, 2rv	“	Li
“	<i>Psallite regi nostro</i>	50:270	Fr 28096, 2rv	“	Li, St, U, V, L
Nativitas BMV 15.ix	<i>Nativitas Mariae</i>	54:188	Fr 28085	“	Li, St, U, V, Åbo, L, Vad
lacuna					
Michael 29.ix	<i>Summi regis archangele</i>	53:192	Fr 28099, 1rv	5	
Franciscus 4.x	<i>Salve fratrum dux</i>	55:134	“	“	Li, U, V

Feast	Sequence	Ed.: AH, etc.	Fragment	Quire	Swedish traditions
Birgitta can. 7.x	<i>Surgit mundi vergente</i>	37:152	Fr 28086, 1rv	“	Li, V, Åbo
Omnis Sancti 1.xi	<i>Omnis sancti Seraphin</i>	53:112	Fr 28088, 1rv	“	L
Martinus 18.xi	<i>Sacerdotem Christi</i>	53:181	Fr 28089, 1rv	“	Li, St, U, V, L
Elisabeth 19.xi	<i>Florem mundus protulit</i>	55:121	Fr 28089, 2rv	“	Li
Catharina 25.xi	<i>Odas hac in die</i>	8:213	“	“	Li, St, U, V
Andreas 30.xi	<i>Sacrosancta hodiernae</i>	54:30	Fr 28088, 2rv	“	Li, St, U, V, Åbo, L
Nicolaus 6.xii	<i>Congaudentes exultemus</i>	54:66	Fr 28086, 2rv	“	Li, St, U, V, L
Conceptio BMV 8.xii	<i>Dies ista celebretur</i>	54:180	Fr 28099, 2rv	“	Li, V, Vad
lacuna					
Comm. evangelist.	<i>Iucundare plebs fidelis</i>	55:7	Fr 28098, 1rv	6	Li, St, U, V, Åbo, L
Comm. apost.	<i>Qui sunt isti qui</i>	54:87	“	“	Li, St, U, V, Åbo, L
“	<i>Clare sanctorum senatus</i>	53:228	Fr 7373, 1rv	“	Li, Åbo, L
“	<i>Splendor regis</i>	not in AH	“	“	
Unus mart.	<i>Iucundetur ex affectu</i>	42:342	Fr 11015, 1rv	“	Li, St, U, L
lacuna				“	
Plur. mart.	<i>O beata beatorum</i>	55:14	Fr 11015, 2rv	“	Li, St, U, V, Åbo
Virgines	<i>Virginis venerandae</i>	53:246	“	“	Li, St, U, V, L
“Cuiuslibet sancti”	<i>Supernae matris gaudia</i>	55:37	“	“	Li, St, U, V, Åbo
Sanctus Spiritus	<i>Lux iucunda lux</i>	54:154	Fr 7373, 2rv	“	U
“In sextis feriis de s. cruce”	<i>Veneremur crucis lignum</i>	54:129	“	“	Li, St, U, V, Sk
BMV	<i>Ave virgo virginum</i>	54:285	“	“	St, U, V, Åbo, Vad
“	<i>Stabat iuxta Christi ... videns</i>	8:59	“	“	Li, St, V, L, Vad
“	<i>Ave paeclaris maris stella</i>	50:241	Fr 28098, 2rv	“	St, U, V, Åbo, L

Abbreviations: Li = Linköping, St = Strängnäs, U = Uppsala, Sk = Skara, V = Västerås, L = Lund, Vad = Vadstena, BMV = *Beata Maria Virgo* (Marian feasts), comm. = *commune*.

As the table demonstrates, the repertory of Sequ 3 is closest to that of Linköping with 47 correspondences compared to 37 with Västerås, 35 with Strängnäs, 35 with Uppsala, 23 with Åbo and 31 with Lund. Most distant are Vadstena with 6 concordances and, not surprisingly in view of insufficient comparative material, Skara with 2. Most of the sequences belong to a basic Swedish repertory found in several dioceses. The following appear only in Linköping: *Confessorum flos* for Sigfrid, *Iubilemus salvatori* for Augustine, *Tibi pie Iesu* for the Beheading of John the Baptist and *Florem mundus* for Elisabeth of Hungary. *Caeli enarrant* for the feast of the Division of the Apostles appears only in Linköping and Lund, and *Dies ista celebretur* is only found in Linköping, Västerås and Vadstena. The Birgitta sequence *Surgit mundi vergente* appears in Linköping, Västerås and Åbo.

On the other hand some of the sequences are not attested in any of the sources of the Linköping tradition: *Omnes sancti Seraphin* for All Saints is attested only in Lund, and *Clare sanctorum* for the common of apostles is only found in Lund and Åbo, whereas the rare *Lux iucunda lux* may have been used in Lund, based on its presence in *Liber datus Lundensis vetustior*¹⁸⁰ and as a division (*Consolator alme veni*) for Pentecost in Uppsala. Since only the last strophe is preserved in Fr 7373, 2v there is no way of knowing whether the complete form or the division of the sequence was intended in Sequ 3. *Summi regis archangele* for Michael is absent in all the late Swedish mainstream traditions, but appears in six other fragmentary sources, none of which was given a certain provenance. None of the two Marian sequences *Ave virgo virginum* and *Ave praeclera maris* seems to have been used in Linköping. However, generally speaking the Marian sequences do not provide strong conclusive evidence, since the late Linköping manuscripts offer a limited number of Marian sequences for votive masses, although several more may have been used in praxis. Two seemingly unique sequences occur as well: *Pange lingua gloriosae* for Margaret and *Splendor regis* for the common of apostles.

The presence of two sequences for Mary Magdalene, *Laus tibi Christe qui* and *Mane prima sabbati*, is rather unusual. *Mane prima* appears in Linköping, Västerås and Lund for Easter, while the Dominican sequentiary C 513, written in Strängnäs for Västerås, assigns it to Mary Magdalene in accordance with six other fragmentary sources.¹⁸¹ Most of them could not be localized more closely, apart from Sequ 90 attributed to Västerås.

Mary Magdalene was especially favoured by the Dominicans. The sequence *Mane prima* was used in the prehumbertian Dominican liturgy but was later replaced by *Laus tibi Christe qui*,¹⁸² which is the one used also in the printed Åbo missal following the Dominican rite. That the translation of Dominic (24.v) is

¹⁸⁰ Lund, University Library Medeltidshandskrift 7, where the sequence appears as an addition on fol. 141v. See Ommundsen (2015).

¹⁸¹ Sequ 32, 90, 97, Gr 72, 126 and Mi 383.

¹⁸² Gleeson 2004, 114.

provided with a sequence could be an argument for a Dominican provenance. On the other hand, the overall repertory does not correspond to the Dominican ordinal or to the Åbo tradition.¹⁸³

That Sequ 3 is of Swedish origin is beyond doubt because of the many sequences for Swedish saints, but neither an Uppsala nor a Franciscan origin, two of Schmid's suggestions, seems plausible. Linköping would be a more likely suggestion. The secondary provenance of the accounts is almost exclusively linked to Kalmar, belonging to Linköping diocese.

An additional argument for attributing Sequ 3 to Linköping is the paleographic resemblance to some other Linköping-related sources, in particular Sequ 55 and Fr 7062 (seq.). Both sources were used as bindings of accounts related to Småland, the latter more specifically to the island of Öland, near Kalmar. Despite the differences mentioned to other known Linköping sources, the repertory of Sequ 3 still seems closest to the Linköping tradition. The influence of Lund is obvious. The book may have been used in an important church within the Kalmar area, perhaps Dominican.

No substantial evidence for Växjö origin can be inferred, but one cannot entirely rule out the possibility that Sequ 3 represents a Växjö tradition. In that case the Växjö repertory would be close to both the Linköping tradition and to that of Lund, augmented with some unique sequences. In any case, attributing Sequ 3 to Linköping with query seems to be the more probable option and was adopted throughout this investigation.

SEQU 37, SEQU 51 AND GR 107

In an article of 1968, Toni Schmid has argued for a Cistercian origin in the case of two fragmentary sources, the sequentiary Sequ 37 and the breviary Br 434. Mainly based, as it seems, on the secondary provenance of the accounts, which concern Dalarna for the years 1575–1583, she suggested that these once complete books were used in the Cistercian monastery at Gudsberga, founded in 1486.¹⁸⁴ The sequentiary, dated to the end of the 13th or beginning of the 14th century, is our concern here. It comprises three fragments initially catalogued in the CCM under the signature Sequ 37: Fr 28394, 28399 and 28400. A fourth fragment, Fr 28185, appears to belong to the same manuscript, this time catalogued in the CCM under the signature Sequ 51. (The latter fragment has been recatalogued in the MPO as Fr 4592.)

Beside sequences Sequ 37 (= Sequ 51) contains other mass chants, and would therefore be better classified as a gradual-sequentiary. It offers commonly used sequences for Christmas, the Easter cycle, the common of apostles and martyrs, and

¹⁸³ See Guerrini 1921.

¹⁸⁴ Schmid 1968, 110–116. The whole region of Dalarna belonged to the diocese of Västerås.

the Holy Cross. In addition two other chants appear, apparently intended for the Holy Spirit and the Holy Cross. Finally, the Advent sequence *Salus aeterna indeficiens*, a rare text in the Swedish fragment material, is found.¹⁸⁵

Schmid linked four other fragments to this group, Fr 25322, 28396, 28398 and 28397 (the latter was recatalogued as Fr 25323 in the CCM) as part of the gradual Gr 107. A fifth fragment, Fr 4655, was added by the MPO. This gradual, dated to the 14th century, comprises a section of ordinary chants and a section of sequences.

The question is how all these fragments are related to each other. Sequ 37 and Gr 107 share the same number of lines (11), but the measures of the writing space differ significantly: 17.5 x 13.5 cm in Sequ 37 and 21.5 x 15.5 cm in Gr 107. Another difference concerns the decoration. Although both sources use red and blue initials, the red initials have green flourishing in Gr 107, whereas Sequ 37 have alternating blue and red flourishing. More importantly, Sequ 37 and Gr 107 represent two different sequence traditions in the use of the Christmas sequences: *Nato canunt omnia* in Sequ 37 and *Natus ante saecula* in Gr 107. The former sequence, rarely found in the fragments, belongs to a western tradition, whereas the latter, more widely disseminated, is attested in seventeen fragmentary sources.¹⁸⁶ The sequence belongs to the old repertory of the East. Most importantly the Christmas sequence *Laetabundus exultet* appears in both sources with overlapping text: strophes 1–10 in Sequ 37 and 1–11 in Gr 107, which proves that they are from different books. Thus several reasons suggest that the sequentiary and the gradual are two different books. The sequence repertory as established by Schmid therefore ought to be rearranged as follows:

¹⁸⁵ The only concordance of *Salus aeterna* in the fragment material is Sequ 156 (14th century) of unknown origin.

¹⁸⁶ *Natus ante saecula* also appears in the printed *Missale Lundense* (1514).

Sequ 37 (= Sequ 51)	Schmid's reconstruction of Sequ 37	Gr 107
<i>Salus aeterna indeficiens</i>	<i>Grates nunc omnes</i> (53:10) →	<i>Grates nunc omnes</i>
<i>Nato canunt omnia</i>	<i>Natus ante saecula</i> (53:15) →	<i>Natus ante saecula</i>
<i>Laetabundus exultet</i>	← <i>Laetabundus exultet</i> (54:2) →	<i>Laetabundus exultet</i>
	<i>Hanc concordi famulatu</i> (53:215) →	<i>Hanc concordi famulatu</i>
	<i>Iohannes Iesu Christo</i> (53:168) →	<i>Iohannes Iesu Christo</i>
		<i>O beata beatorum</i> (55:14)
		<i>Laeta mundus sit</i> (9:351)
	<i>Epiphaniam domino</i> (53:28) →	<i>Epiphaniam domino</i>
	<i>Dixit dominus ex Basan</i> (50:269) →	<i>Dixit dominus ex Basan</i>
		<i>Voce iubilantes</i> (10:37)
<i>Onnes sancti Seraphim</i> (53:112) (addition)		
<i>Ave spes mundi Maria</i> (54:217)		
<i>Victimae paschali</i>	← <i>Victimae paschali</i> (54:7)	
<i>Laudes crucis attollamus</i>	← <i>Laudes crucis attollamus</i> (54:120)	
<i>Rex omnipotens die</i>	← <i>Rex omnipotens die</i> (53:66)	
<i>(Quem quaeritis)</i>	← ('The Easter play <i>Quem quaeritis</i>)	
<i>Salve crux arbor</i>	← <i>Salve crux arbor</i> (54:121)	
<i>Sancti spiritus assit</i>	← <i>Sancti spiritus assit</i> (53:70)	
<i>Septiformis consolator</i>	← <i>Septiformis consolator</i>	
<i>(Ardua spes mundi)</i>	← (<i>Ardua spes mundi</i>)	
	<i>Laus tibi Christe qui</i> (50:268) →	<i>Laus tibi Christe qui</i>
	<i>Lux illuxit laetabunda</i> (42:302) →	<i>Lux illuxit laetabunda</i>
	← <i>Salus aeterna indeficiens</i> (53:1)	
<i>Ave virgo singularis</i>	← <i>Ave virgo singularis</i> (54:204)	
<i>(Cunctipotens genitor)</i>	← (<i>Cunctipotens genitor</i>)	
<i>Clare sanctorum senatus</i> (53:228)		
<i>Adest nobis dies alma</i> (53:241)		
<i>Supernae matris gaudia</i> (55:37)		
<i>Gaude mater Sion</i> (34:138)		
unidentified text for the Cross?		

AH numbers are supplied for the sequences. Items within brackets are not sequences; → = part of Gr 107; ← = part of Sequ 37.

Schmid's reconstruction is an amalgam of the two sources, in which the correct liturgical order of the items was not always observed. Schmid thought that the sequence *Salus aeterna indeficiens*, rarely used in Sweden, was intended for a Marian mass and inserted it immediately before the Marian sequence *Ave virgo singularis*. In reality *Salus aeterna indeficiens* immediately precedes the Christmas sequence *Nato canunt omnia*, which makes Advent a more likely assignment, entirely in accordance with the common liturgical use of the sequence.

In an earlier article of 1952 treating the Easter play in Sweden, Schmid commented upon the contents of Sequ 37, based on her reconstruction.¹⁸⁷ As evidence for the Easter play being performed in Scandinavia she used the sequence for Saint Olav, *Lux illuxit laetabunda*. However, this is not tenable for obvious reasons. Since the fragment containing the Olav sequence belongs to Gr 107, the Scandinavian origin is valid only for that source.

The 1952 article does not claim Cistercian provenance for Sequ 37. The question ought to be raised again: could both sources have been used in Gudsberga? An argument for this may be that the accounts of both Sequ 37 and Gr 107 are related to Dalarna. The sequence repertory, however, does not seem to give support for such a hypothesis. No specific Cistercian saint appears. In Sequ 37 the sequence for the Cross was mutilated, and it has not yet been possible to identify. Furthermore, the sequence *Gaude mater Sion* for the Virgin Mary is rarely found in the fragmentary material, but seems to have been used in Västerås.¹⁸⁸

What one can say is that a Swedish origin is likely for Gr 107, whereas that of Sequ 37 remains unknown. Nothing specific in the repertoires of the two sources allows us to draw the conclusion that they are Cistercian, or that they were used in Gudsberga. However as pointed out earlier, in course of time the Cistercians seem to have become more open towards using sequences, and the use of these books in that monastery cannot be ruled out.

The musical notation

Detailed description of the musical notation is not offered in this study, but a few general observations may still be made. Most fragmentary sources are notated. Square notation on a four-line staff predominate, which is the common type used in the western part of Europe and in Sweden as well. A minor number of early fragments dated to the 12th and 13th century use square notes of a smaller size, corresponding to the type of notation Bruno Stäblein labelled "Übergang französi-

¹⁸⁷ Schmid 1952, 1–14.

¹⁸⁸ AH offers only two concordances for *Gaude mater*: an Utrecht manuscript from 1477 and the printed Uppsala missal. The latter concordance must be a mistake. I have found the sequence only in the printed gradual of Västerås.

scher Neumen zu Quadratschrift".¹⁸⁹ In the description of the sources this early form was called "early square notation". The size of the notational signs increases in later sources, and additional information on the musical performance appear from the 14th century onwards in the form of *custos* at the end of staves, and vertical strokes in the notation, the latter functioning as help to organizing the melody in accordance with the text.

A minor number of sources use Gothic notation on a four-line staff. This notational system was commonly used in eastern Europe and in German-speaking countries.¹⁹⁰ The presence of Gothic notation in a fragment may point to foreign origin, since Swedish secular churches and religious houses in general appear to have adopted the western type of notation. A number of sources using Gothic notation are therefore likely to be imported from German-speaking Europe or the Baltic countries.

Chant books containing Gothic notation may also have been brought from abroad by foreign clerics for use in parishes with many German-speaking residents. Two late sources, however, containing Gothic notation, the gradual Gr 119 and the missal Mi 379, are likely to be of Swedish origin. Gr 119, comprising altogether five fragments, among other sequences uncommon in Sweden offers the sequence *Hac in die gloriemur* for Eskil written by first hand.¹⁹¹ Mi 379, a singleton, offers the entry *Caeli enarrant* for James and a few strophes of *Laus tibi Christe qui* for Mary Magdalene. Both sequences are common and not very useful for localizing the fragment. Nonetheless, the fact that the feast of Saint Anne falls in July may point to Linköping.

A very small group of the earliest fragments use neumes. The sequentiary Sequi 103 and the missal Codex 1379 use French neumes on staves, whereas the missal Mi 331 uses staffless German neumes. The latter is likely to be of German origin. The origin of Sequi 103 is unknown, whereas Codex 1379 was attributed to Sweden due to the inclusion of Swedish saints in a litany contained in one of the fragments.¹⁹²

¹⁸⁹ Stäblein 1975, 156–159. Bernard 1965–1974 calls this notation "petits carrés." Small square notes appears in the following fragments: Sequi 23, 27, 32, 49, 54, 78, 86, 88, 104, 108, 111, 124, 130, 136, 143, 149, 152, 158, 161, 162, 170, Fr 6261 (seq.), Fr 6543 (seq.), Fr 9578 (seq.), Gr 67, 87, 131, 137, 139, 147, Fr 457 (grad.), Mi 62, 75, 216, 300, 383, 402, Cod. 33 (miss.), Cod. 348 (miss.), Cod. 422 (miss.), Cod. 768 (miss.), Cod. 1047 (miss.), Cod. 1072 (miss.), Cod. 1327 (miss.), Cod. 1617 (miss.), Fr 6967 (miss.), Fr 10061 (miss.), Br mi 6, Cod. 738 (br. mi.), Cod. 926 (br. mi.), Cod. 224 (brev.), Fr 6889 (ant.).

¹⁹⁰ Gothic notation is used in the following sources: Sequi 93, 133, Gr 86, 97, 119, 151, Cod. 285 (grad.), Fr 2549 (grad.), Mi 18, 264, 374, 379, 381, 406, Cod. 1636 (miss.).

¹⁹¹ Gr 119 offers, for example, two sequences for Catherine of Alexandria, *Sanctissimae virginis votiva* and *Catharinae passio virginis*, both belonging to the sequence tradition of the East.

¹⁹² Olav, Botvid and Eskil are mentioned in Fr 9635.

Around forty fragmentary sources are unnotated, the majority containing sequences belong to missals.¹⁹³ Some of the unnotated fragments that were labelled sequentiaries may be part of a missal. As was mentioned earlier, trying to match unnotated sequences with missal fragments is difficult because of the different styles of script used in the different sections. The sung items were usually written in smaller and less formal script (see p. 33). Despite these differences it was possible to match different sections in two cases: the missal fragments Helsinki, The National Library, F.m. I. 305 and 336, could be determined to belong to the same books as Sequ 70 and 109.

Decoration

The decoration used in the sequence sources is generally plain without figurative images. A common layout of a sequence is to begin the first strophe with a large coloured initial. The subsequent strophes (sometimes also the versicles) usually begin with capitals of a smaller size, drawn in alternating colours. An initial of extra large size, often decorated with flourishes, may appear at the beginning of the entire sequentia or sequence section. This is the case in the gradual Gr 120 (Fr 25346) and in the missal Fr 3566, where *Grates nunc omnes* the very first sequence for Christmas begins with a large size G. Many other sequentiaries now incomplete would have begun with such a large initial.

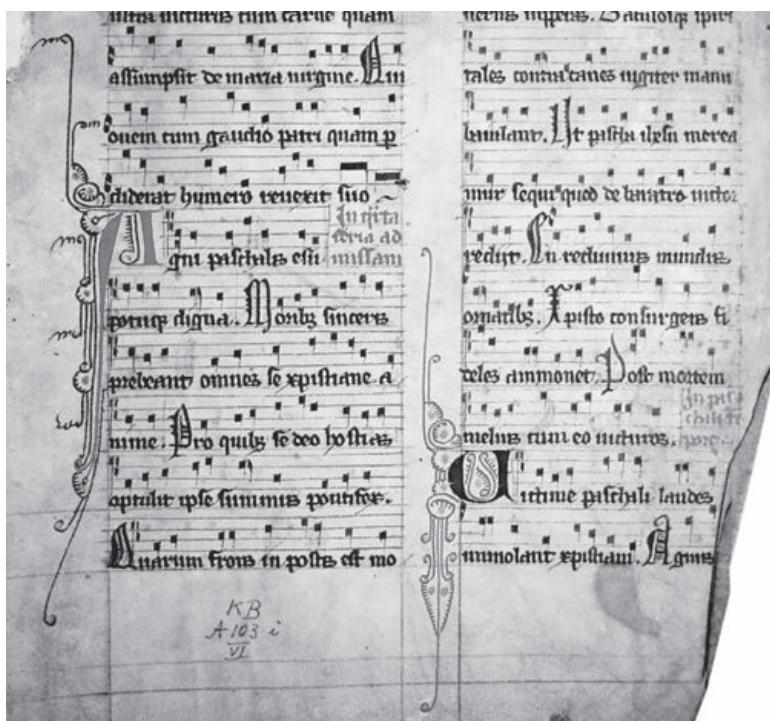
The most frequently used colours are red and blue alternating, sometimes only red. Green is quite common too, and used in about 65 sources, many of them attributed to Sweden. A large opening initial of a sequence embellished with red, blue, green or brown pen-flourishes appears in around 130 sources, of both early and late date. The level of flourishing range from just a few simple lines to more complicated forms. Occasionally, the flourishes take the form of alternating red and blue chains running along the text column.¹⁹⁴ The capitals at the beginning of the strophes or versicles were occasionally drawn with the same ink as the text, and are occasionally reinforced with red or yellow strokes or dots.

Other kinds of decoration are scarce and consist mainly of capitals ornamented with a drawn human head or a bird. Golden letters appear in very few fragments. These fragments are likely to come from more lavishly decorated books. The gradual Gr 147, the missals Codex 1047 and Fr 6967, and the breviary Br 13 are such

¹⁹³ That late missals often are unnotated is well known. The following fragments containing sequences are unnotated: Sequ 48, 70, 71, 72, 91, 101, 109, 147, 185, 199, Mi 50, 98, 116, 153, 273, 291, 335, 357, 382, 386, 400, 401, 403, 413, 415, 477, 612, 892, 909, Cod. 429 (miss.), Cod. 748 (miss.), Cod. 1136 (miss.), Cod. 1291 (miss.), Cod. 1291 (miss.), Fr 1735 (miss.), Fr 3566 (miss.), Fr 6267 (miss.), Fr 7833 (miss.), Fr 10383 (miss.), Fr 10889 (miss.), Fr 11252 (miss.).

¹⁹⁴ For example in Sequ 138 and Sequ 151.

books. Embellished with richly decorated initials, they belong to a coherent fragment group, probably of English origin or influence. The missal Codex 429 is also heavily decorated, although not belonging to that group. In this source a large golden initial marks the beginning of the sequence *Missus Gabriel de caelo* for the Marian votive mass of the first Sunday of Advent, which opens the entire sequence section.



Sequ 14, sequentiary, s. 14, Västerås?, (Fr 28117, 2r). The sequence *Agni paschalis esu* for Wednesday after Easter.

REPERTORIAL INVESTIGATION

Preliminaries

THE GENERAL PRINCIPLES applied to the repertorial investigation have already been outlined in the introduction (p. 35). The history of transmission cannot for many sequences be given in detail, mainly owing to the general loss of manuscript sources and also to the lack of comprehensive research. In the following presentation all sequences celebrating the same feast are grouped together and commented upon, regardless of their age, style and transmission history.

The presentation begins with the feasts of the Lord (the *temporale*), continuing with the feasts of saints (the *sanctorale*), the feasts of the Cross, the Dedication of a Church, special masses, the common of saints (*commune sanctorum*) and, finally, all the feasts of the Virgin Mary gathered in one large group. The *temporale* comprises the following liturgical cycles: Christmastide (Advent, Christmas, Christ's followers, who are Stephen, John the Evangelist and the Innocents, the Circumcision and Epiphany), Eastertide (Easter, the Ascension and Pentecost), Trinity, Corpus Christi, the Transfiguration and common Sundays. In the *sanctorale* the feasts are arranged according to calendric order, but if a festal date varies from diocese to diocese, the sequence is dealt with at only one date and provided with a cross-reference. Of the Marian feasts those celebrated on fixed dates (the Purification (2.ii), the Annunciation (25.iii), the Assumption (15.viii) and the Nativity (8.ix)) were combined with votive masses. Generally speaking, it should also be kept in mind that a sequence could be sung on both the main feast and on the octave without this being explicitly stated in the manuscripts.

Each group of feasts is introduced by a table providing a condensed survey of the sources. If a sequence is attested in up to five sources, the individual signatures are given. If the number of sources exceeds five, only the total number is reported.

In the latter case the exact source list can be found in Appendix II, on p. 433.

Information based on the fragmentary sources is given on whether a particular sequence can be attributed to a Swedish liturgical tradition. As mentioned before, when a sequence is attested in a large number of sources, we may be more confident that it belongs to an official Swedish tradition. Conversely, if a sequence appears in only a few fragmentary sources, it is more likely to represent a limited local or foreign tradition. A question-mark after a signature indicates that the suggested attribution is uncertain. A question-mark after a Swedish tradition denotes that all reported sources were attributed with query.

The references to AH provide basic orientation concerning the European background of a sequence, the first known records of it and its geographical distribution:

- 1) The first period, before *c.* 1050, comprises early irregular sequences coming from eastern or western Europe. Their early transmission pattern is often restricted within their realms of origin. These sequences are edited in AH, volumes 7 and 53.¹
- 2) The transitional period, *c.* 1050–1150, is when sequences provided with mostly irregular rhymes begin to appear. The designation “irregular rhymes” denotes that the rhymes do not appear in all strophes, or that some of the strophes may have fully developed rhymes, while others have only assonances. They appear in AH, volume 54.
- 3) The late period, after 1150, comprises fully rhymed sequences, many of which also have a regular structure. They appear in AH, volumes 54 and 55. A number of these sequences emanate from the mendicant orders and became widely disseminated through these orders.

When a sequence is said to be part of the old eastern or German tradition, or part of the old western or Anglo-French tradition, this statement is essentially based on the source situation in AH, possibly supplemented by new research that identifies new sources or has somehow modified the picture given in AH.

If a sequence is attested in the late liturgical Swedish manuscripts or printed books, this is reported. These sources, listed below, are basically the same sources as Moberg used and are important representatives of “official” or “mainstream” diocesan traditions. It is self-evident that a concordance in these late sources does not prove that a sequence in a fragmentary source belongs to the same liturgical tradition. However, since liturgical manuscripts tend to be conservative, they do not entirely abandon an older tradition, even if new ideals influence the repertoires. This is particularly relevant in the case of sequence repertoires.

¹ “Liturgische Prosen erster Epoche.” Usually a reference is made only to AH 53, since it contains principally the same sequences as AH 7, but with additional concordances.

The following manuscripts and early printed books are frequently referred to in abbreviated form. It should be noticed that the manuscripts C 415, C 427, C 430 and OL 2 represent the tradition of Linköping cathedral, although supposedly written in or owned by Vadstena:

C 415 = Uppsala University Library, C 415 (missal, 1422–1448, Linköping, probably belonging to Vadstena)²

C 420 = Uppsala University Library, C 420 (unnotated missal, 15th century, Linköping?)

C 427 = Uppsala University Library, C 427 (missal, c. 1500, Vadstena?)

C 430 = Uppsala University Library, C 430 (gradual, end of the 15th century, Vadstena)

C 513 = Uppsala University Library, C 513 (sequentiary, 1517, written in the Dominican convent of Strängnäs for the Dominican convent of Västerås)

OL 1 = Stockholm, The National Archives, Skoklostersamlingen I, 2 4° (ordinal, c. 1390, Linköping)³

OL 2 = Uppsala University Library, C 428 (ordinal, c. 1450, Vadstena)

MUps v = *Missale Upsalense vetus* (Holmiae c. 1484; Uppsala)

MUps n = *Missale Upsalense novum* (Basileae 1513; Uppsala)

MUps = *Missale Upsalense vetus and novum* (abbreviation used when the two missals are concordant)

GArc = *Graduale Arosiense* (Lubece c. 1500; Västerås)⁴

MAb = *Missale Aboense* (Lübeck 1488; Åbo)⁵

MLu = *Missale Lundense* (Parisiis 1514; Lund)⁶

MStr = *Missale Strengnense* (Holmiae 1487; Strängnäs)

The symbol * before the signature of a fragmentary source indicates that the sequence appears as an incipit.

² For descriptions of the mss. of the C-collection in Uppsala University Library, see *Mittelalterliche Handschriften*, 1988–1995.

³ For the edition, see Helander 1957.

⁴ For the facsimile, see Schmid 1959–1965.

⁵ For the facsimile, see Parvio 1971.

⁶ For the facsimile, see Strömb erg 1946.

The Christmas cycle

Sequences designated for the Sundays in Advent are very rare in the material. As already mentioned, Advent was seen as a time of penitence and was not to be embellished with sequences.⁷ Singing sequences for Sundays during this period did not form part of a Swedish liturgical practice (see p. 23). Exceptions, however, from this general rule were the celebration of Marian votive masses and the few saints' feasts that occur in December.

ADVENT

<i>Feast</i>	<i>Sequence</i>	<i>Ed.: AH etc.</i>	<i>Sources</i>	<i>Swedish tradition</i>
Adv 1	<i>Salus aeterna indeficiens</i>	53:1	Sequ 37, 156	
Adv 2	<i>Regnante sempiterna</i>	53:2	*Cod. 1617 (miss.)	
Adv 3	<i>Ab arce siderea</i>	8:5	Fr 6514 (seq.)	
Adv 4	<i>Qui regis sceptrum</i>	53:3	*Cod. 1072 (miss.)	

- *Salus aeterna indeficiens* for the first Sunday of Advent, is an old French sequence which was widely spread in Europe, except in the East. Two fragmentary sources Sequ 37 and 156 (13th or 14th century and 14th century respectively) contain the sequence. Sequ 37 is a sequentiary that Schmid believed was used in the Cistercian monastery of Gudsberga (see p. 72) and Sequ 156 is of unknown origin.
- *Regnante sempiterna* for the second Sunday, shares a similar origin and dissemination pattern with the preceding one. Codex 1617 (13th century) is a missal of unknown origin.
- *Ab arce siderea* for the third Sunday, is a rhymed sequence, possibly of English origin attested in sources from the 13th century and later. However, unlike the two previous items, it does not seem to have been as widespread. Fr 6514 (seq.) (14th century) is of unknown origin.
- *Qui regis sceptrum* for the fourth Sunday, shares a similar origin and dissemination pattern with the two first sequences. It had a wide dissemination in the West, and, later on, also in German-speaking realms. Two forms are extant: one is composed of single strophes and the other of parallel versicles.⁸ It is not possible to determine which form was intended here, since the sequence appears as an entry. Codex 1072 is an early English missal from about 1200.

⁷ Björkvall 1991, 109–134.

⁸ Ibid., 121–123.

CHRISTMAS AND THE CIRCUMCISION

Christmas comprises three masses: the night (Nat 1), early morning (Nat 2) and high mass (Nat 3) often provided with the rubrics “In gallicantu,” “In diluculo” or “In aurora” and “In die” or “Ad summam missam”.

Feast	Sequence	Ed.: AH etc.	Sources	Swedish tradition
Nat 1	<i>Grates nunc omnes</i>	53:10	19	Linköping, Strängnäs, Uppsala, Västerås, Växjö?
Nat 2 (3)/ Circumcisio	<i>Eia recolamus laudibus</i>	53:16	19	Linköping, Uppsala, Vadstena OSS
Nat 3/ Circumcisio	<i>Laetabundus exultet fidelis</i>	54:2	44	Linköping, Strängnäs, Uppsala, Västerås, Kalmar?, Vadstena OSS
Nat 2 and 3	<i>Natus ante saecula</i>	53:15	17	Linköping?, Västerås, Växjö?
Nat 3	<i>Nato canunt omnia</i>	53:24	Sequ 37, 56, Mi 75, *Cod. 1047 (miss.)	
Nat 1-3	<i>Promissa mundo gaudia</i>	54:95	Sequ 44, 91, 126, *Cod. 429 (miss.), Fr 7833 (miss.)	Linköping
Nat 2	<i>Nato nobis salvatore</i>	54:101	Sequ 22, Gr 96, 120	Strängnäs
“	<i>Lux fulget hodierna</i>	8:6	Mi 383	
Nat 3	<i>Natus est nobis ab arce</i>		Sequ 158	
“	<i>Caelica resonant clare</i>	53:19	Sequ 158, Mi 75	
Infra oct. nat domini	<i>Caeleste organum hodie</i>	54:1	*Cod. 1047 (miss.)	

- *Grates nunc omnes*, dated to the 11th century, belongs to the German tradition. Many sequence collections of the East open with this short sequence composed of single strophes, the first of which often is marked by a large decorated initial. The sequence never became part of western repertoires, but appears to have been widespread in Sweden. It is attested in the fragments from the 13th century onwards. Some of them were attributed to specific localities: Linköping (Sequ 91?, Gr 115, Fr 7833? (miss.)), Strängnäs (Sequ 22, Gr 120), Uppsala (Gr 89, Fr 3566 (miss.)), Västerås (Sequ 14, Mi 116). Växjö might be added to these (Codex 971 (grad.)), but the attribution is uncertain. The sequence is firmly established in known mainstream Swedish traditions, attested in the printed liturgical books (except MAb), and most of the Linköping manuscripts (C 430, C 415, C 420, C 427, OL 1 and OL 2).
- *Eia recolamus laudibus* belongs to the old German tradition that had wide European dissemination. It is represented in the fragments from the second half of the 12th century and later. Some of the sources were attributed to specific localities: Linköping (Sequ 3?, 91?, Gr 115), Vadstena (Sequ 28), Uppsala (Gr 89, 108) and Sweden (Sequ 14, 25). The sequence is not frequently attested in offi-

cial Swedish traditions. The only printed liturgical books and late manuscripts to include it are MUps and MLu, and it seems to have maintained a strong position only in Uppsala. It is surprising not to find this sequence in the late Linköping tradition. Nevertheless, it may have belonged to an early Linköping repertory as Gr 115 possibly indicates. Later on this sequence may have been replaced by *Promissa mundo* (see below) in the Linköping tradition.

- *Laetabundus exultet fidelis* is an irregularly rhymed French sequence of the new type, dated to the 11th century. It had already become one of the most widespread sequences in Europe by about 1100,⁹ and replaced earlier sequences in many traditions. The large number of fragments attests to its wide popularity in Sweden as well. The earliest concordance among the fragments dates from the second half of the 12th century. Nearly all the sources were attributed to specific localities, some of them with query: Linköping (Sequ 44, 123, 55? (or Västerås?), Gr 115, Codex 138? (grad.), Fr 7833? (miss.)), Strängnäs (Gr 96?, 120), Uppsala (Gr 76, 89, 108?, Fr 3566 (miss.)), Västerås (Sequ 35, 90, Mi 116), Vadstena (Sequ 16, Ord 2), Kalmar? (Sequ 140). The sequence was used in all known official Swedish traditions. All the printed liturgical books, the Linköping manuscripts, and the Dominican and Birgittine sources offer it. GAr explicitly assigns *Laetabundus* to both the 2nd and 3rd Christmas masses. Sequ 75 (15th century) of unknown origin offers the rubric “A nativitate domini usque ad purificationem sequentia *Laetabundus*”. Similarly MAb has the rubric “In nativitate domini et duobus diebus sequentibus et in epiphania domini et in purificatione Mariae”. The habit of singing *Laetabundus* as the only option during the entire Christmastide fits in with the Dominican tradition, which influenced Åbo in particular and other uses as well. Eight sources assign *Laetabundus* to the Circumcision (Sequ 63, 113, 123, 140, Gr 119, 120, 140 and Codex 1367 (grad.)). It is worth mentioning that the MLu assigns *Laetabundus* to both the Circumcision and to Marian votive masses.¹⁰
- *Natus ante saecula*, ascribed to Notker, belongs to the old German tradition. It had dissemination mainly in the East and Italy. In German-speaking realms the sequence is part of the common Christmas series *Grates nunc* (1st mass), *Eia recolamus* (2nd mass) and *Natus ante saecula* (3rd mass).¹¹ Relatively many fragments offer this sequence for the 2nd or 3rd Christmas mass. A minor number of sources were attributed to specific localities: Linköping? (Sequ 91), Västerås (Sequ 35) and Växjö? (Codex 971 (grad.)). Mi 18 (second half of the 12th century) is probably of German origin. The sequence is not attested in any of the official Swedish traditions, but appears in MLu. It could have been part of an

⁹ See Kruckenberg 1997, 153–160.

¹⁰ The rubric in MLu is: “De domina infra nativitatis et purificationis et in circumcisione domini.” *Eia recolamus* appears in the 3rd Christmas mass.

¹¹ See Kruckenberg 1997, 89, Table 3.1.

early Swedish repertory influenced by Lund that was replaced by the new *Laetabundus exultet fidelis* sung during the entire Christmastide.

- *Nato canunt omnia* is an old Anglo-French sequence with a wide European dissemination, including southern Germany. The fragmentary sources are relatively early but few: Mi 75 (second half of the 12th century) is of unknown origin and Codex 1047 (miss.) (first half of the 13th century) is probably English. Sequ 37 (13th or 14th century) has already been mentioned, and finally Sequ 56 (14th century) is a source of unknown origin. The latter fragment assigns *Nato canunt* to the 2nd Christmas mass and *Laetabundus exultet* to the 3rd mass. *Nato canunt omnia* is not included in any of the printed liturgical books or late manuscripts. The two sequences, *Nato canunt omnia* and *Natus ante saecula*, represent different repertorial traditions and very rarely appear together in the same source.¹²
- *Promissa mundo gaudia* is a 12th-century rhymed sequence of unknown origin. AH does not indicate any specific region of origin, but the manuscripts listed come from South Germany/Bohemia and France. Most fragments are late, except Sequ 126 dated to the 13th century.¹³ They were all attributed to Linköping, although some with hesitation. Sequ 91 offers *Grates nunc* for the 1st Christmas mass and adds *Promissa mundo* as an alternative, preceded by the rubric “item.” This sequence does not appear in any of the printed liturgical books, but seems to be proper to the Linköping tradition, as attested in the two Linköping ordinals (in OL 2 for the 2nd mass) and the missal C 420 (for the 3rd mass).
- *Nato nobis salvatore* is a regular and rhymed sequence from the 12th or the 13th century, probably of Parisian origin.¹⁴ The three fragments date from the 14th and 15th century. The localization to Strängnäs seems certain for Sequ 22 and Gr 120. The sequence is attested in MStr, but does not seem to have been used outside the diocese of Strängnäs. The repertory of the fragments corresponds basically to that of the printed missal, although Sequ 96 with less certain Strängnäs origin offers a different sequence for Thomas of Canterbury.¹⁵
- *Lux fulget hodierna* is an irregularly rhymed sequence belonging to a slightly later French repertory of the 12th century. The edition in AH is based on just a few manuscripts. Among the Swedish fragments the only extant witness is the early Mi 383 (12th century) of unknown origin, a source containing some other rare sequences as well. The sequence does not appear in any late mainstream Swedish tradition and may not have been used in Sweden.

¹² Cf. Ommundsen 2007, 2:133, who mentions one fragment where the two sequences appear together.

¹³ This source is the same manuscript as Codex 849.

¹⁴ See Fassler 1993, 158.

¹⁵ MStr has *Spe mercedis*, whereas Gr 96 has *Laeta mundus*, more commonly used in Sweden.

- *Natus est nobis ab arce* is not edited in AH or listed by Moberg. Its origin and dissemination are unknown. Among the fragments it is attested solely in Sequ 158 (13th century) of unknown origin. According to the CCM card catalogue this sequentiary also contained the sequence *Caelica resonant clare* as well (see below). Unfortunately, this fragment could not be found in The National Archives.¹⁶ The only extant record of it is a photocopy containing strophes 1–11 of *Natus est nobis*.
- *Caelica resonant clare* belongs to the old Anglo-French tradition that seems never to have spread to German-speaking realms. Apart from the abovementioned Sequ 158 the sequence also appears in Mi 75, a 12th-century missal of unknown origin. The sequence seems to be foreign to all known Swedish traditions.
- *Caeleste organum hodie* is an 11th-century irregularly rhymed sequence of French origin, belonging to the new type of sequence that had a wide European dissemination. It appears solely as an entry in Codex 1047 (miss.) (first half of the 13th century) possibly of English origin.¹⁷ This sequence seems not to have been part of any mainstream Swedish tradition either.

It is noteworthy that Sequ 91 provides more sequences for Christmas than would have been used for one liturgical occasion: *Grates nunc* and *Promissa mundo* (1st mass), *Eia recolamus* (2nd mass), *Laetabundus exultet* and *Natus ante saecula* (3rd mass), doubles for both the 1st and 3rd masses. The large number may indicate a collection of items rather than a fixed liturgical repertory. Another possible interpretation could be that it mirrors a liturgical shift, when new pieces were just about to be integrated into the repertory, while the old ones were still kept.

Several of the Christmas sequences (*Nato canunt omnia*, *Lux fulget hodierna*, *Natus est nobis*, *Caelica resonant* and *Caeleste organum*), that mainly represent a western tradition, seem to be foreign to late official Swedish traditions. A comparison with Norway, as reflected in the Nidaros ordinal, shows that the Norwegian and Swedish sequence repertoires have different orientations: The Nidaros ordinal prescribes the Christmas series *Nato canunt omnia* (1st mass), *Caeleste organum* “vel” *Lux fulget hodierna* (2nd mass) and *Caelica resonant* (3rd mass) for the Christmas masses, while Swedish repertoires offer *Grates nunc* and *Eia recolamus*, sequences of the German tradition, followed by the internationally disseminated *Laetabundus exultet nunc fidelis*.

¹⁶ The archival signum, if correct, ought to be Medelpad 1565:3 Tionderegister. However this document could not be traced.

¹⁷ For *Caeleste organum*, see Kruckenberg 1997, 247–254 and 158, table 4.7.

STEPHEN, JOHN THE EVANGELIST, INNOCENTS AND EPIPHANY

Feast	Sequence	Ed.: AH etc.	Sources	Swedish tradition
Stephanus/ oct.	<i>Hanc concordi famulatu</i>	53:215	34	Linköping, Strängnäs, Uppsala, Västerås, Kalmar?, Vadstena OSS?
Stephanus	<i>Magnus deus in universa</i>	53:220	Sequ 165, Gr 119, Mi 383, Fr 4512 (miss.)	
Iohannes Evangelista	<i>Iohannes Iesu Christo</i>	53:168	32	Linköping?, Strängnäs?, Västerås, Kalmar?, Vadstena OSS?
“	<i>Christo laudes decantet</i>	8:204	Sequ 8, 131, 142, Gr 113, Fr 3566 (miss.)	Uppsala, Västerås
“	<i>Verbum dei deo natum</i>	55:188	Gr 151, Mi 18, 400	
“ oct.	<i>Gratulemur ad festivum</i>	55:191	Sequ 131	Västerås
Innocentes	<i>Celsa pueri concre- pent</i>	53:162	21	Linköping?, Uppsala, Väs- terås
“	<i>Laus tibi Christe cui</i>	53:156	11	Linköping, Strängnäs, Växjö?, Vadstena OSS?
“	<i>Laus tibi Christe patris</i>	53:157	Mi 383, 384	
Epiphania/ oct.	<i>Epiphaniam domino canamus</i>	53:28	24	Linköping, Strängnäs, Upps- ala, Västerås, Åbo, Kalmar?
Epiphania/ oct.	<i>Festa Christi omnis</i>	53:29	15	Linköping, Västerås?, Växjö?, Kalmar?

- *Hanc concordi famulatu* for the protomartyr Stephen is ascribed to Notker and belongs to the oldest layer of German sequences. On the whole absent from French and English repertoires, this is the predominant sequence for this saint in the Swedish fragments from the 13th century and later. A minor number of the sources were attributed to specific localities: Linköping (Sequ 44, 126?, Fr 7833? (miss.)), Strängnäs (Gr 96?, 120), Uppsala (Gr 76, Fr 3566 (miss.)), Västerås (Sequ 90), Vadstena OSS? (Sequ 28) and Kalmar? (Sequ 86). Gr 151 and Mi 18 are likely to come from Germany or the Baltic countries. The sequence is firmly established in Swedish official traditions except in Åbo. In accordance with the Dominican rite, MAb lacks a proper sequence for Stephen.¹⁸ MUps n, MStr and GAr use *Hanc concordi* for the octave, leaving Stephen's main feast without a proper sequence. As opposed to them, the late Linköping manuscripts assign it to the main feast (except OL 1's explicit assignation to the octave).
- *Magnus deus in universa* for Stephen belongs to the old Anglo-French tradition. It makes a rare appearance in the fragments. Swedish origin without clos-

¹⁸ The Dominican rite prescribes *Laetabundus exultet* for the two days following Christmas. According to Moberg 1927, I: 44–45 MUps v lacks *Hanc concordi*.

er determination is certain for Gr 119, dated to the end of the 14th or beginning of the 15th century, whereas the two 12th-century missals, Mi 383 and Fr 4512 (miss.) and Sequ 165 (14th century) are of unknown origin. The sequence is not known from any late Swedish tradition, but appears in the Nidaros ordinal, where it was assigned to Stephen's main feast and *Hanc concordi* to the octave.¹⁹

- *Iohannes Iesu Christo* for John the Evangelist is attributed to Notker and belongs to the earliest layer of German sequences. It had a European dissemination, although a more restricted one in France and England. It is the most commonly used sequence for this feast in the Swedish fragments. A smaller number were attributed to specific localities (mostly with query): Linköping? (Sequ 3, 91, 126), Strängnäs? (Gr 96), Västerås (Sequ 59), Vadstena OSS? (Sequ 28), Kalmar? (Sequ 86) and Sweden (Gr 119, 133). Four are likely to come from imported books: The 12th-century missals Codex 33 (miss.) and Codex 1072 (miss.) were probably written in England. They alone assign *Iohannes Iesu* to the feast of *Iohannes ante portam Latinam*. Mi 18 (13th century) and Codex 285 (grad.) (15th century) are probably German sources. Some late official Swedish traditions attest to the use of this sequence: MStr uses it for the octave leaving the main feast without proper sequence and the late Linköping manuscripts (except OL 1's explicit assignation to the octave) assign it to the main feast in accordance with MLu. The fact that no Uppsala source contains the sequence makes it probable that it was never used in the archdiocese.
- *Christo laudes decantet* is a rhymed sequence for John the Evangelist. Its background seems unclear. Moberg suggested 12th-century France, possibly ascribable to Adam of St. Victor.²⁰ However, Margot Fassler does not include this sequence in her study of Victorine sequences.²¹ The sequence does not seem to belong to any Parisian repertory either. The manuscripts listed in AH are fairly late and come from southern Germany. The few fragmentary sources extant are all late, and most of them were attributed to specific localities: Uppsala (Fr 3566 (miss.)), Västerås (Sequ 8?, 131 and 142?) and Sweden (Gr 113). The use of the sequence in official Swedish traditions seems restricted to Uppsala and Västerås. MUps n, GAr and a late gradual used in Nora in the region of Uppland (Stockholm, The Royal Library, A 94) clearly of the Uppsala tradition include *Christo laudes*. All three sources use it for the octave and leave the main feast without a proper sequence. It can be added that the late presence of the sequence in Scandinavia is attested in the printed *Missale Hafniense* (1510).
- *Verbum dei deo natum* is a rhymed sequence for John the Evangelist. It is of

¹⁹ This is one of several examples in Norway when a western sequence was placed first and the eastern in second place. An older layer of German sequences were relegated to less important liturgical occasions in favour of new sequences from the West, see Kruckenberg 2006b, 30–32 and Bower 2006, 123–127.

²⁰ Moberg 1927, I: 65.

²¹ Fassler 1993.

German origin and had a wide dissemination in the East and in Italy from the 12th century onwards. Concordances appear in three fragmentary sources: Gr 151 and Mi 18, probably from books imported from Germany or the Baltic countries, and Mi 400 of unknown origin. There is nothing to suggest the use of this sequence in Swedish traditions. It does not appear in any of the printed books or in the Linköping manuscripts. This impression is supported by the concordances in the Finnish fragments. Two missal fragments (M. 287 and 325) were listed by Haapanen. The first probably comes from a book imported from Germany, the latter originates from the diocese of Lübeck.²²

- *Gratulemur ad festivum* for John the Evangelist is a rhymed Parisian/Victorine sequence from the 12th century with dissemination mainly in France.²³ Sequ 131 (14th century) is the only fragmentary source containing this sequence, probably intended for the octave. This is likely to be a Västerås source. The repertory basically corresponds to that of GAr, except that the latter instead of *Gratulemur ad festivum* uses *Christo laudes decantet* (see above) for the octave, leaving the main feast without sequence. This does not have to be a major obstacle for the attribution to Västerås, since a few revisions in the repertory can be expected to have been undertaken before the printing of the gradual. No other Swedish tradition included the sequence.
- *Celsa pueri concrepent* for the Innocents is an irregular sequence with *a*-associances. It is attested from the 12th century in English manuscripts and spread widely, except in the East. The earliest fragments date from the second half of the 12th century, but only late sources were attributed to specific localities: Linköping? (Fr 7833 (miss.)), Uppsala (Fr 5149? (seq.), Gr 89, Fr 3566 (miss.)), Västerås (Sequ 8?, 59, 142?). The graduals Gr 113, 119 and 133 are clearly Swedish but could not be closer determined. Sequ 86 contains two sequences for this feast, *Laus tibi Christe cui* and *Celsa pueri* preceded by the rubric “Item alia <sequentia>,” one of several similar examples of a western sequence occupying the second place after the German. Toni Schmid suggested Kalmar as place of origin for Sequ 86 (cf. *Hanc concordi* above), but this suggestion is uncertain. Among official Swedish traditions the use of the sequence is attested in Linköping, Uppsala and Västerås. Several Linköping manuscripts include this sequence for the main feast (except OL 1 and C 420 where it is lacking), and MUps n and GAr use it for the octave, as in Fr 3566 (miss.).
- *Laus tibi Christe cui* for the Innocents is ascribed to Notker and belongs to the oldest layer of German sequences. It has a wide dissemination mainly in the East and appears frequently in the Swedish fragments, a small number of which were attributed to specific localities: Linköping (Sequ 123), Strängnäs (Gr 96?, Gr 120), Vadstena OSS? (Sequ 28), Växjö? (Codex 971 (grad.))

²² Haapanen 1922, 144, 164–165.

²³ See Fassler 1993, 159.

and Sweden (Sequ 25). Apparently the sequence was not much used in official Swedish traditions. The use in Strängnäs seems firmly established. MStr includes it in accordance with MLu, but it is not attested in the late Linköping manuscripts, except for the 15th-century missal C 420, attributed to Linköping with hesitation.

- *Laus tibi Christe patris* for the Innocents is another early German sequence attributed to Notker, which has a dissemination pattern similar to the previous one. The two fragmentary sources, Mi 383 (12th century) and 384 (14th or 15th century), are of unknown origin and have odd characteristics. Mi 383 contains *Lux fulget hodierna* for Christmas (see above) and *Laude iucunda melos* for Peter and Paul, both items rarely encountered in the Swedish material. Mi 384 contains *Mundo Christus oritur* for Thomas of Canterbury and *Adrianus rex profanus* for the Ten Thousand Martyrs, sequences not encountered elsewhere in Sweden. Apart from these two fragments, only the abovementioned late missal C 420, attributed to Linköping with hesitation, contains *Laus tibi Christe patris*.
- *Epiphaniam domino* for Epiphany belongs to the old Anglo-French tradition and had a wide dissemination except in German-speaking realms (see p. 26). It is frequently represented in the fragments from the 13th century and later. Suggested attributions are mostly certain: Linköping (Gr 17, 115), Strängnäs (Sequ 22, Gr 96?, 120), Uppsala (Gr 89), Västerås (Sequ 90, Mi 116), Åbo (Gr 74), Kalmar? (Sequ 86) and Sweden (Sequ 1, 119, Gr 107). The sequence was used in most official Swedish traditions except Åbo. MUps n and GAr assign *Epiphaniam domino* to the main feast, while MStr uses it both for the octave and the Sunday within the following week (“Dominica infra octavam”) assigning instead *Laetabundus* to the main feast. The manuscripts of the Linköping tradition include this sequence as well (except C 420 which offers *Festa Christi omnis*).
- *Festa Christi omnis* for Epiphany is another old German sequence attributed to Notker. It had a wide dissemination in the eastern part of Europe, but was less widespread in France and nearly absent in England. An attribution to specific localities is proposed for about half the number of the fragments: Linköping (Sequ 123), Västerås? (Sequ 142), Kalmar? (Sequ 86, 140, Mi 382 (or Strängnäs?)). Codex 971 (grad.) is localized to Växjö with query. This sequence seems to have been specially favoured in Linköping. All the Linköping manuscripts include it in accordance with MLu. Most Linköping sources use *Epiphaniam domino* for the main feast and *Festa Christi* for the “Dominica infra octavam,” whereas C 420, as noted above, exclusively uses *Festa Christi*, assigning it to the main feast. It might be added that neither the Dominican tradition nor MAb offer a proper sequence for Epiphany, but prescribe the singing of *Laetabundus* throughout the Christmas cycle, Epiphany included.

The Easter cycle

The Easter cycle comprises the feasts of Easter, often labelled “Pascha” or “Resurrectio,” the Ascension and Pentecost, the latter often labelled “De sancto spiritu”. In some cases the octave and weekdays after Easter and Pentecost were provided with sequences.

PASCHA

Feast	Sequence	Ed.: AH etc.	Sources	Swedish tradition
Pascha	<i>Victimae paschali laudes</i>	54:7	41	Linköping, Strängnäs, Uppsala, Västerås, Åbo
Pascha/oct.	<i>Mane prima sabbati</i>	54:143	23	Linköping, Västerås, Åbo
Pascha/Fer. post pascha	<i>Laudes salvatori voce</i>	53:36	10	Linköping?, Västerås
“	<i>Laudes Christo redempti</i>	53:45	8	Linköping?, Västerås? Kalmar?
“	<i>Agni paschalis esu</i>	53:50	Sequ 14, Cod. 894 (seq.), Gr 122, Mi 331	Västerås?
Pascha	<i>Zyma vetus expurgetur</i>	54:149	Sequ 14, 103, Gr 122	Västerås?
“	<i>Ecce dies celebris</i>	54:144	Mi 401	Uppsala
“	<i>Illuxit dies quam fecit</i>	8:31	Sequ 126	Linköping?
“	<i>Surrexit leo fortis</i>	Schmid 1954, 222; Eggen 1968, I: 67–68, II: 154	Sequ 73	

- *Victimae paschali laudes* for Easter is an irregularly rhymed French sequence believed to have been written by Wipo of Burgundy (d. c. 1048), and it belongs to the new type of sequences that had an international dissemination very similar to that of the Christmas sequence *Laetabundus exultet*. This is one of the rare sequences that survived the Council of Trent.²⁴ The numerous concordances in the fragments, the earliest dating from the 12th and 13th century, attest to its great popularity in Sweden as well. About half the number of the sources were attributed to specific localities: Linköping (Sequ 3?, 21, 60?, 126?, Mi 404, Fr 4205? (seq.)), Strängnäs (Gr 120, Mi 382? (or Kalmar: OP?)), Uppsala (Sequ 134?, Gr 89, Mi 401), Västerås (Sequ 14?, Gr 142?, Mi 116, 643?), Åbo (Sequ 42), Sweden (Sequ 1, 13, 111?, Codex 945 (seq.), Gr 113, Codex 269 (grad.)). Codex 285 (grad.) is probably of German origin. *Victimae paschali* often appears together with other Easter-related sequences, or is provided with a rubric saying that it is to be sung during the entire Eastertide, as in Sequ 21: “in die

²⁴ Cf. Kruckenberg 1997, 155–159.

sancto et in paschali tempore". All the printed liturgical books and Linköping manuscripts contain the sequence, and it can confidently be presumed that it was used in all the Swedish diocesan traditions.

- *Mane prima sabbati* is an 11th-century rhymed French sequence, widely disseminated in the West and much more restrictedly in German-speaking realms.²⁵ Originally designated for Mary Magdalene (see p. 123 in Saints' feasts below), it was used for Easter as well. When used for Easter, a rubric sometimes states its liturgical function, as in Gr 133: "Post resuscitatione<m> crucis in die pasche in mane", indicating that *Mane prima* was sung during the early morning of Easter Sunday after the Elevation of the Cross. About a third of extant sources were attributed to specific localities: Linköping (Sequ 21, 126?), Västerås (Sequ 14?, 131), Åbo (Gr 74), Sweden (Gr 119, 133). In addition, Fr 6967 (miss.), dated to the first half of the 13th century, is probably of English origin. This fragment is the earliest testimony to the sequence in the material. The use of the sequence in official Swedish traditions seems limited to Linköping and Västerås. The only printed liturgical books containing it are GAr and MLu. The latter assigns it to Monday after Easter ("Feria II post pascha").²⁶ Of the Linköping manuscripts only the 15th-century gradual, C 430, uses *Mane prima* for Easter. The other Linköping sources reserve it for Mary Magdalene. Moberg referred to a fragment of a gradual preserved in Helsinki, The National Library, F.m. II. 4 (Haapanen's G. 4) (13th century), as the earliest concordance. This is the same manuscript as Sequ 32, clearly of Swedish origin. The sequence does not appear in the Dominican ordinal, but the Dominican sequentiary written in Strängnäs for Västerås, C 513, assigns it to Mary Magdalene, as does the Linköping tradition.
- *Laudes salvatori voce*, attributed to Notker belongs to the oldest German layer of sequences, also disseminated in Northern France and England.²⁷ The sequence is attested from the 13th century onwards in the fragments, but only a few were attributed to specific localities: Linköping? (Sequ 126), Västerås (Sequ 14?, 131). Two fragments, using Gothic notation, are likely to come from imported German books (Codex 285 (grad.) and Mi 18?), while two other missal fragments may be English (Fr 6967, 9208). The sequence does not appear in any known official Swedish tradition, whereas it was used in Lund where it was assigned to a weekday after Easter.
- *Laudes Christo redempti* is a German sequence belonging to a slightly more recent layer. The dissemination pattern is similar to that of *Laudes salvatori*.

²⁵ Cf. Moberg 1927, I: 69.

²⁶ In the facsimile edition of GAr Schmid (1959–1965) includes *Mane prima* in the alphabetical index of sequences but omits it in the liturgically arranged index; at any rate, the latter part of the sequence is found on p. 297 in the edition of the manuscript.

²⁷ Hiley 2006, 65.

The concordances in the fragments are few, and the suggested attributions are uncertain: Linköping? (Sequ 126), Västerås? (Sequ 14), Kalmar OP? (Gr 67). The missal fragment Mi 331 is probably of German origin. Dated to the 12th century, this is the earliest fragmentary source. The sequence does not appear in any of the official Swedish traditions, whereas it was used in Lund where it was assigned to a weekday after Easter.

- *Agni paschalis esu* is another Notker sequence, disseminated mainly in the East. The few fragments containing this sequence place it within a series of sequences intended for the weekdays after Easter. Three fragments were dated to the 14th century, whereas Mi 331 probably of German origin is considerably earlier (12th century). The gradual Gr 122 is probably German as well. Sequ 14 is the only source attributed with query to the Swedish diocese of Västerås. The sequence seems to be absent in all late official Swedish traditions.
- *Zyma vetus expurgetur* is a rhymed 12th-century Parisian, perhaps Victorine, sequence usually designated to the Easter octave and is mainly disseminated in France and England. The 14th-century sequentiary, Sequ 14, was attributed to Västerås with query, Sequ 103 (13th century) is of unknown origin, and Gr 122 was tentatively attributed to Germany (cf. *Agni paschalis* above). In all three sources the sequence belongs to different series of Easter sequences. The sequence does not appear in any official Swedish tradition, whereas MLu offers it as an alternative item, preceded by the rubric “alia de fe<sto> pas<chali>”.
- *Ecce dies celebri*s is, like the preceding one, a 12th-century rhymed Parisian perhaps Victorine sequence, usually assigned to the Easter octave. Its dissemination seems to be limited mainly to France. It is attested in a single fragment, Mi 401 (15th century) attributed with relative confidence to Uppsala on repertorial grounds.²⁸ The sequence is absent in all official Swedish traditions.
- *Illuxit dies quam fecit* is an unrhymed sequence of unknown origin and date. Only two late sources, one of south German and the other of Croatian origin were listed in AH, with no further information about dissemination. Sequ 126 (13th century) was tentatively attributed to Linköping, because of the presence of the Christmas sequence *Promissa mundo*, which is specific to the Linköping tradition. *Illuxit dies*, however, does not appear in any of the printed liturgical books or late Linköping manuscripts.
- *Surrexit leo fortis* is a rhymed sequence, not edited in AH. Toni Schmid published the text based on Sequ 73, a source of unknown origin, dated to the end of the 14th or beginning of the 15th century.²⁹ Eggen published the same sequence (with the beginning *Resurrexit leo fortis*) based on the Icelandic frag-

²⁸ The only divergence is that MUps places the sequence *Alleluia nunc decantet* for Saints Philip and James before *Salve crux sancta* for the Invention of the Cross. Sequ 135 ceases after *Salve crux*, either omitting *Alleluia nunc decantet* or perhaps placing it after *Salve crux*.

²⁹ Schmid 1954, 222.

mentary *Missale Scardense* (1450–1478). The melody seems to be the same in both sources. The four-syllable word *Resurrexit* in the Icelandic fragment is probably the correct reading to fit the four notes in the melody of both sources. Unfortunately, the sequence in *Sequ 73*, ends after the beginning of strophe 3, the rest is lost. Eggen thought that the sequence was a unique piece composed in Iceland or Norway. However, the record in *Sequ 73*, slightly antedating the Icelandic fragment, makes this assumption less certain.³⁰

As has been touched upon, occasionally the sources offer a whole series of Easter sequences presumably intended for the weekdays after Easter Sunday including the octave. *Laudes Christo* appears together with *Victimae paschali* in *Sequ 126*, with *Laudes salvatori* in *Sequ 161*, with *Zyma vetus* in *Gr 122*, with both *Agni paschalis* and *Victimae paschali* in *Codex 894* (seq.). *Mi 331* assigns *Laudes Christo* to Feria II and *Agni paschalis* to Feria III. The early *Sequ 103* contains the series *Victimae paschali*, *Mane prima*, *Laudes salvatori*, *Zyma vetus*. In the latter source the sequences are given as alternatives: “Eiusdem <festi>” and “Item” without further details. A full series also appears in *Sequ 14*, where a majority of the sequences are provided with rubrics: (Pascha) *Zyma vetus*, “Feria secunda” *Laudes salvatori*, “In tertia feria ad missam” *Laudes Christo*, “In quarta feria ad missam” *Agni paschalis*, “In paschali tempore” *Victimae paschali*, “in paschali tempore” *Mane prima sabbati*. The rubrics for the two last suggest free use during the whole of Eastertide. It is striking that with the exception of *Agni paschalis* this entire series appears in *MLu*, albeit arranged in a different order: *Victimae paschali*, *Mane prima*, *Laudes salvatori*, *Laudes Christo* and *Zyma vetus*. Some, or perhaps all, of these sequences may belong to the Lund tradition before the printed missal and could have influenced early Swedish repertoires.

The late Swedish diocesan traditions vary in their use of only one or several Easter sequences. *MStr*, *MAb* and the Linköping manuscripts restrict their use to only *Victimae paschali*, which corresponds to the Dominican ordinal and could be interpreted as a Dominican influence. *MUps* resembles this group, albeit assigning *Ecce dies celebris* to the Easter vigil (see above). The series *Mane prima sabbati*, *Surgit Christus cum trophyeo* and *Victimae paschali* is offered by *GA*. *Surgit Christus* does not appear in the Swedish fragment material, but Moberg listed a concordance in the late Franciscan missal C 478 of the Uppsala University Library.

³⁰ Eggen 1968, I: 66 and II: 154. See also Attinger 2006, 166 and 168. I take this opportunity to thank Gisela Attinger for drawing my attention to Eggen's edition of the text.

ASCENSION AND PENTECOST

Feast	Sequence	Ed.: AH etc.	Sources	Swedish tradition
Ascensio	<i>Rex omnipotens die</i>	53:66	36	Linköping, Strängnäs?, Uppsala, Västerås, Vadstena OSS?
“	<i>Omnis gentes plaudite</i>	54:152	8	Strängnäs, Västerås, Åbo
“	<i>Summi triumphum regis</i>	53:67	Sequ 120, 190, Mi 273	
“	<i>O quam mira sunt</i>	53:69	Sequ 13	
“	<i>In ascensu salvatoris</i>	Schmid 1954, 222	Sequ 127	
Pentecoste	<i>Sancti spiritus assit</i>	53:70	44	Linköping, Strängnäs, Uppsala, Västerås, Åbo, Kalmar?, Vadstena OSS?
”	<i>Veni sancte spiritus et emitte</i>	54:153	32	Linköping, Strängnäs, Uppsala?, Västerås, Åbo, Kalmar?, Vadstena OSS?
”	<i>Laudes deo devotas</i>	54:14	11	Kalmar OP?
“	<i>Veni spiritus aeternorum</i>	53:71	7	Linköping?
“	<i>Septiformis consolator</i>	Schmid 1952, 8–10	Sequ 37, 136	
“	<i>Lux iucunda lux</i>	54:154	Sequ 3	Linköping?
“	<i>Consolator alme veni</i>	54:154	Sequ 10	Uppsala

- *Rex omnipotens die* for the Ascension belongs to the old Anglo-French tradition, with a wide dissemination except in German-speaking lands. Attested to in many fragments from the 12th century onwards, this is the most commonly used sequence for this feast. About half the number of sources were attributed to specific localities: Linköping (Sequ 3?, 21, Gr 72?, 121? (or OFM?)), Strängnäs? (Codex 1372 (grad.)), Uppsala (Sequ 61?, 134?, Gr 76, 108?, Mi 401), Västerås (Sequ 19, 35, 131, Mi 643?), Vadstena OSS? (Sequ 28) and Sweden (Sequ 111?, Gr 119). Mi 216 (12th century) is the same manuscript as Helsinki, The National Library, F.m. I. 24 (= Haapanen's M. 24) comprising altogether twelve fragments. In spite of the many preserved leaves, the only sequence extant in Mi 216 is *Rex omnipotens*. Haapanen suggested an English origin, based on the presence of Swithun in the sanctorale. In Gr 142 (14th or 15th century), of unknown origin, the sequence is provided with an unusual rubric written in Leonine hexameter and in a somewhat obscure Latin: “*Nos cantati melos dat Christi scansio celos.*” The sequence is attested in most known official Swedish traditions, except in Åbo: MAb has instead *Omnis gentes* in accordance with the Dominican practice. MStr offers the sequence for the octave.
- *Omnis gentes plaudite* for the Ascension is a 13th-century rhymed sequence of Dominican origin. It had widespread international dissemination through the order. The fragments are fairly late (14th or 15th century), and only four of

them were attributed to specific localities: Strängnäs (Gr 120), Västerås (Sequ 35), Åbo (Sequ 42), and Sweden (Gr 133). The sequence is attested in most late Swedish official traditions, except Västerås. Among the Linköping manuscripts, however, only the missal C 415 contains this sequence to be sung during the entire week after the Ascension (“Per octavam ascensionis”). MUps assigns *Omnes gentes* to the following Sunday (“Dominica infra octavam ascensionis”) as in the late gradual used in Nora (Stockholm, The Royal Library, A 94), whereas both MStr and MAb offer it for the main feast.

- *Summi triumphum regis* for the Ascension is attributed to Notker, and belongs to the early German repertory that was disseminated mainly in the East. No specific attribution has been suggested for the three fragments, Sequ 120, 190 and Mi 273, dating to the 14th or 15th century. Moberg did not list this sequence, and it seems to be foreign to all official Swedish traditions.
- *O quam mira sunt* for the Ascension is a short enigmatic piece attested in some early German manuscripts judging from the source list in AH, where it was designated for the Sunday after the Ascension. The sequence has been ascribed to Notker on no secure grounds. In any case, its diffusion seems restricted to German-speaking realms and Italy. The only fragmentary source is Sequ 13 (14th century) presumably of Swedish origin, where it precedes the Pentecost sequence *Veni sancte spiritus* (see below). This is the same manuscript as Helsinki, The National Library, F.m. I. 137 (= Haapanen’s M. 137), comprising many leaves. This source seems to be a votive missal, containing a selection of feasts. The attribution to Sweden was based on the presence of two sequences of presumably Swedish origin.³¹ Moberg did not list this sequence, nor is it known from any mainstream Swedish tradition.
- *In ascensu salvatoris* for the Ascension is another odd sequence, unknown to both AH and *Repertorium Hymnologicum* (RH). The text was edited by Toni Schmid based on the only extant source, Sequ 127, dating from the 15th century.³² The text is incomplete, only the first part is preserved, but in view of its regular form and frequent rhymes it belongs to a late layer of sequence composition. Due to the presence in Sequ 127 of a sequence for Clare, *Ave virgo felix Clara*, attested in AH by a sole late Franciscan manuscript, this fragment is most likely of Franciscan origin.³³

³¹ Both *Veneremur crucis lignum* for the Cross and *Festinemus quidem vere* for the Friday votive mass were suggested by Moberg (1927, I: 66, 72) to be Swedish compositions.

³² Schmid 1954, 222. The Latin text should be corrected to suspirantes instead of spirantis, the Swedish translation also ought to be corrected. The fragment offers novus plausus as the subject but the verb spirant is in plural, one would expect either novi plausus or spirat. Sequ 127 contains yet another unknown piece perhaps intended for Easter but the beginning is missing.

³³ *Oration. ms. Franciscanum saec. 15*, Cod. Archivii Colonien. 6.

- *Sancti spiritus assit* for Pentecost is a Notker sequence that became internationally disseminated. The Dominicans adopted the sequence, which contributed to its exceptional diffusion. It is by far the most commonly used Pentecost sequence in Sweden. The earliest concordances in the fragments date from the 12th century and are few (Sequ 88 and Fr 5214 (seq.)). The frequency increase from the 13th and especially the 14th century onwards. About half the number of sources were attributed to specific localities: Linköping (Sequ 3?, 21, 101, Gr 72?, 115, 121? (or OFM?)), Strängnäs (Gr 96?, 120, Codex 1372? (grad.)), Uppsala (Sequ 61?, Gr 89, Mi 401), Västerås (Sequ 19, 35), Åbo (Sequ 42), Kalmar?/OP? (Gr 67?), Vadstena OSS? (Sequ 28), and Sweden (Codex 945 (seq.), Gr 119, 133). The sequence is attested in all the printed liturgical books and Linköping manuscripts. Although no source could be connected to Skara or Växjö, it is still a reasonable presumption that *Sancti spiritus* was used in all Swedish dioceses.
- *Veni sancte spiritus et emitte* for Pentecost is a regular and rhymed French sequence attested in manuscripts from the 12th century onward. Adopted by the Dominicans, it had a wide European dissemination and is attested in many Swedish fragments from the 13th century and later. Half the number are attributed to specific localities: Linköping (Sequ 21, 84, 101, 126?, Gr 115, 121? (or OFM?)), Strängnäs (Gr 96?, 120, Codex 1372? (grad.)), Uppsala? (Sequ 61), Västerås (Sequ 35, 48?), Åbo (Sequ 42), Vadstena OSS? (Sequ 28), Kalmar?/OP? (Gr 67), and Sweden (Sequ 166?, 173). The sequence was used in all Swedish official traditions. MAb assigns it explicitly to Monday and Tuesday (Feria II and III) after Pentecost. The sequence often appears together with *Sancti spiritus*, and these two pieces share a similar wide dissemination in Sweden.
- *Laudes deo devotas* for Pentecost is a 12th-century English sequence of the new type disseminated in England and France. Its appearance in the Nidaros ordinal attests to its early presence in Scandinavia as well. The Swedish fragments containing this sequence are relatively early: two were dated to the end of the 12th or the beginning of the 13th century (Fr 5214 (seq.) and Fr 10061 (miss.)). The remaining fragments were dated to the 13th or beginning of the 14th century, of which Gr 67 was given an uncertain attribution: Kalmar OP. It should be noted that some of the fragments of unknown origin have Kalmar (Sequ 41, 143) or the Växjö region (Fr 10061 (miss.)) as secondary archival provenance. If we allow this to be a leading criterion, these three fragments may come from books used in that region. Since MLu alone contains *Laudes deo devotas*, assigning it to Monday after Easter, it is tempting to assume that the sequence belonged to an early Lund repertory, which was transmitted to Kalmar and Växjö, both regions not far from Lund.
- *Veni spiritus aeternorum* for Pentecost is an 11th-century German sequence, disseminated in England and Scandinavia as well. Like the previous one, this se-

quence was included both in MLu and the Nidaros ordinal, where it was used for weekdays after Pentecost. The fragments are early (12th or 13th century) and some of them were attributed to specific localities: Sequ 126 possibly mirrors Linköping use, Codex 33 (miss.) is most likely English, and Codex 422 (miss.) is either English or North French. The remaining concordances are partially the same as those of *Laudes deo* (Sequ 136, 143, Fr 5214 (seq.)). Both this and the previous Pentecost sequence may have arrived in Sweden together by the same route of transmission.

- *Septiformis consolator* for Pentecost is unknown to both AH and RH. The text is regular and rhymed and therefore likely to belong to a later layer of sequence composition. Toni Schmid has published the text based on the two fragments extant: Sequ 37 (13th or 14th century) was mentioned before (see p. 74) and Sequ 136 (13th century) is of unknown origin.³⁴ According to David Hiley the entry *Septiformis* for Pentecost appears in an English Benedictine manuscript, Oxford University College 169, a late source from Barking, containing only sequence incipits.³⁵ Whether the same piece as the one in the two Swedish fragments was intended is uncertain, but, if so, the Swedish fragments are the earliest known records.
- *Lux iucunda lux* and *Consolator alme veni* are two halves of the same sequence, the latter being the second part used as a sequence on its own. This rhymed sequence, ascribed to Adam of St. Victor, had dissemination both in France and England. *Lux iucunda lux* appears only in Sequ 3 (14th or 15th century), a source in which unusually many leaves have been preserved (see p. 68). It is clearly Swedish with a repertory close to the Linköping tradition. Among many other items the repertory contains sequences for Birgitta, Elin of Skövde, Sigfrid, Erik, Botvid and Olav, but some other unknown or unusual pieces are found as well. Interestingly, *Lux iucunda lux* was added by a 13th-century hand in *Liber datus Lundensis vetustior* (Lund University Library, Medeltidshandskrift 7), an addition most probably made in Lund,³⁶ but the sequence was not included in the repertory of MLu. Unfortunately, since Sequ 3 preserves only the last strophe, one cannot determine whether the complete sequence or the division was intended.
- *Consolator alme veni* is the beginning of the division after strophe 14, and this form seems to be a characteristic of Uppsala sources (see p. 44). This is the ver-

³⁴ Schmid 1968, 115 (Sequ 136) and 1952, 8–10 (Sequ 37). Both Sequ 37 and Sequ 136 preserve the complete sequence text. Some mistakes in her edition may be corrected here: l. 17 Sequ 37: heri, is a better reading; after l. 24 there is an entire strophe extant only in Sequ 136 that was omitted by Schmid: Per te datur velle posse/ per te datur scire nosse/ per te dantur omnia; l. 31: Tuces must be a misprint for Tu es; dator is a misreading for sator; l. 33: both sources offer virtus which must be the correct reading, not tuorum, which is an unnecessary conjecture.

³⁵ Hiley 2006, 113 (Table 6).

³⁶ Ommundsen (2015).

sion found in Sequ 10 (second half of the 15th century) which was attributed to Uppsala.³⁷ In a late gradual of the Uppsala tradition (Stockholm, The Royal Library, A 96a) *Consolator alme veni* is preceded by the rubric “Item de sancto spiritu in una feria,” and in MUps it carries the rubric “Item”. In this short form the sequence was probably used for weekdays after Pentecost.

As already touched upon, in some cases two or even three different sequences were offered for Pentecost. Most often *Sancti spiritus* and *Veni sancte spiritus* appear together, but *Laudes deo devotas* and *Veni spiritus aeternorum* may also be combined with *Sancti spiritus*. Occasional rubrics tell about their function: Fr 5214 (seq.) offers the series *Sancti spiritus assit* for Pentecost, *Veni spiritus aeternorum* for “Feria II” and *Laudes deo devotas* for “Feria III.” Gr 106 assigns *Sancti spiritus assit* to “In die sancto pentecostes,” and *Veni spiritus aeternorum* to “Feria II”. Gr 120, attributed to Strängnäs, assigns *Sancti spiritus assit* to “In die pentecostes,” *Veni sancte spiritus* to “Secunda die pentecostes et per octavam”. Sequ 136 has the following series for the week after Pentecost: *Laudes devotas* for Monday, *Veni spiritus aeternorum* for “Feria III” and *Septiformis consolator* for “Feria IIII”. Apart from the aforementioned items in Sequ 136, a fourth now lost sequence would probably be *Sancti spiritus assit* intended for the main feast.

The appearance of several sequences obviously intended for the same feast but without rubrics can be interpreted in different ways. They may have been used for the entire week after Pentecost or perhaps for Sundays after Pentecost. Another possibility could be that some of the sequences were to be used for votive masses dedicated to the Holy Spirit. Finally, the series may represent a collection of sequences which could be chosen from freely.

As mentioned before, most of the late Linköping manuscripts,³⁸ and all the printed liturgical books offer *Sancti spiritus* for Pentecost, often together with *Veni sancte*. MLu provides an entire series: *Sancti spiritus* for “In festo pentecostes,” *Laudes deo devotas* for “Fer. II,” *Veni spiritus aeternorum* for “Fer. III” and *Veni sancte spiritus* for “Fer. IV,” which is a parallel to the series of Easter sequences used in Lund.

³⁷ See Helander 2001, 215–216, who points out the similarities between Sequ 10 and Gr 66. In fact, they belong to the same codex. Moreover, Helander underlines the similar paleographic traits in Sequ 9, which is also an Uppsala source.

³⁸ C 420 of uncertain Linköping origin contains only *Veni sancte*, the same is valid for the Dominican sequentiary C 513, written in Strängnäs for Västerås.

Trinity, Corpus Christi, the Transfiguration and Common Sundays

The celebration of the feasts of the Trinity and Corpus Christi in Uppsala is documented from the end of the 13th century.³⁹ Corpus Christi was celebrated on Thursday after Trinity, and the two feasts generally appear side by side in the sequence sources. This is in line with MStr, MLu and most of the Linköping manuscripts. Occasionally, however, Trinity is followed by common Sundays (“In dominicis diebus”) as in MUps and the late gradual of the Uppsala tradition (Stockholm, The Royal Library, A 96a).⁴⁰

Feast	Sequence	Ed.: AH etc.	Sources	Swedish tradition
Trinitas	<i>Benedicta semper sancta</i>	53:81	28	Linköping, Uppsala
Trinitas/Dominicae	<i>Profitentes unitatem</i>	54:161	15	Linköping?, Strängnäs?, Uppsala, Västerås, Åbo
Trinitas	<i>Benedicta sit beata</i>	7:96	Sequ 23, 73, 126, Cod. 422 (miss.)	Linköping?
“	<i>Laus deo patri</i>	54:15	Cod. 940 (seq.)	
Transfiguratio	<i>Laetetur hodie matris</i>	54:110	Sequ 68	
Corpus Christi	<i>Lauda Sion salvatorem</i>	50:385	47	Linköping, Strängnäs?, Uppsala, Västerås?, Åbo
Dominicae/Trinitas	<i>Quicumque vult salvus</i>	54:163	22	Linköping, Strängnäs, Uppsala, Västerås?, Åbo, Vadstena OSS?
Dominicae	<i>Voce iubilantes magna</i>	10:37	19	Linköping, Strängnäs? Uppsala, Västerås?, Åbo
“	<i>Vox clarescat mens</i>	54:164	14	Linköping, Uppsala, Västerås?, Åbo, Vadstena OSS?

- *Benedicta semper sancta* for the feast of Trinity belongs to the old German tradition, although not ascribed to Notker. It was widely disseminated except in England. Attested in many fragments from the 12th or 13th century and later, this sequence was the most commonly used for the feast in Sweden. About half the number of sources were attributed to specific localities: Linköping (Sequ 21, 84, 101, 126?, Mi 404, Codex 949 (miss.)), Uppsala (Sequ 61?, Gr 89) and Sweden (Sequ 166?, 173, Codex 945 (seq.)). The sequence appears in most known official Swedish traditions except in Västerås. MAb offers *Benedicta semper* as an entry in the missal part, whereas *Profitentes unitatem*, written out in full, appears in the sequentiary part (see below). Among the late Linköping manuscripts the missal C 420 offers *Benedicta semper sancta* for the Trin-

³⁹ Helander 2001, 128.

⁴⁰ In Fr 5214 (seq.) the feast of John the Baptist follows Trinitas. In Gr 101 the feast of Corpus Christi precedes Trinitas.

ity and the entry *Benedicta sit sancta* (with the word *semper* omitted) for the Transfiguration. However, since both C 415 and OL 2 offer *Benedicta semper sancta*, the former assigning it to the Trinity, the latter to the Transfiguration, a reasonable presumption is that *Benedicta semper sancta* was the intended piece also in C 420.

- *Profitentes unitatem* is a regular and rhymed French sequence from the early 13th century, favoured by both Dominicans and Augustinians and widely disseminated. The liturgical designation varies: Trinity or Sundays, and, according to AH, it may also be used for the Transfiguration. The fragments, which are all late, generally assign this sequence to Trinity, less often to Sundays and never to the Transfiguration. Some of the sources were attributed to specific localities: Linköping? (for Sundays: Sequ 77 (or OP?)), Strängnäs? (for Trinity: Gr 96), Uppsala (for Sundays: Sequ 10, Gr 89), Västerås (for Trinity: Sequ 35, 48?), Åbo (for Trinity: Sequ 42). The sequence was used in most official Swedish traditions, although it seems to a lesser degree in Linköping. MUps and the late gradual of the Uppsala tradition (Stockholm, The Royal Library, A 96a) offer *Profitentes* for Sundays, whereas MStr, GAr, MAb and the Dominican sequentiary C 513 written for Västerås use it for Trinity, in line with the Dominican use. The sequence appears to be absent in most Linköping manuscripts except for the missal C 415 offering *Profitentes* for the entire week after Trinity (“Per hebdomadam”).
- *Benedicta sit beata* for Trinity is an old, probably French, sequence that disseminated in England as well. It appears occasionally in the fragments. Sequ 126 (13th century) was attributed to Linköping with query; Codex 422 (miss.) (second half of the 12th century) is probably an English or north French source, Sequ 23 (13th century) is one of the very few fragments tentatively attributed to Växjö by the CCM on uncertain grounds and, finally, Sequ 73 (14th or 15th century) of unknown origin, earlier singled out as an odd source (see above *Surrexit leo* for Easter). The sequence is not attested in any of the late official Swedish traditions.
- *Laus deo patri* for Trinity is an unrhymed 13th-century German sequence with a dissemination limited to German-speaking realms. Among the Swedish fragments it is attested solely in Codex 940 (seq.) (14th century) of unknown origin. Placed after *Benedicta semper sancta* the sequence is preceded by the rubric “Item”. Hence it was probably intended either for weekdays after Trinity or used as an alternative. No known official Swedish tradition contains this sequence.
- *Laetetur hodie matris* is a regular and rhymed 14th-century sequence of unknown origin and odd dissemination.⁴¹ The Transfiguration is the festal as-

⁴¹ The Netherlands were suggested as the main area of diffusion in AH 54, p. 170.

signment reported in AH, as it probably is also with Sequ 68 (15th century) of unknown origin. Defective at the beginning, the sequence covers the first leaf of a bifolium, followed by *Psallite regi nostro* for the Beheading of John the Baptist on the second leaf. The usual celebration of the Transfiguration feast falls on the 6.viii and the *Decollatio* on the 29.viii, which corresponds well to the order of the pieces. In any case, the sequence seems foreign to official Swedish traditions.

- *Lauda Sion salvatorem* for the Corpus Christi feast is a regular and rhymed sequence attributed to the Dominican Thomas Aquinas (d. 1274). The feast was introduced in the Swedish church province about 1300.⁴² The sequence, using the sequence *Laudes crucis* for the Invention of the Cross as model and being one of the most widespread both internationally and in the Swedish fragments, is the only one used for this feast in Sweden. The earliest fragments date from the 13th century, but most of them are of unknown origin. About half the number of the later sources were attributed to specific localities: Linköping (Sequ 2, 3?, 21, 101),⁴³ Strängnäs? (Sequ 178, Mi 382 (or Kalmar?), Fr 9795 (miss.)), Uppsala (Sequ 10, 20? (or Västerås?), 61?, 82?, Gr 89, Mi 401), Västerås? (Sequ 48), Åbo (Gr 74) and Sweden (Sequ 17?, 92, 99, 117, Fr 1999 (miss.)). Two probably come from German books: Mi 381 (13th century) and Mi 406? (14th century). Another two are leaves from the double category Breviary-Missal (Codex 738, Codex 926), which could not be attributed to a specific locality. The sequence is present in all known official Swedish traditions, and was presumably used in all dioceses.

The following three sequences were used for either common Sundays or for Trinity. If intended for Sundays, they occur either immediately after Trinity or at the end of the liturgical year.

- *Quicumque vult salvus* is a late rhymed sequence of English origin, attested in English manuscripts from the 13th century onwards. It does not seem to have had a wide European dissemination, but a longer text version apparently found its way to Scandinavia.⁴⁴ It is relatively common in the fragments, of which more than half the number were attributed to specific localities: Linköping (Sequ 3?, Sequ 62?, 101, 126?), Strängnäs (Sequ 22, 39? (or Västerås?) 178?), Upp-

⁴² Cf. Helander 1957, 70 n. 8. Edition of the melody and the text translated into English by Vincent Corrigan in: Barbara R. Walters, Vincent Corrigan & Peter T. Ricketts, *The Feast of Corpus Christi*, 75, 312–318.

⁴³ The Corpus Christi feast is attested in Linköping from 1342, see Helander 1957, 83.

⁴⁴ Concerning the English origin, see Hiley 2006, 115. In AH 54, p. 253 it is mentioned that strophes 9 and 10 are specific to a 13th century French manuscript, Cod. Assisien. 695, and to Scandinavia.

sala (Sequ 5?, 20? (or Västerås?), Gr 89), Västerås? (Sequ 48), Åbo (Gr 74),⁴⁵ Vadstena OSS? (Sequ 28) and Sweden (Sequ 166?, Codex 945 (seq.)). Generally the sequence was assigned to Sundays. The rubric “In festo trinitatis usque ad adventum domini in dominicis” in Sequ 48 denotes that it was sung on Sundays from Trinity to Advent. Other rubrics in Sequ 115 and Sequ 136 tell us that the sequence belongs to the Trinity feast.⁴⁶ *Quicumque vult salvus* is attested in several Swedish mainstream traditions, but does not appear in the late Lund tradition. The printed liturgical books (except MAb and MLu) include this sequence, whereas among the Linköping manuscripts only the unnotated Linköping missal C 415 offers it. The abovementioned concordance in Gr 74 suggests that the sequence may have been part of the Åbo tradition before the printed missal.

- *Voce iubilantes magna* is a sequence of the new type and probably of somewhat earlier date than the previous one. Its origin is probably English.⁴⁷ AH edits the text based on a single 14th-century English manuscript.⁴⁸ Its early presence in Scandinavia is attested in the Nidaros ordinal (1205–1224), which is slightly earlier than the five additional English manuscripts listed by Hiley, the earliest of which date from the 13th century.⁴⁹ The earliest Swedish records in the fragments date from the 13th century as well. The majority of the sources were attributed to specific localities: Linköping (Sequ 3?, 101), Strängnäs? (Sequ 39 (or Västerås?), 178?), Uppsala (Sequ 5?, 20? (or Västerås?), Gr 89), Västerås? (Sequ 27, 48), Åbo (Gr 74) and Sweden (Sequ 166?, 173, Gr 107, 119). The sequence is attested in most Swedish official traditions. The printed liturgical books (except MAb and MLu) include this sequence, but among the Linköping manuscripts only OL 2 (where it appears as a marginal addition)⁵⁰ and C 415 include it. As for *Quicumque vult salvus* the occurrence in Gr 74 suggests that this sequence may have belonged to the Åbo tradition before the printed missal.
- *Vox clarescat mens*, is a 13th-century regular and rhymed sequence of English or French origin with limited dissemination.⁵¹ AH assigns the sequence to the feast of the Trinity, while most Swedish fragments offer it for Sundays. It is attested from the 13th century and later in the fragments. Most of them were attributed to specific localities: Linköping (Sequ 2, where *Vox clarescat* is an addition, 101), Uppsala (Sequ 10, 20? (or Västerås?), Sequ 82?), Västerås? (Sequ

45 The attribution to Åbo is convincing, based on the presence of the sequence *Diem sancti Simeonis* for Simeon, celebrated with a sequence only in Åbo.

46 In fragments mutilated at the beginning and with no rubrics, it is difficult to tell which feast this sequence was intended for.

47 Hiley 2006, 115.

48 Cod. Oxoniens. Miscell. Liturg. 390.

49 Hiley 2006, 115.

50 On fol. 55 in OL 2 the marginal addition indicates: *Nota quod iste sequentiae habeantur ... ?*
..., *Vox clarescat*, *Voce iubilantes usque ad adventum*.

51 It was not included among English sequences by Hiley 2006, 115.

27, 48), Åbo (Gr 74), Vadstena OSS? (Sequ 28) and Sweden (Sequ 166?, 173, Gr 119). In Gr 119 *Vox clarescat mens* is used for the feast of the Trinity as an alternative item preceded by the rubric “Item de sancta trinitate”. Thereafter follows *Voce iubilantes* preceded by the rubric “In dominicis diebus”. When a rubric is missing, both Trinity and Sundays should be considered as possible options. In Sequ 20 all three sequences for Sundays, *Quicumque vult*, *Voce iubilantes* and *Vox clarescat*, appear as a group preceding the Corpus Christi sequence *Lauda Sion salvatorem*. Two in the group appear in other fragments, but a third may have been extant on now lost leaves. This is another example of sequences that are likely to have been transmitted as a group via England or the Continent to be used as *commune* sequences for Sundays. MUps and GAr alone include *Vox clarescat mens* in this group of three. The gradual from Nora (Stockholm, The Royal Library, A 94) representing the Uppsala tradition offers *Vox clarescat mens* and *Quicumque vult salvus*. OL 2 adds *Vox clarescat mens* and *Voce iubilantes* in the margin. The addition is difficult to read and may contain the incipit of a third piece. The concordance in the abovementioned Åbo source Gr 74 calls for the same remark as for the two previous sequences.

Saints' feasts

Sequences are used for feasts celebrating important universal, regional or locally venerated saints. Many universal saints celebrated within the entire western church were already assigned sequences in the early period of sequence composition. Proper sequences used for regional and especially local saints often were more recent compositions. New sequences celebrating old universal saints could also be produced, and a repertory often contains both old and new sequences.

The organization of saints' feasts in the manuscripts varies. With regard to missals and graduals, in so far as sequences were inserted in the masses, these follow the liturgical order of the feasts. With regard to sequentiaries, two systems of arrangement occur: either the repertory begins with Advent including the December saints Andrew, Nicholas and Thomas the apostle and Thomas, Archbishop of Canterbury, or – which seems to be the most common practice in the Swedish fragments – it begins with Christmas placing Andrew, Nicholas and the two Thomas at the end of the liturgical year. The printed liturgical books generally follow the latter principle, but both the Linköping missal C 427 and the Linköping gradual C 430, for example, have the former arrangement in the sequentiary. In the presentation below the more common practice of beginning with January saints is followed.

JANUARY

<i>Feast</i>	<i>Date</i>	<i>Sequence</i>	<i>Ed.: AH etc.</i>	<i>Sources</i>	<i>Swedish tradition</i>
Ioseph	15 (Västerås), 19.iii (Strängnäs/Linköping)	<i>Christus praedilectus sponsus</i>	55:197	Mi 116	Västerås
Henricus	19, 20 (Åbo)	<i>Coetus noster laetus</i>	42:238	19	Linköping, Strängnäs, Uppsala, Västerås, Åbo, Växjö?, Kalmar?
“	19	<i>Ecce magnus presbyter</i>	42:239	Sequ 42, Cod. 900 (miss.)	Åbo
Fabianus & Sebastianus	20	<i>Ecce pulchra canorum</i>	53:114	Codex 33 (miss.)	
Agnes	21	<i>Animetur ad agonem</i>	55:50	Sequ 126	Linköping?
Vincentius de Saragossa	22	<i>Exultantes iubilemus laudes</i>	Schmid 1954, 218	Sequ 58	
“		<i>Martyris egregii triumphos</i>	55:340	Sequ 126	Linköping?
Conversio Pauli	25	<i>Dixit dominus ex Basan</i>	50:269	33	Linköping, Strängnäs, Västerås, Växjö?, Kalmar?

- *Christus praedilectus sponsus* for Joseph, husband of the Virgin Mary, is a late, regular and rhymed sequence. The few sources listed in AH come from German-speaking realms. The only Swedish fragmentary source, Mi 116 (15th century), was attributed to Västerås. The attribution appears to be certain, as it is supported by the close repertorial correspondence with GAr.⁵² Moberg lists the sequence based on the printed Västerås gradual. In addition, the Linköping ordinal OL 2 includes both the feast and the sequence, placing it after Sigfrid, whose feast falls on 15.ii, which suggests that the March date for Joseph's feast was intended in Linköping. However, apart from OL 2, no other Linköping manuscript includes the sequence.
- *Coetus noster laetus* for Henrik, the patron saint of Finland and celebrated in Sweden, is a regular and rhymed sequence probably of Swedish origin. Moberg dates the sequence to the 14th century. The presence of the sequence is a strong argument for Swedish origin including Åbo. The fragments are late (14th or 15th century), and most of them were attributed to specific localities: Linköping (Gr 115, Codex 138? (grad.), Mi 17, 375?, Codex 949 (miss.)), Uppsala (Sequ 31, 134?), Strängnäs (Gr 120), Västerås (Mi 116), Åbo (Sequ 11?, 42, Gr 17, 74, 80? (or Linköping?)), Växjö? (Codex 971 (grad.)), Kalmar? (Mi 382 (or Strängnäs?)). The sequence is attested in all known official Swedish traditions. The printed liturgical books (except MLu) offer this sequence, and so do the Linköping manuscripts apart from the missal C 420, which instead uses the less common *Ecce magnus presbyter*.
- *Ecce magnus presbyter* for Henrik shares the same stylistic features with the preceding one. Moberg suggested a Swedish origin for this sequence as well. The pattern of concordances suggests that the sequence is proper to the Åbo tradition, and may have originated there in the 14th century. It is attested in two 15th-century fragmentary sources: Sequ 42 and Codex 900 (miss.). The former is the same manuscript as Helsinki, The National Library, F.m. II. 44 (= Haapanen's G. 44), the sequence repertory of which corresponds to that of Åbo. Codex 900 was attributed to Åbo on the basis of the presence of this sequence.⁵³ Haapanen lists several other concordances of the sequence in the Finnish fragment material. All of these are late (15th century) and were attributed to Åbo (Helsinki, The National Library, F.m. I. 356, II. 63, 107, 121). Among the printed liturgical books the sequence is attested solely in MAb.
- *Ecce pulchra canorum* for the two Roman martyrs Fabianus and Sebastianus belongs to the old Anglo-French tradition, which never spread to German-

⁵² Cf. Hapaanen 1922, 184–185, who lists this missal as well (Helsinki, The National Library, F.m. I. 359 [M. 359]). For the mass of Joseph in Sweden, see Schmid 1938, 78–88.

⁵³ Brunius 2008, 170–171 attributes Codex 900 (miss.) to Linköping with query on the basis of the feast dates of Joseph 19.iii and Julian 27.i. However, the sequence *Ecce magnus presbyter* is a strong argument for Åbo.

speaking realms. It is found as an entry in Codex 33 (miss.), an English missal of the second half of the 12th century.⁵⁴ The sequence is not likely to have belonged to any mainstream Swedish repertory as opposed to Norway, where it was included in the Nidaros ordinal assigned to the same saints.

- *Animetur ad agonem* for the Roman martyr Agnes is a rhymed sequence probably of Parisian origin in the 12th century, disseminated mainly in France. The sequence is attested in Sequ 126 (13th century), perhaps of Linköping origin. The attribution to Linköping depends on the presence of the Christmas sequence *Promissa mundo gaudia*, specific to that tradition. But, as pointed out earlier, Sequ 126 also contains some other unusual sequences for Easter (see *Illuxit dies quam*). However, provided Linköping is a correct attribution, Sequ 126 may mirror an early or deviating repertory. Otherwise the sequence is unknown in late official Swedish traditions.
- *Exultantes iubilemus laudes* is an irregularly rhymed sequence for Vincent of Saragossa. So far it has not been possible to identify this sequence. Moberg lists the incipit *Exultantes* (only this word) for the Conversion of Paul from the Dominican sequentiary C 513. That manuscript uses the same incipit for Martin, but there is no way of verifying whether *Exultantes iubilemus laudes* was intended. In any case, the complete sequence with this beginning is encountered in Sequ 58 (15th century). Since *Gratulemur dulci prosa* for Erik was added by another contemporary hand in the fragment, it may be presumed that the once complete book was used in Sweden. A sequence designated to Vincent does not appear in any of the printed books. The abovementioned Dominican sequentiary C 513 offers another item: *Iubilantes caeli* (AH 8:295),⁵⁵ which Moberg lists from that source alone and which is not attested in the fragments. Both Vincent of Saragossa and Vincent Ferrer, a saint of the order, were venerated by the Dominicans. The inclusion of a sequence for the former in Sequ 58 may point to a Dominican origin.⁵⁶
- *Martyris egregii triumphos* for Vincent is a regular and rhymed sequence, possibly originating in Flanders and attested in Parisian repertoires from the early 13th century. The only fragmentary source is the aforementioned Sequ 126 (see *Animetur ad agonem*). If the attribution to Linköping is tenable, this sequentiary may represent an early repertorial stage or perhaps Dominican influence. A proper sequence for Vincent is lacking in all the later Linköping manuscripts.

⁵⁴ See Gullick 2005, 68. Since 2005 Michael Gullick has confirmed an English origin for Codex 33.

⁵⁵ AH 8, p. 224–225 lists two concordances of *Iubilantes caeli*, both from Dominican sources: the late gradual Grad. ms. Cracoviens. saec. 15/16 and the printed Dominican missal of 1600.

⁵⁶ Vincent of Saragossa and Vincent Ferrer celebrated 5.iv, were both provided with sequences in C 513.

- *Dixit dominus ex Basan* for the Conversion of Paul, is an irregularly rhymed German sequence ascribed to Gottschalk of Aachen (d. 1098). The sequence had dissemination in northern France and England as well,⁵⁷ and is frequently attested in the Swedish fragments. The earliest fragmentary sources date from the 13th century. Roughly half of the fragments were attributed to specific localities: Linköping (Sequ 60?, 126?, Gr 17, 115), Strängnäs (Sequ 22, Gr 120), Västerås (Sequ 90, Mi 116, 353), Växjö? (Codex 971 (grad.)), Kalmar?/OP? (Sequ 86, 140, Gr 67, Mi 382 (or Strängnäs?)) and Sweden (Sequ 111?, Gr 107, 133). Mi 18, dating from the second half of the 13th century, is most probably German. It is noteworthy that a sequence for this feast is offered by MStr, GAr and MLu, but missing in both MUps and MAb. Nor do any fragmentary sources attributed to Uppsala or Åbo contain one, which strengthens the presumption that these two dioceses did not have a tradition of singing a sequence on this feast. The official Linköping tradition is divided: *Dixit dominus* appears in C 420, C 427, C 415 and C 430, while the two ordinals do not prescribe any sequence.

FEBRUARY

Saints' feast in February are few, and those that appear are concentrated to the first half of the month since Lent begins in February.

Feast	Date	Sequence	Ed.: AH etc.	Sources	Swedish tradition
Purificatio, BMV, See Marian feasts, p. 160.	2				
Blasius	3	<i>Laetetur ecclesia fidelium</i>	8:140	Cod. 748 (miss.)	
Ansgarius	4	<i>Virtus sancti spiritus</i>	42:168	6	Linköping?, Västerås, Kalmar?
Dorothea	6	<i>Psallat concors symphonia</i>	55:116	Sequ 70	
Simeon	9	<i>Diem sancti Simeonis</i>	Malin & Haapanen 1922, 18–19	Gr 74	Åbo
Sigfridus	15	<i>Clara laude turma</i>	42:321	10	Linköping?, Västerås
“		<i>Confessorum flos coronae</i>	42:322	Sequ 3, Gr 113, Cod. 971 (grad.)	Linköping?, Växjö?

⁵⁷ For a discussion of the role of Gottschalk of Aachen concerning his use of sequences and the promotion of the feast *Divisio apostolorum*, see McGrade 1996, 351–408, esp. 370–371.

- *Laetetur ecclesia fidelium* for the martyr bishop Blaise is an irregularly rhymed sequence. The concordances in AH are limited to late manuscripts of Lübeck origin. The only fragmentary source is Codex 748, an unnotated late missal of unknown origin. Absent in all the printed liturgical books and late manuscripts, neither this sequence nor any others for this saint seem to have belonged to an official Swedish tradition.
- *Virtus sancti spiritus* for Ansgar, the missionary and apostle of Sweden, is a rhymed sequence ascribed to Nils Hermansson, Bishop of Linköping (d. 1391).⁵⁸ As Sven Helander has pointed out, Nils Hermansson as the supposed author, or at least the instigator of both the saint's office and the sequence promoted the cult of Ansgar within and outside Linköping. In Uppsala Ansgar was not celebrated with a separate feast, but was included together with other Swedish saints among the Patrons of Sweden ("Patroni regni Sueciae").⁵⁹ The sequence is the only one assigned to Ansgar in the fragments. All fragmentary sources are late and were attributed to specific localities: Linköping? (Sequ 60, Codex 138 (grad.), Mi 375), Västerås (Sequ 19, Mi 116), Kalmar? (Mi 382 (or Strängnäs)). The use of the sequence in Linköping and Västerås is supported by its presence in GAr and in most Linköping manuscripts.
- *Psallat concors symphonia* for Dorothy of Caesarea, is a regular and rhymed sequence perhaps of south German origin with a dissemination mainly in the East. The feast seems not to have been celebrated with a proper sequence before the 14th century. Sequ 70 (15th century) of unknown origin, but later used in Åbo, is the only fragmentary source. This is the same manuscript as Helsinki, The National Library, F.m. I. 305 (Haapanen's M. 305), of which many leaves containing sequences are preserved. The sequence is unnotated and contains the variant reading *chorus* instead of *concors* in the beginning.⁶⁰ It seems unlikely that this sequence was used in Sweden.
- *Diem sancti Simeonis* is a regular and rhymed sequence for Simeon, the just and devout old man who received Jesus in his arms in the Temple, as told in Luke 2:25–35. This saint was especially celebrated in the diocese of Åbo. The only fragmentary source is Gr 74 (15th century) attributed to Åbo. The attribution is due to the presence of both this sequence and *Coetus noster* for Henrik (see January above).⁶¹ Possibly *Diem sancti* was composed in Finland.⁶² Its absence

⁵⁸ Moberg 1927, I: 73.

⁵⁹ For the introduction and diffusion of the feast of Ansgar and that of the Swedish Patron Saints in the Swedish dioceses and orders, see Helander 1989, 102–128.

⁶⁰ The variant reading *chorus* is not recorded in AH. Among common sequences Sequ 70 contains *Uterus virgineus* (AH 54:248) for BMV, which is a rare sequence in the Swedish material. A concordance of the latter appears in Gr 118, probably a German source. Possibly Sequ 70 is German as well.

⁶¹ The text was edited by Malin & Haapanen (1922, 18–19) based on one source: Helsinki, The National Library, F.m. I. 356 (saec. 14–15, Åbo diocese). See also Haapanen 1922, 183.

⁶² Cf. Maalin & Haapanen 1922, 5.

in MAb is surprising, but the sequence probably belonged to the Åbo tradition before the printed missal.

- *Clara laude turma* for Sigfrid, the English bishop, missionary and patron saint of Växjö, is an irregular sequence with assonances. Its style speaks for a relatively early date. Moberg proposed England as origin for the sequence,⁶³ a plausible suggestion in view of Sigfrid's English origin, but on the other hand the sequence does not seem to be attested in English sources.⁶⁴ Since Sigfrid is also a local Swedish saint, the relatively frequent appearance of the sequence in the fragments rather speaks for a Swedish composition. Most of the fragments were attributed to specific localities: Linköping? (Sequ 60, Fr 4205 (seq.), Codex 138 (grad.), Mi 375, Br-mi 6), Västerås (Mi 116) and Sweden (Sequ 1, Gr 116, Mi 291). All fragments are late (15th century) except Br-mi 6 (13th or 14th century). Provided that the date and attribution of Br-mi 6 are correct, this would be an early testimony to the cult of Sigfrid in Linköping.⁶⁵ Mi 116 is considered a Västerås source for several reasons,⁶⁶ but *Clara laude turma* is not found in GAr. This is somewhat odd considering that Sigfrid's feast is of high grade in the printed Västerås breviary. One possible explanation for the absence in the gradual is that a liturgical revision took place before it was printed. Furthermore, the sequence was used in the late official tradition of both Strängnäs and Åbo, but not in Uppsala, nor is it attested in MLu. The Linköping tradition is divided: OL 2 and C 427 include it, whereas the other manuscripts offer *Confessorum flos coronae* instead.
- *Confessorum flos coronae* is another sequence for Sigfrid. Its regular and rhymed style suggests a later date than that of *Clara laude turma*. Moberg assumed that the sequence was produced in Sweden in the early 14th century in connection with the composition of Sigfrid's office.⁶⁷ The few concordances in the fragments are late, and most sources were attributed to Sweden without closer determination. As mentioned before, the origin of Sequ 3 may be Linköping (see p. 68). Toni Schmid has analyzed the sequences of Gr 113.⁶⁸ She pointed out repertorial correspondences to Linköping, Uppsala and Västerås, and drew the conclusion that the manuscript probably belonged to a religious house having

63 Moberg 1927, I: 65.

64 The sequence was not included among sequences of English origin listed in Hiley 2006, 108–114, table 6.

65 Concerning the introduction of Nordic saints in the diocese of Linköping, see Helander 1957, 83, who mentions that the first documentary evidence of Sigfrid's cult in Linköping appears in the first half of the 14th century.

66 In Mi 116 *Christus praedilectus sponsus* is assigned to Joseph and appears immediately before Henrik in January (see above), in accordance with GAr. Moreover the sequence *Post impletum stabilitum* for the Purification is specific to Västerås.

67 Moberg 1927, I: 65, n. 3

68 This is the same manuscript as Sequ 203. See Schmid 1938, 105–108. The accounts concern Stockholm. The sequence *Dulcis Iesu mater* for Anne is specific to Uppsala. Helander 2001, 200 considers Gr 113 as a marginal Uppsala source.

contacts with all three regions. In the CCM catalogue, however, Uppsala was proposed with query. In any case, the source is undoubtedly Swedish. Codex 971 (grad.) was attributed to Växjö with query. A rubric immediately preceding the sequence reads “De sancto Sigfrido archiepiscopo,” which may be interpreted as an expression of special reverence for Sigfrid (see p. 51). An additional argument for Växjö in this case may be that the accounts relate to the Växjö area.⁶⁹ The sequence is unknown in official Swedish traditions except Linköping, as attested in the two late missals C 415 and C 420.

MARCH

The scarcity of saints' feasts continues in March and April because of Lent.

<i>Feast</i>	<i>Date</i>	<i>Sequence</i>	<i>Ed.: AH etc.</i>	<i>Sources</i>	<i>Swedish tradition</i>
Ioseph, see above 15.i	19				
Cuthbertus	20 (Transl. 4.ix)	<i>Alme concrepent sonore</i>	10:211	Ant 131	
Annuntiatio BMV, see Marian feasts, p. 160.	25				

- *Alme concrepent sonore* for Cuthbert, Benedictine monk and English bishop, is an irregular and unrhymed sequence. The edition in AH is based on one 14th-century English manuscript. Two more concordances in English sources were listed by David Hiley.⁷⁰ The only Swedish fragmentary source is Ant 131 (15th century). Since the fragment consists of one single leaf containing this sequence, it is difficult to say anything precise about the type of book, but it is more probably a sequentiary than an antiphonary. The CCM proposes a Cistercian origin, which, apart from Cuthbert's belonging to the Benedictine Order, is partly because the archival account deals with the region of Dalarna where the Cistercian monastery Gudsberga was situated. In the Swedish official traditions, however, Cuthbert was never celebrated with a sequence. On the whole, the sequence seems foreign even to Scandinavia except for a concordance in a Norwegian fragment of Icelandic origin.⁷¹

⁶⁹ There are among others the sequence *Coetus noster* for Henrik and two unidentified sequences in this gradual.

⁷⁰ Hiley 2006, 104, table 5.

⁷¹ Eggen 1968, I: XLV. It may be added that the festal date in Ant 131 could also be the translation (4.ix).

APRIL

Feast	Date	Sequence	Ed.: AH etc.	Sources	Swedish tradition
Compassio BMV, see Marian feast, p. 160.	21				
Petrus mart.	29	<i>Adest dies celebris</i>	55:293	10	Linköping, Västerås, Kalmar?

- *Adest dies celebris* for the martyr Peter of Verona, a Dominican saint canonized in 1253, is a regular and rhymed Dominican sequence composed in the second half of the 13th century with a wide international dissemination. Nearly all the fragments were attributed to specific localities: Linköping (Sequ 3?, 21, 60?, Fr 4205? (seq.), Codex 1028? (grad.)), Västerås (Sequ 19, 48?), Kalmar? (Mi 382 (or Strängnäs?)). The sequence was used in Västerås, Åbo and Linköping, as attested in GAr, MAb and the Linköping manuscripts OL 2, C 415, C 427, C 415. To these can be added the Dominican sequentiary C 513 written for Västerås. The absence of fragments attributed to Uppsala is striking, but it is in accordance with MUps. Therefore the sequence may not have been used in the archdiocese.

MAY

Feast	Date	Sequence	Ed.: AH etc.	Sources	Swedish tradition
Philippus et Iacobus	1	<i>Alleluia nunc decantet</i>	54:86	16	Linköping?, Strängnäs, Uppsala, Västerås
Inventio crucis, see The feasts of the Cross, p. 146.	3				
Spinea corona	4, 2. ix (Skara)	<i>Diadema salutare toto</i>	54:136	11	Linköping, Uppsala, Västerås, Skara
“		<i>Synagoga praeparavit</i>	54:137	Gr 105, 123, Mi 412	Strängnäs? Capella regia?
Compassio BMV, see Marian feasts, p. 160.	5 (Uppsala)		Helander 2001, 259		
Erkenwaldus oct., Iohannes Beverlac.	7	<i>Eia nostra contio</i>		Cod. 33 (miss.), Cod. 1072 (miss.)	
Ericus	18	<i>Gratulemur dulci prosa</i>	42:215	24	Linköping, Strängnäs, Uppsala, Västerås, Skara?, Åbo
Dunstanus	19	<i>Organicus canamus</i>	53:242	Mi 335, Cod. 33 (miss.), Cod. 1072 (miss.)	

- *Alleluia nunc decantet* is an irregularly rhymed 13th-century English sequence. It is commonly used for apostles. The Swedish fragments assign it both to the feast of the apostles Philip and James and to the common of apostles. About half the number of sources were attributed to specific localities: Linköping (Sequ 101, Fr 4205? (seq.)), Strängnäs (Gr 120), Uppsala (Gr 89), Västerås (Sequ 19) and Sweden (Sequ 1, Fr 6543 (seq.)). Most Swedish mainstream traditions contain this sequence. Most printed books (except MAb) and the two Linköping manuscripts, C 427 and 415, also contain the sequence.
- *Diadema salutare toto* for the feast of the Crown of Thorns is a 13th-century rhymed sequence, probably of French origin. The concordances listed in AH are mostly late, and many of them are from Dominican sources. The feast was promoted in particular by the Dominican order. Moberg considered the sequence to be Swedish, but Ingmar Milveden's discovery of the sequence in the manuscript L. XIV. 3 (dated to about 1300) kept in the Dominican convent of Santa Sabina in Rome, makes a Swedish origin unlikely.⁷² The earliest Swedish fragment dates from the second half of the 13th century (Fr 6889), thus it is contemporary with or even slightly earlier than the Santa Sabina manuscript. The majority of the fragments, however, are late. Nearly all were attributed to specific localities: Linköping (Sequ 21, Codex 1028? (grad.), Codex 949 (miss.)), Uppsala (Gr 108?, Mi 401), Västerås (Sequ 19), Skara (Codex 1630 (Libellus festorum?)) and Sweden (Mi 410, Codex 640? (Libellus festorum?), Fr 6889? (Breviarium-Missale?)). The sequence was used in the Uppsala, Västerås and Linköping traditions, as attested in MUps, GAr, and in the Linköping manuscripts OL 1 and OL 2, C 420, C 427 and C 415.
- *Synagoga praeparavit* is another sequence for the Crown of Thorns. The form is regular and rhymed. Both AH and Moberg consider it a Swedish composition of the 15th century with a dissemination limited to Sweden. The origin of the three extant fragmentary sources is difficult to determine. Gr 105 (14th century) was attributed in CCM to the Capella regia in Stockholm, because of a rubric preceding the *Kyrie eleison* chant mentioning the royal chapel and the rite of the archdiocese: "Ista que sequuntur habentur de sancto spiritu secundum consuetudinem capelle regie et domini archiepiscopi Upsalensis."⁷³ Gr 123 may be attributed to Strängnäs or is perhaps Dominican, whereas Mi 412 was attributed to Strängnäs or the Capella regia in CCM. Sven Helander considered the latter a marginal Uppsala source with a repertory containing elements found in both the Strängnäs and the Linköping traditions.⁷⁴ Among the sources mirroring official Swedish traditions, the sequence is attested in MStr

⁷² Milveden 1972, 45–47. AH 54, p. 208 concludes: "Unsere Sequenz dürfte aus Schweden stammen und zwar von Dominikanern." See also Björkvall & Jacobsson 2008, 26–30.

⁷³ See Schmid 1937, 66 and 1933, 38ff.

⁷⁴ See Helander 2001, 200; Björkvall & Jacobsson 2008, 26–30.

alone, which especially supports the use of the sequence within the Strängnäs diocese.⁷⁵

- *Eia nostra contio* appears only as an incipit on the octave of Erconwald and on the main feast of John of Beverley, both English bishops, in two early English missal fragments: Codex 33 (second half of the 12th century) and Codex 1072 (around 1200). Identical rubrics in both sources precede the sequence: “Octava sancti Erkenwaldi et natalis sancti Iohannis de Beverlaco episcopi et confessoris”, followed by the incipit *Eia nostra* in Codex 33 and *Eia nostra contio* in Codex 1072. However, no sequence with this beginning could be identified, but perhaps the sequence *Pangat nostra contio* (AH 9:390), a sequence used for the common of bishops, was intended although with the variant reading in the two fragments. For example, *Pangat nostra contio* is attested in the Nidaros ordinal, prescribed for several saints: Sigfrid, Botulph, Swithun and Briccius.⁷⁶ In any case, this sequence did not belong to any mainstream Swedish tradition.
- *Gratulemur dulci prosa* for the Swedish martyr king Erik, who died in 1160, is a regular and rhymed sequence ascribed to Jacob Israelsson, Archbishop of Uppsala (d. 1281) (see p. 28).⁷⁷ The celebration of Erik was first mainly restricted to Uppsala and then spread to the whole country. His main feast falls in May, but the translation (celebrated 24.i) was the more important feast in Uppsala.⁷⁸ All fragments were attributed to Sweden, most of them provided with further determination: Linköping (Sequ 3?, 21, Mi 396? (or OP?), Codex 850 (miss.), Codex 949 (miss.)), Uppsala (Sequ 5?, 31, 134?, Gr 89, Mi 401), Strängnäs (Sequ 22, Gr 120), Västerås (Sequ 35, 65), Skara? (Sequ 117), Åbo (Sequ 42) and Sweden (Sequ 58 (OP?), 97, 99, Fr 4447 (seq.), Codex 269 (grad.), Fr 6212 (grad.), Br-mi 3, Br-mi 5). The earliest source, Br-mi 5 (13th or 14th century) offers the sequence within Erik’s office. This source is likely to be close in time to the composition of the sequence. The sequence is attested in all official Swedish traditions. We may confidently presume that the sequence was used in all Swedish dioceses.
- *Organicis canamus* belongs to the old Anglo-French tradition that never spread to German-speaking countries. Commonly used for a confessor, the sequence was assigned to the English bishop Dunstan in the fragments. The few extant fragments most probably belong to books influenced or imported from England: Mi 335 (12th or 13th century) was used in Linköping, Codex 33 (miss.) (second half of the 12th century) and Codex 1072 (about 1200), all three sources offering the sequence as an unnotated incipit. In the two latter identical rubrics precede the sequence: “Sancti Dunstani archiepiscopi et confessoris” (cf. above

⁷⁵ AH 54, p. 209; Moberg 1927, I: 72. Schmid 1933, 41 proposed that *Synagoga praeparavit* was written by bishop Brynolph of Skara, which would be possible but not certain.

⁷⁶ See Kruckenberg 2006, 8–13, table 1. I thank Lori Kruckenberg for drawing my attention to *Pangat nostra contio*.

⁷⁷ Moberg 1927, I: 67.

⁷⁸ See Brunius 2008, 39, with further references.

Eia nostra). In any case, the sequence is not known from any official Swedish tradition.⁷⁹

JUNE

Feast	Date	Sequence	Ed.: AH etc.	Sources	Swedish tradition
Eskillus	11 Strängnäs, 12 Linköping/ Uppsala/ Skara	<i>Hac in die gloriemur</i>	42:216	15	Linköping, Uppsala
Decem milia militum	22	<i>Adrianus rex pro- fanus</i>	Cf. 55:41	Mi 384	
Iohannes Baptista	24	<i>Sancti baptistae Christi</i>	53:163	30	Linköping, Sträng- näs?, Uppsala
“		<i>Praecursorem summi regis ... En baptista</i>	42:252	Sequ 65, 97, 131, 155, 175	Strängnäs?, Väs- terås
Iohannes Bap- tista/Dom. infra oct.		<i>Ad honorem tuum</i>	55:178	Sequ 32, Mi 401	Uppsala
Iohannes Baptista		<i>Exulta caelum et laetare</i>	9:243	Cod. 348 (miss.)	
“		<i>Elisabeth Zachariae magnum</i>	9:240	Sequ 178	Strängnäs?
David de Munktorp	25, 15.vii Uppsala	<i>Ante mundum mundum</i>	42:206	Sequ 36	Västerås
Petrus & Paulus	29	<i>Petre summe Christi</i>	53:210	30	Linköping, Sträng- näs, Uppsala?, Västerås, Kalmar?
“		<i>Iubar mundo gemi- natur</i>	42:312	Sequ 67, 131, 175, 178, Cod. 637 (seq.), Cod. 1048 (seq.)	Strängnäs?, Väs- terås
“		<i>Laude iucunda melos</i>	53:211	Mi 62, 383	
Petrus apost.		<i>Tu es Petrus</i>	55:285	Sequ 32	
Commemora- tio Pauli	30	<i>Sollemnitas sancti Pauli</i>	53:205	Sequ 32, 149	

- *Hac in die gloriemur* for Eskil, an English bishop and a Swedish local saint, is a regular and rhymed sequence from the 13th or 14th century, ascribed by Moberg to Brynolph Algotsson, bishop of Skara (d. 1317).⁸⁰ Together with Botvid, Eskil was considered the apostle of Södermanland, a region situated within Strängnäs diocese, where his cult was first introduced and his feast was

⁷⁹ In the Nidaros ordinal this sequence was designated for James.

⁸⁰ Moberg 1927, I: 67.

of highest grade. The fragments date from the 14th and 15th century, and they are all considered Swedish, with closer determination given to about half of them: Linköping (Sequ 2, 21, 33, Codex 949 (miss.)), Uppsala (Sequ 20? (or Västerås?), 61?, Sequ 82?, Mi 401). The placing of *Hac in die* immediately after the Corpus Christi sequence *Lauda Sion* in Sequ 20 (Fr 28128) supports the presumption that this source reflects the Uppsala tradition rather than that of Västerås, since Eskil was celebrated on 6.x, the date of his translation, in Västerås.⁸¹ All known Swedish mainstream traditions contain the sequence. It appears in the printed liturgical books (except MLu) and in all the Linköping manuscripts. There is no sign that the sequence was used in Skara or Växjö, but the fact that the feast was of low grade (“simplex”) in Skara indicates that no sequence was sung.⁸²

- *Adrianus rex profanus* for the feast of Achatius and the Ten Thousand Soldiers, a commander and a troop in emperor Hadrian’s army who refused to sacrifice to pagan gods, is a late rhymed sequence, probably emanating from the Netherlands, with a dissemination mainly within that realm. It is attested in the fragmentary Mi 384 (14th or 15th century) alone, a source of unknown origin. The feast does not seem to have been celebrated with a sequence in any late official Swedish tradition, except in the Lund tradition, which however uses another sequence.⁸³ AH assigns *Adrianus rex* to the feast of Achatius and the Ten Thousand Soldiers, celebrated 22.vi, which corresponds well to Mi 384, where the Nativity of John the Baptist follows. There is one problem however: The last part of the sequence *Mundo Christus oritur*, commonly used for Thomas of Canterbury, appears between *Adrianus rex* and the sequence designated for John the Baptist. Thomas’s main feast was celebrated in December and his translation in July, neither of which dates fits here. The question remains open. Perhaps *Mundo Christus* was intended for another feast?
- *Sancti baptistae Christi* for the Nativity of John the Baptist belongs to the old German tradition ascribed to Notker. The sequence had a wide dissemination in Italy, northern France and England as well, and it is the most commonly used sequence for this feast in Sweden. A few fragments were dated as early as the 12th and 13th century, but most are late. About half the number of sources are attributed to specific localities: Linköping (Sequ 2, 3?, 21, 33, 101, Gr 72?), Strängnäs? (Sequ 178), Uppsala (Sequ 61?, 95?, Mi 401), Sweden (Sequ 92, 117, Gr 113, 119). The sequence is attested in all known mainstream Swedish traditions except in Åbo, which instead uses *Praecursorem summi regis* in accordance with the Dominican tradition.
- *Praecursorem summi regis* for John the Baptist is a late regular and rhymed

81 Cf. Helander 2001, 185 n. 386, pointing to a few traits generally absent in Uppsala sources.

82 See Brunius 2008, 47, with further references.

83 MLu offers *O caelestis armonia* (AH 55:43).

sequence, which according to AH is of Dominican origin. The fragments are late, and most of them were attributed to specific localities: Västerås (Sequ 65, 131), Strängnäs? (Sequ 175) and Sweden (Sequ 97). Both MStr and GAr offer two sequences for this feast, *Sancti baptistae* and *Praecursorem summi regis*. In MStr, and probably also in GAr, although not explicitly stated, *Praecursorem summi regis* was used for the main feast and *Sancti baptistae* for the octave. MAb and the sequentiary C 513 offer only *Praecursorem summi regis*, as was the Dominican practice. The Linköping manuscripts commonly use only *Sancti baptistae*, although the unnotated missal C 415 offers both, placing *Praecursorem* as the second. This is preceded by the rubric “per octavam”, which indicates that it should be sung during the entire following week.

- *Ad honorem tuum Christe* for John the Baptist is a rhymed 12th-century French sequence, which seems to have had limited dissemination outside France. In Mi 401 (15th century) attributed to Uppsala the sequence is preceded by the rubric “Dominica infra octavam Iohannis baptistae”, denoting that it should be sung on the Sunday falling within the week after the feast, whereas *Sancti baptistae* was assigned to the main feast. This particular arrangement corresponds to that of MUps. Sequ 32 is an early (13th century) and possibly Swedish source. *Ad honorem* comes immediately after the sequence *Sollemnitas sancti Pauli* assigned to the Commemoration of Paul (30.vi). This order suggests that *Ad honorem* was intended for the octave or the week after the main feast, as with the abovementioned Mi 401. In the case of Sequ 32, however, the overall repertory does not agree with the late Uppsala tradition.
- *Exulta caelum et laetare* for John the Baptist is an irregular 12th-century French or English sequence. The only fragmentary source is Codex 348 (miss.), where the sequence appears as an entry. This missal fragment, dated to the first half of the 13th century, probably belongs to an English book. The early presence of the sequence in Scandinavia is attested in the Nidaros ordinal, but it was not in the printed Nidaros missal. The sequence is not known from any late Swedish tradition, and was probably not used in Sweden.
- *Elisabeth Zachariae magnum* for John the Baptist is a late rhymed sequence attested in AH by a single late manuscript.⁸⁴ The sole fragmentary source is Sequ 178 (14th or 15th century) tentatively attributed to Strängnäs. Two sequences celebrating John the Baptist appear in that source: *Elisabeth Zachariae* and the more common *Sancti baptistae*. As mentioned above, MStr offers *Praecursorem summi regis* for the main feast and *Sancti baptistae* for the octave. Provided that Sequ 178 reflects a Strängnäs tradition, the choice of the rarer *Elisabeth Zachariae* deviates from the later official repertory. In any case, the sequence is not known from any late mainstream Swedish tradition.

⁸⁴ AH 9, p. 180: Grad. ms. Dusseldorpinum D. 11 saec. 15.

- *Ante mundum mundum* for the Swedish local saint David is a late regular and rhymed sequence which was most probably composed in Sweden and apparently not transmitted outside the country.⁸⁵ David was an abbot buried in the church of Munktorp, and he was particularly connected to Västmanland, a region situated within Västerås diocese. His cult was promoted in that diocese, and the sequence is a strong indication of Västerås origin.⁸⁶ The sole fragment is Sequ 36, (14th or 15th century), attributed to Västerås for obvious reasons. Among printed books and liturgical manuscripts only GAr offers this sequence.
- *Petre summe Christi* for the apostles Peter and Paul belongs to the old German repertory ascribed to Notker, with a dissemination mainly in the East although to a more limited extent in the West as well. The Nidaros ordinal attests to its early presence in Scandinavia. The sequence is frequently encountered in the fragments, the earliest of which date from the 12th or 13th century. About one third of the sources were attributed to specific localities: Linköping (Sequ 2, 33, 101, Gr 121? (or OFM?), Fr 6267? (miss.)), Strängnäs (Sequ 22, 178?, Codex 1048? (seq.)), Uppsala? (Sequ 95), Västerås (Sequ 36), Kalmar? (Mi 382 (or Strängnäs?)). Most known official Swedish traditions contain the sequence and it is attested in Lund. In MUps this is the only sequence used for Peter and Paul. MStr assigns it to the octave, using instead *Iubar mundo geminatur* both for the main feast and for the Commemoration of Paul, which is the sequence favoured by the Dominicans. In GAr *Petre summe* occupies the second place after *Iubar mundo*. Most Linköping manuscripts agree on using *Petre summe Christi* except for the missal C 415 that uses *Iubar mundo geminatur*.
- *Iubar mundo geminatur* for Peter and Paul is a regular and rhymed sequence. Although perhaps not originally a Dominican composition, it was adopted and transmitted mainly by the Dominicans. The few fragments extant are late (14th or 15th century) and have been attributed to specific localities: Strängnäs? (Sequ 67, Sequ 175, Sequ 178, Codex 1048 (seq.)), Västerås (Sequ 131, Codex 637 (seq.)). Sequ 178 and Codex 1048 (seq.) place *Iubar mundo* as the first and *Petre summe* as the second item, which, as noted above, corresponds to both the Strängnäs and Västerås traditions. MAb, the Dominican sequentiary C 513, and C 415 offer *Iubar mundo* as the only option, which is the Dominican tradition.
- *Laude iucunda melos* for Peter and Paul belongs to the old Anglo-French repertory, which basically did not spread to the Eastern realm. The Nidaros ordinal attests to its early presence in Scandinavia.⁸⁷ The sequence appears in two missal fragments, Mi 62 and 383. The former, datable to the second half of the 12th

85 Cf. AH 42, p. 102 and Moberg 1927, I: 64. Moberg suggests Sweden with query.

86 On the dissemination and introduction of the cult of David in Sweden, see Brunius 2008, 77.

87 Cf. Kruckenberg 2006b, 43.

century, contains the feast of Olav in the hand of the first scribe and is probably Scandinavian, perhaps Swedish.⁸⁸ Mi 383 approximately of the same date is of unknown origin. The sequence is foreign to all late official Swedish traditions.

- *Tu es Petrus*, reserved for the apostle Peter, is a 12th-century regular and rhymed sequence, according to AH emanating from the monastery St. Peter in Salzburg. It was also disseminated in Bohemia, other German-speaking realms and in Flanders. Sequ 32 (13th century), perhaps of Swedish origin, alone contains this sequence. This is the same manuscript as Helsinki, The National Library, F.m. II. 4 (Haapanen's G. 4).⁸⁹ The sequence was listed by Moberg based on the Finnish source, but apart from that it is absent in all official Swedish traditions.
- *Sollemnitas sancti Pauli* designated for the Commemoration of Paul is an 11th-century Anglo-French sequence of apparently relatively limited dissemination. It is found in two 13th-century fragmentary sources: Sequ 32, probably of Swedish origin, and Sequ 149 of unknown origin. Both contain other sequences rarely encountered in the fragments. Moberg lists *Sollemnitas sancti* only from the abovementioned Sequ 32.⁹⁰ In any case, the Scandinavian presence of the sequence is attested both in the Nidaros ordinal, and, according to AH, in the printed *Missale Hafniense* (1510) as well.

⁸⁸ The local Swedish saints Botvid and Erik were added by a later hand.

⁸⁹ Sequ 32 also contains *Tibi pie Iesu* for the Beheading of John the Baptist, according to Moberg a Swedish composition, which seems to be specific to the Linköping tradition.

⁹⁰ Moberg 1927, I: 27.

JULY

<i>Feast</i>	<i>Date</i>	<i>Sequence</i>	<i>Ed.: AH etc.</i>	<i>Sources</i>	<i>Swedish tradition</i>
Visitatio BMV, see Marian feasts, p. 160.	2				
Canutus rex?	10	<i>Pretiosa mors sanctorum</i>	8:208	Fr 10477 (seq.)	
Patroni regni	11 (Uppsala), 12 (Sträng- näs)	<i>Exultant angelorum chori</i>	42:307	Sequ 9, 185, Gr 89	Uppsala
Divisio aposto- lorum	15	<i>Caeli enarrant gloriam</i>	50:267	13	Linköping, Kalmar?, Vadstena OSS?
Margareta	20	<i>Hac in die magnalia</i>	40:284	Sequ 32, Mi 383	
“		<i>Christiana Margare- thae sollemnizant</i>	42:283	Mi 382	
“		<i>Margaritam speciosam</i>	55:233	Sequ 70	
“		<i>Pange lingua gloriosae virginitatis</i>		Sequ 3	Linköping?
Maria Magda- lena	22	<i>Laus tibi Christe qui</i>	50:268	28	Linköping, Strängnäs, Uppsala
“, see Pascha, p. 91.		<i>Mane prima sabbati</i>	54:143		Linköping?, Västerås
“		<i>Monti Sion dat virorem</i>	8:230	Sequ 19, 131, 147, 148, Cod. 637 (seq.)	Västerås
Birgitta nat., see 7.x can.	23 (Linköping)				
Iacobus	25	<i>Ad honorem et decorum</i>	8:190	Cod. 945 (seq.), Gr 86	
“		<i>Cor angustum dilatamus</i>	9:378	Sequ 200	
Anna, see also 9.xii	26	<i>Felix mundus ex caeli</i>	42:165	10	Linköping, Sträng- näs?, Västerås
“		<i>Omnis mundus exultet</i>	9:130	Sequ 110, Cod. 481 (off. rythm.)	
“		<i>Ad matris Annae</i>	34:193	Gr 124	Linköping
“		<i>Dulcis Iesu matris</i>	42:164	Sequ 31, 199, Gr 113	Uppsala
Botvidus	28	<i>Caeli chorus esto</i>	42:192	9	Linköping, Strängnäs, Västerås
“		<i>Almi patris merita</i>		Cod. 1048 (seq.), Br mi 1	Strängnäs
Olavus	29	<i>Lux illuxit laetabunda</i>	42:302	37	Linköping, Strängnäs, Uppsala, Västerås, Skara
“		<i>Veneremur sanctum istum</i>	Malin & Haapanen 1922, 18	Cod. 269 (grad.)	Åbo?
Helena (Elin) Skedv.	30, 31	<i>Voce dulcis melodiae</i>	42:237	18	Linköping, Strängnäs, Uppsala, Västerås

- *Pretiosa mors sanctorum* is a rhymed sequence for Knut *dux*, as the contents of the text denote. The two Knut, the duke (*dux*) or Lavard and the king (*rex*) were both Danish saints, and the latter was the most important, also in Sweden. Both saints were celebrated especially in Västerås. The only extant fragmentary source is the late sequentiary Fr 10477 (15th century). The fragment is badly damaged and cut into two half-leaves. The sequence *Caeli chorus* for Botvid immediately precedes *Pretiosa mors*. This order is problematic, since the main feast of Knut *dux* is celebrated on 7.i, and his translation on 25.vi, whereas Botvid is celebrated on 28.vii. Knut *rex*, on the other hand, is celebrated on 10.vii, which would fit slightly better, even though the order would still be reversed. Perhaps the source does not mirror a fixed repertory, but offers a selection of sequences for special feasts without observing a strict calendric order. The sequence does not belong to any known official Swedish tradition. It appears in the printed *Missale Hafniense* (1510), which is the only recorded occurrence in AH. The origin of Fr 10477 may be Denmark or Lund. On the other hand, Botvid is a local Swedish saint celebrated particularly in central Sweden, and he was not celebrated in Lund. Another suggested place of origin could be Växjö or Västerås, the latter was the only diocese in Sweden to celebrate both saints with high grade feasts, but all this is uncertain.⁹¹
- *Exultant angelorum chori* is a late rhymed sequence for the feast of the Patron Saints of Sweden. The feast was launched by a council held at Arboga in 1474 in order to promote a nationally unified liturgy.⁹² Without proposing an author, Moberg considers it a Swedish composition in which all the Swedish saints, Erik, Henrik, Eskil, Botvid, David, Sigfrid, Elin and Birgitta, were included. The three extant fragments are late (15th century), and they were attributed to Uppsala (Sequ 9?, 185, Gr 89). In the official traditions the sequence is attested in MUps n, MStr and the Dominican sequentiary C 513.
- *Caeli enarrant gloriam* for the feast commemorating the Dispersion of the Apostles is an irregular sequence ascribed to Gottschalk of Aachen (d. 1098).⁹³ AH does not list any manuscript with an origin outside German-speaking realms, but the sequence was obviously also transmitted in the West. It appears both in English manuscripts and in the Nidaros ordinal. The concordances among the fragments are fairly numerous, the earliest dating from the 13th

⁹¹ On the dissemination of Botvid's cult in Sweden, see Brunius 2008, 34–35.

⁹² Cf. Helander 2001, 207–210 and 1989, 112–118, 217–221. See also Pernler 2007, 152–153, who stresses that this feast was celebrated in Uppsala, Strängnäs, Västerås and Åbo, but not in the southern dioceses.

⁹³ See McGrade 1996, 370–381. The feast celebrates the preaching and missionary work of the apostles sent out in the world. An English translation of the text appears on pp. 403–404. Further sequences attributed to Gottschalk appearing in the Swedish fragment material are: *Dixit dominus ex Basan*, *Laus tibi Christe qui*, *Psallite regi*, *Exultent filiae Sion*, ibid., 370–371.

century, but few were attributed to specific localities: Linköping (Sequ 3?, 21, Mi 379?). Kalmar? (Mi 282 (or Strängnäs?)). Two fragments were attributed to the Franciscan Order (Sequ 127, 133? (Germany?/OFR?)), and another to Vadstena OSS? (Sequ 28). The early Codex 1636 (miss.) (first half of the 13th century) and the late Gr 86 (15th century) containing Gothic notation are probably from imported German books. The early Sequ 170 (13th century), includes *Caeli enarrant* in the common of apostles as second alternative, provided with the rubric “Item de apostolis” and *Alleluia nunc decantet* as first (see p. 154). Judging from the printed liturgical books, the feast does not seem to have been celebrated with a sequence in many dioceses in later years. Among the Linköping manuscripts, however, OL 2 and C 427 attest to its presence.⁹⁴ It might be added that MLu contains the sequence, although it was placed in the *commune* section.

- *Hac in die magnalia* for the martyr Margaret is a rhymed sequence of English origin with an early presence in Scandinavia as attested in the Nidaros ordinal. The sources recorded in AH do not enable its European dissemination to be outlined. However, the popularity of the cult of Margaret increased in the late Middle Ages because of her role as one of the Fourteen Helpers, and from the 14th century and later she was commonly celebrated with a proper sequence. Several sequences for this saint appear in the Swedish fragments, but on the whole there are few concordances, which suggests that there was not a strong Swedish tradition of celebrating the feast with a sequence. Only two fragmentary sources, both of early date and of unknown origin, contain the sequence: Sequ 32 (13th century) and Mi 383 (12th century). Provided that the dating of Mi 383 is correct, based on script and musical notation, the origin of the sequence probably dates back at least to the 12th century. Moberg knew this piece only from Sequ 32 under the signature Gr. 4 (Helsinki, The National Library, F.m. II. 4).⁹⁵
- *Christianae Margarethae sollemnizant* for Margaret is a regular, rhymed and, according to Moberg, Swedish sequence from the 15th century.⁹⁶ The only concordance in the fragments is Mi 382 (15th century) attributed to either Kalmar or Strängnäs. The sequence is attested in the late Linköping manuscripts OL 2, C 420 and C 427, the two last sources cited by Moberg. It might be added that the edition in AH was also based on the two last sources, mistakenly stated to come from Uppsala and Skara respectively, but now confidently established as representing the Linköping tradition.

⁹⁴ The Dominican sequentiary C 513 offers the sequence *Qui sunt isti qui* (AH 54:87) for the Dispersion of the Apostles.

⁹⁵ Moberg 1927, I: 27.

⁹⁶ Ibid., I: 65. The sequence appears to be anonymous.

- *Margaritam speciosam* (AH has the reading *pretiosam*) for Margaret is a regular and rhymed sequence attested in 14th-century Bohemian and South German manuscripts. It probably draws its origin from that area. The unnotated Sequ 70 belongs to the same manuscript as Helsinki, The National Library, F.m. I. 305 (Haapanen's M. 305), a 15th-century missal possibly of Dominican origin and used in Åbo. In the official Swedish traditions the sequence is unknown.
- *Pange lingua gloriosae virginitatis* for Margaret is an interesting sequence because of its style. The form is irregular and uses *a*-assonances. The text is reminiscent of many hymns with the same beginning, but remains unidentified. The only fragmentary source is Sequ 3 (14th or 15th century) perhaps of Linköping origin (see p. 68). Apart from that fragment the sequence is unknown in all official Swedish traditions.
- *Laus tibi Christe qui* for the Biblical saint Mary Magdalene is ascribed to Gottschalk of Aachen (d. 1098). Adopted by Hirsau-reformed monasteries it spread to other establishments influenced by this reform. It is attested in English manuscripts, in the Nidaros ordinal and is the most commonly used sequence in Sweden for this saint. It appears in the fragments from the 13th century and later. More than half the number of the sources were attributed to specific localities: Linköping (Sequ 2, 3?, Mi 379?), Strängnäs (Sequ 22, 67?), Uppsala (Sequ 9, 10, 82?, 95?) and Sweden (Sequ 80, 111?, 114, 117, Codex 945 (seq.), Fr 2977 (seq.), Gr 107, Codex 269 (grad.)). Most official Swedish traditions use the sequence, except Västerås where *Monti Sion dat virorem* (see below) was used instead.
- *Mane prima sabbati* was treated earlier in its function as an Easter sequence. However, the festal assignment to Mary Magdalene is prior to that of Easter, and seven fragmentary sources, several quite early (12th and 13th century), keep this original assignment. Sequ 90 was attributed to Västerås, and Sequ 3 and Gr 72 are perhaps Linköping sources, whereas Sequ 32 and Sequ 97 are probably Swedish, but with no closer determination. The early pre-Humbertian Dominican sequence tradition assigns this composition to Mary Magdalene, but the Dominican prototype manuscript, the Humbert codex, omits it.⁹⁷ Nevertheless, the late Dominican sequentiary C 513, written for Västerås, follows the early tradition.⁹⁸ It might be added that GAr and MLu contain *Mane prima*, although assigning it to Easter.
- *Monti Sion dat virorem* for Mary Magdalene is a 14th-century regular and rhymed, probably Dominican, sequence. All five fragmentary sources extant are late (14th or 15th century) and were attributed to Västerås. It is noteworthy that the sequence appears in some Åbo sources as well, but is absent in MAb. Haapanen listed three missal fragments and four gradual fragments, most of

⁹⁷ Rome, Santa Sabina L XIV, lit. 1. (Correctorium Humberti).

⁹⁸ Gleeson 2004, 114.

them attributed to Åbo and some to Västerås.⁹⁹ Among the Swedish printed liturgical books and later manuscripts GAr alone includes it.

- *Ad honorem et decorum* for the Apostle James, is a rhymed sequence of unknown date and origin. The only concordance listed in AH is the printed *Missale Sleswicense* (1486). Two fragmentary sources contain it: Codex 945 (seq.) (14th century) attributed to Sweden and Gr 86 (15th century) proposed by Schmid in CCM to originate from Schleswig. In a later article, however, Schmid changed her opinion and attributed Gr 86 with query to the Baltic countries.¹⁰⁰
- *Cor angustum dilatamus* for James is a regular and rhymed sequence. It is attested in AH by a single 14th-century Franciscan sequentiary. AH arranges it within the common of apostles. The sole fragmentary source, Sequ 200 (15th century), offers this sequence for James. Several rare sequences are contained in Sequ 200, among them *Osculetur nos dilectus* intended for the Visitation of Mary, which also appears in GAr. This may be an argument for Västerås as the origin of the source but it is a rather weak one, since none of the other rare pieces occurs in GAr. James does not seem to have been celebrated with a proper sequence in any of the known official Swedish traditions. For example, OL 2 prescribes the apostle sequence *Qui sunt isti qui volant* for him. The Dominican sequentiary C 513 is a notable exception, offering the proper sequence *Gaudeat Hispania totaque Germania* (AH 55:73).
- *Felix mundus ex caeli* for Anne, mother of the Virgin Mary, is a regular and rhymed sequence ascribed to Nils Hermansson, Bishop of Linköping (d. 1391).¹⁰¹ The crusaders brought her relics to Europe and their widespread dispersion contributed to an increasing cult of the saint. The celebration of the saint with a proper sequence seems fairly late. Her main feast is celebrated on 26.vii. This date was later taken over by Martha, and as a result the celebration of Anne was transferred to 9.xii. The Swedish diocesan tradition is divided on the festal dates, and sometimes these vary even within manuscripts of the same diocesan tradition.¹⁰² The sequence is attested in ten late fragmentary sources, half of them using it on 26.vii. The following attributions to specific localities were suggested: Linköping (Sequ 43 (July), 55? (Dec.) (or Västerås?), 84 (July), Codex 138? (grad.) (Dec.), Mi 78 (July), Codex 949 (miss.), Fr 8689? (miss.) (Dec.) (or Strängnäs?)), Västerås (Sequ 19 (Dec.), 147 (Dec.)) and Sweden (Mi 394 (Dec.)). Among official Swedish traditions, Strängnäs and Linköping offer

⁹⁹ Haapanen 1922 listed the sequence in the following sources: M. 145 and 165 are most probably Åbo sources, whereas Mi 232 may be a Västerås source; Haapanen 1925: G. 45, 107, 120 are most probably Åbo sources, whereas 97 is possibly a Västerås source.

¹⁰⁰ Schmid 1954, 214–215. Gr 86 contains Gothic notation and offers some odd pieces, for example *Ad sanctorum angelorum* for Andrew.

¹⁰¹ Moberg 1927, I:66.

¹⁰² Cf. Schmid 1938, 141–152.

Felix mundus. MStr assigns it to the feast in December. The Linköping manuscripts use it on varying dates: C 420 and C 415 agree on the December date. OL 2 (fol. 63) prescribes it for December, and deletes the July feast, while C 427 retains the July feast and provides it with the sequence, and this is also in accordance with GAr. MUps uses the December date, providing it with another sequence, *Dulcis Iesu matris* (see below).

- *Omnis mundus exultet* for Anne is a late rhymed sequence of unknown origin. The text in AH was based on three late manuscripts.¹⁰³ The sequence is attested in two late 15th-century fragmentary sources: Sequ 110 and Codex 481 (off. rythm.). The former was suggested by CCM to be Danish, perhaps from Lund. Apart from an alleluia verse proper to Erik, in itself an argument for Scandinavian origin, it includes some other rare sequences not found elsewhere in the material. The latter source is not a sequentiary in the proper sense. It contains rhymed offices, among them the office of the translation of Thomas Aquinas, which eventually points to a Dominican origin. In any case, this sequence does not seem to have been part of any known mainstream Swedish tradition.
- *Ad matris Annae annua* for Anne, is a 12th-century rhymed, probably English, sequence with odd dissemination, judging from the concordance pattern shown in AH: Bohemia, Hungary, France. The sequence is attested in a single fragment, Gr 124 (14th century), proposed by Brunius as a Linköping source since the date of the feast of Anne is in July.¹⁰⁴ The presence of Knut rex in July strengthens this supposition. Moberg knew the sequence from two late sources representing the Uppsala tradition, a 15th-century gradual (Stockholm, The Royal Library, A 66a) and a chant book (Skara, Stiftsbibliotek, musikhandskrift 1) dating from before 1551.
- *Dulcis Iesu matris* for Anne is a rhymed sequence that Moberg thought was a Swedish composition from the end of the 14th or beginning of the 15th century. AH edits the text based on MUps n alone. The sequence appears in three fragmentary sources from the 15th century: Sequ 31, the unnotated Sequ 199, and Gr 113. The first two were attributed to Uppsala, whereas Gr 113 could not be localized more specifically than to Sweden. Since the sequence appears in MUps n, it is tempting to attribute all three fragments to Uppsala, but Gr 113 contains some other odd sequences such as *Christo laudes persolvat* (see Easter) and *Gaude virgo theotokos* (see Marian sequences), unknown in the official Uppsala tradition.
- *Caeli chorus esto* is one of two sequences used in Sweden for Botvid. It is a regular and rhymed sequence ascribed to Birger Gregersson, Archbishop of Upp-

¹⁰³ Miss. ms. Sloterdicense anni 1480. Cod Hafn. Thott. Fol. 148; Miss. ms. Herfordense saec. 15. Cod. Berolinens. Fol. 443; Orat. ms. saec. 15. Hs. der K.u.k. Familien-Fidei-Kommiff-Bibliothek.

¹⁰⁴ Brunius 2008, 173.

sala (d. 1383).¹⁰⁵ Botvid and Eskil were together the local patrons and apostles of Södermanland, a region situated within Strängnäs diocese, where both saints were particularly celebrated.¹⁰⁶ As expected, all fragments were attributed to Sweden, some of them determined more closely: Linköping (Sequ 3?, 43, Mi 408?), Strängnäs (Mi 382? (or Kalmar?)), Fr 2542 (miss.)), Västerås (Sequ 19). The proposed origin of Fr 10477 (seq.) is either Lund or Växjö. Among known official Swedish traditions the sequence is attested in Strängnäs, Västerås and Linköping, as mirrored in MStr, GAr and the Linköping manuscripts OL 2, C 415, C 420 and C 427, but not in Uppsala and Åbo.

- *Almi patris merita* for Botvid is rhymed and regular, belonging to a later layer of sequence compositions. This may be a Swedish composition, but the sequence was neither known to Moberg nor edited in AH. It is attested in two fragments: Codex 1048 (seq.) (15th century) possibly a Strängnäs source,¹⁰⁷ and Br mi 1, dated to the 13th century in the CCM and also attributed to Strängnäs.¹⁰⁸ Br mi 1 contains the rhymed offices of both Botvid and Sigfrid. Provided the date is correct, this is one of the earliest records of both offices, and is probably very close in time to the composition of the sequence. The accounts to which the leaves from Br mi 1 are attached deal with Södermanland, which is an additional argument for assigning its origin to the diocese of Strängnäs.
- *Lux illuxit laetabunda* for the Norwegian martyr king Olav, who died in 1030, is a rhymed sequence, most probably composed in Norway in the 13th century. As the numerous concordances in the fragments show, the celebration of the saint was just as widespread in Sweden as in Norway. It is noteworthy, however, that, even though the sequence is attested in both the Nidaros ordinal and in the printed missal, it is preserved in three Norwegian fragments alone.¹⁰⁹ The sequence appears in many Swedish fragments; few of them are early (13th century) (Sequ 111, 145 and Codex 224 (brev.)), while the majority are late. Most of them are attributed to specific localities: Linköping (Sequ 2, 3?, 21, 33, 43, 101, Gr 72?, Mi 45), Strängnäs (Sequ 67?, Codex 1048? (seq.), Mi 382? (or Kalmar OP?)), Uppsala (Sequ 9, 10, 20? (or Västerås?)), 61?, 82?, 95?, 98, 138?, 211?, Gr 89), Västerås (Sequ 90, 131, 147, 148?, Codex 637 (seq.)), Skara (Codex 224 (brev.)) and Sweden or Scandinavia (Sequ 80, 111, 145, 150, Fr 2977 (seq.), Gr 107, Mi 394, Br mi 7, Ant et sequ 1). The sequence is attested in all the official Swedish traditions. All the printed liturgical books and most Linköping manuscripts contain the sequence (OL 1 and OL 2 offering the entry as an addition in the

¹⁰⁵ Moberg 1927, I: 64.

¹⁰⁶ On the dissemination of Botvid's cult in Sweden, cf. Brunius 2008, 57.

¹⁰⁷ The reason for this assumption is that the series of sequences fits well, albeit not exactly, with that of the printed MStr.

¹⁰⁸ Cf. Collijn 1914, 24; Br mi 1, called "Toresunds breviariet", was suggested by Collijn to originate from Strängnäs. The entry on the sequence appears on p. 56.

¹⁰⁹ Ommundsen 2007, II: 243.

margin). A reasonable presumption is that the sequence was sung in all Swedish dioceses.¹¹⁰

- *Veneremur sanctum istum* for Olav is a rhymed sequence not attested in the Nidaros ordinal, nor in the printed missal or in the Norwegian fragments. This sequence may not be a Norwegian composition. The text was edited by Aarno Malin and Toivo Haapanen based on a single Finnish fragmentary gradual, F 9, which they considered to come from Åbo.¹¹¹ This source was listed also by Haapanen as G. 45 (Helsinki, The National Library, F.m. II. 45) without suggested origin.¹¹² The 14th-century Codex 269 (grad.) alone contains the sequence. The fragment was attributed to Sweden with several uncertain suggestions added: Skara (due to the secondary provenance of accounts from Västergötland), Strängnäs (due to the presence of the sequence *Laus erumpat ex affectu* used for Michael) or Åbo (due to *Veneremur sanctum* provided it is specific to Åbo). In any case, the sequence is foreign to all Swedish official liturgical traditions.
- *Voce dulcis melodiae* for Elin of Skövde, a town in Västergötland, is a regular and rhymed sequence attributed to Brynolph Algotsson, Bishop of Skara (d. 1317). Elin was a widow martyr on whose instigation the church in Skövde was built. In the late 13th century the celebration of the saint was limited to Skara diocese, but in the late Middle Ages her cult had spread to the entire Swedish church province.¹¹³ The fragments are late (14th or 15th century), and they were all attributed to specific localities: Linköping (Sequ 2, 3?, 21, 33, 43, 101, Mi 78, Mi 408), Strängnäs (Mi 382? (or Kalmar?), Fr 2542 (miss.)), Uppsala (Sequ 10, 20? (or Västerås), Sequ 98, Sequ 211?, Gr 89), Västerås (Sequ 53) and Sweden (Codex 269 (seq.), Mi 394). None of these sources was attributed to Skara, but presumably this sequence would have been used in Elin's native diocese as well. The sequence is attested in most official Swedish traditions except Åbo, and it appears in Lund as well.

¹¹⁰ Cf. Brunius 2008, 27–32.

¹¹¹ Malin & Haapanen 1922, 18. The authors stressed the textual similarities between *Veneremur sanctum* and *Lux illuxit laetabunda*.

¹¹² Haapanen 1925, 26–27. The fragment includes the sequence *Monti Sion dat virorem* for Mary Magdalene, which appears in many fragments attributed to Åbo, although it was not included in the printed MAb. The latter uses instead the more common *Laus tibi Christe qui*.

¹¹³ Helander 2001, 176–177; Pernler 2007, 38–50. The celebration of Elin on 30.vii is limited to the diocese of Skara, where the feast was transferred from the original date on 31.vii, see Pernler 2007, 40–43. Cf. also Brunius 2008, 67–68.

AUGUST

Feast	Date	Sequence	Ed.: AH etc.	Sources	Swedish tradition
Petri vincula	1	<i>Alma virtus salvatoris</i>	8:269	Sequ 21, 33, 43	Linköping
Katarina Vadst. transl.	2	<i>Recensemus in hac die</i>	42:266	Sequ 40	Vadstena OSS
Reliquiae Lincop.	4	<i>Pretiosi sancti dei</i>	42:336	Sequ 19, 21, 33, 101	Linköping, Västerås
Dominicus, 24.v translat.	5	<i>In caelesti hierarchia</i>	55:115	15	Linköping, Sträng- näs?, Uppsala, Västerås
Laurentius	10	<i>Stola iucunditatis</i>	54:61	25	Linköping, Sträng- näs?, Uppsala, Västerås, Åbo
"		<i>Laurenti David magni</i>	53:173	15	Linköping, Sträng- näs?
"		<i>Martyris eximii Levitae</i>	55:218	Sequ 10, 98, Gr 89	Uppsala
"		<i>Prunis datum admi- ramur</i>	55:217	Sequ 131	Västerås
Clara	12	<i>Ave virgo felix Clara</i>	42:200	Sequ 127	
Assumptio BMV, see Marian feasts, p. 160	15				
Bartholomeus	24	<i>Diem festum Bartho- lomaei</i>	53:128	Sequ 33, 101	Linköping
"		<i>Laudemus omnes inclita</i>	55:86	Sequ 46	
Augustinus Hippon.	28	<i>Iubilemus salvatori</i>	42:176	6	Linköping
"		<i>De profundis tene- brarum</i>	55:75	Sequ 46, 74, 77, 138, Mi 374	Linköping?, Upp- sala?, Västerås
"		<i>Interni festi gaudia</i>	55:74	Sequ 132	
"		<i>Augustine pater cleri</i>	55:76	Sequ 204	
Decollatio Iohannis	29	<i>Psallite regi nostro</i>	50:270	17	Linköping?, Västerås
"		<i>Tibi pie Iesu Christe</i>	42:254	9	Linköping

- *Alma virtus salvatoris* is a late regular and rhymed sequence for Peter in Chains. The feast was not commonly celebrated with a proper sequence until the 14th century. AH offers only two printed missals as concordances: *Missale Sleswicense* (1486) and *Missale Hafniense* (1510). Moberg considered it to be a Swedish composition.¹¹⁴ All three fragmentary sources extant, Sequ 21, Sequ 33 and Sequ 43, were dated to the 15th century and attributed to Linköping. That the sequence is probably specific to the Linköping tradition is supported by the fact that it appears exclusively in some of the late Linköping manuscripts:

114 Moberg 1927, I: 64.

C 415, C 427 and, in addition, in OL 2, where it replaced the deleted *Petre summi Christi pastor*.

- *Recensemus in hac die* for Katarina of Vadstena, Saint Birgitta's daughter, is a regular and rhymed sequence written by an anonymous Swedish author in the 15th century.¹¹⁵ The sequence was probably composed for the ceremony of her translation, which took place in 1498 on 1.viii, the date of the feast of Peter in Chains. The annual liturgical celebration of Katarina was therefore moved to the next day. The sequence is attested solely in Sequ 40 (15th century), which was attributed to Vadstena. Unfortunately, very little of the text remains on one of the leaves (Fr 28172), which consists of two narrow strips. Haapanen lists another fragment from a late missal of unknown origin, Helsinki, The National Library, F.m. I. 344 (Haapanen's M. 344).¹¹⁶ The Linköping manuscripts (except for the two missals C 420 and C 427) offer the sequence, as does the antiphonary C 481, written in Vadstena at the end of the 15th century.¹¹⁷ Apart from them it is lacking in the printed liturgical books.
- *Pretiosi sancti dei* is a regular and rhymed sequence for the feast of Holy Relics. Attested to from the 14th century this is probably another Swedish composition.¹¹⁸ The feast itself was a late introduction in Sweden.¹¹⁹ The only concordances recorded in AH are the Linköping missal C 427 and GAr. The feast date falls on 4.viii in Linköping, whereas in GAr the sequence precedes directly *Monti Sion dat* assigned to Mary Magdalene, celebrated on 22.vii.¹²⁰ All the fragments are late (15th century); three of them are attributed to Linköping (Sequ 21, 33, 101). Sequ 19 offers *Pretiosi sancti* immediately before *Monti Sion dat* for Mary Magdalene, which corresponds exactly to GAr and points to Västerås as origin for that sequentiary. In addition to the manuscripts listed in AH, the concordance in OL 2, the later Linköping ordinal, can be included to represent official Swedish traditions.
- *In caelesti hierarchia* for Dominic, the founder of the Dominican Order, is a 13th-century rhymed sequence of Dominican origin. It had a wide European dissemination and was commonly adopted in secular rites as well. Its great popularity in Sweden is evident through several other sequence compositions

¹¹⁵ Cf. ibid., I: 70, n. 4.

¹¹⁶ Haapanen 1922, 176.

¹¹⁷ See Reese 2006, 30, 42–46, 50–51, 60–61.

¹¹⁸ Moberg 1927, I: 70.

¹¹⁹ Helander 1957, 44 and n. 4. The feast of the Relics was introduced in the first decade of the 15th century in Linköping, 1344 in Uppsala and in Åbo 1396.

¹²⁰ That *Pretiosi sancti dei* occupies this place in GAr was not commented upon by Toni Schmid in her facsimile edition (1959–1965). Perhaps the sequence was intended for the feast of the Patron Saints of Sweden, occurring between the octave of the Visitation of Mary and Knut rex in the printed *Breviarium Arosiense*. This feast does not occur in the gradual section of GAr; whereas the sequence *Pretiosi sancti* appears in the sequentiary section without festal rubric.

using *In caelesti* as a model.¹²¹ The feast was introduced in the archdiocese of Uppsala in 1297.¹²² The sequence was sung both on the main feast celebrated on 5.viii. and on the translation feast celebrated on 24.v. The Dominican ordinal assigns it to both feasts, but in the fragments the main feast is usually indicated, which does not exclude the sequence from being sung on both occasions. However, according to Sven Helander, the translation was never particularly celebrated in the Uppsala diocese, whereas in Linköping it was integrated into the liturgical manuscripts from the beginning of the 15th century.¹²³ The fragments are all late, and most of them were attributed to specific localities: Linköping (Sequ 2, 21 (24.v), Mi 396? (or OP?) (24.v), Mi 404 (24.v)), Uppsala (Sequ 10, 98, 211?, Gr 89), Västerås (Sequ 53? (or Uppsala?), 147), Strängnäs? (Mi 382 (or Kalmar OP?)) and Mi 407 (24.v) which probably is of Dominican or Franciscan origin, due to the presence of the translation feasts for Dominic, Francis and Clare. The sequence is attested in most official Swedish traditions, except Strängnäs. MUps, GAr and MAb use the sequence on the August date. The Linköping manuscripts OL 1 and OL 2, C 427 and the Dominican gradual C 513 agree on that date, while C 415 assigns it to 24.v.

- *Stola iucunditatis* for the Roman saint Laurence, is an 11th-century French rhymed sequence of the new type that found international acceptance. The large number of fragments indicates that it was the most commonly used piece for this saint in Sweden. Most fragments are late, except for two dating to the 13th or 14th century. One of them, Sequ 145, contains the Olav sequence *Lux illuxit* and is probably Scandinavian, possibly Swedish. A significant number of sources are attributed to specific localities: Linköping (Sequ 2, 3?, 21, 33, 101, Mi 78, 404? (or Strängnäs?), 757), Strängnäs? (Sequ 67, Codex 1048 (seq.), Mi 382 (or Kalmar?)), Uppsala (Sequ 10, 20? (or Västerås?), 82?, 95?, Gr 89), Västerås (Sequ 147), Åbo (Sequ 42). The prominent position of Laurence, the patron saint of both Lund and Uppsala, is emphasized through the addition of a second sequence in some cases. Sequ 10 contains both *Stola iucunditatis* and *Martyris eximii*. Sequ 3, Sequ 101, Mi 382 and Mi 757 offer *Laurenti David* as second sequence. Sequ 34 has the reversed order, which is likely to be the older tradition. Late official Swedish traditions include the sequence in varying positions: MUps n offers *Stola iucunditatis* followed by *Martyris eximii* (see below) for the Sunday within the octave (MUps v lacks a sequence for Laurence). MStr assigns *Stola iucunditatis* to the main feast and *Laurenti David* to the octave. GAr offers *Prunis datum* (see below) as second alternative, and MLu contains all three pieces: *Stola iucunditatis* for the main feast, *Prunis datum* for the octave, and *Laurenti David* without any rubric. Most Linköping

121 Moberg 1927, I: 106, 111, 152.

122 Helander 2001, 135.

123 Ibid., 160 and 1957, 89.

manuscripts use only *Stola iucunditatis*, except OL 1 where *Stola iucunditatis* is used for the main feast, and *Laurenti David* is to be sung within the octave (“*infra octavas*”).

- *Laurenti David magni* for the same saint belongs to the old German tradition ascribed to Notker (see p. 25). The sequence spread to Italy, North France and England and to Scandinavia, where it is already attested in the Nidaros ordinal. Some of the fragmentary sources are early (13th century), but of unknown origin (Sequ 23, 54, 111, Fr 6272 (seq.)), whereas some of the late sources are attributed to specific localities: Linköping (Sequ 33, 101), and Strängnäs? (Mi 382? (or Kalmar?)). As mentioned before, MStr and MLu include this sequence, and it is moreover attested in the oldest Linköping ordinal (OL 1).
- *Martyris eximii Levitae* for Laurence is a 12th-century rhymed sequence of the Anglo-French tradition. Its diffusion seems restricted, but the sequence found its way to Scandinavia, as attested in the Nidaros ordinal. The three concordances in the fragments, Sequ 10, 98 and Gr 89 (the latter explicitly assigning it to “Dominica *infra octavas*”) are late (15th century), and they were all attributed to Uppsala. As already mentioned, the sequence appears only in MUp n for the Sunday within the octave, which is apparently specific to the Uppsala tradition.
- *Prunis datum admiramur* for Laurence is a 12th-century French rhymed sequence ascribed to Adam of St. Victor. The sequence does not seem to have had wide dissemination outside France. The sole fragmentary source Sequ 131 (14th century) was attributed to Västerås. In the Swedish mainstream traditions it is represented by GAr alone. Outside Sweden it appears in Lund, as attested in MLu.
- *Ave virgo felix Clara*, for Clare of Assisi is a 15th-century rhymed sequence of Franciscan origin. Only Sequ 127 (15th century), most probably a Franciscan source, contains the sequence. It may be confidently presumed that the sequence did not belong to any late official Swedish tradition.
- *Diem festum Bartholomaei* for the apostle Bartholomew is an 11th-century German sequence that had a dissemination also in Slavic areas. The two 15th-century fragments extant, Sequ 33 and 101, were both attributed to Linköping. Bartholomew seems to have been celebrated with a proper sequence only in Linköping.¹²⁴ OL 2 provides the rubric “*Sequentia de apostolis*” indicating a sequence borrowed from the *commune* section, but it was later corrected to “*propria*,” without supplying an incipit. C 427 offers *Diem festum*, while C 415 has the sequence *Eia Christo cantica nostra*, and C 513 has a third, *Festum lucis hodiernae*. The fact that the Linköping tradition is divided suggests that the festal grade was elevated in a late period.

¹²⁴ E.g. Mi 374, a 14th-century and possibly German missal, prescribes *Clare sanctorum* for Bartholomew within the *commune* section.

- *Laudemus omnes inclita*, yet another sequence for Bartholomew, is a rhymed 12th-century Parisian composition that does not seem to have had wide dissemination outside France. Sequ 46 (14th or 15th century) of unknown origin is the only fragment containing the sequence.¹²⁵ The fragment offers the variant reading *Gaudemus* instead of *Laudemus* at the beginning. The sequence is unknown to all official Swedish traditions, and was probably not even used in Sweden.
- *Iubilemus salvatori* for Augustine, Bishop of Hippo, is a 15th-century regular and rhymed sequence that Moberg believed to be Swedish.¹²⁶ Augustine was at first not commonly celebrated with a proper sequence, but at least from the 14th century onwards several different pieces are extant. All fragments were attributed to specific localities: Linköping (Sequ 32, 21, 33, 101), Sweden (Fr 28148 (seq.)) and OFM? (Sequ 4). The sequence clearly belonged to the Linköping tradition as mirrored in OL 2, C 420 and C 427, but the tradition is divided: C 415 offers instead *De profundis tenebrarum*. *Iubilemus salvatori* does not seem to have been used elsewhere, since it was not included in any of the printed liturgical books.
- *De profundis tenebrarum* for Augustine is a rhymed German or French sequence, perhaps from the 12th century. The dissemination seems restricted to Dominican sources particularly in Germany and France. It seems to be absent in England, and is not attested in the Nidaros ordinal. The Swedish fragments are late, and merely a couple were attributed to specific localities: Linköping? (Sequ 77 (or OP?)) and Västerås (Sequ 74). Sequ 138 contains the added Olav's sequence *Lux illuxit laetabunda* and may be an Uppsala source. Mi 374 contains Gothic notation and is most likely an imported German book, while Sequ 46 is of unknown origin. The sequence is attested in all known Swedish mainstream traditions, which testify to its popularity during the late period. As mentioned above, among the Linköping manuscripts, C 415 and C 513 offer *De profundis*.
- *Interni festi gaudia* for Augustine is an irregularly rhymed French sequence from the first half of the 12th century with an international dissemination. It is present in the Nidaros ordinal, but does not seem to have been much used in Sweden. Sequ 132 (15th century) of unknown origin alone contains the sequence. Otherwise it is unknown to all late Swedish mainstream traditions.
- *Augustine pater cleri* for Augustine is a regular and rhymed 14th-century German sequence with a limited diffusion. The late fragment Sequ 204 (15th or 16th century) of unknown origin offers this sequence, which is foreign to all later Swedish traditions.

¹²⁵ Fassler 1993, 158, table 7.1a and p. 403, appendix 5.

¹²⁶ See Moberg 1927, I: 98. The sequence seems to be anonymous.

- *Psallite regi nostro* for the Beheading of John the Baptist is a German sequence attributed to Gottschalk of Aachen (d. 1098). The form is irregular with occasional assonances. The sequence seems to have had a limited dissemination outside German-speaking realms, but is fairly frequent in the Swedish fragment material. The earliest fragments date from the 12th or 13th century, and only a few were attributed to specific localities: Linköping? (Sequ 3), Västerås (Sequ 59), and Sweden? (Sequ 145). Mi 386 (15th century) was attributed to the Johannites in Eskilstuna. The sequence was used in several Swedish official traditions (apart from Västerås and Åbo), as attested in MUps, MStr and MLu. The Linköping tradition is divided: C 415 offers *Psallite regi*, whereas OL 2 and C 427 agree in using *Tibi pie Iesu Christe*.
- *Tibi pie Iesu Christe* for the Beheading of John the Baptist is a rhymed sequence. AH lists the 15th-century Linköping missal C 427 as the only source, and Moberg believed the sequence to be a Swedish composition from the 15th century. The proposed date, however, seems to be too late, since it appears in Sequ 32, which is the same manuscript as the Finnish gradual Helsinki, The National Library, F.m. II. 4 (Haapanen's G. 4), dated to the 13th century.¹²⁷ That the sequence was part of the Linköping tradition is apparent from the concordances in the fragments attributed to Linköping (Sequ 3?, 21, 33, 101, Gr 115 and 121? (or OFM?)). Sweden was suggested as origin for some other sources without further determination (Sequ 32?, Codex 945 (seq.), Fr 28148 (seq.)). *Tibi pie Iesu* is absent in all the printed liturgical books, but appears in the Linköping manuscripts OL 2 and C 427. If the sequence is Swedish and specific to the Linköping tradition, then possibly those fragments that were assigned to Sweden could be attributed to Linköping.

¹²⁷ Haapanen 1925, 4–5.

SEPTEMBER

Feast	Date	Sequence	Ed.: AH etc.	Sources	Swedish tradition
Corona spinea (Skara), see 4.v	2				
Nativitas BMV, see Marian feasts, p. 160	8				
Anna (Strängnäs), see 26.viii and 9.xii	9				
Exaltatio crucis, see The feasts of the Cross, p. 146	14				
Michael archangelus	29	<i>Ad celebres rex</i>	53:190	25	Linköping, Uppsala, Västerås, Kalmar OP?
“		<i>Summi regis archangele</i>	53:192	7	Linköping?, Västerås?
“		<i>Laus erumpat ex affectu</i>	55:258	Sequ 72, 175, 187, Codex 269 (grad.)	Strängnäs
“		<i>In conspectu angelorum</i>	9:306	Mi 50	
Michael arch.?/Oct. ang- elorum/Angeli?		<i>Omnis angelici beati</i>		Mi 78	Linköping

- *Ad celebres rex* for the archangel Michael is a 10th-century French sequence that had wide international dissemination. It appears to be the most commonly used sequence for this saint in Sweden. Several early fragments date from the 12th or 13th century, but they are all of unknown origin. Conversely, some of the later fragments were attributed to specific localities: Linköping (Sequ 91?, 101, Fr 6750 (miss.)), Uppsala (Sequ 5?, 10, 20? (or Västerås?)), Västerås (Sequ 59), Kalmar OP? (Gr 67) and Sweden (Fr 2977 (seq.)). The sequence is attested in all official Swedish traditions apart from Strängnäs and Åbo. MUps, GAr, MLu and the Linköping manuscripts OL 1 and OL 2, C 415, C 420 and C 427 include this sequence.
- *Summi regis archangele* for Michael is an unrhymed sequence belonging to a later layer of German sequences that spread to the Slavic realm, Italy and England, but does not seem to have entered the French repertoires. Two of the seven fragments were attributed to specific localities: Linköping? (Sequ 3) and Västerås (Mi 353).¹²⁸ The sequence does not appear in any of the known mainstream Swedish traditions.

¹²⁸ The origin of Mi 353 seems certain, cf. Brunius 2008, 170. It is the same codex as Mi 411 and Codex 101. The CCM attributes Mi 411 to Västerås, while Mi 353 was not attributed to a specific locality. The MPO attributes Codex 101 to Scandinavia.

- *Laus erumpat ex affectu* for Michael is a rhymed sequence, perhaps Parisian, from the 12th century. It was favoured by both Dominicans and Franciscans, and had its dissemination through these orders. The sequence is attested in four fragments: Sequ 72, 175 and 187 are attributed to Strängnäs, the two latter with hesitation; Codex 269 (grad.) is the earliest source (14th century), clearly of Swedish origin due to the presence of Erik, Olav and Elin of Skövde, but closer determination is difficult. The sequence appears in MStr and in the Dominican sequentiary C 513, written in Strängnäs for Västerås. It is reasonable to suggest the sequence was specific to the Strängnäs tradition.
- *In conspectu angelorum* for Michael is a regular and rhymed sequence, edited in AH on the basis of a few 14th-century manuscripts from German-speaking and Bohemian realms. This sequence seems to have been used especially within the Teutonic Order. The only fragment extant, Mi 50 (15th century), probably stems from the Baltic countries. Apart from *In conspectu angelorum*, this source contains also the rare sequence *Hodiernae festum lucis* for the feast of the Lance and the Nails (“Lancea et claves”) (see p. 151). The only other concordance of the latter piece among the Swedish fragments is Gr 110 of German origin. Possibly Mi 50 and perhaps also Gr 110 have a connection to the Teutonic Order. In any case, it is not very likely that *In conspectu* was ever used in Sweden.¹²⁹
- *Omnis angeli beati* intended for Michael, or perhaps for the votive mass of angels, was considered by Moberg to be a Swedish composition from the 15th century. It was not edited in AH. The only fragment containing the sequence (only the two first strophes are preserved) is Mi 78 (15th century) that was attributed to Linköping. The unnotated Linköping missal C 415 contains *Omnis angeli* preceded by the rubric “De angelis”. Placed immediately after *Ad celebres* for Michael in that manuscript, it was probably intended for the octave of angels, as in OL 2.¹³⁰ We cannot be entirely certain whether Michael’s main feast, the octave of angels, or perhaps the votive mass for angels was intended in Mi 78. The first part of the mass is missing in the fragment, where there might have been a rubric. Since the mass texts are the same for all three masses mentioned, they do not help to solve the question, but the position close to Laurence celebrated on 10.viii still suggests that Michael’s main feast was intended.

¹²⁹ Cf. Schmid 1954, 220.

¹³⁰ Helander 1957, 44 remarks that OL 1 lacks the octave of the angels, which was celebrated in Linköping at least from about 1440.

OCTOBER

Feast	Date	Sequence	Ed.: AH etc.	Sources	Swedish tradition
Franciscus	4	<i>Caput draconis ultimum</i>	9:215	Sequ 4, 91, 94, 101	Linköping
“		<i>Salve fratrum dux minorum</i>	55:134	Sequ 3, 10, Mi 394	Linköping?, Uppsala
Eskillus transl., see 11 and 12.vi	6				
Birgitta canonizatio	7	<i>Surgit mundi vergente</i>	37:152	13	Linköping (23.vii), Västerås?
“		<i>Insistentes cantilenae</i>	42:191	Sequ 20, 72, Fr 298 (seq.), Fr 2977 (seq.)	Strängnäs, Uppsala?/Västerås?
Eskillus (Västerås), see 11 and 12.vi	8				
Dionysius	9	<i>Gaude prole Graecia</i>	55:113	Sequ 4, 43, 101	Linköping
Ursula et Undecim milia virginum	21	<i>Dulci voce resonet</i>	8:289	Sequ 110	
“		<i>Exultemus in hac die</i>	8:290	Sequ 78	
“		<i>Salve turba virginalis</i>	Schmid 1954, 221	Sequ 192	

- *Caput draconis ultimum* for Francis of Assisi is a regular and rhymed French sequence from the 13th century, as expected promoted by the Franciscans. It is attested in four late fragments: Sequ 4 and Sequ 94 are perhaps of Franciscan origin, while Sequ 91 and 101 are attributed to Linköping, the former with query. The sequence was not listed by Moberg, nor do MStr, MAb or MLu include any sequence proper to Francis. MUps n and GAr agree in offering another sequence: *Salve fratrum dux* (see below). The Linköping tradition is divided: OL 2 offers the rubric “sequentia communis,” afterwards corrected to *Felix vixit hic confessor*, a sequence borrowed from the common of confessors (see p. 154). C 427 offers another sequence proper to Francis, *Laetabundus Franciscus decantat*, not attested in the fragments, whereas C 420 has *Salve fratrum dux*. It would not be unreasonable to think that the use of *Caput draconis* is closely connected to the Franciscan tradition.
- *Salve fratrum dux minorum* for Francis is a rhymed sequence, and according to Moberg a Swedish composition from the 14th or 15th century, possibly emanating from the Franciscan Order. The sequence is attested in three late fragments: Sequ 10 attributed to Uppsala, Sequ 3 perhaps a Linköping source, and Mi 394 attributed to Sweden without further determination. As mentioned earlier, the sequence is attested in some mainstream Swedish traditions although sparsely in Linköping, as attested in MUps n, GAr and C 420.

- *Surgit mundi vergente* for Birgitta of Vadstena is a regular and rhymed sequence attributed by Moberg to Bishop Nils Hermansson of Linköping (d. 1391). After Birgitta's canonization in 1391 she was celebrated in all Swedish dioceses.¹³¹ All the fragments are late. Six assign the sequence to her main feast in July (23.vii), which is specific to Linköping: Sequ 2, 84, Mi 378? (or Vadstena?), 414?, 477, Codex 850 (miss.). The remainder assign the sequence to the date of her canonization feast in October. They were given the following attributions: Linköping (Sequ 3?, Mi 722?, Br mi 2), Västerås (Sequ 35) and Sweden (Fr 9886 (grad.)). MAb places this sequence in July, in accordance with some of the Linköping sources. However, the tradition as to the festal date is divided among the late Linköping manuscripts: OL 2 and C 427 assign the sequence to the feast in July, whereas C 415 offers the sequence for the translation feast (28.v). C 420 uses another sequence, *Insistentes cantilena*e (see below) assigning it to the July feast. It is obvious, though, that the Linköping tradition pays special attention to the July feast. It might be added that C 513, the Dominican sequentiary, assigns *Surgit mundi* to the canonization feast in October.
- *Insistentes cantilena*e for Birgitta is a regular and rhymed sequence attributed with hesitation by Moberg to Birger Gregersson, Archbishop of Uppsala (d. 1383), whereas a Swedish origin was questioned in AH.¹³² It is attested in four fragments, all of which assign it to the October feast: Sequ 20 (about 1400) was attributed to Uppsala or Västerås, Sequ 72 and Fr 298 (seq.) (15th century) were both attributed to Strängnäs, and, finally, Fr 2977 (seq.) (15th century) is probably Swedish, but could not be determined more closely. The sequence is attested in most known official Swedish traditions (except Åbo), although to a lesser degree in Linköping. MUp n, MStr and GAr assign it to the October feast, whereas, as already mentioned, C 420, uses it for the July feast.
- *Gaude prole Graecia* for Dionysius, Bishop of Paris, is a rhymed 12th-century Victorine sequence disseminated in France, Belgium and England. As one of the Fourteen Helpers the popularity of the saint increased in the late Middle Ages. Nevertheless this sequence does not seem to have been commonly used in Scandinavia. It is attested in three late fragments: Sequ 43 and Sequ 101, both attributed to Linköping, and Sequ 4, attributed to Sweden, perhaps of Franciscan origin. Dionysius does not seem to have been celebrated with a proper sequence in official Swedish traditions except in Linköping (C 427). Even there, however, he was not always celebrated with a proper sequence, as mirrored in the Linköping ordinals, where he is absent.¹³³

¹³¹ For the diffusion of her cult in Sweden, see Brunius 2008, 73.

¹³² See AH 42:180, where printed books and seven late manuscripts of non-Swedish origin are listed.

¹³³ The Dominican sequentiary C 513 offers *O beata beatorum* for Dionysius, which is borrowed from the Common of Martyrs.

- *Dulci voce resonet* for Ursula and the Eleven Thousand Virgins, whose cult was connected to Cologne, is a rhymed sequence of unknown date and origin. The saint and her companions were celebrated first with a sequence borrowed from the common of virgins, but her cult became upgraded, and in the 14th century the feast was provided with proper sequences. The only concordance in AH of *Dulci voce resonet* is the printed *Missale Hafniense* (1510), and the only concordance in the Swedish fragments is Sequ 110 (15th century), suggested in the CCM to originate from Lund. The attribution is probably due to the presence of this sequence, which appears in MLu as second alternative for this feast.¹³⁴
- *Exultemus in hac die* for Ursula is an irregular sequence of unknown origin and date. The earliest source in AH dates to the late 14th century.¹³⁵ The only extant fragment is Sequ 78 (13th or 14th century) of unknown origin. The sequence is foreign to all known mainstream Swedish traditions and may not have been used in Sweden.
- *Salve turba virginalis*, probably designated for Ursula as well, although it cannot be verified since a festal rubric is missing, is classified as a sequence in the CCM. However, in view of its melismatic melody, unusual for a sequence, perhaps it ought not be labelled a sequence in the proper sense. In any case, it was not recorded in AH or by Moberg. Sequ 192 (14th century) of unknown origin is the only extant source among the fragments. The fragment consists of a single leaf containing a couple of strophes, edited by Toni Schmid.¹³⁶ The sequence is foreign to all known mainstream Swedish traditions.

¹³⁴ The first sequence in MLu is *Virginalis turma sexus* (AH 55:333), which does not appear in the fragment material but is attested in GAr, albeit with the variant reading *Virginalis turba sexus*.

¹³⁵ Miss. ms. Oxoniense anni 1384. Clm Monacens. 705.

¹³⁶ Schmid 1954, 221. This fragment was attached to a printed book belonging to a private owner.

NOVEMBER

<i>Feast</i>	<i>Date</i>	<i>Sequence</i>	<i>Ed.: AH etc.</i>	<i>Sources</i>	<i>Swedish tradition</i>
Omnes sancti/Commune martyrum	I	<i>Supernae matris gaudia</i>	55:37	26	Linköping, Strängnäs, Västerås
Omnes sancti	"	<i>Omnes sancti Seraphin</i>	53:112	18	Uppsala?
Martinus	II	<i>Sacerdotem Christi Martinum</i>	53:181	31	Linköping, Strängnäs, Uppsala
Elisabeth de Thuringia	19	<i>Florem mundus protulit</i>	55:121	Sequ 3, 77, Mi 407	Linköping
"		<i>Plebs devota iucundetur</i>	8:155	Sequ 91	Linköping?
"		<i>Gaude Sion quod egressus</i>	55:120	Gr 97	
Catharina de Alexandria	25	<i>Odas hac in die</i>	8:213	20	Linköping, Strängnäs?, Uppsala
"		<i>Sanctissimae virginis votiva</i>	55:203	Sequ 133, 146, Gr 97	
".		<i>Catharinae passio virginis</i>	Schmid 1954, 216	Codex 940 (seq.), Gr 119	
"		<i>Ave praeclara margarita</i>	54:57	Gr 119	
"		<i>Hac in die mentes</i>	55:202	Sequ 145	
"		<i>Dilecto regi <virtutum></i>	40:258	Fr 1735 (miss.)	Skara?
Andreas	30	<i>Sacrosancta hodiernae</i>	54:30	32	Linköping, Uppsala, Västerås?, Åbo
"		<i>Deus in tua virtute</i>	53:122	Sequ 108, Codex 894 (seq.)	
"		<i>Ad sanctorum angelorum</i>	Schmid 1954, 214–215	Gr 86	

- *Supernae matris gaudia* for All Saints is a regular and rhymed 12th-century French sequence that had a dissemination also in England, but was less diffused in German-speaking realms. It was adopted by the Dominicans and spread through the order. It is frequently attested in the fragments, the earliest dating from the 13th or 14th century. About one third of the sources were attributed to specific localities: Linköping (Sequ 3?, 43, 91?, Gr 72?), Strängnäs (Sequ 72, 187?, Fr 298? (seq.)), Västerås (Sequ 35) and Sweden (Sequ 30bis). The sequence was used for both All Saints and for the common of martyrs. Occasionally rubrics indicate its use: "In solemnitatibus cuiuslibet sancti" (Sequ 3), "De quocumque sancto" (Sequ 130) and "De quolibet sancto" (Sequ 153). In Sequ 143 the entry of the sequence appears as a marginal addition assigned to Catherine of Alexandria. The sequence is attested in all known official Swedish traditions. The Linköping manuscripts and the printed liturgical books

offer it for All Saints. Both the Dominican ordinal and C 513 include it for this feast. The sequence was probably used in all the Swedish dioceses, either assigned to All Saints or to the common of martyrs.

- *Omnes sancti Seraphin* for All Saints belongs to the old German tradition attributed to Notker. Its dissemination was limited in France or England, but the sequence found its way to Scandinavia. Although not attested in the Nidaros ordinal, it appears in Norwegian fragments. Quite a few of the Swedish fragments are early, but only a restricted number were attributed to specific localities: Uppsala? (Sequ 5), Kalmar OP? (Gr 67). Sequ 133 may be German or Franciscan. The sequence is not attested in any of the official Swedish traditions. However, it appears in MLu and may have belonged to the oldest repertorial layer in Lund. From there it could have been transmitted to early Swedish sequence repertoires to be replaced later by the more recent *Supernae matris gaudia* in most official traditions.
- *Sacerdotem Christi Martinum* for Martin, Bishop of Tours, is another old German sequence, although not attributed to Notker. It was also disseminated in North France and England, and its early Scandinavian presence is attested in the Nidaros ordinal. As the large number of concordances in the fragments show, the sequence had a prominent position in Sweden. In spite of its frequent occurrence in the fragments, only a few sources were attributed to specific localities: Linköping (Sequ 3?, 91?, Mi 78), Strängnäs (Sequ 72, Fr 6688? (seq.)), Uppsala (Sequ 5?, 10, 82?, 85?, Gr 89) and Sweden (Sequ 3obis, 183, Gr 119). Sequ 146 may be Franciscan, and Gr 67 may emanate from the Dominicans in Kalmar. On the other hand, the sequence was not part of the main core of Dominican sequences as reflected in their ordinal, which does not prescribe any proper sequence for Martin. This corresponds to MAb which does not include a sequence for this saint, while the Dominican sequentiary C 513 offers the entry *Exultantes*, which unfortunately cannot be identified, and may represent an unknown sequence. GAr and the Linköping manuscripts agree in using *Sacerdotem Christi*, the former adding a second sequence, *Gaude Sion quae diem*, not attested in the fragments.
- *Florem mundus protulit* for Elizabeth of Hungary is a regular and rhymed sequence from the 13th or 14th century of unknown origin.¹³⁷ The saint was especially celebrated among the Dominicans, and the feast spread rapidly during the 14th century. The few fragments extant date from the 14th or 15th century: Sequ 3 is perhaps a Linköping source, Sequ 77 has either the same origin, or is, although perhaps less likely, Dominican, and Mi 407 is likely to be either Dominican or Franciscan. The latter fragment assigns the sequence to the

¹³⁷ AH 55, p. 142–143 lists the sources and adds an observation on the odd diffusion pattern (Cividale–Prag–Reichenau–Lüttich–Uppsala). Among the sources in AH, Uppsala is represented by C 420, which, as mentioned earlier, is a Linköping source.

translation feast (2.v).¹³⁸ Among the official Swedish traditions, a sequence for Elizabeth is attested only in Linköping, although the tradition is divided: C 420 and C 415 offer *Florem mundus*, OL 2 deletes *Florem mundus* replacing it by *Plebs devota iucunda* (see below). The latter sequence is the one used in C 427 as well. This could indicate that at some point *Plebs devota* replaced *Florem mundus* in Linköping, as OL 2 seems to mirror, and that C 427 was written after this shift. The Dominican sequentiary C 513 offers yet another sequence: *Gaude Sion<quod egressus>* (see below). It might be added that *Florem mundus* was used by the Teutonic Order as well, their rite is close to that of the Dominican Order.¹³⁹

- *Plebs devota iucundetur* for Elizabeth is a 14th-century regular and rhymed sequence of unknown origin. It appears in Sequ 91 (15th century) alone, a source attributed with hesitation to Linköping. The attribution seems reasonable, since *Plebs devota*, as mentioned above, appears both in OL 2 and C 427, and is absent from all other known official Swedish traditions.
- *Gaude Sion quod egressus* for Elizabeth is a south German regular and rhymed sequence from the 14th century with limited dissemination outside German-speaking realms. It appears in the fragment Gr 97 (15th century) probably of German or Baltic origin. This is likely to be the sequence intended in the Dominican sequentiary C 513 offering the incipit. Otherwise the sequence seems to be basically unknown to official Swedish traditions except in Åbo, as attested in MAb.
- *Odas hac in die* (often the word order is *Odas in hac die*) for Catherine of Alexandria is a 14th-century English rhymed sequence, that seems to have had a limited European dissemination. As one of the Fourteen Helpers, the saint was object of special celebration, and her feast spread rapidly during the 14th century. The sequence is quite frequently attested in the Swedish fragments, all dating from the 14th or 15th century.¹⁴⁰ Moberg thought that the sequence was composed for Catherine of Siena but that it could sometimes also be used for Katarina of Vadstena, Birgitta's daughter.¹⁴¹ However, the text clearly alludes to Catherine's passion and tomb in Mount Sinai and therefore fits Catherine of Alexandria. All the concordances in the fragments precede the sequence for Martin, which corresponds to the festal date of Catherine of Alexandria. A little less than half the number of the sources were attributed to specific localities: Linköping (Sequ 3?, Mi 78), Uppsala (Sequ 10, 20? (or Västerås?), 82?, 85?,

¹³⁸ The reason that Mi 407 has been given an origin in a mendicant order is the inclusion of the translation feasts of Dominic, Elizabeth and Francis.

¹³⁹ Löffler 2003, 67–92, esp. 83.

¹⁴⁰ Sequ 156 containing the sequence *Odas hac in die* written by first hand was dated to the 13th century in the CCM. The date seems too early, considering that the date of the sequence might be the 14th century.

¹⁴¹ Moberg 1927, I: 116 and 122.

Gr 89), Strängnäs? (Fr 6688 (seq.)) and Sweden (Sequ 30bis). The sequence is attested in most official Swedish traditions except Åbo. MUps n, MStr, GAr and the late Linköping manuscripts OL 2, C 415, C 420 and C 427 offer the sequence. Lund and the Dominican tradition have other options: *Vox sonora nostri* (AH 55:209) is the one used in MLu, and *Adest dies <triumphalis>* (AH 8:216) is the one used in the Dominican sequentiary C 513.¹⁴²

- *Sanctissimae virginis votiva* for Catherine is a 12th-century irregularly rhymed German sequence of limited dissemination outside German-speaking realms. The fragments are both few and late. Sequ 133 may be German or Franciscan, and Sequ 146 may be Franciscan; Gr 97 may be Dominican, possibly emanating from the Baltic countries. The Gothic notation could offer an additional argument for the foreign origin of Sequ 133 and Gr 97. This sequence is not known from any official Swedish tradition.
- *Catharinae passio virginis* for Catherine is a regular and rhymed sequence of unknown origin and date. It is neither edited in AH nor listed by Moberg. It is attested in two fragments: Codex 940 (seq.) (14th century) of unknown origin and Gr 119 (14th or 15th century) attributed to Sweden because of the presence of the sequence *Hac in die gloriemur* for Eskil. However, the latter fragment has some odd features: the musical notation is Gothic and yet another sequence for Catherine, *Ave paeclara margarita* (see below), appears which has a dissemination limited to Germany. Toni Schmid made the observation that *Catharinae passio virginis* belongs to the tradition of the Teutonic Order.¹⁴³ Perhaps Gr 119 is connected to that tradition.
- *Ave paeclara margarita* for Catherine is a 13th-century irregular and unrhymed sequence, probably of South German origin. It is not attested in any of the known Swedish traditions, nor was it listed by Moberg. The abovementioned Gr 119, perhaps connected to the Teutonic Order, alone contains this sequence. The fact that two sequences for the same saint appear may indicate a special veneration, and this could point in another direction. Her feast had *totum duplex* rank in Västerås, which makes Västerås a possible origin for Gr 119. On the other hand, if the secondary origin of the accounts is taken into account, which is Småland and Linköping, this could also point to Linköping.
- *Hac in die mentes* for the same saint is a 12th-century rhymed sequence attributed to an Augustinian house, probably Seckau.¹⁴⁴ It was also disseminated in France and Belgium but not in England, and it is not attested in the Nidaros ordinal. Sequ 145 (13th century) was attributed to Sweden, due to the sequence *Lux illuxit laetabunda* for Olav, but Scandinavia would be a more secure sug-

¹⁴² See Schmid 1959–1965, 18, who gives an overview of the masses for Saint Catherine, with sequences.

¹⁴³ Ibid., see also Löffler 2003, 83.

¹⁴⁴ An Augustinian monastery and a bishop's see were located in Seckau.

gestion. *Hac in die mentis* is not known from any late Swedish tradition and was not listed by Moberg.

- *Dilecto regi <virtutum>* for Catherine is a rhymed English sequence, attested in English manuscripts from the 13th and 14th century. It appears both in the Nidaros ordinal and in the Norwegian fragment material, but is absent from all known late Swedish traditions. Fr 1735 is a missal of a special character containing a selection of feasts. The source was attributed with hesitation to Skara for liturgical reasons: the feasts of Olav and the Visitation of Mary (see p. 49). Unfortunately, the sequence appears merely as an unnotated entry in the fragment, but it seems a reasonable presumption that *Dilecto regi virtutum* was intended.
- *Sacrosancta hodiernae* for the apostle Andrew is a 12th-century irregularly rhymed sequence of the new type that had an international dissemination. Frequently represented in the Swedish fragments, this was undoubtedly the most common sequence for this saint in Sweden. The earliest fragments date from the 13th century. A relatively modest number of sources were attributed to specific localities: Linköping (Sequ 3?, 101, Codex 138? (grad.), Codex 969 (miss.)), Uppsala (Sequ 10, 20? (or Västerås?), 85?, Fr 5149? (seq.)), Åbo (Gr 74), Kalmar OP? (Sequ 140) and Sweden (Sequ 30bis, 145). The sequence is attested in most known official Swedish traditions, except in Åbo. The Dominican tradition does not seem to have used any sequence for Andrew, which is mirrored in the diocese of Åbo.
- *Deus in tua virtute* for Andrew is a 10th-century German sequence with a dissemination limited to that area. It is attested in two fragments of unknown origin: Sequ 108 (13th or 14th century) and Codex 894 (seq.) (14th century). The sequence is foreign to all known Swedish traditions, was not listed by Moberg, and may not have been used in Sweden.
- *Ad sanctorum angelorum* for Andrew is a regular and rhymed sequence of unknown date and origin. The text does not appear in AH, but was edited by Toni Schmid, who considered it to be a unique piece.¹⁴⁵ The sole fragmentary record is Gr 86 (15th century), possibly of Baltic origin, an assumption based on the secondary provenance of the accounts. In any case, the sequence is not likely to have been used in Sweden.

¹⁴⁵ Schmid, 1954, 214–215.

DECEMBER

Feast	Date	Sequence	Ed.: AH etc.	Sources	Swedish tradition
Barbara	4	<i>Ave martyr gloriosa Barbaraque</i>	55:79	Sequ 31, Gr 74	Uppsala, Åbo
Nicolaus	6	<i>Congaudentes exultemus</i>	54:66	35	Linköping, Strängnäs, Uppsala, Västerås, Skara?
“		<i>Laus et gloria deo</i>	53:197	Sequ 93	
“		<i>Sancte dei pontifex</i>	55:267	Sequ 133	
Conceptio BMV, see Marian feasts, p. 160	8				
Anna, see 26.vii	9				
Thomas Cantuar.	29	<i>Laeta mundus sit iucundus</i>	9:351	14	Linköping, Sträng- näs?, Uppsala, Växjö?
“		<i>Mundo Christus oritur</i>	40:349	Mi 384	
“		<i>Virgo gaudet filio</i>	39:327	Sequ 86, 140, Gr 131, 140	Kalmar?

- *Ave martyr gloriosa Barbaraque* for Barbara is a 14th-century south German regular and rhymed sequence that was disseminated to some extent in France as well. As one of the Fourteen Helpers Barbara was specially celebrated in the late Middle Ages. From the 14th century onwards she is commonly celebrated with a proper sequence. The sequence *Ave martyr gloriosa* is attested in two 15th-century fragments: Sequ 31 attributed to Uppsala and Gr 74 attributed to Åbo. The latter attribution relies on both the sequence *Coetus noster* for Henrik and, more importantly, on the unusual sequence *Diem sancti Simeonis* for Simeon, which is specific to fragments related to Finland. Astonishingly enough, both *Ave martyr gloriosa* and *Diem sancti Simeonis* are absent in MAb. Moberg listed *Ave martyr gloriosa* based on the so called “Helgeandshusmissalet” (Miss. 1460),¹⁴⁶ reflecting the Uppsala tradition with some modifications,¹⁴⁷ but apart from that the sequence is not attested in any other official Swedish tradition.
- *Congaudentes exultemus* for Nicholas, bishop of Myra, is an 11th-century French sequence of the new type that found international acceptance. The sequence belongs to the most frequently attested in the fragments from the 12th century and later. About half the number of sources were attributed to specific localities: Linköping (Sequ 3?, 101, Gr 115, Codex 138 (grad.), Mi 45, 299?, Codex 969 (miss.)), Strängnäs (Sequ 22), Uppsala (Sequ 20? (or Västerås?), 85?, 199, Fr 5149

¹⁴⁶ Stockholm, The Royal Library, A 50a; cf. Moberg 1927, I: 20. Notably, Moberg does not use the modern shelfmark for this source.

¹⁴⁷ Cf. Helander 2001, 198–199.

(seq.?)¹⁴⁸), Västerås (Sequ 36, 74, 153?) and Sweden (Sequ 30bis, 57?, 183, Fr 6543 (seq.)). The sequence appears in most Swedish mainstream traditions, except in Åbo. As usual MAb follows the Dominican tradition, which lacks a proper sequence for this saint.

- *Laus et gloria deo* for Nicholas is an 11th-century irregular and unrhymed Italian sequence that spread into German-speaking areas. The only fragmentary source, Sequ 93 (15th century), probably belonged to a book imported from Germany. In any case, the sequence is foreign to all official Swedish traditions.
- *Sancte dei pontifex* for Nicholas is a 13th-century rhymed sequence with a (restricted) diffusion mainly in Slavic realms. The form is unusual for a sequence. Most versicles end in a refrain-like manner. Like the preceding sequence, this one is attested in a single late fragment: Sequ 133 (15th or 16th century), a sequentiary/gradual probably of German origin using Gothic notation. The sequence is foreign to all official Swedish traditions.
- *Laeta mundus sit iucundus* for Thomas, Archbishop of Canterbury, is a late rhymed sequence, perhaps of Polish origin. It is frequently attested in the material, all occurrences being of late date. The wording of the incipit varies in the fragments: *Laeta mundus* or *Laetabundus*, the latter reading undoubtedly influenced by the Christmas sequence *Laetabundus exultet fidelis*.¹⁴⁸ Half the sources were attributed to specific localities: Linköping (Sequ 123), Strängnäs? (Gr 96), Uppsala (Fr 5149 (seq.)?, Fr 3566 (miss.)), Växjö? (Codex 971 (grad.)) and Sweden (Sequ 1, Gr 107). The sequence is attested in the official repertory of both Uppsala and Linköping. MUps and also MLu offer this piece, whereas the Linköping tradition is divided: OL 2, C 420, C 427 and C 430 offer *Laeta mundus sit*, whereas C 415 has *Mundo Christus oritur*. It might be added that MStr uses another sequence, *Spe mercedis et coronae*, not attested in the fragment material.
- *Mundo Christus oritur* for Thomas of Canterbury is a rhymed sequence, according to Moberg datable to the 13th century and of English origin.¹⁴⁹ The sequence is attested solely in Mi 384 (14th or 15th century) of unknown origin. The liturgical assignment in that fragment is odd. The sequence immediately precedes *Adrianus rex profanus* for Achatius and the Ten Thousand Soldiers, a sequence rarely used in Sweden and whose feast is celebrated 22.vi, which does not fit in with either Thomas's main feast or his translation, celebrated 7.vii. Unfortunately, only one strophe of *Mundo Christus* is preserved. Apart from a minor divergence, on the whole the text corresponds to strophe 8 in AH. The text alludes to the church as place of martyrdom, which is appropriate for the passion of Thomas. Among late mainstream Swedish traditions the sequence is

¹⁴⁸ The textual variant appears in AH 9, p. 351, where both concordances offer *Laetabundus*, corrected by the editors to *Laeta mundus* in the established text.

¹⁴⁹ Cf. Moberg 1927, I: 69.

attested in a single Linköping manuscript, C 415, where it appears on its proper date (29.xii), immediately following the Innocents.

- *Virgo gaudet filio* for Thomas of Canterbury is a rhymed sequence from the 12th or 13th century and probably of French origin. The only concordance in AH is a French manuscript.¹⁵⁰ It appears in neither English sources nor the Nidaros ordinal, but is attested in four Swedish fragments: Sequ 83 (13th century) was attributed to Linköping and Sequ 140 (14th century) to Kalmar OP, both with query. The graduals Gr 131 (13th century) and Gr 140 (14th century) are of unknown origin. The sequence is not attested in any known mainstream Swedish tradition, and there is no sign that the Dominicans used it. Neither the Dominican ordinal nor the Dominican sequentiary C 513 provide a proper sequence for Thomas, which in fact creates some doubt as to a Dominican origin for Sequ 140.

The feasts of the Cross

The feasts celebrating the Exaltation and the Invention of the Cross are ancient. Initially the two feasts had different themes but their contents merged to a great extent, which is illustrated in the manuscripts of the same sequence for both feasts. The Invention, in May, being close to Eastertide could also use an Easter sequence, although this seems not be mirrored in the fragments. Beside the two proper feasts, a Friday votive mass dedicated to the Cross was commonly celebrated.

<i>Feast</i>	<i>Date</i>	<i>Sequence</i>	<i>Ed.: AH etc.</i>	<i>Sources</i>	<i>Swedish tradition</i>
Inventio crucis	3.v	<i>Salve crux sancta arbor</i>	54:82	23	Linköping, Uppsala, Eskilstuna O. Hieros.?
Exaltatio/Inventio	14.ix, 3.v	<i>Laudes crucis attollamus</i>	54:120	36	Linköping, Strängnäs, Uppsala?, Västerås, Kalmar OP?
Exaltatio/Inventio		<i>Laetabundus et iucundus</i>	54:131	Sequ 59, 131	Västerås
S. Crux in sextis feriis		<i>Veneremur crucis lignum</i>	54:129	13	Linköping?, Strängnäs?, Uppsala?, Skara?, Kalmar OP?, Vadstena OSS?
S. Crux		<i>Salve crux arbor vitae</i>	54:121	Sequ 37	

- *Salve crux sancta arbor* for the Invention is an irregular and unrhymed 11th-century sequence probably of French origin, that gained international acceptance. From about 1300 onwards it seems to have been the most commonly used sequence in Sweden for the May feast. About half the number of sources were

¹⁵⁰ Collectan. ms. S. Audoeni Rotomagensis saec. 12 et 13., Cod. Rotomag. A 506 (666).

attributed to specific localities: Linköping (Sequ 32, 21, Gr 722, Codex 1028 (grad.)), Uppsala (Gr 1082, Mi 401), the Johannites in Eskilstuna? (Mi 386) and Sweden (Sequ 1, 13, 322, 1112, Codex 945 (seq.), Gr 113). Although the sequence in principle is appropriate for any feast of the Cross, the overwhelming majority of the fragments assign the sequence to the Invention. However, Mi 386, the presumably Johannite missal, is a striking exception, assigning it to the Exaltation according to the rubric “In exaltatione sanctae crucis”. The sequence is attested in several official Swedish traditions. MUps, MStr and most Linköping manuscripts (OL 1, OL 2, C 415, C 420 and C 427) assign *Salve crux sancta arbor* to the Invention. The sequence is attested in Lund as well.

- *Laudes crucis attollamus* is a 11th or 12th-century rhymed sequence attributed to the Parisian Victorines.¹⁵¹ The sequence had international dissemination. It could be used for both feasts, as shown in Gr 119 where the sequence is provided with the rubric “In utroque festo crucis”, but elsewhere it is generally assigned to the Exaltation. About one third of the sources were attributed to specific localities: Linköping (Sequ 2, 21, 101, 125?), Strängnäs (Sequ 72, Codex 1048? (seq.)), Uppsala? (Sequ 5, 20 (or Västerås?), 141), Västerås (Sequ 19), Kalmar OP? (Gr 67) and Sweden (Gr 119). Most official Swedish traditions include the sequence. MUps, MStr and GAr unanimously assign *Laudes crucis* to the Exaltation in accordance with MLu. The same arrangement appears in the Linköping manuscripts, whereas MAb and C 513 assign *Laudes crucis* to both feasts of the Cross, following the Dominican tradition.
- *Laetabundus et iucundus* is a regular and rhymed sequence, according to Moberg an anonymous Swedish composition.¹⁵² Moberg knew it only from GAr, where it was assigned to the Exaltation. Two fragments, both attributed to Västerås, offer this sequence: Sequ 59 (15th century) using it for the Invention, and the slightly earlier Sequ 131 (14th century) for the Exaltation. Moberg proposed a 15th-century date for the sequence, but provided the dating of Sequ 131 is correct that date should be moved back by at least one century.
- *Veneremur crucis lignum* is a 14th-century rhymed sequence and according to Moberg possibly Swedish.¹⁵³ Its only transmission outside Sweden seems to be in Norway, where it appears in two 15th-century fragmentary sources of unknown origin¹⁵⁴ and in the printed *Missale Nidrosiense* (1519). All the Swedish fragmentary sources are late and were attributed to Sweden, some of them

¹⁵¹ Cf. Fassler 1984, 252–269 and 1993, 65f. See also Weisbein 1947, 5–26, who ascribed *Laudes crucis* to Hugh Primas of Orléans (d. c. 1160).

¹⁵² Moberg 1927, I: 68

¹⁵³ Ibid., I: 72, who mentions a concordance in a Birgittine manuscript kept at the Vatican Library, Cod. Vat. 5742 (14th c.).

¹⁵⁴ Oslo, Riksarkivet, Ms. Fragm. Seqv 24 and Seqv 61a add., see Ommundsen 2007, III: 118–121, 288–291. Ommundsen proposed Germany or Scandinavia with query, as origin for both sources. In fact, Sweden would be the probable origin for both fragments.

provided with further, mostly uncertain, determination: Linköping? (Sequ 3), Strängnäs? (Sequ 39 (or Västerås?), 175), Uppsala? (Sequ 20 (or Västerås?), 141), Skara? (Mi 405), Vadstena OSS? (Sequ 28), Kalmar OP? (Gr 67) and Sweden (Sequ 13,¹⁵⁵ Fr 4447 (seq.), Gr 18, Codex 269 (grad.), Mi 409, Codex 457 (miss.)). Usually this sequence is intended for the Friday votive mass, as many rubrics indicate (“In sextis feriis,” “De sancta cruce in ferialibus,” “De sancta cruce in feriis”). However, other assignments occur as well: in Fr 4447 (seq.) it is used for the Invention, in Codex 269 (grad.) it is placed in May and provided with the rubric “De sancta cruce”, which suggests that the Invention was intended. In Sequ 175 it is placed in September, probably intended for the Exaltation. The use of the sequence is attested in most known official Swedish traditions. MUps, MStr, GAr, and some of the late Linköping manuscripts (OL 2, C 415 and C 427) offer this sequence for the votive mass.

- *Salve crux arbor vitae* is a 12th-century rhymed Parisian sequence commonly used for the Exaltation. It is attested in Sequ 37 alone, where it immediately follows the Pentecost sequence *Septiformis consolator*. There is no explanatory rubric, and the liturgical assignment is unclear. This is the fragment mentioned many times, proposed by Toni Schmid to originate from the Cistercian monastery in Gudsberga (see p. 72). An additional, as yet unidentified, sequence-like chant intended for a feast of the Cross appears in the same fragment with the rubric “De sancta cruce”.¹⁵⁶ In any case, *Salve crux arbor vitae* is foreign to all known official Swedish traditions.

The Dedication of a Church

The feast of the Dedication of a Church was celebrated annually on the anniversary of the inauguration of each church.¹⁵⁷ The exact date for the celebration may be marked in calendars, but the fragment material containing sequences most often insert the feast in the *commune* section, without any information on the date.¹⁵⁸ The placement of the sequences within the *commune* varies, but usually they are encountered after the common of virgins either before or, occasionally, after Marian sequences.

¹⁵⁵ Sequ 13 is the same manuscript as Helsinki, The National Library, F.m. I. 137 (Haapanen’s M. 137).

¹⁵⁶ The chant is mutilated at the beginning: ... ? ... laus mundi salus ... ? ... Digna laude crux vitalis ... ? ... medela languentium ...

¹⁵⁷ The liturgical elements of the feast including sequences can be used for instance for the consecration of altars as well.

¹⁵⁸ The ancient Dedication feast of S. Maria ad Martyres in Pantheon in Rome celebrated 13.v may also serve as a sort of commune dedication feast (cf. AMS, XCIII and No. 100).

Feast	Sequence	Ed.: AH etc.	Sources	Swedish tradition
Dedicatio ecclesiae	<i>Psallat ecclesia mater</i>	53:247	16	Linköping?, Västerås?
“	<i>Rex Salomon fecit</i>	55:31	12	Strängnäs, Uppsala, Västerås?, Åbo
“	<i>Quam dilecta tabernacula</i>	55:30	Sequ 28, 78, 130, 161, Fr 6468 (seq.)	Vadstena OSS?
“	<i>Haec est domus domini</i>	Björkvall 2013, 144–145	Sequ 15, 83, 122, Gr 72, Codex 969 (miss.)	Linköping
“	<i>Gaude virgo mater ecclesia</i>	9:47	Sequ 183, Fr 1924 (seq.), Gr 137	

- *Psallat ecclesia mater*, ascribed to Notker, belongs to the old German tradition with an apparently fairly limited dissemination in the West. Its early presence in Scandinavia is attested in the Nidaros ordinal. In the Swedish fragments this is the sequence most frequently used for the Dedication. Many of the fragments are early (13th century), but only a restricted number of sources are attributed to specific localities, mostly with a query: Linköping? (Sequ 62, Fr 8689 (miss.)) and Västerås? (Sequ 153). As opposed to the fragments, the sequence is not commonly attested in official Swedish traditions. GAr, the late gradual representing the Uppsala tradition (Stockholm, The Royal Library, A 96a) and the Linköping missal C 420 contain this sequence. It appears also in MLu, and a reasonable presumption would be that *Psallat ecclesia* belongs to the group of early sequences taken over from Lund by some Swedish traditions. Later on the sequence was probably replaced by the new *Rex Salomon fecit*.
- *Rex Salomon fecit* is a 12th-century rhymed sequence of Parisian origin that was disseminated mainly in France, and adopted by the Dominicans. It is not attested in the Swedish fragments before the 14th century. More than half the number of sources are attributed to specific localities: Strängnäs (Sequ 72, Fr 298? (seq.)), in both these sources the sequence precedes *Supernae matris* for All Saints' feast, Uppsala (Sequ 10, 85?, Gr 89), in these three fragments the sequence precedes the Marian sequence *Missus Gabriel*, Västerås (Sequ 147, where it follows *Lux illuxit* for Olav (29.vii)¹⁵⁹), Åbo (Sequ 42, where it precedes *Coetus noster* for Henrik (main feast 19.i, translation feast 18.vi))¹⁶⁰ and Sweden (Fr 4447 (seq.)), where it precedes *Veneremur crucis* for The Invention of the Cross (3.v). The sequence is attested in the official Swedish traditions apart from Linköping, where it does not seem to have been used. MUpS n includes the sequence after the common of virgins, MStr places it before All Saints, GAr places it after the Nativity of Mary (8.ix), and MAb includes it after Trinity in the missal section.

¹⁵⁹ The dedication date for the cathedral of Västerås is 16.viii.

¹⁶⁰ The dedication date for the cathedral of Åbo is 17.vi, thus the placement of *Coetus noster* in Sequ 42 appears to relate to the translation of Henrik rather than to his main feast.

- *Quam dilecta tabernacula* is a 12th-century rhymed French sequence that spread to England and, occasionally, elsewhere. Its early Scandinavian presence is attested in the Nidaros ordinal. Five Swedish fragments offer it, four of them of relatively early date (13th or 14th century). Only one source is attributed with query to a specific locality: Vadstena OSS? (Sequ 28). The sequence appears to be firmly established in the late official Linköping tradition, as attested in three of the Linköping manuscripts (OL 2, C 415 and C 427). A reasonable presumption is that at least some of the unlocalized fragments emanate from Linköping.
- *Haec est domus domini* is a rhymed sequence of unknown date and origin, not edited in AH and not listed by Moberg. Another sequence (AH 8:42), shares the same beginning but has a different continuation. The sequence, which was edited by the present author, is likely to be a hitherto unknown Swedish sequence contained in five late (14th and 15th century) fragmentary sources. With the exception of Sequ 83 and Sequ 15¹⁶¹ the fragments are bound together with accounts from Småland, possibly indicating that the leaves belonged to books used in the diocese of Linköping. Indeed, Jan Brunius has confidently established a Linköping origin for Codex 969 (miss.).¹⁶² Sequ 83 and Gr 72 were tentatively attributed to Linköping as well, in spite of the fact that the sequence is not represented in any of the late Linköping manuscripts. Sequ 15 containing only two items could not be attributed to a specific locality, but Linköping cannot be ruled out.
- *Gaude virgo mater ecclesia* is a 12th-century French irregular sequence with dissemination in England as well. Moberg did not list this sequence, but it is attested in three fragments, the earliest of which is dated to the 13th century. Swedish origin was suggested for Sequ 183, based on the presumably Swedish Marian sequence *Stella solem praeter morem* (see p. 177). In Gr 137, of unknown origin, *Gaude virgo mater* was used as second option after *Psallat ecclesia mater*. However, the concordances in the fragments are too few to allow anything more specific to be said about the use of *Gaude virgo mater* in Sweden.

Occasionally two sequences are offered, presumably intended for the octave or to be used as alternatives: Sequ 78, 130 and Fr 6468 (seq.) first have *Psallat ecclesia* and in second place *Quam dilecta tabernacula*, while Gr 137 first offers *Psallat ecclesia* and in second place *Gaude virgo mater*. The same arrangement is encountered in some of the late official Swedish traditions: GAr offers *Rex Salomon* for the

¹⁶¹ Sequ 83 serves as binding for an account concerning Västmanland. Sequ 15 has unknown secondary provenance.

¹⁶² Brunius 2008, 170. The localization of missal Codex 969 (= Sequ 139) is dependent on the date of the Transfiguration (6.viii) in Fr 7108 and Potentiana (19.v) in Fr 7105, both dates specific to Linköping. For an edition of the melody, see Strinnholm Lagergren 2013, 158–161.

main feast and *Psallat ecclesia* for the octave, while the late gradual of the Uppsala tradition (Stockholm, The Royal Library, A 96a) offers *Rex Salomon* followed by *Psallat ecclesia*, the latter provided with the rubric “Item de dedicatione et consecratione”. In both cases the old Notker sequence occupies a less prominent place, presumably outrivalled by the newer *Rex Salomon*.

Special masses

The special masses comprise late feasts celebrating the *Instrumenta Christi*: The Five Wounds of Christ and the Lance and the Nails, and in addition the feast of the Holy Name of Jesus. Moreover, the feast for the Dead was included in this group. These feasts may occupy different places in different sources. In a gradual or missal they may either precede or follow the sequence section, whereas in a sequentiary they are usually placed towards the end, after the common of saints and the collection of Marian sequences.

<i>Feast</i>	<i>Date</i>	<i>Sequence</i>	<i>Ed.: AH etc.</i>	<i>Sources</i>	<i>Swedish tradition</i>
Quinque vulnera	Friday after the Corpus Christi octave/votive mass	<i>Ave dextra manus</i> (division of <i>Ave caput Christi</i>)	RH 1771	Gr 76, 125, 166, Mi 399	Uppsala
“	“	<i>Festinemus quidem vere</i>	42:9	Sequ 13, 62, Mi 78, 340	Linköping
Lancea et claves	Friday after the first Sunday in Lent	<i>Hodiernae festum lucis</i>	54:140	Gr 110, Mi 50	
Nomen Iesu	Votive mass	<i>Dulcis Iesus Nazarenus</i>	54:113	Mi 357	
De defunctis		<i>Dies irae dies illa</i>	54:178	Sequ 129	

- *Ave dextra manus* for the feast of the Five Wounds of Christ¹⁶³ is a 14th-century regular and rhymed, probably Italian, sequence, attributed with query to Pope Gregory XI. Sven Helander has pointed out that *Ave dextra manus* is a division of *Ave caput Christi*,¹⁶⁴ whereas Moberg did not make the connection. The sequence, which was not edited in AH, appears in four late fragmentary sources. Two were attributed to Uppsala (Gr 76, 166), the other two are of unknown origin. In Gr 76 the sequence was placed after the Ascension, which suggests that Friday after the Corpus Christi octave was intended, whereas in Gr 166, comprising just one leaf, the sequence is preceded by the alleluia verse *Ave rex*

¹⁶³ The feast of the Five Wounds was specially favoured by the Carmelites, the Franciscans and the Dominicans.

¹⁶⁴ See Helander 2001, 258 and n. 116, who considered Gr 76 a gradual of the Uppsala tradition.

tu solus, which indicates the votive mass. In Gr 125 the sequence was inserted in the votive mass, and in Mi 399 it appears as an addition in a cursive hand, which does not allow any speculation about the specific function of the sequence. The sequence is not commonly attested in official Swedish traditions. MUps n and MStr use this sequence for the votive mass, the latter in the form of the division *Ave dextra manus*, while MUps n offers the complete sequence. Among those that testify to the Linköping tradition only the missal C 415, in which the sequence was added in another hand, contains the sequence for the votive mass. It might be added that the sequence appears in MLu in form of the division.

- *Festinemus quidem vere* for the feast of the Five Wounds of Christ is a 14th-century rhymed and perhaps Swedish sequence known to Moberg only from the “Helgeandshusmissalet” (dated to 1460). It was edited in AH on the basis of a single manuscript.¹⁶⁵ Four late fragmentary sources use it for the votive mass: Sequ 62, Mi 78, both attributed to Linköping, albeit the former with query, and Mi 340, a Dominican missal. Sequ 13 attributed to Sweden is most probably part of a votive missal.¹⁶⁶ Several leaves of the latter manuscript are also preserved in Helsinki under the signature Helsinki, The National Library, F.m. I. 137 (= Haapanen’s M. 137). The sequence is unknown in all late official traditions, and may not have been commonly used in Sweden.
- *Hodiernae festum lucis* for the feast of the Lance and the Nails is a 14th-century regular and rhymed sequence of German origin, disseminated in Slavic realms as well. The feast was usually celebrated on Friday after the first Sunday in Lent. The two 15th-century fragmentary sources, Gr 110 and Mi 50, probably stem from the Baltic countries. Gr 110 may reflect the tradition of the Teutonic Order, but the liturgical context of the sequence can not be determined, since the fragment consists of a single leaf. A reasonable presumption is that the sequence was not used in a Swedish tradition.
- *Dulcis Iesus Nazarenus* for the feast of the Holy Name of Jesus is a 14th-century rhymed English or French sequence with some limited dissemination also in German-speaking realms. The only fragmentary source is Mi 357 (15th century) of unknown origin, offering the sequence for the votive mass. C 478, a Franciscan, possibly Bohemian, 15th-century missal kept in Uppsala University Library, contains a mass provided with this sequence, although with the variant beginning: *Dominus Iesus Nazarenus*. Moberg knew the sequence from this manuscript, but, apart from that, it is unknown to official Swedish traditions.

¹⁶⁵ The Helgeandshusmissal has the shelfmark Stockholm, The Royal Library, A 50a. The source recorded in AH is Cod. Hafnien. A. M. 45. IVo (Collect. ms. Sueicum), kept in The Royal Library of Copenhagen.

¹⁶⁶ The attribution of Sequ 13 to Sweden is also based on the presumably Swedish sequence *Veneremur crucis lignum*.

- *Dies irae dies illa* is a rhymed sequence attributed to the Franciscan Thomas of Celano (d. after 1250). Although the sequence was commonly used within the Mass for the Dead, it is rarely attested in the fragments. A single late fragmentary source, Sequ 129 (15th or 16th century) of unknown origin, contains the sequence. This sequence is not frequently attested in official Swedish traditions, except for in Västerås. GAr assigns it to the Mass for the Dead (“Pro defunctis”), and it appears in yet another Västerås-related source, C 513, the Dominican sequentiary written in Strängnäs for Västerås, where it was assigned to All Souls’ Day (“Die animarum”, celebrated on 2.xi).¹⁶⁷



Gr 142, gradual, s. 14–15, Västerås?, (Fr 2580, 2v). End of the sequence *Victimae paschali* for Easter with Swedish translation added in a later hand.

¹⁶⁷ In C 513 it belongs to the reconstructed part made with the help of the register presumably established by the first scribe, cf. Moberg 1927, I: 17–19. According to Prassl 1987, 419 *Dies irae* is not frequently attested in the sequence manuscripts of the Austrian Augustinians either.

Commune sanctorum

Most feasts of the common of saints are represented in the material, and with few exceptions the sequences used are frequently attested. The great utility of these sequences for celebrating a number of saints who lacked their own sequences is obvious. In most cases sequences for the common of saints constitute a section at the end. Sometimes, however, another arrangement can be found in which sequences for unspecified saints during Eastertide were inserted among other Easter-related sequences. The texts are characterized by their general laudatory character enabling their use for any saint within the same category.

<i>Feast</i>	<i>Sequence</i>	<i>Ed.: AH etc.</i>	<i>Sources</i>	<i>Swedish tradition</i>
Apostoli	<i>Qui sunt isti qui volant</i>	54:87	23	Linköping, Uppsala, Västerås, Kalmar OP?
“	<i>Clare sanctorum senatus</i>	53:228	21	Linköping, Västerås?, Kalmar OP?
Apostoli, see also Saints' feasts, p. 112	<i>Alleluia nunc decantet</i>	54:86	16	Linköping, Kalmar OP?
“	<i>Splendor regis gloriae</i>		Sequ 3	Linköping?
Evangelistae	<i>Iucundare plebs fidelis</i>	55:7	27	Linköping, Strängnäs, Uppsala, Västerås?
Martyres, see Saints' feasts, p. 139	(<i>Supernae matris gaudia</i>)			
Confessores	<i>Hic sanctus cuius</i> (division of <i>Supernae matris gaudia</i>)		Codex 969 (miss.)	Linköping
Martyres	<i>O beata beatorum</i>	55:14	19	Linköping, Strängnäs?, Uppsala, Vadstena OSS?
“	<i>Agone triumphali</i>	53:229	10	Linköping?, Västerås?, Kalmar OP?
Unus martyr	<i>Iucundetur ex affectu</i>	42:342	15	Linköping, Strängnäs, Uppsala
“	<i>Adest nobis dies alma</i>	53:241	17	Linköping, Uppsala, Västerås?
“	<i>Mirabilis deus in sanctis</i>	53:231	Sequ 47	
Confessores	<i>Ad laudes salvatoris</i>	54:88	11	Linköping, Strängnäs?, Kalmar OP?, Vadstena OSS?
Unus confessor	<i>Felix vixit hic confessor</i>	42:349	Fr 6688 (seq.)	Strängnäs?
Virgines	<i>Virginis venerandae</i>	53:246	15	Linköping, Uppsala, Västerås?, Kalmar OP?
“	<i>Gaude caelestis sponsa</i>	54:92	Codex 894 (seq.)	
“	<i>Exultent filiae Sion</i>	50:271	Sequ 70	Åbo

- *Qui sunt isti qui volant* for apostles is a 12th-century German sequence with irregular rhymes and assonances. It was disseminated in Bohemia, but does not seem to have entered western repertoires. Although it does not appear in the Nidaros ordinal, it is quite frequent in the Swedish fragment material from the 13th century and later. More than half the number of sources were attributed to specific localities: Linköping (Sequ 3?, 62?, 101, Gr 72?, 115), Uppsala (Sequ 134? (for the feast of the Conversion of Paul),¹⁶⁸ 199, Gr 89)), Västerås (Sequ 27?, 35, 36, 153?), Kalmar OP? (Gr 67), and Sweden (Sequ 92, Fr 6543 (seq.)). Sequ 154 (14th century) of unknown origin assigns the sequence to both apostles and evangelists. It was used in most known official Swedish traditions except in Åbo. It is noteworthy that no fragmentary source could be assigned to Strängnäs, but the presence of the sequence in MStr suggests, that it was used in this diocese as well. Among the Linköping manuscripts it is attested in OL 2 (as a marginal addition), C 420, C 427 and C 415. The Dominican sequentiary C 513 assigns the sequence instead to the feast of the Dispersion of the Apostles (*Divisio apostolorum*).
- *Clare sanctorum senatus* for apostles belongs to the old German tradition attributed to Notker. It was adopted by the Hirsau-reformed houses and had international dissemination in the West as well.¹⁶⁹ Frequently attested in the fragment material, it was assigned both to the common of apostles and to specific apostles. Notably many sources are early (12th century), but most of them are of unknown origin. Slightly more than a third were attributed to specific localities: Linköping (Sequ 3?, 101, Gr 115 (used as the first alternative), Mi 45), Västerås? (Sequ 153 (as the second alternative)), Kalmar OP? (Gr 67 (as the first alternative)), OFM? (Sequ 146) and Sweden (Sequ 57, Fr 6543 (seq.) (as the first alternative)). Assignments to specific saints appear above all in the missal fragments: Thus the sequence was assigned to the Commemoration of Paul in Mi 75, Simon and Jude in Mi 300, Bartholomew in Mi 374 and Philip and James in both Mi 45 and Codex 1072 (miss.). In view of its wide European dissemination, it is surprising that only MLu and MAb include this sequence. Moberg made an observation on the presence of *Clare sanctorum* in the Finnish fragment material and on its presumed absence in Sweden, which is not correct, taking the fragments into account.¹⁷⁰ On the contrary, the sequence is well represented, particularly in the early fragment material. It may reasonably be presumed that this sequence belonged to the group of sequences taken over from Lund by early Swedish repertoires and later perhaps replaced by the more recent *Qui sunt isti qui volant*.

¹⁶⁸ There is no sequence indicated for the Conversion of Paul in the printed Uppsala missals.

¹⁶⁹ Cf. Snyder & Alstatt 2006, 182–240. For instance, both the Nidaros ordinal and the printed Nidaros missal include *Clare sanctorum*.

¹⁷⁰ Moberg 1927, I: 34.

- *Alleluia nunc decantet* for apostles is a 13th-century irregularly rhymed English sequence of the new type, that spread to northern France but not to German-speaking realms. AH treats it principally as a sequence for the common of apostles, but the assignment to Philip and James is attested in some of the manuscripts listed. In the Swedish fragment material this sequence was used both for Philip and James and for the common of apostles. Several of the Swedish fragments using it for apostles are relatively early (13th century), but most are of unknown origin. Fr 6543 (seq.), however, is likely to be Swedish, owing to the supposedly Swedish sequence *Iucundetur ex affectu* (see below). A few other places of origin were suggested: Linköping (Sequ 101), Kalmar OP? (Gr 67) and Sweden (Codex 269 (grad.)). Two fragments provide a whole set of sequences for apostles: Sequ 101 and Fr 6543 (seq.) list *Clare sanctorum*, *Qui sunt isti* and *Alleluia nunc decantet*, the former source designating *Qui sunt isti* for apostles celebrated within Eastertide. The sequence appears in most known mainstream Swedish traditions. MStr assigns it to both Philip and James and to apostles celebrated during Eastertide.
- *Splendor regis gloriae* for apostles is a regular and rhymed sequence of unknown date and origin. It was not listed by Moberg and is not edited in AH. The sequence is attested in Sequ 3 alone, perhaps mirroring the Linköping tradition (see p. 68). However, no mainstream Swedish tradition contains the sequence.
- *Iucundare plebs fidelis* for evangelists is a rhymed French sequence from the 12th century, also disseminated in England and northwest Germany. It is frequently attested in the fragments from the 13th century and later. Slightly more than half the number of sources were attributed to specific localities: Linköping (Sequ 3?, 101, Gr 72?), Strängnäs (Gr 120 (assigned to Mark), Codex 1372? (grad.)), Uppsala (Sequ 10, 199, Gr 76, 89), Västerås? (Sequ 27, 153) and Sweden (Sequ 6, 50, 92, Fr 5220 (seq.)). Mi 386 attributed to the Johannites in Eskilstuna uses the sequence for Matthew. The sequence is attested in all official Swedish traditions. All the printed liturgical books offer the sequence for the common of evangelists, and most Linköping manuscripts include it as well: OL 1 (for Mark and Matthew), OL 2 (for Matthew and the common of evangelists) and C 420, C 427 and C 415 (for the common of evangelists).
- *Supernae matris gaudia* is usually designated for All Saints, but can be used for Martyrs as well. The sequence was discussed earlier in connection with All Saints' feast (1.xi). The division *Hic sanctus cuius* is attested solely in Codex 969 (miss.) (15th century), attributed to Linköping. However, the only other known record of the division is GAr, where it was designated for a confessor who was not a bishop.
- *O beata beatorum* for several martyrs is a rhymed German sequence that seems to have become common in the 14th century. It had dissemination mainly in German-speaking realms. It is quite frequently represented among the Swed-

ish fragments, all of which are late. The majority were attributed to specific localities: Linköping (Sequ 3?, 101, Codex 969 (miss.)), Strängnäs? (Codex 1372 (grad.)), Uppsala (Sequ 10, 85?, Gr 89) and Sweden (Sequ 100, Gr 107, 119). Sequ 28 was attributed to Vadstena OSS and Sequ 146 to OFM, both, however, with query. Most sources bear the rubric “De martyribus”, while a few are specific as to the saint: Gr 107 and 153 assign the sequence to the Innocents and Codex 1136 (miss.) to John and Paul. The use of the sequence seems firmly established in official Swedish traditions, whereas it is not attested in the late Lund tradition. The printed liturgical books assign this sequence to the common of martyrs. MAb offers it within the sequence section for both the common of martyrs and for the Fourteen Helpers in a separate section of masses. The Linköping tradition is divided: OL 2 assigns the sequence to both the Eleven Thousand Virgins and the common of several martyrs, C 420 and C 415 reserve it for the common of martyrs. The Dominican sequentiary C 513 designates it for the Ten Thousand Soldiers and for Dionysius with his companions, Rusticus and Eleutherius.

- *Agone triumphali* for martyrs (both one and several) belongs to the old German repertory, attributed to Notker. It was adopted by the Hirsau-reformed monastic houses, but none the less seems to have had limited dissemination outside German-speaking realms. The sequence is attested in the fragments from the 13th century and later. A few sources were attributed to specific localities with a query: Linköping? (Sequ 55 (or Västerås?), Gr 72)), Västerås? (Sequ 27), Kalmar OP? (Gr 67) and Sweden (Fr 6543 (seq.)). Codex 135 (miss.) of Scandinavian origin assigns the sequence to Blaise. The sequence does not appear in any known official Swedish tradition, but MLu includes it for the common of several martyrs. The fact that fairly many early fragments attest to its presence makes it likely that *Agone triumphali* was part of an older layer of Swedish sequence repertoires influenced by Lund. It may have been replaced later, for example by the abovementioned *O beata beatorum*.
- *Iucundetur ex affectu* for one martyr is a regular and rhymed, possibly Swedish or at least Scandinavian, sequence of unknown date.¹⁷¹ The sequence was included in MLu, but is absent in all Norwegian sequence sources. It would be reasonable therefore to presume a Danish or Swedish origin for the sequence.¹⁷² The fragmentary sources are mostly late, apart from Fr 6543 (seq.) dated to the 13th century. Provided the latter date is correct, the origin of the sequence ought to date back at least to that period. Approximately half the number of sources were attributed to specific localities: Linköping (Sequ 101, Codex 969 (miss.)), Strängnäs (Gr 120), Uppsala (Sequ 10, 199, Gr 76, 89). The sequence is attested in several Swedish mainstream traditions apart from Västerås and Åbo. MStr

¹⁷¹ Ibid., I: 68.

¹⁷² AH does not list any other sources than MUps, MStr, MLu, C 420, C 427.

assigns it to George and the martyr Peter of Verona respectively, and to the common of one martyr. It was used for the martyr Peter in Gr 120 as well, which may point to Strängnäs as origin for that source.

- *Adest nobis dies alma* for one martyr confessor belongs to the old French tradition, which spread to England, but did not enter repertoires in the East. Many fragments are quite early (12th or 13th century). Slightly more than half the number are attributed to specific localities: Linköping (Sequ 55? (or Västerås), 101)), Uppsala (Sequ 85?, Gr 89), Västerås? (Sequ 27, 153) and Sweden (Fr 6543 (seq.)). Three 12th-century missal fragments of English origin assign the sequence to specific saints: Aelphege “episcopi et martyris” (Codex 33), Adalbert “regis et martyris” (Codex 1072) and Augustine “episcopi et confessoris” (Codex 1453). The sequence is represented in some official Swedish traditions. MUps and MStr assign it to one confessor, whereas the missal C 420, where the sequence was assigned to one confessor, alone represents the late Linköping tradition. It might be added that it appears in MLu assigned to one martyr.
- *Mirabilis deus in sanctis*, usually designated for one martyr, belongs to the old Anglo-French tradition that does not seem to have had a dissemination in the East. The only fragmentary source is Sequ 47 of unknown origin, in the CCM dated to the 12th century. The sequence was assigned to several martyrs in that fragment. The sequence does not seem to belong to any known mainstream Swedish tradition.
- *Ad laudes salvatoris* for one or several martyr confessors is a 12th-century irregularly rhymed sequence of South German origin with limited dissemination outside German-speaking realms. It is attested in the fragments from the 13th century and later. Half the number are attributed to specific localities, often with a query: Linköping (Codex 969 (miss.)), Strängnäs? (Fr 6688 (seq.), Codex 1372 (grad.)), Vadstena OSS? (Sequ 28), Kalmar OP? (Gr 67) and Sweden (Sequ 100). The sequence appears in some official Swedish traditions, as attested in GAr, MAb and some of the Linköping manuscripts: C 427, C 415 and OL 2 (in the latter assigned to both Briccius and the common of one confessor). In addition it appears also in MLu.
- *Felix vixit hic confessor* for a confessor is a 15th-century regular and rhymed Swedish sequence with a dissemination limited to Sweden.¹⁷³ It is attested in one sole fragment, Fr 6688 (seq.) (15th century), attributed with query to Strängnäs.¹⁷⁴ MStr and some Linköping manuscripts (OL 2, C 427, C 415) offer the sequence, but apart from those it is absent in the other official traditions. Interestingly, however, it appears also in C 513, the Dominican sequentiary written in Strängnäs for Västerås, which suggests that the sequence repertory of

¹⁷³ Moberg 1927, I: 66.

¹⁷⁴ The fragment is a singelton containing five sequences. All but one (*Ad laudes salvatoris*) appear in MStr.

Strängnäs cathedral influenced the repertory of the Dominican source.

- *Virginis venerandae* for both one (the most frequent assignment) and several virgin martyrs belongs to the old German tradition that was not attributed to Notker. In the West it also had dissemination in England, and appears as an addition in the Nidaros ordinal as well. It seems to be the most frequently used sequence for virgin martyrs in Sweden. It is attested from the 12th century and later in the fragment material. Half the number of sources were attributed to specific localities: Linköping (Sequ 3?, Codex 969 (miss.)), Uppsala (Sequ 85?, Gr 89), Västerås? (Sequ 153), Kalmar OP? (Gr 67) and Sweden (Sequ 145). The sequence was used in most known official Swedish traditions, as attested in the Linköping manuscripts OL 2, C 420, C 427 and C 415 and in the printed books. In Åbo, however, another sequence was used (see below, *Exultent filiae Sion*).
- *Gaude caelestis sponsa* for one or several virgins is a 13th-century irregularly rhymed German sequence with limited dissemination. The only Swedish source is Codex 894 (seq.) (14th century) of unknown origin. This sequence was not listed by Moberg and does not appear in any later mainstream Swedish traditions.
- *Exultent filiae Sion* for one or several virgins is a 12th-century South German sequence with irregular rhymes with limited dissemination outside German-speaking realms. The only fragmentary source is Sequ 70, which belongs to the same manuscript as Helsinki, The National Library, F.m. I. 305 (= Haapanen's M. 305), a 15th-century unnotated missal of Dominican origin, used in Åbo. The manuscript does not contain any local Swedish saints or sequences of Swedish origin. Among the known official traditions MAb alone offers this sequence, which supports the idea that its use was limited to this diocese.

Marian feasts

The Marian sequences in the fragment material are numerous, symptomatic of the intensified veneration of the Virgin Mary in the late Middle Ages. Her cult was promoted especially by the mendicant orders including the Augustinians, and they influenced the cathedral liturgies to a large degree. The Marian feasts of the Purification, Annunciation, Assumption and Nativity are of ancient date. As highly ranked feasts they had already been embellished with sequences early on. On the other hand the more recent feasts of the Compassion, the Visitation and the Conception received sequences in the late Middle Ages.

The Compassion, usually celebrated on the first Saturday after the Easter octave, was introduced in Sweden during the first half of the 15th century. It was a votive feast in Uppsala originally and only later received a proper date (5.v).¹⁷⁵ The Visitation was introduced in the Swedish church province in 1412.¹⁷⁶ The Conception, a feast linked to the Franciscans, is recorded in Uppsala 1311, but may have been introduced earlier. It was particularly celebrated in Linköping and Vadstena.¹⁷⁷

In addition to the Marian feasts of fixed dates, votive masses were celebrated throughout the year, for which there was a great need of new sequences.¹⁷⁸ Many Marian sequences have multiple functions, and can be used both for feasts of fixed date and for votive masses. In the following presentation the Marian sequences that could not be linked to a specific feast with the help of a rubric or the liturgical context have been arranged alphabetically and placed after those that could be assigned to a feast.

¹⁷⁵ In MUps v the Compassion is still a votive mass, see Helander 2001, 221 and 230. Helander also mentions the Presentation as the most recently introduced Marian feast, it was usually not celebrated with a sequence.

¹⁷⁶ Ibid., 178–179.

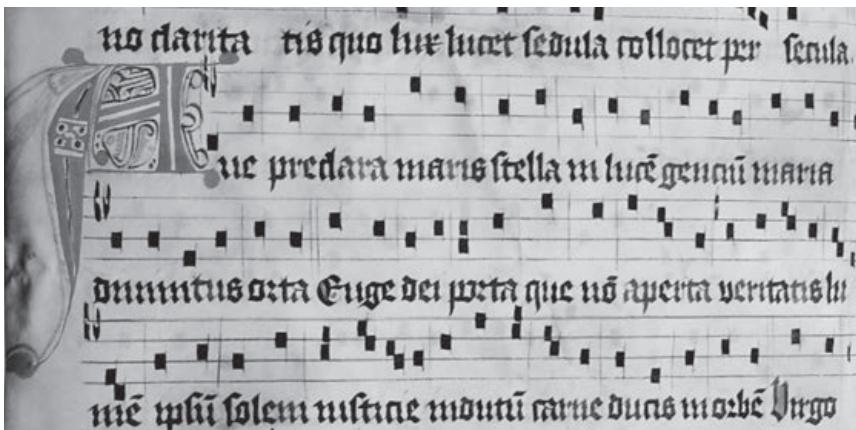
¹⁷⁷ Ibid., 161, 178–180, 202, 236.

¹⁷⁸ Ibid., 210: A Marian votive mass for the entire Swedish kingdom, to be celebrated every Saturday, was instituted in the council in 1474. A donation to Uppsala cathedral for a daily prime mass was made in 1419 (ibid., 179).

<i>Feast</i>	<i>Date</i>	<i>Sequence</i>	<i>Ed.: AH etc.</i>	<i>Sources</i>	<i>Swedish tradition</i>
Purificatio/ BMV	2.ii	<i>Concentu parili hic te</i>	53:99	6	Kalmar
Purificatio	"	<i>Post impletum stabilitum</i>	48:340	Sequ 131, Gr 142, Mi 116	Västerås
Annuntia- tio/BMV	25.iv	<i>Paranymphus salu- tat virginem</i>	10:88	Codex 1202 (seq.), Gr 139	
Visitatio	2.vii	<i>Gaudie virgo vere theotokos</i>	Schmid 1938, 105–106	Sequ 200, Gr 113	Västerås?
"	"	<i>Laeta caeli hierar- chia</i>	54:195	Gr 89	Uppsala
"	"	<i>Lauda sponsa geni- tricem</i>	54:196	Sequ 110	
"	"	<i>Osculetur nos di- lectus</i>	42:147	Sequ 36, 90, 200, Co- dex 637 (seq.), Mi 116	Västerås
"	"	<i>Praesens dies refulget</i>	42:55	11	Linköping, Strängnäs?, Kal- mar?, Vadstena OSS?
"	"	<i>Tota pulchra es amica</i>	37:94	Sequ 16, 40	Vadstena OSS
"	"	<i>Veni praecelsa domina</i>	54:193	Fr 6484 (seq.), Mi 378	Vadstena OSS?
"	"	<i>In his sollemniiis</i>	8:52	Sequ 16	Vadstena OSS
Assumptio	15.viii	<i>Congaudent angelo- rum chori</i>	53:104	29	Linköping, Strängnäs?, Upp- sala, Västerås, Vadstena OSS
"	"	<i>Aurea virga primae</i>	7:107; 53:106a	Sequ 23, 90, 98, Fr 6261 (seq.)	Uppsala, Västerås
Nativitas	8.ix	<i>Nativitas Mariae virginis</i>	54:188	29	Linköping, Strängnäs?, Upp- sala?, Västerås, Åbo
"	"	<i>Stirpe Maria regia</i>	53:95	7	
Conceptio	8.xii	<i>Dies ista celebretur</i>	54:180	7	Linköping?, Vadstena OSS, Västerås
Compassio		<i>Stabat mater do- lorosa</i>	54:201	Sequ 195	
BMV		<i>Alma virgo florens</i>	8:95	Sequ 152	
"		<i>Ave Maria gratia</i>	54:216	16	Linköping?, Västerås
"		<i>Ave nostrae spes</i>	30:114	Codex 1060 (seq.)	
"		<i>Ave plena singulari</i>	54:222	Sequ 185	Uppsala
"		<i>Ave praecalaria maris stella</i>	50:241	15	Linköping?, Uppsala, Kalmar OP?
"		<i>Ave spes mundi</i>	54:217	12	Uppsala?, Västerås?, Åbo?, Kalmar OP?
"		<i>Ave virgo gloriosa caeli iubar</i>	54:277	15	Linköping?, Strängnäs?, Uppsala,
"		<i>Ave virgo gratiosa</i>	54:278	11	Linköping?, Vadstena OSS
"		<i>Ave virgo singularis mater</i>	54:204	Sequ 37	
"		<i>Ave virgo virginum</i>	54:285	11	Linköping?, Strängnäs?, Uppsala

“		<i>Benedicta es caelo-rum</i>	54:252	Sequ 38, 188	Strängnäs?
“		<i>Gaude dei genitrix gaude</i>	40:86	Sequ 71, 134, 136, 185	Uppsala
“		<i>Gaude dei genitrix quam (division of Natus ante saecula)</i>	53:15	Mi 403	
“		<i>Gaude Maria temp-lum</i>	54:213	6	Västerås?, Kalmar OP?
“		<i>Gaude mater Iesu</i>	34:102	Sequ 2, 16, 29, 40, Ord 2	Linköping, Vadstena OSS
“		<i>Gaude mater lu-minis</i>	54:225	5	Uppsala
“		<i>Gaude Sion mater</i>	34:138	Sequ 37, 71, 74	Västerås
“		<i>Gaude virgo mater Christi</i>	42:37	Sequ 40, Fr 1988 (seq.), Codex 971 (grad.)	Vadstena OSS, Växjö?
“		<i>Hac clara die turma</i>	53:98	Sequ 47, 111	
“		<i>Hodiernae lux diei</i>	54:219	20	Strängnäs?, Uppsala, Västerås, Åbo, Vadstena OSS
“		<i>Imperatrix gloria</i> sa	54:221	13	Linköping?, Strängnäs?, Uppsala
”		<i>Inviolata intacta et</i>		Codex 138 (grad.); Cant sor 1	Linköping?, Vadstena OSS
”		<i>Iubilemus in hac die</i>	54:284	10	Strängnäs?, Uppsala, Vadstena OSS
”		<i>Mariae praeconio serviat</i>	54:249	Sequ 179, Codex 1060 (seq.), Codex 1202 (seq.)	
”		<i>Mater patris nati</i>	54:281	Sequ 185, Gr 119	Uppsala
”		<i>Missus Gabriel de caelis</i>	54:192	16	Linköping?, Strängnäs?, Uppsala, Vadstena OSS
”		<i>Mittit ad virginem</i>	54:191	8	
”		<i>O Maria virgo pia</i>		Sequ 146	
”		<i>Recolamus veneran-dam Mariae</i>	8:72	Fr 6013 (seq.)	
”		<i>Salvatoris mater pia</i>	54:280	Sequ 2, 38, Codex 1372 (grad.)	Linköping, Strängnäs?
BMV/As-sumptio		<i>Salve mater salva-toris</i>	54:245	7	Åbo
BMV		<i>Salve porta crystal-lina</i>	54:265	Sequ 49	
”		<i>Salve sancta Christi parens</i>	54:282	Sequ 185, Gr 119, Mi 415	Uppsala
”		<i>Stabat iuxta Christi crucem stabat</i>	8:58	Codex 1060 (seq.)	
BMV/Com-passio		<i>Stabat iuxta Christi crucem videns</i>	8:59	18	Linköping, Strängnäs?, Uppsala?, Västerås?, Vadstena OSS
BMV		<i>Stabat mater do-lorosa</i>	54:201	Sequ 195	
”		<i>Stella maris o Maria</i>	54:283	Sequ 11, 38, 185, Gr 119	Strängnäs?, Uppsala, Åbo?
”		<i>Stella solem praeter morem</i>	54:276	Sequ 153, 179, 183	Västerås?

“		<i>Te honorant superi</i>	8:82	Sequ 10, 133	Uppsala
“		<i>Tibi cordis in altari</i>	54:279	Sequ 11, 38, 185, Gr 119, Mi 415	Uppsala, Strängnäs?, Åbo?
“		<i>Uterus virgineus thronus</i>	54:248	Sequ 70, 133	
“		<i>Veni virgo virginum</i>	54:250	Sequ 30	
“		<i>Verbum bonum et suave</i>	54:218	19	Uppsala, Åbo?, Vadstena OSS
”		<i>Virgini Mariae laudes intonent</i>	54:18	Sequ 15, 28, 52, 79, 111	Vadstena OSS?
”		<i>Virgini Mariae laudes concinant</i>	54:21	15	Linköping?, Uppsala, Vad- stena OSS?, Åbo?
”		<i>Virgo munda et fecunda</i>	10:114	Sequ 71	
”		<i>Virgo parens gaudet</i>	8:81	Sequ 152	
”		<i>Virgo patris filia</i>	Schmid 1954, 220	Sequ 136	



Sequ 100, sequentiary, s. 15, Sweden (Fr 28252, 21). The sequence *Ave preclara maris* for the Virgin Mary.

- *Concentu parili hic te* for the Purification belongs to the old German sequence repertory attributed to Notker. The sequence spread to northern France and England and found its way to Scandinavia, as attested in the Nidaros ordinal, where it was used as an alternative item for this feast.¹⁷⁹ The fragments are fairly early (13th century). Only a couple were attributed to specific localities: Kalmar (Sequ 86? and Gr 67 (Kalmar OP?)). This sequence may be suspected to have belonged to an older repertorial layer that later fell out of fashion. This could be mirrored in the late Codex 748 (miss.), where the entry *Laetabundus* was added in the margin, denoting that the Christmas sequence *Laetabundus exultet fidelis* was to be sung throughout Christmastide, including the Purification. In any case, *Concentu parili* is not known from any official Swedish tradition and was not listed by Moberg. It did not belong to the Dominican repertory either, which could be an argument against Gr 67 being Dominican.
- *Post impletum stabilitum* for the Purification is a regular and rhymed sequence of French origin which has been attributed to Guillaume de Mandagot (d. 1321). In Sweden this sequence appears to be specific to Västerås and is known only from GAr.¹⁸⁰ All three fragmentary sources date to the 14th or 15th century and are attributed to Västerås, Gr 142 albeit with query.
- *Paranymphus salutat virginem* for the Annunciation is a 13th or 14th-century rhymed sequence of unknown origin. It appears in some English manuscripts but seems to be unknown in Norway. AH assigns the sequence to the Annunciation, which has been followed here, despite the fact that neither of the two fragments has any specific liturgical assignment. It appears among other Marian items. Both fragments are relatively early (13th or 14th century), but could not be attributed to specific localities. The sequence is foreign to all known official Swedish traditions.¹⁸¹
- *Gaude virgo vere theotokos* for the Visitation is a rhymed sequence of unknown origin and date, not edited in AH. Two 15th-century fragments, Sequ 200 and Gr 113, of Swedish origin contain the item.¹⁸² Sven Helander places Gr 113 among sources distantly related to the Uppsala tradition.¹⁸³ Toni Schmid devoted a study to Gr 113 and edited the sequence text.¹⁸⁴ She did not reach any definitive conclusion about the origin of the fragment, other than it is likely to be Swedish. She observed correspondences with several traditions: Linköping, Uppsala, Västerås and Strängnäs, and proposed an origin in a religious house

¹⁷⁹ *Concentu parili* was retained in Norway until a late period, as attested in the printed Nidaros missal.

¹⁸⁰ Cf. Moberg 1927, I: 115.

¹⁸¹ Text and music of *Paranymphus salutat* were edited by Hiley 1997, 193.

¹⁸² Gr 113 was recatalogued as Sequ 203, but is in fact a gradual.

¹⁸³ Helander 2001, 200.

¹⁸⁴ Schmid 1938, 105–108. The accounts concern Stockholm, which does not help much to determine the origin.

having connections to several traditions. Sequ 200 also offers *Osculetur nos dilectus*, another sequence for the Visitation (see below), which is specific to the Västerås tradition, which supports Västerås as place of origin for this fragment.¹⁸⁵

- *Laeta caeli hierarchia* for the Visitation is a regular and rhymed, probably Swedish, sequence from the 15th century, attributed by Moberg to Strängnäs.¹⁸⁶ It is attested in both MUps n, provided with the rubric “De visitatione sequentia canenda in feriis”, and in MStr, assigned to the main feast. The only fragmentary source is Gr 89 (15th century), which was attributed to Uppsala. Otherwise it is not known from other mainstream Swedish traditions.
- *Lauda sponsa genitricem* for the Visitation is a 14th-century rhymed Dominican sequence. The only fragmentary source Sequ 110 (15th century) was attributed in the CCM to Denmark: Lund with query, owing to the sequence *Dulci voce resonet* for the Eleven Thousand Virgins attested in the printed *Missale Hafniense* (see p. 136).¹⁸⁷ *Lauda sponsa* appears also in MAb in accordance with the Dominican tradition and in the Dominican sequentiary C 513. Otherwise the sequence is not attested in any known official Swedish tradition.
- *Osculetur nos dilectus* for the Visitation is a rhymed, probably Swedish, sequence dated by Moberg to the 14th or 15th century.¹⁸⁸ The fragmentary sources, all late, were attributed to Västerås. The sequence is specific to the Västerås tradition, as it is attested in GAr alone.
- *Praesens dies refulget* for the Visitation is a regular and rhymed Swedish sequence from the 14th or 15th century.¹⁸⁹ The relatively numerous fragments are all late and several of them were attributed to Linköping (Sequ 2, 21, Mi 17, 408?, Codex 850 (miss.), Fr 6267? (miss.)). Mi 382 was attributed to Kalmar or Strängnäs with query, and Sequ 28 was attributed to Vadstena OSS, also with query. The use seems restricted to a few mainstream Swedish traditions: Uppsala, Linköping and Vadstena. MUps n, most Linköping manuscripts (OL 2, C 420, C 427 and C 415) and the Birgittine tradition offer this sequence.
- *Tota pulchra es amica* for the Visitation is a rhymed and presumably Swedish sequence, attributed by Moberg tentatively to magister Petrus Olavi of Skänninge (d. 1378), Birgitta's teacher.¹⁹⁰ The sequence was specially favoured and used by the Birgittines.¹⁹¹ The two fragments, Sequ 16 and 40 (both 15th century)

¹⁸⁵ Sequ 200 also contains the sequence *Cor angustum dilatamus* for James (see Saints' feasts, p. 124), not found elsewhere among the fragments. The accounts concern Småland, which might suggest Linköping.

¹⁸⁶ Moberg 1927, I: 68.

¹⁸⁷ Sequ 110 is in fact a gradual, shown by the presence of an alleluia verse for Erik.

¹⁸⁸ Moberg 1927, I: 70.

¹⁸⁹ Ibid.

¹⁹⁰ Ibid., I: 72.

¹⁹¹ Ibid., n. 2.

ry) were attributed to Vadstena OSS.¹⁹² Moberg knew the sequence only from the manuscript Uppsala University Library, C 437, a Vadstena breviary, dated to the first half of the 15th century.¹⁹³

- *Veni praecelsa domina* for the Visitation is a regular and rhymed 14th-century sequence, that had its main dissemination in German-speaking realms. It was used for the Visitation in Lund, as attested in MLu, but is absent in known mainstream Swedish traditions. It appears in two 15th-century fragments: Fr 6482 (seq.) of unknown origin and Mi 378 attributed to Vadstena OSS with query.¹⁹⁴
- *In his sollemnitis* for the Visitation is a 14th-century regular and rhymed sequence, attested in North German manuscripts. The only fragment is the late Sequ 16, also labelled Cant sor 5, attributed to Vadstena OSS. The sequence was not listed by Moberg and is unknown to all other mainstream Swedish traditions.
- *Congaudent angelorum chori* for the Assumption belongs to the old German tradition attributed to Notker that spread to England and Scandinavia, but had a limited dissemination in France. This is the most commonly used sequence for this feast in Sweden. The earliest fragmentary sources date from the 13th century, but most of them could not be attributed to specific localities. The early Sequ 145 was attributed to Sweden or at least to Scandinavia because of the sequence for Olav, *Lux illuxit*. Approximately one third of the late sources were attributed to specific localities: Linköping (Sequ 2, 3?, 33, 101, Mi 78, 379?), Strängnäs? (Codex 1048 (seq.)), Uppsala (Sequ 82?, 98), Västerås (Sequ 19) and Sweden (Gr 119). To these can be added Sequ 16 attributed to Vadstena OSS. This sequence can be assumed to have been used in most official Swedish traditions. It is attested in most printed liturgical books (except MAb) and in the Linköping manuscripts. It is absent in the Dominican sequentiary C 513 in accordance with the Dominican tradition, which is mirrored in Åbo.
- *Aurea virga primae* for the Assumption is an 11th-century French sequence with later international dissemination. In the fragments, however, it is quite rare. Only four sources offer the sequence. The two earliest, Sequ 23 and Fr 6261 (seq.), both from the 13th century, are of unknown origin. On the other hand, Sequ 90 (14th century) has been assigned to Västerås and Sequ 98 (15th century) to Uppsala. Clearly the sequence is part of the late Uppsala tradition since it appears in both MUps n with the festal designation “Dominica infra octavam assumptionis”, and in the 16th-century source, Stockholm, The Royal Library,

¹⁹² Sequ 16 was recatalogued as Cant sor 5, and leaves of the same ms appear among the Finnish fragments in Helsinki, The National Library, F.m. IV. 58 (Haapanen's G. 58). Sequ 40 contains the sequence *Recensemus in hac die* for Katarina of Vadstena, extant only in that source (see Saints' feasts, p. 129).

¹⁹³ Moberg 1927, I: 14.

¹⁹⁴ Cf. Brunius 2008, 177, who attributes Mi 378 to Linköping/Vadstena, following CCM.

A 96a, with the same festal designation. The sequence repertory of the latter manuscript reflects the Uppsala tradition.¹⁹⁵ Possibly, in Sequ 98, the sequence was intended for the Sunday within the week before the octave, although the lack of a rubric prevents a secure determination. In the case of Sequ 90, the sequence may have been used in the Västerås tradition before the printed gradual. Two other items (*Ave virgo gloriosa* and *Congaudent angelorum*) are assigned for the Assumption in GAr. *Aurea virga primae* may have been discarded when the repertory presumably was revised before the printing of the gradual, unless the sequence reflects some local preference within the Västerås diocese.

- *Nativitas Mariae virginis* for the Nativity is a 13th century rhymed sequence of French, perhaps Dominican, origin. It was included in the Dominican ordinal and gained international acceptance through the order. This is the most commonly used sequence for this feast in Sweden. The earliest fragment Sequ 54 of unknown origin dates to the 13th century, but most sources are later (14th or 15th century). About two thirds of the sources were attributed to specific localities: Linköping (Sequ 2, 3?, 21, 33, 101, 125?, Gr 115, Fr 6750 (miss.)), Strängnäs? (Codex 1048 (seq.)), Uppsala? (Sequ 82, 95), Västerås (Sequ 59, 74, 90), Åbo (Sequ 42) and Sweden (Sequ 13, Codex 269 (grad.)). To these can be added two 15th-century fragments of Vadstena origin: Sequ 16¹⁹⁶ and the ordinal Ord 2. A reasonable assumption is, that the sequence was used in most Swedish dioceses, as its presence in all the printed liturgical books and the Linköping manuscripts suggests.
- *Stirpe Maria regia* for the Nativity of Mary belongs to the old German tradition attributed to Notker. It was disseminated mainly in German-speaking realms. Most fragments are relatively early (13th or 14th century), but of unknown origin. Only Mi 374 can be attributed with query to Germany. The sequence is not attested in any official Swedish tradition, but appears in Lund. MLu uses it as second option after *Nativitas Mariae*. The relatively numerous concordances in the fragments make it likely that it was present in an early layer of Swedish sequence repertoires, eventually replaced by the increasingly popular French sequence *Nativitas Mariae*. The same development may have taken place in Lund itself, where the old Notker sequence was presumably first used for this feast and then moved to second place.
- *Dies ista celebretur* for the Conception is a 13th-century French rhymed sequence with dissemination in South Germany as well, but not, apparently, in England. The fragments are late, three of which were attributed to Vadstena OSS (Sequ 16, Ord 2 and Cant sor 1), while another was attributed to Linköping with query (Sequ 3). The sequence was used in a few mainstream Swedish traditions.

¹⁹⁵ Moberg 1927, I: 25.

¹⁹⁶ Sequ 16 has received the additional signature Cant sor 5, and in Haapanen's catalogue G. 58.

It appears in GAr, in two Linköping manuscripts (C 420 and C 415) and in a number of Birgittine sequence sources as well.¹⁹⁷ Both MStr and the Dominican sequentiary C 513 use other sequences (*Quam figurat* and *Adest dies quo* respectively), whereas MUps, MAb and MLu do not provide any sequence for this feast.

- *Stabat mater dolorosa* for the Compassion is a regular and rhymed sequence dating from around 1300, probably of Franciscan origin.¹⁹⁸ Its metrical form of trochaic septenars (2x8p + 7pp), favoured in many hymns, became common to many late sequences as well. *Stabat mater* was disseminated in the whole of Europe, except in England. It is surprising that, although widespread elsewhere, this item does not appear more often in the Swedish fragments. This may be due to the late introduction of the feast in Sweden, attested in the first half of the 15th century. As mentioned before, Mary's compassion was initially celebrated in Uppsala as a votive mass.¹⁹⁹ The sole fragmentary source is Sequ 195 (15th century) of unknown origin.²⁰⁰ Only the last part of the sequence is preserved but, despite the lack of rubric, the Compassion is the probable liturgical assignment. In any case, the reading of strophe 19 corresponds to the group of German manuscripts recorded in AH.²⁰¹ It might be added that Moberg knew this sequence solely from a prayer book from Vadstena, written in the 15th century (Stockholm, The Royal Library, A 36).²⁰²

A large number of the following sequences, which could be used for different Marian celebrations, were either composed or favoured by the Dominicans.²⁰³ Several sequences begin with the salutation *Ave* or *Gaude*, common to chants addressed to the Virgin Mary.²⁰⁴ Some of these sequences allude to the Annunciation narrated in the Gospel of Luke (L:28) when the archangel Gabriel saluted Mary with the words "Ave, gratia plena, Dominus tecum", while others begin with a petition addressed to the Virgin Mary.

- *Alma virgo florens* is a rhymed sequence attested in the printed *Missale Slesvicense* (1486), the only source listed in AH. Sequ 152 (13th century) of unknown origin contains this sequence together with *Virgo parens gaudeat*, another rare

¹⁹⁷ It appears in all the six late sequentiaries from Altomünster, Klosterbibliothek, Ms. P An 1–6, cf. Servatius 1990, 54–57.

¹⁹⁸ Moberg 1927, I: 72.

¹⁹⁹ Helander 2001, 230. MUps n has it on the proper feast date, 5.v.

²⁰⁰ Moberg I: 72, n. 1, discusses the authorship in more detail.

²⁰¹ This version begins with strophe 19: *Christe cum sit hic ...* instead of *Fac me cruce ...*, cf. AH 54, p. 316.

²⁰² Moberg 1927, I: 20–21. This ms. contains also *Ave dextra manus Christi* for the feast of the Five Wounds of Christ (*Quinque Vulnera*).

²⁰³ See Fassler 2004, 243–278

²⁰⁴ See Meersseman 1958–1960, 67–98, esp. 89.

Marian sequence (see below), these two pieces forming what remains of the repertory in this source. None of them is known from any official Swedish tradition. Provided the dating of Sequ 152 is correct, the origin of the sequence probably dates back at least to the 13th century.

- *Ave Maria gratia* is a rhymed sequence of South German origin attributed to Gottschalk of Aachen (d. 1098). Through the Dominicans the sequence had an international dissemination by the 14th century. Several fragmentary sources are early (12th and the 13th century), a few of which are attributed to Sweden without further determination. About half the number of the remaining sources are attributed to specific localities: Linköping? (Sequ 62), Västerås (Sequ 131, 153?) and Sweden (Sequ 29, 100, 145?, Codex 1379 (miss.)). The sequence appears in a few mainstream Swedish traditions, attested in MUps n, MAb (in the latter used for the Annunciation, which is in accordance with the Dominican tradition),²⁰⁵ and in the Linköping missal C 413. The fact that MUps v lacks the sequence suggests that its introduction was late in Uppsala.
- *Ave nostrae spes* is a regular and rhymed sequence edited in AH (30:114) among Marian chants labelled *Pium dictamen*. The edition was based on a single late Carthusian manuscript. The only fragmentary source is Codex 1060 (seq.) (14th century) of unknown origin. The sequence is foreign to all official Swedish traditions.
- *Ave plena singulari* is a 12th-century rhymed sequence of South German origin, apparently of limited dissemination. The only fragmentary source is Sequ 185 (15th century), attributed to Uppsala. The sequence seems specific to Uppsala and appears in MUps alone.
- *Ave praeclara maris stella* attributed to Hermannus Contractus (d. 1054) is a German sequence that had an international dissemination. It is frequently represented among the fragments of the 12th and 13th century and later. A small number were attributed to specific localities: Uppsala (Sequ 10), Linköping? (Sequ 3), Kalmar OP? (Gr 67) and Sweden (Sequ 100). The CCM attributed Sequ 146 to OFM with query. The liturgical designation is apparent in a few cases: Sequ 149 and Fr 5214 (seq.), both of unknown origin, assign the sequence to the Nativity of Mary, and Gr 101 (15th century) of unknown origin uses it for the Visitation. It can reasonably be presumed that the sequence was used in several Swedish dioceses, as attested in the printed liturgical books (except MUps v). However, since it is absent in the late Linköping manuscripts, it may not have belonged to the official Linköping tradition. The only fragmentary source which contains the item, tentatively attributed to Linköping, is Sequ 3, discussed earlier (see p. 68). The sequence does not appear in the Dominican ordinal either, whereas the Dominican sequentiary C 513 includes it in its repertory.

²⁰⁵ GAr has a lacuna in the series of Marian sequences. Moberg, 1927, I: 40 lists *Ave Maria gratia plena* in MLu, which is not correct.

- *Ave spes mundi* is a 12th-century rhymed sequence of South German or Austrian origin, internationally disseminated through the Dominicans. There is some ambivalence as to the word order in the beginning: *Ave mundi spes* is often found. The sequence is attested in the fragments from the 13th century onwards. An origin (mostly uncertain) has been suggested for about half the number of sources: Uppsala? (Sequ 134), Västerås? (Sequ 27, 153), Åbo? (Sequ 11) and Sweden (Sequ 13, Gr 119). Gr 67 was attributed with query to Kalmar OP. The sequence is attested in most official Swedish traditions, except in Strängnäs. MUps n, GAr, MAb and the Linköping manuscripts C 427 and C 415 offer the sequence. In view of the Dominican predilection for this sequence, its absence in C 513 is surprising.
- *Ave virgo gloria caeli iubar* is a 13th-century regular and rhymed Dominican sequence with a wide European dissemination. The fragmentary sources are late. Only five of them were attributed to specific localities: Linköping? (Sequ 3), Uppsala (Sequ 185), Strängnäs? (Sequ 38) and Sweden (Gr 119 and Mi 415). The sequence was used in most official Swedish traditions, as attested in the printed liturgical books and in the Linköping missal C 415.
- *Ave virgo gratiosa* is a 13th-century regular and rhymed Dominican sequence with an international dissemination. The fragmentary sources are late. Less than half of them were attributed to specific localities: Linköping? (Sequ 60 using it for Saturdays “in sabbatis per annum de domina”, Gr 72), Sweden (Sequ 179, Mi 415). Sequ 40 was attributed to Vadstena OSS. The sequence is attested in most Swedish traditions (except in Uppsala). It appears in MStr, GAr, MAb and among the Linköping manuscripts in C 415 alone. In addition the sequence was used by the Birgittines on Mondays.
- *Ave virgo singularis mater* is a 12th-century rhymed Parisian sequence, attributed to the Victorines. It is attested solely in Sequ 37 (13th or 14th century). Toni Schmid argued for Cistercian origin, but the attribution is uncertain (see p. 72). The sequence is foreign to all Swedish traditions.
- *Ave virgo virginum* is a 13th-century regular and rhymed Dominican sequence of French origin. All the fragmentary sources are late, and about half are attributed to specific localities: Linköping? (Sequ 3), Uppsala (Sequ 185), Strängnäs? (Sequ 38) and Sweden (Gr 119, Mi 415). A reasonable presumption is that the sequence was used in several diocesan traditions, as attested in all the printed liturgical books. In addition it was used by the Birgittines on Thursdays.²⁰⁶ Surprisingly enough, it is absent in the Linköping manuscripts, and may never have been used in that diocese. Contrary to expectation this Dominican item is absent in the Dominican sequentiary C 513 as well.

²⁰⁶ It appears in all six late sequentiaries from Altomünster, Klosterbibliothek, Ms. P An 1–6, cf. Servatius 1990, 54–57.

- *Benedicta es caelorum* is a 13th or 14th-century North French rhymed sequence that never seems to have spread to German-speaking realms. It appears in two late fragmentary sources: Sequ 38, attributed with hesitation to Strängnäs, and Sequ 188 of unknown origin. Among the official Swedish traditions the sequence is attested exclusively in Strängnäs.²⁰⁷ Apart from MStr the only other source is the Dominican sequentiary C 513, written in Strängnäs for Västerås. Since the sequence does not belong to the Dominican standard repertory, its presence in C 513 may denote an influence from the Strängnäs cathedral tradition.
- *Gaude dei genitrix gauide* is a 13th-century, probably English, sequence with assonances. It seems to have had limited dissemination outside England. Four fragments offer it, two of which were attributed to Uppsala (Sequ 134?, 185), whereas Sequ 136, the earliest witness (13th century), and Sequ 71 could not be attributed to specific localities. The sequence seems to have been used in Uppsala, as attested in MUps n, which supports the attribution of Sequ 134 and 185. It might be added that it appears in MLu as well.
- *Gaude dei genitrix quam* is a division of the Christmas sequence *Natus ante saecula* (see The Christmas cycle, p. 84) comprising strophes 9–12. The sequence is extant solely in the 15th century missal fragment Mi 403 of unknown origin, where it was assigned to the Marian votive mass *Salve sancta parens* provided with the rubric “De domina post natalis (*sic!*) domini usque ad purifica<tionem>”, which indicates that the sequence was used during the time after Christmas until the Purification. The sequence seems not to have been much used in Sweden, as it is unknown to all mainstream Swedish traditions.
- *Gaude Maria templum* is a 12th-century regular and rhymed sequence of Austrian origin (possibly Seckau) with a diffusion in Bohemia as well. The earliest fragments date from the 13th or 14th century, and the following attributions to specific localities were suggested: Västerås? (Sequ 27, 153), Kalmar OP? (Gr 67)²⁰⁸ and Sweden (Sequ 29, Gr 119). The only official Swedish tradition containing the sequence is Strängnäs, as attested in GAr. Apart from that it also appears in Lund. In fact, the sequence repertory of Gr 67 corresponds largely to the late Lund tradition, which may speak for Kalmar, near Lund, as the origin of that source.
- *Gaude mater Iesu* is a late regular and rhymed sequence of unknown date and origin, albeit suggested by Moberg with hesitation to be Swedish.²⁰⁹ AH lists

²⁰⁷ Moberg (1927) claims that the sequence appears also in MUps, but I have not been able to find it there.

²⁰⁸ Gr 67 is the same ms. as Helsinki, The National Library, F.m. II. 8 (Haapanen's G. 8). Haapanen suggests Swedish origin for this source.

²⁰⁹ Moberg 1927, I: 67.

some 14th-century South German sources, and a German origin appears to be more likely. All five extant fragmentary sources are attributed to specific localities: Linköping (Sequ 2), Vadstena OSS (Sequ 16, 40, Ord 2) and Sweden (Sequ 29). The sequence was adopted both in Linköping and Vadstena as attested in the two Linköping missals C 420 and C 415, and in *Cantus sororum*, to be sung during Pentecost.²¹⁰

- *Gaude mater luminis* is a 12th-century Austrian (possibly Seckau) regular and rhymed sequence with a dissemination also in Bohemia. Its form is unusual for a sequence, in the sense that every strophe is a petition ending with the word *Maria* in a refrain-like manner. An Uppsala origin has been suggested for three of the five sources: Sequ 134?, 185 and 199. Apparently the sequence was not widely used in Sweden except in Uppsala and perhaps also in Linköping, as attested in MUps n and in the missal C 415. It can be added that the sequence appears in MLu as well.
- *Gaude Sion mater* is a regular and rhymed 14th-century sequence, originating presumably from Flanders and attested in England.²¹¹ The earliest fragment is the frequently mentioned Sequ 37, attributed to Västerås. That the sequence belonged to the tradition of Västerås at a later stage is attested in GAr.²¹²
- *Gaude virgo mater Christi* is a regular and rhymed sequence of unknown date and origin, not listed by Moberg. It is attested in a few fragments. Both Sequ 40 and Fr 1988 (seq.) were attributed to Vadstena OSS. Codex 971 (grad.) is attributed with query to Växjö.²¹³ The Birgittines used the shorter version of this sequence (strophes 1a, 2a, 5a, 6a, 7a, 8b) for Thursdays. It precedes *Gaude mater Iesu Christi* (see above) together with which it forms a thematic unit.²¹⁴ Apart from that, the sequence is foreign to mainstream Swedish traditions.
- *Hac clara die turma* belongs to the old French repertory and has an international dissemination, although a more restricted one in German-speaking countries. Two early fragments contain this sequence, Sequ 47 (12th century) of unknown origin and Sequ 111 (13th century) attributed to Scandinavia, perhaps Sweden, because of the presence of the sequence for Olav, *Lux illuxit*. In any case, *Hac clara die* seems not to have belonged to any known mainstream Swedish tradition.²¹⁵

²¹⁰ It appears in all six late sequentiaries from Altomünster, Klosterbibliothek, Ms. P An 1–6, cf. Servatius 1990, 54–57.

²¹¹ Cf. Moberg 1927, I: 67, who suggested France with query as place of origin.

²¹² Ibid., 45 mistakenly lists *Gaude Sion mater* in MUps. Moberg lists the Marian sequences in MUps a second time on p. 125 n. 3, this time with *Gaude Sion* absent.

²¹³ The attribution to Växjö was due to the sequence *Confessorum flos coronae* for Sigfrid, provided with the rubric “archiepiscopus,” and to the fact that all the accounts are related to the Växjö area.

²¹⁴ The sequence was edited by Geete 1895–1897, 260.

²¹⁵ It is absent in Norwegian sources as well.

- *Hodiernae lux diei* is a French rhymed sequence from the late 11th century, that was adopted by the Dominicans, probably taken over from the Augustinians. It had an international dissemination through the Dominican Order²¹⁶ and is abundantly represented among the Swedish fragments from the 13th century and later. Half the number of sources were attributed to specific localities: Uppsala (Sequ 185, 199), Västerås (Sequ 74), Strängnäs? (Sequ 38), Åbo? (Sequ 11) and Sweden (Sequ 29, 183, Gr 119). Sequ 28 and 179 were attributed to Vadstena OSS, although the latter with query. The sequence is attested in most official Swedish traditions. The printed liturgical books (except MUps v) and the Linköping missal C 415 include the sequence in their repertoires. The absence in other Linköping manuscripts may be explained at least partially by their general shortage of Marian sequences. MStr, GAr and MAb follow the Dominican tradition in prescribing the sequence to be sung during the entire period from Trinity to Advent. According to the *Cantus sororum*, *Hodiernae lux diei* was sung in combination with *Iubilemus in hac die* on Saturdays.²¹⁷
- *Imperatrix gloriosa* is a 12th-century regular and rhymed sequence of Austrian origin (possibly Seckau), disseminated mainly in the eastern part of Europe. The fragments are late, and slightly more than half the number of sources are attributed to specific localities: Linköping? (Sequ 60), Strängnäs? (Sequ 38, Codex 1372 (grad.)), Uppsala (Sequ 134?, 185, 199), and Sweden (Sequ 29, 179). The sequence was used in most mainstream Swedish traditions, as attested in MUps n, MStr, GAr and the Linköping missal C 415, the latter prescribing it for the whole year (“per totum annum de domina”). For the absence in other Linköping manuscripts the same remark as for the previous item is relevant. MAb lacks the sequence, which is in accordance with the Dominican ordinal,²¹⁸ whereas the Dominican sequentiary C 513 includes it. It can be added that the sequence appears in MLu as well.
- *Inviolata intacta et* is a sequence-like prosula connected to the tract *Gaude Maria cunctas*. The prosula eventually came to be used as a sequence.²¹⁹ It was not edited in AH and is not listed by Moberg.²²⁰ The only fragmentary sources are the graduals Codex 138 and Cant sor 1 (both 15th century). Codex 138 is attributed to Linköping with query, the latter attributed to Vadstena OSS.²²¹ The piece seems to have been used specifically in Vadstena for the Purification,

²¹⁶ Cf. Fassler 2004, 244–254.

²¹⁷ See Geete 1895–1897, 192.

²¹⁸ Moberg 1927, I: 46–47, mistakenly claims that MAb contains *Imperatrix gloriosa*.

²¹⁹ Cf. Eggen 1968, I: 165–166, who lists the item among the sequences. For example it appears in the Dominican gradual from St. Katharinenthal dated to about 1312, on fol. 292 (see Duft 1983).

²²⁰ The item was listed in RH under Nos. 9093–9094.

²²¹ Gr 143 was recatalogued as Cant sor 1.

whenever the feast fell within Lent.²²² It can be noted that it was also part of the pre-ordinal Dominican tradition.²²³

- *Iubilemus in hac die* is a 13th-century regular and rhymed Dominican sequence, attested in late fragmentary sources. About half of them were attributed to specific localities: Uppsala (Sequ 185, 199), Strängnäs? (Sequ 38), Vadstena OSS (Sequ 40) and Sweden (Gr 119, Mi 415). The sequence appears in most known Swedish traditions as attested in MUps n, MStr, GAr, MAb²²⁴ and the Linköping missal C 415. The latter manuscript adds a remark in the margin that it is to be sung on Saturdays only (“tantum in sabbatis habeatur”). Both the Dominican ordinal and the *Cantus sororum* include the sequence. In four of the fragmentary sources of undetermined origin (Sequ 7, 128 (perhaps OP?), 144, Gr 119 (Swedish)) the sequence is immediately preceded by *Ave spes mundi*, which corresponds to the arrangement in MAb and could be an argument for attributing these sources to Åbo.
- *Mariae praeconio serviat* is a 13th-century regular and rhymed sequence probably of French origin that had a dissemination also in South Germany. The list of sources in AH indicates that the sequence was specially promoted by the Franciscan Order. Of the three fragments, dating from the 14th or the 15th century, only Sequ 179 could be attributed to Sweden owing to the presence of the presumably Swedish sequence *Stella solem praeter morem* (see below).²²⁵ The sequence, *Mariae praeconio serviat*, is not listed by Moberg and does not appear in any mainstream Swedish tradition.²²⁶
- *Mater patris nati* is a 13th-century regular and rhymed French Dominican sequence contained in two fragmentary sources: Sequ 185 (15th century) attributed to Uppsala and Gr 119 (14th or 15th century) attributed to Sweden. The sequence was used in the official Uppsala, Västerås and Åbo traditions, as attested in MUps n, GAr and MAb.²²⁷ The two abovementioned fragments offer yet another Marian sequence, *Tibi cordis in altari* (see below), and this particular combination appears in both MUps and the Dominican ordinal.
- *Missus Gabriel de caelis* is a 12th-century regular and rhymed French sequence that had a dissemination in England and, to a much lesser degree, in German-speaking realms.²²⁸ It is fairly well represented in the fragment material from

²²² The text was edited by Geete 1895–1897, 255

²²³ Cf. Gleeson 2004, 113.

²²⁴ Moberg 1927, I: 47, mistakenly claims that MStr contains *Iubilemus in hac die*.

²²⁵ Ibid., I: 72. The CCM tentatively attributes this sequentia to Vadstena OSS.

²²⁶ The sequence is attested in one Finnish fragment, Helsinki, The National Library, F.m. I. 199 (Haapanen's M. 199) (14th–15th century), considered to be a Dominican missal used in the Åbo diocese.

²²⁷ Moberg 1927, I: 49 mistakenly claims that MAb contains *Mater patris*.

²²⁸ Ibid., I: 69 claims *Missus Gabriel* to be an English sequence. However, Hiley 2006, 117 lists the sequence among “non-English sequences” in his survey of sequences contained in the Nidaros ordinal and the printed *Missale Nidrosiense* (1519).

the 13th century onwards. Half the number of sources are attributed to specific localities: Linköping? (Codex 429 (miss.)), Strängnäs? (Sequ 39 (or Västerås?)), Uppsala (Sequ 10, 85?), Vadstena OSS (Sequ 28?, Ord 2, *Cant sor* 1) and Sweden (Sequ 29). The sequence was used in the official traditions of Uppsala, Strängnäs and Linköping. MUps and MStr designate the sequence for Marian votive masses during Advent, a practice shared by the Linköping manuscripts OL 2, C 420 and C 415 and the Birgittine tradition. In addition the sequence also appears in Lund, although MLu deviates from all these sources by assigning *Missus Gabriel* to the Annunciation.

- *Mittit ad virginem* is an either French or English regular and rhymed sequence from the 12th century, with dissemination also in German-speaking realms. The majority of the fragmentary sources are early (13th century), but, unfortunately, undetermined. Sequ 183 is attributed to Sweden, while the late source, Sequ 127 (15th century) is probably Franciscan.²²⁹ This sequence is absent in all official Swedish traditions. It may be added that it appears in a Finnish fragment, Helsinki, The National Library, F.m. I. 82 (Haapanen's M. 82) of unknown origin, dating to the 13th or 14th century, and it is attested in the pre-ordinal Dominican tradition as well.²³⁰
- *Maria, virgo pia* is a regular and rhymed sequence of unknown date and origin. It was not edited in AH or listed by Moberg. The only fragmentary source is Sequ 146 (15th century) possibly of Franciscan origin. The sequence is unknown to all mainstream Swedish traditions.
- *Recolamus venerandam Mariae* is a late English rhymed sequence recorded in a small number of English manuscripts.²³¹ The only fragmentary source is the 15th-century Fr 6013 (seq.) of unknown origin. Like the previous one, this sequence is not known from any mainstream Swedish tradition.
- *Salvatoris mater pia* is a 13th-century rhymed Dominican sequence. The three fragmentary sources are all late (15th century) and were attributed to specific localities: Linköping (Sequ 2), Strängnäs? (Sequ 38, Codex 1372 (grad.)). Although rarely attested in the fragments, this sequence seems to have been rather commonly used in Sweden, except perhaps in Linköping. All the printed liturgical books contain it, whereas it is absent in the Linköping manuscripts. Moreover, it is attested in the *Cantus sororum*, in the Dominican ordinal, and perhaps the entry *Salvatoris oris* in the Dominican sequentiary C 513, where it was assigned to the Assumption, may refer to this sequence.²³² The attribution of Sequ 2 to Linköping is fairly certain and may indicate that the sequence was used at least occasionally in that diocese.

²²⁹ The attribution to OFM depends largely on the presence of *Ave virgo felix Clara* for Clare.

²³⁰ Cf. Gleeson 2004, 114.

²³¹ See Hiley 2006, 100.

²³² Moberg 1927, I: 50 assumed that *Salvatoris mater pia* was intended in C 513.

- *Salve mater salvatoris* is a 12th-century rhymed sequence of French, perhaps Victorine, origin that had a dissemination in France and Germany. It was adopted by the Dominicans, who used an abridged version. The fragments are mostly late, and only three are attributed to specific localities: Åbo (Sequ 42) and Sweden (Sequ 13, Sequ 105). Mi 50 (15th century) is probably of Baltic origin. The official Uppsala and Åbo traditions use this sequence, as attested in MUps and MAb, the latter assigning it to the Assumption, which is in accordance with the Dominican practice. Sequ 128 could not be attributed to a specific locality, but the fact that the sequence was assigned to the Assumption, is an argument for Dominican origin or influence.
- *Salve porta crystallina* is a 13th-century rhymed sequence of French or German origin. The sole fragmentary source is Sequ 49 (13th or 14th century) of unknown origin. The sequence is not attested in any known mainstream Swedish tradition, but appears in the Finnish fragment Helsinki, The National Library, F.m. I. 82 (Haapanen's M. 82) of unknown origin and approximately contemporary to Sequ 49. In any case, the Swedish and Finnish fragments are clearly not part of the same book. Both contain the Marian sequence *Mittit ad virginem* (see above), and the Finnish M. 82 offers further sequences that provide no help in establishing the origin.²³³
- *Salve sancta Christi parens* is a 13th-century regular and rhymed Dominican sequence that had a wide international dissemination. The three fragmentary sources extant date from the 14th or 15th century, and they are all attributed to specific localities: Uppsala (Sequ 185) and Sweden (Gr 119, Mi 415). The sequence was used in the dioceses of Uppsala and Åbo, as attested in MUps n and MAb. Possibly the two fragments of Swedish origin are representatives of one of these traditions, or both.
- *Stabat iuxta Christi crucem stabat* is a 14th-century regular and rhymed sequence of unknown origin used during Eastertide, as could be expected in view of its theme of the passion of Christ. According to the source list in AH, the sequence had a dissemination limited to South Germany and England. The sole fragmentary source is Codex 1060 (seq.) (14th century) of unknown origin. The fragment also contains the following sequence, which begins similarly. The sequence is unknown to all official Swedish traditions.
- *Stabat iuxta Christi crucem videns* is a regular and rhymed sequence of unknown origin, probably dating from the 14th century. Just like the previous item it was mostly used during Eastertide, but could also be used for the Compassion. The multiple function may explain its abundant appearance in the fragments. All sources are late, and a majority are attributed to specific localities.

²³³ The secondary archival provenance does not point in any specific direction either: Sequ 49 was bound together with accounts related to Dalarna, and the Finnish M. 82 was earlier bound with accounts related to Raseborg fief in Finland.

ties: Linköping (Sequ 3?, 55? (or Västerås?), 60?, Mi 17 (for the Compassion), 375? (presumably for the Compassion), 612)), Strängnäs? (Codex 1372 (grad.) (for the Compassion), Mi 412 (or Uppsala?) (for the Compassion)), Västerås? (Sequ 14), Växjö? (Codex 971 (grad.)), Vadstena OSS (Sequ 28? (provided with the rubric “inter pascha et pentecosten”), 40 (for “Feria sexta”)) and Sweden (Sequ 29, 105 (for the Compassion)). It may be added that the sequence was provided with the rubric “Item sancta crux” in Sequ 14, which may indicate a feast of the Cross, perhaps the votive mass. On the other hand this appears rather unlikely, since it would be the only example found in the fragment material. The rubric could simply refer to the contents of the text dealing with the passion of Christ. The sequence is attested in most known official Swedish traditions except in Uppsala. MStr, GAr and MAb include the sequence, the two latter designating it for the Compassion. Among the Linköping manuscripts it is found in OL 2 (“intra pascha et pentecosten”), C 415, 420 and 427 (the latter source assigning it to the Compassion). The *Cantus sororum* assigns it to Fridays. The sequence appears in the Dominican sequentiary C 513 preceded by the rubric “quando missa fit votiva in conventu de compassione virginis Marie”, which may be an influence from the Strängnäs cathedral use. In addition the sequence was used in Lund as attested in MLu.

- *Stabat mater dolorosa* is a 13th or 14th-century regular and rhymed sequence, perhaps of Franciscan origin. Moberg knew the sequence from a Vadstena prayer book dated to the 15th century (Stockholm, The Royal Library, A 36), which suggests that the sequence may have been known to the Birgittines, although not adopted into their repertory.²³⁴ The only fragmentary source is Sequ 195 (15th century) of unknown origin, but apart from that it is foreign to all official Swedish traditions.
- *Stella maris o Maria* is a regular and rhymed Dominican sequence from the 13th century with a wide dissemination. All fragments are late and attributed to specific localities: Uppsala (Sequ 185), Strängnäs? (Sequ 38), Åbo? (Sequ 11) and Sweden (Gr 119). The sequence was used in both Uppsala and Åbo, as attested in MUps n and MAb, but does not appear in any other tradition.
- *Stella solem praeter morem* is a rhymed sequence of unknown date, but presumably of Swedish origin. Both AH and Moberg knew it from MUps n.²³⁵ However, three fragmentary sources can now be added: Sequ 153 (14th century) attributed with query to Västerås, Sequ 179 dating to the end of the 14th or beginning of the 15th century and Sequ 183 (15th century), both of undetermined Swedish origin. Based on the evidence of the fragments the sequence probably dates back to the 14th century. The secondary archival provenance may contribute to settling the origin of the undetermined fragments: Sequ 153 and 183

²³⁴ Moberg 1927, I: 20–21, 72.

²³⁵ Ibid., I: 72.

were bound together with accounts from Småland, which indicates Linköping as origin, whereas in the case of Sequ 179 the secondary provenance of the accounts is Medelpad, a region within the Archdiocese of Uppsala, suggesting that the fragment reflects an Uppsala tradition.

- *Te honorant superi* is a short rhymed sequence of unusual form: every strophe is a petition ending with the word *Maria* in a refrain-like manner, as was the case with *Gaude mater luminis* (see above). The date and origin are unknown. AH edits the text on the basis of a printed missal from Zagreb (1511) alone. Two late fragmentary sources contain this sequence: Sequ 133 suggested with hesitation to be of South German, perhaps Franciscan, origin,²³⁶ and Sequ 10 attributed to Uppsala. This unusual sequence does not appear in the late official Uppsala tradition, nor is it known to any other mainstream Swedish tradition.
- *Tibi cordis in altari* is a 13th-century regular and rhymed French Dominican sequence with a dissemination in England and Germany as well. The five extant fragments are late and they are all attributed to specific localities: Uppsala (Sequ 185), Strängnäs? (Sequ 38), Åbo? (Sequ 11) and Sweden (Gr 119, Mi 415). The inclusion of the sequence in the official traditions of Uppsala, Strängnäs and Åbo denotes the Dominican influence on these repertoires. As expected, the Dominican sequentiary C 513 contains the sequence as well.
- *Uterus virgineus thronus* is a 13th-century rhymed sequence with a dissemination in German-speaking realms, and to a minor degree in France. Despite the few French concordances, AH proposed a French origin for the sequence. It is attested in two late fragmentary sources: Sequ 70 of unknown origin and Sequ 133 presumably of German origin. Moberg did not list this sequence, nor is it known to any known official Swedish tradition. It does appear, however, in the pre-ordinal Dominican tradition.²³⁷
- *Veni virgo virginum* is a 13th-century French regular and rhymed sequence, disseminated in South Germany. The sole fragmentary source is the 15th-century Sequ 30 of unknown origin. Apart from that concordance, it appears in the late Linköping missal C 415, provided with the rubric “de domina tempore pentecostes”.
- *Verbum bonum et suave* is a regular and rhymed French sequence from the late 11th century, adopted by the Dominicans and disseminated widely in Europe through the order. It is abundantly represented in the Swedish fragment material from the 13th century and later. A minor number of sources are attributed to specific localities: Uppsala (Sequ 10, 185, 199), Strängnäs? (Sequ 38), Åbo? (Sequ 11), Vadstena OSS? (Sequ 28) and Sweden (Sequ 179). Some of the undetermined fragments explicitly assign the sequence to Advent (Sequ 7, 75, 79, 177). Sequ 7 and 75 offer the rubric “in commemoratione beatae Mariae in

²³⁶ The CCM and MPO suggest Bohemia as place of origin.

²³⁷ Cf. Gleeson 2004, 114.

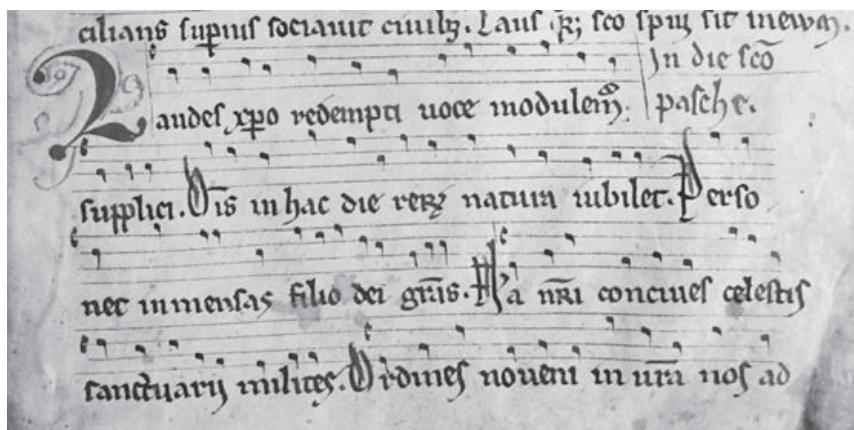
sabbatis in adventu". The sequence appears in most official Swedish traditions. MUps n, GAr (for Advent) and MAb offer the sequence for free use ("ad libitum"). Among the Linköping manuscripts, C 415 agrees with the printed books in using it "ad libitum." Instead *Missus Gabriel* was assigned to Advent, a practice shared by OL 2 and C 420. It might be added that the Dominican ordinal prescribes *Verbum bonum* for the Saturday commemoration of the Virgin Mary during Advent, as was the case with Sequ 7 and 75. Moreover the sequence was used in Lund, as attested in MLu.

- *Virgini Mariae laudes intonent* is a 12th-century French rhymed sequence of the new type, with an international dissemination. The earliest fragment dates from the 13th century. Only a few sources were tentatively attributed to specific localities: Vadstena OSS? (Sequ 28) and Sweden? (Sequ 111). Although the sequence is not specifically related to Easter, some fragments of unknown origin assign it to the period between Easter and Pentecost (Sequ 15, 79). Among official Swedish traditions the sequence was used in the *Cantus sororum*, and it appears in the pre-ordinal Dominican tradition.²³⁸ Moreover MLu testifies to its use in Lund for the time between Easter and Pentecost.
- *Virgini Mariae laudes concinant* is a 13th-century French rhymed sequence of the new type that was adopted by the Dominicans and had an international dissemination. Unlike the previous item, this one is clearly linked to Easter, as many rubrics indicate. Sequ 7, of unknown origin, alone prescribes it for Christmastide ("in nativitate usque ad purificationem"). The fragments are all late and a third of them are attributed to specific localities: Linköping? (Sequ 60), Uppsala (Gr 89, Sequ 134? (both for Eastertide)), Vadstena OSS? (Sequ 28), Åbo? (Sequ 11) and Sweden (Sequ 105). The sequence is attested in most known official Swedish traditions. MUps, MStr, GAr, MAb and the two Linköping missals C 420 and C 415 include this sequence for Eastertide, a practice shared by both the Birgittines and the Dominicans. In the Dominican ordinal it was provided with the rubric "in commemoratione beate Marie virginis tempore paschali".
- *Virgo munda et fecunda* is a short regular and rhymed sequence of unknown date and origin, edited in AH on the basis of two late French missals.²³⁹ The only fragmentary source is Sequ 71 (15th century) of unknown origin containing several Marian sequences. There is little to help determine the origin of the fragment, given that the sequence is unknown to all late mainstream Swedish traditions.

²³⁸ Ibid.

²³⁹ AH 54, p. 93 Miss. ms. Carnotense saec. 14 (Cod. Carnotens. 599) and Miss. ms. Ebroicense saec. 15. (Cod. Ebroicens. 99).

- *Virgo parens gaudeat* is a regular and rhymed presumably English sequence, probably from the 13th century.²⁴⁰ The only fragmentary source is Sequ 152 (13th century) of unknown origin. Apart from *Virgo parens gaudeat* this fragment contains *Alma virgo florens*, another rare Marian sequence discussed earlier (see above). The latter piece is attested in the printed *Missale Sleswicense* (1486), which may give a lead to the origin of Sequ 152. The sequence is foreign to all known mainstream Swedish traditions.
- *Virgo patris filia* is an irregular sequence with assonances of unknown date and origin. It was not edited in AH and is not listed by Moberg. The only fragmentary source is Sequ 136 (13th century) of unknown origin. This fragment also contains *Septiformis consolator*, a rare sequence for Pentecost, of which the only other concordance is Sequ 37 (13th or 14th century), discussed earlier (see pp. 72 and 95).²⁴¹



Sequ 124, sequentiary, s. 13, unknown origin, (Fr 28279, 1r). The sequence *Laudes Christi redempti* for Easter.

²⁴⁰ For the two English sources, see Hiley 2006, 63–117, esp. 103; Paris, Arsenal 135, London? 13th c., and London BL Add. 11414, Sarum use, Lincoln diocese, 14th century. The edition in AH was based on Paris, Bibl. Arsenal, ms. 135.

²⁴¹ See Schmid 1968, 9–10.

INVENTORY AND RECONSTRUCTION OF THE SOURCES

Preliminaries

The inventory and reconstruction of the sources were carried out with two objectives in mind: to list all sources, and combine leaves from the same manuscript into larger units. During the long period of cataloguing, especially the CCM, but to some extent also the MPO projects, have tried to gather leaves into larger units. This is visible in established signatures and reveals differences with regard to principles. For example the CCM-catalogue used signatures such as *Sequ 1*, *Gr 1*, *Mi 1*, etc., whereas the MPO database uses a current number for each fragment preceded by the abbreviation *Fr*(ragment). When the CCM was connected later to the MPO-database, individual fragments registered in the old catalogue received current numbers as well.¹ If a source is represented by a single fragment in the MPO, its current fragment number constitutes the signature. If more than one fragment belonging to the same source were found, these were given an additional codex number. In this study the CCM signatures, such as *Sequ 1*, etc., have been retained as a basis, but have been augmented with new MPO signatures.

In addition, if a source comprises further fragments kept in Uppsala University Library or in the National Library of Finland the signatures used in these libraries are added within brackets. In the description of the contents of the Finnish fragments Toivo Haapanen's system of pagination is adopted.² Occasionally sources are identified by several different signatures because they had not earlier been recognized as belonging to the same source. This is awkward, but could not be changed without creating disorder and confusion. An extreme example is the following source: Sequ 133 = *Sequ 196* = *Codex 1693* = *Gr 118* = *Gr 134*. Moreover this

¹ The CCM fragments have received current numbers beginning with 20000 etc.

² Haapanen's catalogue is accessible on the internet <http://fragmenta.kansalliskirjasto.fi/handle/10024/57>.

is the same manuscript as a gradual in the National Library of Finland, carrying the signature F.m. II. 99 (= Haapanen's G. 99). It means that some fragments were first registered in the CCM although under different signatures (Sequ 133, 196, Gr 134), others were added in the MPO (Codex 1693), and in addition others kept in Helsinki were added, according to Haapanen's catalogue (G. 99).

Thus a source comprising many fragments may initially have been catalogued as a sequentiary in CCM, while other fragments contain other mass chants as well as sequences and were consequently catalogued as belonging to a gradual. In reality they are part of the same book. In such cases an additional signature is added without changing the first. When several signatures appear, the one underlined is regarded as the principal entry. In some cases which one should be considered the principal could be argued. The leading principle here has been quantitative, the signature containing the largest number of sequences has been regarded as the principal, but there are some exceptions to this principle. The fact that a source may contain sequences in different sections complicates the situation. A missal, for example, may contain sequences both in the missal section and in a separate appended section.

It should be remembered that some of the sources reputed in the CCM to contain sequences are listed here, but have not been investigated. This concerns the numbers Sequ 206–209, which cannot be found and seem never to have been extant except as vacant signatures. Furthermore Sequ 197 is at present in the Stiftsbiblioteket (Diocesan Library) of Skara, Sequ 202, belonging to a private collection, is in the Stadsarkivet (City Archives) of Stockholm and Sequ 210 is kept in the Landsarkivet (Regional Archives) of Gothenburg.

The inventory is divided into three sections based on type of book: 1) sequentiaries (abbreviated Sequ), 2) graduals (Gr), 3) missals (Mi) and various other types of book, occasionally containing sequences. A number of additions, completions and corrections of information, particularly in the case of the fragments catalogued by the CCM a long time ago, were made by the author during the inspection of all the fragments in their original status.

The inventory of each source begins with a brief description with information about the following aspects:

Type of book (see also p. 31).

Number of leaves containing sequences. It should be noted that for graduals, missals and other types of books, only occasionally containing sequences, the total number of preserved leaves may be considerably larger than those containing sequences. The total number can be found in Appendix I (on p. 389) and in the MPO database, with information on archival holdings. As all the leaves are parchment, no mention is made of their physical characteristics.

Dimensions of the writing space, rounded up to 0 or 0.5 centimetres. The overall size of individual leaves is not included, since virtually all fragments are damaged and trimmed. The dimensions of each individual fragment therefore vary and can be obtained in the MPO database.

Number of columns.

Number of lines: staves if the source contains musical notation, lines of text if the source is unnotated.

Type of script other than the most common textualis or protogothic, which are documented in the MPO database. A few cases of *hybrida* are recorded in this inventory.

Decoration other than plain red and blue initials (see also p. 77).

Type of musical notation is recorded, and whether custos and/or vertical strokes are extant (see also p. 75).³

A proposed approximate date with reference within brackets to earlier proposed dates. If the present dating is the same as the one proposed by the CCM or the MPO, this is indicated by brackets (MPO) or (CCM) or (MPO and CCM). If the present dating diverges from earlier ones, the latter dates are reported in brackets. If no earlier dating is extant, this is indicated by a dash: e.g. (CCM: –). Superscript numbers indicate the first or second half of the century (for example *s(aeculum) 13¹* or *s(aeculum) 13²*). (See also p. 33.)

Information about origin or provenance is provided using the same system.

Bibliographical references conclude the description.

In the survey of the contents all the relevant fragments are listed in numerical order. Each leaf is analysed separately. Festal designation in the form of a rubric, if extant, follows the orthography of the fragment and is given within inverted commas. However, abbreviations are resolved, and supplied syllables are indicated by angle brackets. If a festal rubric is lost through damage or simply lacking, a standardized one in Latin is supplied within round brackets. If the festal assignment is uncertain, a suggestion provided with a question-mark is made.

The sequences are quoted by their incipits in normalized Latin spelling followed by a reference to AH (or if the sequence was not found in AH, to some other extant edition or inventory), and information about the number of strophes contained in the fragment. If only the AH number is given without indication of strophes, this means that the sequence text is complete. If a sequence is mutilated at the beginning, the incipit is placed within angle brackets. When the sequence could not be identified, this is indicated by "... ? ...", followed by a few visible words or an explicit, and ending with the remark: "not in AH". If a sequence text is continued on two leaves of the same fragment, this is indicated by "cont."

³ However, as a rule information about clefs has not been included.

(= continuation), which reveals that the fragment is the middle bifolium of a quire.

Major textual divergences from the established text in AH, or a different arrangement of strophes are recorded in the remarks following each fragment. However, minor divergences and variants, for example *ut* instead of *et*, *tu* instead of *te*, *illa* instead of *ista*, *hec* instead of *et*, *pia* instead of *eia*, *nam* instead of *iam* and the like are not reported. Information about substantial physical damage is given in the remarks as well.

The description of the contents in each fragment is followed by a schematic reconstruction of the quires. A dash before or between items means that there is a presumed lacuna in the repertory. An asterisk before an incipit indicates that the sequence appears in the fragment merely as an (often unnotated) entry. A semicolon between fragment numbers indicate continuous text order between fragments, even if the fragment suffers from a minor lacuna caused by damage or trimming. If the proposed order of leaves is uncertain, this is reported in a “remark” preceding the scheme.

The reconstruction is absolutely certain whenever different fragments preserve consecutive parts of the same sequence. Reconstruction is not, however, unproblematic. For example, even if layout and dimensions correspond perfectly, the matching of leaves may still be uncertain, if different scribes using different styles of script have collaborated on the same book. When the matching is uncertain, this is indicated by a remark.

Furthermore, there may be some doubt as to arranging the sequences in their correct liturgical order when festal rubrics are missing, as often occurs. The difficulty is largely due to the fact that some sequences can be used *ad libitum* for several feasts. Especially those sequences that celebrate unspecified apostles, martyrs or virgins were often listed in a *commune* section after the *sanctorale*. Other sequences can also be used for several feasts, for example *Benedicta semper sancta*, which is mostly used for the Trinity but can also be used for the Transfiguration, or *Mane prima sabbati*, originally a sequence celebrating Mary Magdalene but often used for Easter. It is particularly difficult to assign the numerous Marian sequences to any particular celebration with certainty (see p. 160). Another reason could be that a particular source is not a functional liturgical manuscript but is part of an anthology (see p. 32). In this material however, the arrangement usually seems to follow a liturgical and calendric order.

A condensed overview of the sequence repertory without festal assignments concludes each catalogue entry.

The following abbreviations are used: f./ff. = *folium*, -ia; col. = *columna*, -ae; s. = *saeculum*; orig. = origin; prov. = provenance; ms. = *manuscriptum*; str. = *strophā/-ae*; strophe/-s; BMV = *Beata Maria Virgo/-ae -ae -inis*.

Sequentiaries

¶ Sequ 1

Sequentiarium; 2 ff.; writing space: 30.0 x 21.0 cm.; 2 col.; number of lines: 11 (music); square notation; four-line staff; *custos*; s. 15 (CCM); Sweden (CCM).

Contents:

Fr 28076:1rv (Sigfridus) <Clara laude turma> AH 42:321, 6b–13b; (Pascha) Victimae paschali laudes AH 54:7; “Philippi et Iaco<bi>” Alleluia <nunc decantet> (unnotated incipit) AH 54:86; “Inventio crucis” Salve crux sancta arbor AH 53:82, 1–4.

Fr 28077:1rv Epiphaniam domino canamus AH 53:28, 1–13.

Fr 30879:1rv (Thomas Cantuariensis) <Laeta mundus sit iucundus> AH 9:351, 4a–5a; (Epiphania) <Epiphaniam domino canamus> AH 53:28, 16–17.

Remark: Fr 30879 and 28077 are pieces of the same leaf.

Reconstruction:

[– Fr 30879 + Fr 28077 –]

[– Fr 28076 –]

Repertory: – *Laeta mundus sit iucundus*, *Epiphaniam domino canamus* – *Clara laude turma*, *Victimae paschali laudes*, **Alleluia nunc decantet*, *Salve crux sancta arbor* –

¶ Sequ 2

Sequentiarium; 10 ff.; writing space: 23.0 x 17.0 cm.; 1 col.; number of lines: 11 (music); square notation; four-line staff; *custos*; s. 15 (CCM); Sweden: Linköping (CCM).

Contents:

Fr 28078:1rv (Corpus Christi) <Lauda Sion salvatorem> AH 50:385, 11a–11b; “De Eskillo” Hac in die gloriemur AH 42:216; “De sancto Iohanne baptista” Sancti baptistae Christi AH 53:163; “De apostolis Petro et Paulo” (rubric only). **2rv** (Laurentius) <Stola iucunditatis> AH 54:61, 12–18; “In assumptione sancte Marie” Congaudent angelorum chori AH:53:104; “In nativitate sancte Marie” Nativitas Mariae virginis AH 54:188, 1–4.

Fr 28079:1rv (Corpus Christi) <Lauda Sion salvatorem> AH 50:385, 1–11a. **2rv** (Nativitas BMV) <Nativitas Mariae virginis> AH 54:188, 4–10; “In exaltatione crucis” Laudes crucis attollamus AH 54:120, 1–12.

Remark: Fr 28079, 2v is the final leaf in a quire containing the catch-word: “Sarepta”. The original quire consists of five leaves. The middle bifolium is missing.

Fr 28080:1rv (Petrus et Paulus) Petre summe Christi AH 53:210; “De visitatione sancte Marie” Praesens dies refulget AH:42:55, 1–5a. **2rv** (Dominicus) <In caelesti hierarchia> AH 55:115, 7–20, “De sancto Laurentio” Stola iucunditatis AH 54:61, 1–12.

Fr 28081:1rv (Visitatio BMV) <Praesens dies refulget> AH:42:55, 5a–5b; “De sancta Maria Magdalena” Laus tibi Christe qui AH 50:268; “De sancta Birgitta” Surgit mundi vergente AH 37:152, 1a–1b. 2rv (Olavus) <Lux illuxit laetabunda> AH 42:302, 7a–8b; “De sancta Helena” Voce dulcis melodiae AH:42:237; “De sancto Dominico” In caelesti hierarchia AH 55:115, 1–7.

Fr 28082:1rv (BMV) <Salvatoris mater pia> AH 54:280, 6–10; “Item de domina” Gaude mater Iesu AH 34:102; (In dominicis) Vox clarescat mens AH 54:164, 1 (addition). 2r (cont.) 2–6. 2v (blank).

Reconstruction:

[– Fr 28079, 1rv; Fr 28078, 1rv; Fr 28080, 1rv; Fr 28081, 1rv – | – Fr 28081, 2rv; Fr 28080, 2rv; Fr 28078, 2rv; Fr 28079, 2rv –]

[– Fr 28082, 1rv | Fr 28082, 2rv]

Repertory: – *Lauda Sion salvatorem, Hac in die gloriemur, Sancti baptistae Christi, Petre summe Christi, Praesens dies refulget, Laus tibi Christe qui, Surgit mundi vergente – Lux illuxit laetabunda, Voce dulcis melodiae, In caelesti hierarchia, Stola iucunditatis, Congaudent angelorum chori, Nativitas Mariae virginis, Laudes crucis attollamus – Salvatoris mater pia, Gaude mater Iesu, Vox clarescat mens*

¶ Sequ 3 = Codex 1015 (seq.)

Sequentiarium; 34 ff.; writing space: 23.0 x 15.5 cm.; 2 col.; number of lines: 11 (music); square notation; four-line staff; *custos*; s. 14–15 (MPO, CCM); Sweden: Linköping? (MPO and CCM: Schweden: Linköping?/OFM?/Uppsala?); (see Introduction, p. 68).

Literature: Schmid 1937, 84 n. 62.

Contents:

Fr 7373:1rv (Apostoli) <Qui sunt isti qui> AH 54:87, 3–11; “Item” Clare sanctorum senatus AH 53:228; “Item” Splendor regis gloriae, 1–2, not in AH. 2rv (Sanctus spiritus) <Lux iucunda lux> AH 54:154, 20; “In sextis feriis de sancta cruce” Veneremur crucis lignum AH 54:129; “De domina” Ave virgo virginum AH 54:285; “Item” Stabat iuxta Christi crucem videns AH 8:59, 1.

Fr 7410:1rv (Nativitas domini) <Eia recolamus laudibus> AH 53:16, 4–20; “De sancto Stephano” Hanc concordi famulatu AH 53:215, 1–10. 2rv (cont.) 10–12; “De sancto Iohanne” Iohannes Iesu Christo AH 53:168; “De innocentibus” Laus tibi Christe cui AH 53:156, 1–8.

Remark: The fragment is the middle bifolium of a quire.

Fr 11015:1rv (Apostoli) <Splendor regis gloriae> 2–10, not in AH; “De uno martyre” lucundetur ex affectu AH 42:342; “De martyribus” O beata beatorum AH 55:14, 1–2. 2rv (Virgines) <Virginis venerandae> AH 53:246, 2–12; “In sollemnitatibus cuiuslibet sancti” Supernae matris gaudia AH 55:37, 1–17.

Remark: Str. 15 and 16 of *Supernae matris* are reversed.

Fr 28083:1rv (Divisio apostolorum) <Caeli enarrant gloriam> AH 50:267, 4a–11a.

Fr 28084:1rv (Augustinus) <Iubilemus salvatori> AH 42:176, 2a–12a.

Fr 28085:1rv (Decollatio Iohannis baptistae) <Psallite regi nostro> AH 50:270, 5a–12; (Nativitas BMV) In the margin: “De M^{aria}” Nativitas Mariae virginis AH 54:188, 1–3.

Fr 28086:1rv (Franciscus) <Salve fratrum dux minorum> AH 55:134, 8–24; “De sancta Birgitta” Surgit mundi vergente AH 37:152, 1. 2rv (Andreas) <Sacrosancta hodiernae> AH 54:30, 5–19; “De sancto Nicolao” Congaudentes exultemus AH 54:66, 1.

Fr 28087:1rv (Sigfridus) <Confessorum flos coronae> AH 42:322, 2b–10b; “In die pasche” Victimae paschali laudes AH 54:7, 1–3. 2rv (Ascensio) <Rex omnipotens die> AH 53:66, 21–24; “De sancto spiritu” Sancti spiritus assit AH 53:70, 1–22.

Fr 28088:1rv (Birgitta) <Surgit mundi vergente> AH 37:152, 1–5b; “De omnibus sanctis” Omnes sancti Seraphin AH 53:112, 1–7. 2rv (Catharina) <Odas hac in die> AH 8:213; 4a–10b; “De sancto Andrea apostolo” Sacrosancta hodiernae AH 54:30, 1–5.

Fr 28089:1rv (Omnium sanctorum) <Omnes sancti Seraphin> AH 53:112, 7–14; “De sancto Martino” Sacerdotem Christi Martinum AH 53:181, 1–16. 2rv (cont.) 17–18; “De sancta Elisabeth” Florem mundus protulit AH 55:121, 1–8; “De sancta Catherina” Odas hac in die AH 8:213, 1–4a.

Remark: The fragment is the middle bifolium of a quire.

Fr 28090:1rv (Pascha) <Victimae paschali laudes> AH 54:7, 3–7; “De sancto Petro novo martyre” Adest dies celebris AH 55:293; “De sancta cruce” Salve crux sancta AH 53:82, 1. 2rv (Ericus) <Gratulemur dulci prosa> AH 42:215, 8b–10b; “De ascensione domini” Rex omnipotens die AH 53:66, 1–21.

Fr 28091:1rv (Botvidus) <Caeli chorus esto> AH 42:192, 2a–5b; “Olavi regis et martyris” Lux illuxit laetabunda AH 42:302, 1–6a.

Fr 28092:1rv (Dominicus) <In caelesti hierarchia> AH 55:115, 15–20; “De sancto Eskillo” Hac in die gloriemur AH 42:216; “De sancto Iohanne baptista” Sancti baptistae Christi AH 53:163, 1–5.

Fr 28093:1rv (Laurentius) <Stola iucunditatis> AH 54:61, 4–18; “Item” Laurentii David magni AH 53:173, 1–11. 2rv (Augustinus) <lubilemus salvatori> AH 42:176, 12a–12b; “In decollatione sancti Iohannis baptiste” Tibi pie Iesu Christe AH 42:254, 1–8b.

Fr 28094: 1rv (In dominicis diebus?) <Quicumque vult salvus> AH 54:163, 8–10; “De sancto Dominico” In caelesti hierarchia AH 55:115, 1–15. 2rv (Divisio apostolorum) <Caeli enarrant gloriam> 50:267, 11–13; “De Margareta” Pange lingua gloriosae virginitatis 1–15, not in AH.

Remark: *Quicumque vult* appears in the long version containing str. 9–10, see AH 54, p. 253.

Fr 28095:1rv (Corpus Christi) <Lauda Sion salvatorem> AH 50:385, 6b–11b; “In dominicis diebus” Voce iubilantes magna AH 10:37, 1–6b. 2rv (Maria

Magdalena) <Laus tibi Christe qui> AH 50:268, 10a–12; “Item” Mane prima sabbati AH 54: 143, 1–15.

Remark: Str. 11a and 11b of *Laus tibi Christe qui* are reversed. 2rv is the last leaf of a quire, containing the catch-word: “(pie)tatis” in the lower edge.

Fr 28096:irv (Olavus) <Lux illuxit laetabunda> AH 42:302, 6b–8b; “Helene vidue” Voce dulcis melodiae AH 42:237; “De sancto Laurentio” Stola iucunditatis AH 54:61, 1–4. 2rv (Decollatio Iohannis baptistae) <Tibi pie lesu Christe> AH 42:254, 9a–15; “Item” Psallite regi nostro AH 50:270, 1–5a.

Fr 28097:irv (Laurentius) <Laurenti David magni> AH 53:173, 11–14; “In assumptione Marie virginis” Congaudent angelorum AH 53:104; “De sancto Augustino” Iubilemus salvatori AH 42:176, 1a–2a.

Fr 28098:irv (Evangelistae) <Iucundare plebs fidelis> AH 55:7, 5–18; “De apostolis” Qui sunt isti qui AH 54:87, 1–3. 2rv (BMV) Ave praecclara maris AH 50:241, 1–7a.

Remark: Str. 17 and 18 of *Iucundare plebs* are reversed. Str. 3a and 3b, as well as 6a and 6b of *Ave praecclara* are reversed.

Fr 28099:irv (Michael) <Summi regis archangele> AH 53:192, 3–13; “Francisci confessis” Salve fratrum dux minorum AH 55:134, 1–8. 2rv (Nicolaus) <Congaudentes exultemus> AH 54:66, 1–24; “De conceptione beate Marie virginis” Dies ista celebretur AH 54:180, 1–6.

Remark: Str. 3 and 4 of *Summi regis* are reversed.

Reconstruction:

[– Fr 7410, 1rv | Fr 7410, 2rv –]

[– Fr 28087, 1rv; Fr 28090, 1rv – | – Fr 28090, 2rv; Fr 28087, 2rv –]

[– Fr 28095, 1rv – Fr 28094, 1rv; Fr 28092 – | – Fr 28083; Fr 28094, 2rv – Fr 28095, 2rv –]

[– Fr 28091; Fr 28096, 1rv; Fr 28093, 1rv; Fr 28097, 1rv | Fr 28084; Fr 28093, 2rv; Fr 28096, 2rv; Fr 28085 –]

[– Fr 28099, 1rv; Fr 28086, 1rv; Fr 28088, 1rv; Fr 28089, 1rv | Fr 28089, 2rv; Fr 28088, 2rv; Fr 28086, 2rv; Fr 28099, 2rv –]

[– Fr 28098, 1rv; Fr 7373, 1rv; Fr 11015, 1rv – | – Fr 11015, 2rv; Fr 7373, 2rv; Fr 28098, 2rv –]

Repertory: see Introduction, p. 68.

¶ Sequ 4

Sequentiarium; 1 f.; writing space: 28.0 x 22.0 cm.; 1 col.; number of lines: 16–18 (music); square notation; four-line staff; s. 15 (CCM: 14. Jh.); Sweden: OFM? (CCM: Växjö?).

Contents:

Fr 28100:irv (Augustinus) <Iubilemus salvatori> AH 42:176, 3b–12b; “De sancto Francisco” Caput draconis ultimum AH 9:215; “De sancto Dionysio” Gaude prole Graecia AH 55:113, 1–21.

Remark: Str. 2b of *Caput draconis* is missing.

Reconstruction:

[– Fr 28100 –]

Repertory: – *Iubilemus salvatori*, *Caput draconis ultimum*, *Gaude prole Graecia* –

¶ Sequ 5

Sequentiarium; 2 ff.; writing space: 31.5 x 22.5 cm.; 2 col.; number of lines: 16 (music); square notation; four-line staff; s. 14 (CCM: 13.-14. Jh.); Sweden: Uppsala? (CCM: Schweden).

Contents:

Fr 28101:1rv (Exaltatio crucis) *Laudes crucis attollamus* AH 54:120, 17-21; “De sancto Michaeli archangelo” *Ad celebres rex* AH 53:190; “De omnibus sanctis” *Omnes sancti Seraphin* AH 53:112; “De sancto Martino” <S>acerdotem Christi *Martinum* AH 53:181, 1-10.

Remark: The outer edge is trimmed, with minor loss of text.

Fr 28102:1rv (Trinitas) <Benedita semper sancta> AH 53:81, 6-20; “In dominicis diebus” *Quicumque vult salvus* AH 54:163; “In dominicis” <V>oce iubilantes magna AH 10:37; “De sancto Erico rege” *Gratulemur dulci prosa* AH 42:215, 1-5b.

Remark: *Quicumque vult* appears here in the long version, containing str. 9-10, see AH 54, p. 253. Str. 6b of *Voce iubilantes* erased.

Reconstruction:

[– Fr 28102 –]

[– Fr 28101 –]

Repertory: – *Benedita semper sancta*, *Quicumque vult salvus*, *Voce iubilantes magna*, *Gratulemur dulci prosa* – *Laudes crucis attollamus*, *Ad celebres rex*, *Omnes sancti Seraphin*, *Sacerdotem Christi Martinum* –

¶ Sequ 6

Sequentiarium; 1 f.; writing space: 17.0 (incomplete) x 19.5 cm.; 2 col.; number of lines: 9 (music, incomplete); square notation; four-line staff; s. 14 (CCM); Sweden (CCM: –).

Contents:

Fr 28103:1rv (Apostoli) <Qui sunt isti qui> AH 54:87, 10-11; “De evangelistis” *Iucundare plebs fidelis* AH 55:7, 1-16; (Unus martyr) *Iucundetur ex affectu* AH 42: 342, 1-3a.

Remark: The fragment is severely damaged with loss of text.

Reconstruction:

[– Fr 28103 –]

Repertory: – *Qui sunt isti qui*, *Iucundare plebs fidelis*, *Iucundetur ex affectu* –

¶ Sequ 7

Sequentiarium; 3 ff.; writing space 34.0 x 21.5 cm.; 2 col.; number of lines: 13 (music); square notation; four-line staff, *custos*; vertical strokes; s. 15 (CCM); orig./ prov.: – (CCM: Schweden).

Contents:

Fr 28104:1rv (Omnium sanctorum) *Superna matris gaudia* AH 55:37; “De sancto Martino” *Sacerdotem Christi Martinum* AH 53:181, 1-11. 2rv (Martyres)

<O beata beatorum> AH 55:14, 13–14; “In commemoratione beate Marie in sabbatis in adventu” Verbum bonum et suave AH 54:218; “In nativitate usque ad purificationem” Virgini Mariae laudes concinant AH 54:21; “In festo sancte trinitatis usque ad adventum domini in sabbatis de domina nostra” Hodiernae lux diei AH 54:219, 1–10.

Remark: 2v contains annotations in cursive script in the margin.

Fr 28105:1rv (BMV) <Hodiernae lux diei> AH 54:219, 10; “Item de domina” Ave spes mundi AH 54:217; “Sequitur alia” Iubilemus in hac die AH 54:284, 1–11.

Reconstruction:

[– Fr 28104, 1rv – | – Fr 28104, 2rv; Fr 28105 –]

Repertory: – *Supernae matris gaudia, Sacerdotem Christi Martinum – O beata beatorum, Verbum bonum et suave, Virgini Mariae laudes concinant, Hodiernae lux diei, Ave spes mundi, Iubilemus in hac die –*

¶ Sequ 8

Sequentiarium; 2 ff.; writing space: 15,5 x 12,5 cm.; 1 col.; number of lines: 7 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Västerås? (CCM: –).

Contents:

Fr 28106:1rv (Iohannes evangelista) <Christo laudes decantet> AH 8:204, 6a–6b;
“De innocentibus” Celsa pueri concrepent AH 53:162, 1–12. 2rv (cont.) 13–23.

Remark: The fragment is the middle bifolium of a quire.

Reconstruction:

[– Fr 28106, 1rv | Fr 28106, 2v –]

Repertory: – *Christo laudes decantet, Celsa pueri concrepent –*

¶ Sequ 9

Sequentiarium; 1 f.; writing space: 32,5 x 22,0 cm.; 1 col.; number of lines: 11 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15² (CCM: 15. Jh.); Sweden: Uppsala (CCM: Schweden).

Literature: Helander 2001, 215.

Contents:

Fr 28107:1rv (Patroni regni) <Exultant angelorum chori> AH 42:307, 4b–12; “De sancta Maria Magdalena” Laus tibi Christe qui AH 50:268, 1.

Reconstruction:

[– Fr 28107 –]

Repertory: – *Exultant angelorum chori, Laus tibi Christe qui –*

¶ Sequ 10 = Sequ 180 = Sequ 182 = Gr 66

(Same ms. as Helsinki, The National Library, F.m. II. 124.)

Sequentiarium; this ms. is a gradual-sequentiary; 12 ff.; writing space: 35,0–36,0 x 23,5–24,0 cm.; 1 col.; number of lines: 11 (music); square notation; four-line staff;

custos; vertical strokes; s. 15² (CCM: 15. Jh.); Sweden: Uppsala (CCM).

Literature: Helander 2001, 215–216; Haapanen 1925, 72–73.

Contents:

Fr 25190:1rv (BMV) <Verbum bonum et suave> AH 54:218, 3–6; “Item alia” Ave virgo gloriosa caeli iubar AH 54:277, 1; 7–11.

Remark: The fragment is the lower part of Fr 28108.

Fr 25191:1rv (Dedicatio ecclesiae) <Rex Salomon fecit> AH 55:31, 18; “In sabbatis de domina nostra” Missus Gabriel de caelis AH 54:192; “Item alia de domina nostra” Ave praeclara maris AH 50:241, 1–2b.

Fr 28108:1rv (BMV) <Te honorant superi> AH 8:82, 2a–2b; (BMV) Verbum bonum et suave AH 54:218, 1–3; (BMV) <Ave virgo gloriosa caeli iubar> AH 54:277, 1–6.

Remark: The fragment is the upper part of Fr 25190.

Fr 28109:1rv (Laurentius) <Stola iucunditatis> AH 54:61, 8–14; (Laurentius) <Martyris eximii Levitae> AH 55:218, 1–9.

Remark: The top and outer edges of the fragment are trimmed with loss of text.

Fr 28110:1rv (De sancto spiritu) Consolator alme veni (division of Lux iucunda) AH 54:154, 15–20; “In dominicis diebus” Profitentes unitatem 54:161, 1–9.

Remark: The text of 1r erased at the top edge.

Fr 28111(= 25194):1rv (Pentecoste – Feria III post pentecosten). **2rv** (Dominicus) In caelesti hierarchia AH 55:115, 3–20; “De sancto Laurentio martyre” Stola iucunditatis AH 54:61, 1–3. **3rv** (Michael) Ad celebres rex AH 53:190, 11–16; “De sancto Francisco” Salve fratrum dux minorum AH 55:134, 1–10. **4rv** (Catharina) <Odas hac in die> AH 8:213, 6–10b; “De sancto Andrea” Sacrosancta hodiernae AH 54:30, 1–9.

Remark: This fragment is preserved in Helsinki and was catalogued under two signatures in the MPO-database. The leaves are singletons arranged by Haapanen in their liturgical order. 2rv is damaged with loss of text. 3rv, the end of *Ad celebres rex* diverges from AH: 16a *Vos per ethra, nos per rura, dena pars electa armonia vota demus yperlirica cythara.* 16b *Quod per bella Michaelis inclita nostra deo sunt accepta auream iuxta aram thimiamata.* 17 *Quod in celesti iam gloria condecantemus alleluya.* 4rv, str. 7a and 7b of *Odas hac in die* are reversed.

Fr 28112:1rv (Maria Magdalena) <Laus tibi Christe qui> AH 50:268, 8a–12, “De sancto Olavo martyre” Lux illuxit laetabunda AH 42:302, 1–6a.

Fr 28113:1rv (Trinitas?) <Vox clarescat mens> AH 54:164, 3–6; (Corpus Christi) <Lauda Sion salvatorem> AH 50:385, 3a–4b.

Remark: The fragment is a small piece of a leaf.

Fr 28114:1rv (Martinus) Sacerdotem Christi Martinum AH 53:181, 9–14; (Catharina) <Odas hac in die> AH 8:213, 1a–3b.

Remark: The fragment is a small piece of a leaf.

Fr 28352:1rv (Evangelistae) <lucundare plebs fidelis> AH 55:7, 13–18; “De uno martyre” lucundetur ex affectu AH 42:342; (Martyres) O beata beatorum AH 55:14, 1–4.

Remark: The fragment is damaged. iv partially inaccessible due to pieces of paper pasted on the fragment.

Fr 28354:irv (Olavus) <Lux illuxit laetabunda> AH 42:302, 6a–8b; “De sancta Helena” Voce dulcis melodiae AH 42:237; “De sancto Dominico” In caelesti hierarchia AH 55:115, 1–2.

Remark: The fragment is damaged with minor loss of text.

Reconstruction: How the quires were organized exactly cannot be reconstituted, since most leaves are singletons.

[– Fr 28110 – Fr 28113 –]

[– Fr 28112; Fr 28354; Fr 28111, 2rv; Fr 28109 – Fr 28111, 3rv – Fr 28114; Fr 28111, 4rv –]

[– Fr 28352 –]

[– Fr 25191 – Fr 28108+Fr 25190 –]

Repertory: – *Consolator alme veni, Profitentes unitatem, Vox clarescat mens, Lauda Sion salvatorem – Laus tibi Christe qui, Lux illuxit laetabunda, Voce dulcis melodiae, In caelesti hierarchia, Stola iucunditatis, Martyris eximii Levitae – Ad celebres rex, Salve fratrum dux minorum – Sacerdotem Christi Martinum, Odas hac in die, Sacrosancta hodiernae – Iucundare plebs fidelis, Iucundetur ex affectu, O beata beatorum – Rex Salomon fecit, Missus Gabriel de caelis, Ave praeclera maris – Te honorant superi, Verbum bonum et suave, Ave virgo gloriosa caeli iubar –*

¶ Sequ 11

Sequentiarium; 4 ff.; writing space: 17.0 x 11.5 cm.; 1 col.; number of lines: 9 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Åbo? (CCM: Schweden).

Contents:

Fr 30880:irv (BMV) <Virgini Mariae laudes concinant> AH 54:21,6; “A festo sancte trinitatis usque ad adventum domini in sabbatis quando de beata virgine agitur” Hodiernae lux diei AH 54:219; “Alia” Ave mundi spes (= Ave spes mundi) Maria AH 54:217, 1–2. 2rv (cont.) 2–17; “Alia” Tibi cordis in altari AH 54:279, 1–3.

Remark: The fragment is the middle bifolium of a quire.

Fr 30881:irv (Henricus) Coetus noster laetus AH 42:238, 4b; “In commemoratione beate virginis in sabbatis in adventu domini” Verbum bonum et suave AH 54:218; “De beata virgine in tempore paschali” Virgini Mariae laudes concinant AH 54:21, 1–6. 2rv (BMV) <“Tibi cordis in altari” AH 54:279, 3–10; “Alia” Stella maris o Maria AH 54:283, 1–7.

Reconstruction:

[– Fr 30881, 1rv; Fr 30880, 1rv | Fr 30880, 2rv; Fr 30881, 2rv –]

Repertory: – *Coetus noster laetus, Verbum bonum et suave, Virgini Mariae laudes concinant, Hodiernae lux diei, Ave spes mundi, Tibi cordis in altari, Stella maris o Maria –*

¶ Sequ 12

Sequentiarium; 1 f.; writing space: 28.0 (incomplete) x 20.5 cm.; 2 col.; number of lines: 13 (music, incomplete, approximately one line missing); square notation;

four-line staff; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28115:1rv (Iohannes baptista) *Sancti baptistae Christi* AH 53:163, 10–17; “De sanctis Petro et Paulo” *Petre summe Christi* AH 53:210; “De sancta Maria Magdalena” *Laus tibi Christi qui* AH 50:268, 1–10a.

Remark: One line of text is missing in the lower edge due to trimming.

Reconstruction:

[– Fr 28115 –]

Repertory: – *Sancti baptistae Christi*, *Petre summe Christi*, *Laus tibi Christi qui* –

¶ **Seq*u* 13 = Codex 1581 (miss.)**

(Same ms. as Helsinki, National Library, F.m. I. 137.)

Sequentiarium; this sequentiary is part of a votive missal; 15 ff.; writing space: 23.0 x 15.5 cm.; 1 col.; number of lines: 7 (music); red and blue pen-flourished initials; square notation; four-line staff; *custos*; vertical strokes; s. 14 (CCM); Sweden (CCM: –).

Literature: Haapanen 1922, 65–66.

Contents:

Fr 10895:1rv (BMV) <*Ave virgo gratiosa*> AH 54:278, 9–10; “In purificatione” *Laetabundus exultet fidelis* AH 54:2, 1–10. **2rv** (Dedicatio ecclesiae) *Rex Salomon fecit* AH 55:31, 17–18.

Fr 28116:1rv (Pentecoste) <*Veni sancte spiritus et emitte*> AH 54:153, 5–10; “De apostolis” *Qui sunt isti qui* AH 54:87, 1–6. **2rv** (Omnium sanctorum) <*Supernae matris gaudia*> AH 55:37, 10–24.

Fol. 37r (Proprium de tempore: Pascha). **37v** (Pascha) *Victimae paschali laudes* AH 54:7, 1–5.

Remark: Swedish translation above the text.

Fol. 38rv (Ascensio) <*O quam mira sunt*> AH 53:69, 19–24; “In crastino pentecostes et in die” *Veni sancte spiritus et emitte* AH 54:153, 1–5.

Fol. 39rv (De apostolis) <*Qui sunt isti qui*> AH 54:87, 6–11; “De corpore Christi” *Lauda Sion salvatorem* AH 50:385, 1a–2b.

Fol. 40rv (cont.) 3a–6b.

Fol. 41rv (cont.) 7a–10b.

Fol. 42rv (cont.) 11a–11b; “De omnibus sanctis” *Supernae matris gaudia* AH 55:37, 1–9.

Fol. 43rv (Omnium sanctorum) <*Supernae matris gaudia*> AH 55:37, 24–26; “De sancta cruce” *Veneremur crucis lignum* AH 54:129.

Fol. 44rv (Quinque vulnera) <*Festinemus quidem vere*> AH 42:9, 4a–7b.

Fol. 45rv (BMV) <*Ave spes mundi*> AH 54:217, 7–17.

Fol. 46rv (Nativitas BMV) <*Nativitas Mariae virginis*> AH 54:188, 4–10; “In annuntiatione Marie virginis”.

Fol. 47rv (BMV) *Salve mater salvatoris* AH 54:245, 1–22.

Remark: Str. 9–18 of *Salve mater* are missing.

Reconstruction: The order in Fr 10895 is uncertain. The order of fol. 30–47 was established by Haapanen. The order of fol. 44–47 appears to be uncertain. Fol. 38 + 43, 39 + 42, 40 + 41 (an inner leaf), 44 + 45, 46 + 47 are bifolia.

[– Fr 10895, 1rv – | – Fr 10895, 2rv –]

[– Fol. 37 –]

[– Fol. 38; Fr 28116, 1rv; Fol. 39; Fol. 40 | Fol. 41; – Fol. 42; Fr 28116, 2rv; Fol. 43 –]

[– Fol. 46 – | – Fol. 47 –]

[– Fol. 44 – | – Fol. 45 –]

Repertory: – *Ave virgo gratiosa, Laetabundus exultet fidelis – Rex Salomon fecit – Victimae paschali laudes – O quam mira sunt, Veni sancte spiritus et emitte, Qui sunt isti qui, Lauda Sion salvatorem, Supernae matris gaudia, Veneremur crucis lignum – Nativitas Mariae virginis – Salve mater salvatoris – Festinemus quidem vere – Ave spes mundi –*

¶ Sequ 14

(Same ms. as Helsinki, The National Library, F.m. I. 65.)

Sequentiarium; this sequentia is part of a missal; 5 ff.; writing space: 23.5 (incomplete) x 17.0 cm.; 2 col.; number of lines: 15 (music); pen-flourished initials; capitals highlighted with yellow; square notation; four-line staff; *custos*; s. 14 (CCM); Sweden: Västerås? (CCM: –).

Literature: Haapanen 1922, 32–33.

Contents:

Fr 28117:1rv (Pascha: Feria II) <*Laudes salvatori voce*> AH 53:36, 8–22; “In tertia feria ad missam” *Laudes Christo redempti* AH 53:45, 1–13. 2rv (cont.) 13–18; “In quarta feria ad missam” *Agni paschalis esu* AH 53:50; “In paschali tempore” *Victimae paschali laudes* AH 54:7; “<In paschali> tempore” *Mane prima sabbati* AH 54:143, 1–8.

Remark: The fragment is the middle bifolium of a quire. The last strophe of *Laudes salvatori* contains the variant *trinitate* instead of *tonanti*.

Fol. 8rv (Agnus dei; Ite missa est); (Nativitas domini) *Grates nunc omnes* AH 53:10; “In diluculo ad missam” *Natus ante saecula* AH 53:15; “Ad summam missam” *Eia recolamus laudibus* AH 53:16, 1–4.

Remark: The text in the lower edge of 8v is illegible.

Fol. 9rv (Pascha) <*Zyma vetus expurgetur*> AH 54:149, 8–20; “Feria secunda” *Laudes salvatori voce* AH 53:36, 1–8.

Fol. 10rv (Pascha) <*Mane prima sabbati*> AH 54:143, 8–15; “*Inventione sancte crucis*” *Salve crux sancta arbor* AH 53:82; “*Item sancta crux*” *Stabat iuxta Christi crucem videns* AH 8:59; “*De sancto Erico*” (rubric only).

Remark: The top edges of fol. 9rv and 10rv are trimmed, with loss of text. Fol. 10 is partially illegible.

Reconstruction: Fol. 9rv and 10rv, now single leaves, were originally a bifolium.

[Fol. 8 –]

[– Fol. 9; Fr 28117, 1rv | Fr 28117, 2rv; Fol. 10 –]

Repertory: *Grates nunc omnes, Natus ante saecula, Eia recolamus laudibus – Zyma vetus expurgetur, Laudes salvatori voce, Laudes Christo redempti, Agni paschalisch esu, Victimae paschali laudes, Mane prima sabbati, Salve crux sancta arbor, Stabat iuxta Christi crucem videns –*

¶ Sequ 15

Sequentiarium; 1 f.; writing space: 12.5 (incomplete) x 22.5 cm.; 1 col.; number of lines: 5 (music, incomplete); square notation; four-line staff; *custos*; s. 15 (CCM); orig./prov.: Sweden (CCM: –).

Contents:

Fr 28118:1rv (Dedicatio ecclesiae) <Haec est domus domini> str. 4b–6b, 8b–9 not in AH, see Björkvall 2013; “De domina inter pascha et pentecosten” Virgin Mariae laudes intonent AH 54:18, 1–4.

Reconstruction:

[– Fr 28118 –]

Repertory: – *Haec est domus domini, Virgini Mariae laudes intonent –*

¶ Sequ 16 = Cant sor 5

(Same ms. as Helsinki, The National Library, F.m. II. 58.)

Sequentiarium; 6 ff.; writing space: 24.5 x 17.0 cm.; 1 col.; number of lines: 7 (music); square notation; four-line staff; vertical strokes; red markings on text syllables; clefs: red b and h; s. 15 (CCM); Sweden: Vadstena OSS (CCM).

Two other fragments not containing sequences (Fr 7942 and 25038), catalogued as Cant sor 5, belong to this ms.

Literature: Haapanen 1925, 35–36.

Contents:

Fr 28119:1rv (Conceptio BMV) <Dies ista celebretur> AH 54:180, 13–16; “In festo visitationis beate Marie” In his solleminiis AH 8:52, 1a–2b. 2rv (BMV) <Tot pulchra es amica> AH 37:94, 4b–9a.

Fr 28120:1rv (Assumptio Mariac) <Congaudent angelorum> AH 53:104, 12–17; (Nativitas domini?) Laetabundus exultet fidelis AH 54:2, 1–4. 2rv (Nativitas BMV) Nativitas Mariae virginis AH 54:188, 6–10; (BMV) Gaude mater Iesu AH 34:102, 1.

Remark: The fragment is kept in Helsinki. The top line of 1r erased.

Fr 28121:1rv (Assumptio BMV) Congaudent angelorum AH 53:104, 1–11. 2rv (BMV) Gaude mater Iesu AH 34:102, 2–4a.

Reconstruction:

[– Fr 28121, 1rv; Fr 28120, 1rv – | – Fr 28120, 2rv; Fr 28121, 2rv –]

[– Fr 28119, 1rv – | – Fr 28119, 2rv –]

Repertory: – *Congaudent angelorum chori, Laetabundus exultet fidelis – Nativitas Mariae virginis, Gaude mater Iesu – Dies ista celebretur, In his solleminiis – Tota pulchra es amica –*

¶ Sequ 17

Sequentiarium; 1 f.; writing space: 26,5 x 19,5 cm.; 1 col.; number of lines: 9 (music); square notation; four-line staff; s. 15 (CCM); Sweden? (CCM: Schweden: Uppsala?).

Contents:

Fr 28122:1rv (Trinitas?/In dominicis diebus?) *Quicumque vult salvus* AH 54:163, 1–10; “De corpore Christi” *Lauda Sion salvatorem* AH 50:385, 1–2.

Remark: *Quicumque vult* appears here in the long version, containing str. 9–10, see AH 54, p. 253. The leaf is numbered Q.VI.

Reconstruction:

[– Fr 28122 –]

Repertory: – *Quicumque vult salvus, Lauda Sion salvatorem* –

¶ Sequ 18

Sequentiarium; 2 ff.; writing space: 24,5 (incomplete) x 17,0 (incomplete) cm.; 1 col.; number of lines: 12 (music, incomplete); red and blue pen-flourished initials; square notation; four-line staff; s. 14 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 24224:1rv (Nativitas BMV or octave?) <Nativitas Mariae virginis> AH 54:188, 8–10; (Exaltatio crucis) *Laudes crucis attollamus* 54:120, 1–14. 2rv (Apostoli)

<Qui sunt isti qui> AH 54:87, 6–11; “De evangelistis” *Iucundare plebs fidelis* AH 55:7, 1–12.

Remark: The outer edge of the fragment is trimmed with minor loss of text.

Reconstruction:

[– Fr 24224, 1rv – | – Fr 24224, 1rv–]

Repertory: – *Nativitas Mariae virginis, Laudes crucis attollamus – Qui sunt isti qui, Iucundare plebs fidelis* –

¶ Sequ 19 = Codex 1030 (seq.)

(Same ms. as Helsinki, The National Library, F.m. II. 97.)

Sequentiarium; 8 ff.; writing space: 30,5 x 19,0–20,0 cm.; 1 col.; number of lines: 10 (music); red, blue and green pen-flourished initials; square notation; four-line staff; *custos*; s. 15 (CCM); Sweden: Västerås (CCM: Schweden).

Literature: Haapanen 1925, 55–56.

Contents:

Fr 2454:1rv (Assumptio BMV) <Ave virgo gloriosa> AH 54:277, 11–16; (Assumptio BMV) *Congaudent angelorum chori* AH 53:104, 1–13.

Remark: Str. 12 and 13 of *Congaudent angelorum* are reversed. The fragment is sewn together with a leaf from a breviary.

Fr 7490:1r (inaccessible). 4v (Philippus et Iacobus) <Alleluia nunc decantet> AH 54:86, 12–19; “De inventione sancte crucis” <Laudes> *crucis attollamus* AH 54:120, 1. 2r (cont.) 2–9. 2v (inaccessible).

Remark: 1r and 2v are pasted on the first and last pages of the account. The fragment is the middle bifolium of a quire. Str. 2–3 of *Laudes crucis* erased at the top of 2r.

Fr 7491:1rv (Ansgarius) <Virtus sancti spiritus> AH 42:168, 3b–5b; (Petrus mart.)

Adest dies celebris AH 55:293; “*De sanctis apostolis Philippo et Iacobo*” (rubric only). 2rv (Inventio crucis) <*Laudes crucis attollamus*> AH 54:120, 18–21; (*Spinea corona*) *Diadema salutare toto* AH 54:136, 1–13.

Remark: The top and outer edges of the fragment are trimmed with loss of text.

Fr 28123:1rv (Ascensio) <Rex omnipotens die> AH 53:66, 17–24; “*In die pentecostes*” *Sancti spiritus assit* AH 53:70, 1–16.

Remark: The top edge is trimmed, with minor loss of text.

Fr 28124:1rv (In festo reliquiarum) <*Pretiosi sancti dei*> AH 42:336, 3a–5b; “*De sancta Maria Magdalena*” *Monti Sion dat virorem* AH 8:230, 1–6b. 2rv (cont.) 7b; “*De sancta Anna matre sancte Marie virginis*” *Felix mundus ex caeli* AH 42:165; “*<De sancto> Bothvido martyre*” *Caeli chorus esto* AH 42:192, 1a.

Remark: The fragment, which is the inner leaf of a quire, is kept in Helsinki. 2rv, the last part of str. 5a and most of 5b of *Felix mundus* erased.

Reconstruction:

[– Fr 28123 – Fr 7491, 1rv; Fr 7490, 1rv | Fr 7490, 2rv; Fr 7491, 2rv –]

[– Fr 28124, 1rv | Fr 28124, 2rv – Fr 2454 –]

Repertory: – *Rex omnipotens die*, *Sancti spiritus assit* – *Virtus sancti spiritus*, *Adest dies celebris*, *Alleluia nunc decantet*, *Laudes crucis attollamus*, *Diadema salutare toto* – *Pretiosi sancti dei*, *Monti Sion dat virorem*, *Felix mundus ex caeli*, *Caeli chorus esto* – *Ave virgo gloriosa*, *Congaudent angelorum chori* –

¶ Seqv 20

Sequentiarium; 7 ff.; writing space: 33.0 x 24.5 cm.; 1 col.; number of lines: 14 (music); script: hybrida; red and green capital letters; square notation; four-line staff; custos; vertical strokes; after around 1400 (CCM: 14.–15. Jh.); Sweden: Uppsala?/Västerås? (CCM: Schweden: Uppsala?).

Literature: Helander 2001, 201, n. 386.

Contents:

Fr 28125:1rv (S. Crux) *Laudes crucis attollamus* AH 54:120, 2–21; “*De sancta cruce quotidie*” *Veneremur crucis lignum* AH 54:129, 1–6. 2rv (cont.) 6; (Michael) *Ad celebres rex* AH 53:190, 1–19; (Birgitta) <*Insistentes cantilenae*> AH 42:191, 1–?

Remark: 2rv is severely damaged with most of the text lost; but it is clear that the fragment is the middle bifolium of a quire.

Fr 28127:1rv (Olavus) <*Lux illuxit laetabunda*> AH 42:302, 6b–8b; (Elin of Skövde) *Voce dulcis melodiae* AH 42:237; “*Sanctus Laurentius*” *Stola iucunditatis* AH 54:61, 1–13.

Remark: Fr 28127, 1rv is the last leaf of a quire containing the catch-words: “(co)ronae quae datur” in the lower margin.

Fr 28128:1rv (In dominicis) <*Voce iubilantes magna*> AH 10:37, 5b–8; “Item in

dominicis" *Quicumque vult salvus* AH 54:163; (In dominicis) *Vox clarescat mens* AH 54:164; "De corpore Christi" *Lauda Sion salvatorem* AH 50:385, 1a-1b. 2rv (cont.) 2b-11b; "Eskilli episcopi et martyris" *Hac in die gloriemur* AH 42:216, 1-3a.

Remark: The outer and lower edges of the fragment, the middle bifolium of a quire, are trimmed, with loss of text.

Fr 28129:1rv (Catharina) <Odas hac in die> AH 8:213, 7b-10b; "Andree apostoli" *Sacrosancta hodiernae* AH 54:30; "Nicolai confessoris" *Congaudentes exultemus* AH 54:66, 1-8. 2rv (BMV) <Ave virgo gloriosa caeli iubar> AH 54:27, 6-16; (BMV) *Stabat iuxta <Christi crucem videns>* (unnotated incipit) AH 8:59.

Remark: 2rv is the final leaf of the entire sequentiary. The text on top of 2r erased, 2v contains some additions.

Reconstruction: The reconstruction is uncertain, due to important loss of text.

[– Fr 28128, 1rv | Fr 28128, 2rv –]

[– Fr 28127 –]

[– Fr 28125, 1rv | Fr 28125, 2rv –]

[– Fr 28129, 1rv – | – Fr 28129, 2rv –]

Repertory: – *Voce iubilantes magna, Quicumque vult salvus, Vox clarescat mens, Lauda Sion salvatorem, Hac in die gloriemur – Lux illuxit laetabunda, Voce dulcis melodiae, Stola iucunditatis – Laudes crucis attollamus, Veneremur crucis lignum, Ad celebres rex, Insistentes cantileneae – Odas hac in die, Sacrosancta hodiernae, Congaudentes exultemus – Ave virgo gloriosa caeli iubar, *Stabat iuxta Christi crucem videns –*

¶ Sequ 21

Sequentiarium; 12 ff.; writing space: 27.5 x 19.5 cm.; 2 col.; number of lines: 11 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Linköping (CCM).

Contents:

Fr 28130:1rv "Ad vincula sancti Petri" *Alma virtus salvatoris* AH 8:269; "In <festo> reli<quiarum>" *Pretiosi sancti dei* AH 42:336; "De sancto Laurentio" *Stola iucunditatis* AH 54:61, 1-10. 2rv (Augustinus) <lubilemus salvatori> AH 42:176, 9a-12b; "In decollatione sancti Iohannis baptiste" *Tibi pie lesu Christe* AH 42:254, 1-11a.

Remark: Str. 4 of *Alma virtus* is a different text and two versicles were added: 4a *Quem detentum rex Herodes nexus aptans et custodes morti captet tradere.* 4b *Unda solvit et <... ? ...> / –nas intentatus (?) cassat penas virtus. / 5a Hoc precellens opus dei laudes prona <... ? ...> / ei recolit ecclesia. 5b In hac die pecca <... ? ...> / da solvi pro priorum spe petit eximia* (cf. Sequ 43). 2v is hardly legible.

Fr 28131:1rv (Pentecoste) <Sancti spiritus assit> AH 53:70, 12-24; (Pentecoste) *Veni sancte spiritus et emitte* AH 54:153; "De sancta trinitate" *Benedicta semper sancta* AH 53:81, 1-17. 2rv (cont.) 19-20; "De corpore Christi" *Lauda Sion salvatorem* AH 50:385; "De sancto Dominico" *In caelesti hierarchia* AH 55:115, 1-2.

Remark: The top and outer edges of 1rv are trimmed and damaged with loss of text.

Fr 28132:1rv (Olavus) <Lux illuxit laetabunda> AH 42:302; “De sancta Helena”
Voce dulcis melodiae AH 42:237. 2rv (Decollatio Iohannis) < Tibi pie Iesu
Christe > AH 42:254, 11b–15; (Nativitas BMV) Nativitas Mariae virginis AH
54:188; “In exaltatione sancte crucis” Laudes crucis attollamus AH 54:120, 1–5.
Remark: The fragment is severely damaged. The top and outer edges of 1rv are trimmed,
with loss of text, 2v is hardly legible.

Fr 28133:1rv (Corona spinea) <Diadema salutare toto> AH 54:136, 3–20; “De as-
censione domini” Rex omnipotens die AH 53:66, 1–19. 2rv (mutilated).

Remark: The fragment is severely damaged with loss of text.

Fr 28134:1rv (Pascha) <Mane prima sabbati> AH 54:143, 14–15; “In die sancto
pasche et tempore paschali” Victimae paschali laudes AH 54:7; “De sancto
Petro” Adest dies celebris AH 55:293; “De sancta cruce” Salve crux sancta ar-
bor AH 53:82; “De spinea corona” Diadema salutare toto AH 54:136, 1–2. 2rv
(Visitatio BMV) <Praesens dies refulget> AH 42:55, 4b–5b; “In divisione
apostolorum” Caeli enarrant gloriam AH 50:267, 1–12a.

Remark: The outer edge of 2rv is trimmed with loss of text.

Fr 28135:1rv (Ascensio) <Rex omnipotens die> AH 53:60, 20–24; “De sancto Eri-
co” Gratulemur dulci prosa AH 42:215; “De sancto spiritu” Sancti spiritus assit
AH 53:70, 1–10. 2rv (Dominicus) <In caelesti hierarchia> AH 55:115, 3–20;
“De sancto Eskillo” Hac in die gloriemur AH 42:216; “De sancto Iohanne bap-
tista” Sancti baptistae Christi AH 53:163, 1–3.

Remark: Michael Gullick has recently discovered yet another fragment belonging to this
codex: Uppsala University Library, Lat. fragm. 59 containing the end of the Kyriale on
1rv and the following sequences on 2rv: *Epiphaniam domino canamus* for Epiphany, *Festa
Christi omnis canamus* for *Infra octavam Epiphaniae* and *Cetus noster letus esto* for Saint
Henrik.

Reconstruction:

[– Fr 28134, 1rv; Fr 28133, 1rv; Fr 28135, 1rv; Fr 28131, 1rv | Fr 28131, 2rv; Fr 28135, 2rv; Fr 28133,
2rv; Fr 28134, 2rv –]

[– Fr 28132, 1rv; Fr 28130, 1rv – | – Fr 28130, 2rv; Fr 28132, 2rv –]

Repertory: (*Epiphaniam domino canamus*, *Festa Christi omnis*, *Coetus noster laetus*) – *Mane
prima sabbati*, *Victimae paschali laudes*, *Adest dies celebris*, *Salve crux sancta arbor*, *Diadema
salutare toto*, *Rex omnipotens die*, *Gratulemur dulci prosa*, *Sancti spiritus assit*, *Veni sancte spiri-
tus et emitte*, *Benedicta semper sancta*, *Lauda Sion salvatorem*, *In caelesti hierarchia*, *Hac in die
gloriemur*, *Sancti baptistae Christi*, ?, *Praesens dies refulget*, *Caeli enarrant gloriam* – *Lux illuxit
laetabunda*, *Voce dulcis melodiae*, *Alma virtus salvatoris*, *Pretiosi sancti dei*, *Stola iucunditatis* –
Iubilemus salvatori, *Tibi pie Iesu Christe*, *Nativitas Mariae virginis*, *Laudes crucis attollamus* –

¶ Seq 22

Sequentiarium; 4 ff.; writing space: 22.5 x 15.5 cm.; 1 col.; number of lines: 9 (mu-
sic); blue pen-flourished initials; square notation; *custos*; vertical strokes; s. 14
(CCM); Sweden: Strängnäs (CCM).

Contents:

Fr 28136:1rv (Ericus) <*Gratulemur dulci prosa*> AH 42:215, 2a–10b (addition);
“In natali domini in prima missa” *Grates nunc omnes* AH 53:10; “In aurora”
Nato nobis salvatore AH 54:101, 1–6. 2rv (Petrus et Paulus) <*Petre summe
Christi*> AH 53:210, 10–12; “De sancta Maria Magdalena” *Laus tibi Christe qui*
AH 50:268, 1–8a.

Remark: *Gratulemur dulci prosa* was added by another hand before the beginning of the
sequentiary. 2rv is mutilated with important loss of text.

Fr 28137:1rv (Epiphania) <*Epiphaniam domino canamus*> AH 53:28, 13–17; (Sun-
days after Epiphany?) *Quicumque vult salvus* AH 54:163, 1–10. 2rv (Nicolaus)
<*Congaudentes exultemus*> AH 54:66, 18–24; (Conversio Pauli) *Dixit domi-
nus ex Basan* AH 50:269, 1–7b.

Remark: 1r, pagination in the upper margin c X; 1v c XI; 2r c XVI; 2v c XVII. *Quicumque
vult* appears here in the long version, containing str. 9–10, see AH 54, p. 253. The recon-
struction is uncertain, the order of the sequences seems odd.

Reconstruction:

[Fr 28136, 1rv – Fr 28137, 1rv – | – Fr 28137, 2rv – Fr 28136, 1rv –]

Repertory: *Gratulemur dulci prosa, Grates nunc omnes, Nato nobis salvatore – Epiphaniam
domino canamus, Quicumque vult salvus – Congaudentes exultemus, Dixit dominus ex Basan
– Petre summe Christi, Laus tibi Christe qui –*

¶ Sequ 23

Sequentiarium; 2 ff.; writing space: 31.5 x 23.0 cm.; 2 col.; number of lines: 20 (mu-
sic); red and green initials with plain decoration; early square notation; four-line
staff; s. 13 (CCM); orig./prov.: – (CCM: Schweden: Växjö).

Contents:

Fr 28138:1rv (S. Crux) <*Salve crux sancta arbor*> AH 53:82, 3–8; (Pentecoste)
Sancti spiritus assit AH 53:70; (Pentecoste) *Laudes deo devotas* AH 54:14;
(Trinitas) *Benedicta sit beata* AH 7:96; (Iohannes baptista) *Sancti baptistae
Christi* AH 53:163; “*De sancto Petro et Paulo*” *Petre summe Christi* AH 53:210,
1–5. 2rv (cont.) 7–12; “*De sancto Laurentio*” *Laurenti David magni* AH 53:173;
“*In assumptione sancte Marie*” *Aurea virga primae* AH 53:106a; (Nativitas
BMV) *Stirpe Maria regia* AH 53:95; “*De sancto Michaele*” *Ad celebres rex* AH
53:190, 1–9.

Remark: The fragment is the middle bifolium of a quire. Str. 13 of *Sancti spiritus* is missing.
Str. 11 of *Laurenti David* is missing.

Reconstruction:

[– Fr 28138, 1rv | Fr 28138, 2rv –]

Repertory: – *Salve crux sancta arbor, Sancti spiritus assit, Laudes deo devotas, Benedicta sit
beata, Sancti baptistae Christi, Petre summe Christi, Laurenti David magni, Aurea virga pri-
mae, Stirpe Maria regia, Ad celebres rex –*

¶ Sequ 24

Sequentiarium; 2 ff.; writing space: 16,5 x 11,0 cm.; 1 col.; number of lines: 9 (music); red initial with red flourishing; red and green initials; square notation; four-line staff; s. 14 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28139:1rv (Exaltatio crucis) *Laudes crucis attollamus* AH 54:120, 18–21; “De sancto Mikaele” *Ad celebres rex* AH 53:190, 1–9. 2rv (cont.) 10–17.

Remark: The fragment is the middle bifolium of a quire.

Reconstruction:

[– Fr 28139, 1rv | Fr 28139, 2rv –]

Repertory: – *Laudes crucis attollamus, Ad celebres rex* –

¶ Sequ 25

Sequentiarium; 2 ff.; writing space: 26,5 x 19,5 cm.; 1 col.; number of lines: 20 (music); square notation; four-line staff; s. 14–15 (CCM); orig./prov.: – (CCM; Sweden: Växjö).

Contents:

Fr 28140:1rv (Nativitas domini) <*Eia recolamus laudibus*> AH 53:16, 14–20; “In octava” *Laetabundus exultet fidelis* AH 54:2; “De sancto Stephano” *Hanc concordi famulatu* AH 53:215; “De Iohanne evangelista” *Iohannes Iesu Christo* AH 53:168, 1. 2rv (cont.) 2–14; “De innocentibus” *Laus tibi Christe cui* AH 53:156; “In epiphania domini” *Festa Christi omnis* AH 53:29, 1–8.

Remark: The fragment is the middle bifolium of a quire. The lower edges of 1v, 2r and 2v contain traces of musical notation belonging to a lost addition.

Reconstruction:

[– Fr 28140, 1rv | Fr 28140, 2rv –]

Repertory: – *Eia recolamus laudibus, Laetabundus exultet fidelis, Hanc concordi famulatu, Iohannes Iesu Christo, Laus tibi Christe cui, Festa Christi omnis* –

¶ Sequ 26

Sequentiarium; 2 ff.; writing space: 25,0 x 19,0 cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28141:1rv (Andreas) <*Sacrosancta hodiernae*> AH 54:30, 14–19; “De sancto Nicolao episcopo” *Congaudentes exultemus* AH 54:66, 1–20. 2rv (cont.) 21–24; “De conceptione Marie virginis” *Dies ista celebretur* AH 54:180; “De apostolis” *Clare sanctorum senatus* 53:228, 1.

Remark: 1v and 2r are damaged and partially difficult to read.

Reconstruction:

[– Fr 28141, 1rv | Fr 28141, 2rv –]

Repertory: – *Sacrosancta hodiernae, Congaudentes exultemus, Dies ista celebretur, Clare sanctorum senatus* –

¶ Sequ 27

Sequentiarium; 2 ff.; writing space: 31.0 x 21.5 cm.; 2 col.; number of lines: 18 (music); red and green pen-flourished initials; early square notation; four-line staff; s. 13 (CCM); Sweden: Västerås? (CCM).

Contents:

Fr 28142:1rv (In dominicis) <*Quicumque vultus salvus*> AH 54:163, 6–10; (In dominicis) *Vox clarescat mens* AH 54:164; “Item alia” *Voce iubilantes magna* AH 10:37; “De domina” *Ave spes mundi* AH 54:217; (BMV) *Gaude Maria templum* AH 54:213, 1–6. **2rv** (Apostoli) <*Qui sunt isti qui*> AH 54:87, 10–11; “De evangelistis” *Iucundare plebs fidelis* AH 55:7; “De uno martyre” *Adest nobis dies alma* AH 53:241; “De mar” *Agone triumphali* AH 53:229, 1–6. *Remark:* The fragment consists of two single leaves sewn together. The top edge of 2rv is trimmed with loss of text. The order of the sequences is uncertain and should perhaps be reversed. *Quicumque vult* appears here in the long version, containing str. 9–10, see AH 54, p. 253. Str. 7 and 8 of *Iucundare plebs* are missing due to trimming. Str. 8 of *Adest dies* is missing due to trimming.

Reconstruction:

[– Fr 28142, 1rv – | – Fr 28142, 2rv –]

Repertory: – *Quicumque vultus salvus*, *Vox clarescat mens*, *Voce iubilantes magna*, *Ave spes mundi*, *Gaude Maria templum* – *Qui sunt isti qui*, *Iucundare plebs fidelis*, *Adest nobis dies alma*, *Agone triumphali* –

¶ Sequ 28 = Codex 876 (seq.)

Sequentiarium; 7 ff.; writing space: 30.5 x 22.5 cm.; 2 col.; number of lines: 14 (music); square notation; four-line staff; occasional *custos*; vertical strokes; s. 15 (MPO and CCM); Sweden: Vadstena OSS? (MPO and CCM).

Contents:

Fr 5988:1rv (Martyres) <*O beata beatorum*> AH 55:14, 12–14; “De uno confessore” *Ad laudes salvatoris* AH 54:88; (Virgines) *Virginis venerandae* AH 53:246, 1–7; (Dedicatio ecclesiae) *Quam dilecta tabernacula* AH 55:30, 1–6. *Remark:* The fragment is the upper part of a leaf. Str. 6–8 of *Ad laudes salvatori* are missing. Str. 8–12 of *Virginis venerandae* are missing. The first words of *Quam dilecta* are missing.

Fr 7433:1rv (Ascensio) <*Rex omnipotens die*> AH 53:66, 18–24; “In die pentecostes” *Sancti spiritus assit* AH 53:70; “Item de sancto spiritu” *Veni sancte spiritus et emitte* AH 54:153. *Remark:* The fragment is wrinkled.

Fr 28143:1rv (Nativitas domini) <*Eia recolamus laudibus*> AH 53:16, 18–20; “De sancto Stephano” *Hanc concordi famulatu* AH 53:215; “De sancto Iohanne” *Iohannes lesu Christo* AH 53:168; “De innocentibus” *Laus tibi Christe cui* AH 53:156, 1–12.

Fr 28144:1rv (Trinitas) <*Quicumque vult salvus*> AH 54:163, 5–10; “De domina in adventu domini” *Missus Gabriel de caelis* AH 54:192; “De domina inter pascha et pentecosten” *Stabat iuxta Christi crucem videns* AH 8:59, 1a–6a.

Remark: The fragment is mutilated with minor loss of text.

Fr 28145:irv (Dedicatio ecclesiae) <Quam dilecta tabernacula> AH 55:30, 11–26; “Item” Vox clarescat mens (unnotated) AH 54:164; “Item <die> d<omi>nico” Voce iubilantes magna AH 10:37; “Item” Quicumque vult salvus AH 54:163, 1–4.

Remark: Str. 24 and 25 of *Quam dilecta* are reversed. The fragment is mutilated with loss of text. *Vox clarescat* is usually designated for Sundays.

Fr 28146:irv (Visitatio BMV) <Praesens dies refulget> AH 42:55, 1b–5b; (Divisio apostolorum) Caeli enarrant gloriam AH 50:267, 1–9a.

Remark: The fragment is mutilated with loss of text.

Fr 28147:irv (BMV) Stabat iuxta Christi crucem videns AH 8:59, 6; (BMV) Virgini Mariae laudes intonent AH 54:18; “Item de domina” Virgini Mariae laudes concinant AH 54:21; “Item” Verbum bonum et suave AH 54:218; “De domina” Hodierne lux diei AH 54:219; “De sancta cruce in feriis” Veneremur crucis lignum AH 54:129, 1.

Remark: The fragment is mutilated with minor loss of text. Str. 6b of *Stabat iuxta*, reads: *Iube natum ac implora servis tuis sine mora dare vitae gaudia, alleluia.*

Reconstruction:

[–Fr 28143 – Fr 7433 –]

[– Fr 28146 –]

[– Fr 5988; Fr 28145; Fr 28144; Fr 28147 –]

Repertory: – *Eia recolamus laudibus, Hanc concordi famulatu, Iohannes Iesu Christo, Laus tibi Christe cui – Rex omnipotens die, Sancti spiritus assit, Veni sancte spiritus et emitte – Praesens dies refulget, Caeli enarrant gloriam – O beata beatorum, Ad laudes salvatoris, Virginis venerandae, Quam dilecta tabernacula, Vox clarescat mens, Voce iubilantes magna, Quicumque vult salvus, Missus Gabriel de caelis, Stabat iuxta Christi crucem videns, Virginis Mariae laudes intonent, Virginis Mariae laudes concinant, Verbum bonum et suave, Hodierne lux diei, Veneremur crucis lignum –*

¶ Sequ 29

Sequentiarium; 3 ff.; writing space: 30.0 x 22.0 cm.; 2 col.; number of lines: 12 (music); square notation; four-line staff; s. 15 (CCM: –); Sweden (CCM: –).

The CCM incorrectly assigns Fr 28148 to this sequentiary. For the latter fragment, see below, p. 294.

Contents:

Fr 28149:irv (BMV) Missus Gabriel de caelis AH 54:192; “Item de domina” Gaude Maria templum AH 54:213; (BMV) Hodierne lux diei AH 54:219, 1–8.

2rv (BMV) Imperatrix gloriosa 54:221, 1–6; (BMV) <Gaude mater Iesu> AH 34:102, 3a–5a.

Remark: *Gaude Maria templum* ends after str. 6 with the formula: *Maria mater misericordiae, salva nos et serva in seculorum secula.* 2rv is a small piece of the leaf, the outer edge is trimmed, with important loss of text.

Fr 28150:irv (BMV) Ave Maria gratia AH 54:216; (BMV) Stabat iuxta Christi crucem videns AH 8:59, 1–6a.

Remark: The last two lines of the text are missing due to trimming. It cannot be determined whether this fragment precedes or follows Fr 28149.

Reconstruction:

[– Fr 28149, 1rv – | – Fr 28149, 2rv – Fr 28150 –]

Repertory: – *Missus Gabriel de caelis, Gaude Maria templum, Hodiernae lux diei – Imperatrix gloria, Gaude mater Iesu – Ave Maria gratia, Stabat iuxta Christi crucem videns –*

¶ Sequ 30

Sequentiarium; 1 f.; writing space: 32.5 x 22.0 cm.; 1 col.; number of lines: 9 (text); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM: 15.–16. Jh.); orig./prov.: – (CCM).

Contents:

Fr 28151:1rv (BMV) *Hodiernae lux diei* AH 54:219, 3–10; (BMV) *Veni virgo virginum* AH 54:250, 1–9.

Remark: The fragment is damaged with minor loss of text.

Reconstruction:

[– Fr 28151 –]

Repertory: – *Hodiernae lux diei, Veni virgo virginum –*

¶ Sequ 30bis

Sequentiarium; 4 ff.; writing space: 30.0 x 20.5 cm.; 2 col.; number of lines: 15 (music); square notation; four-line staff; s. 14 (CCM: –); Sweden (CCM: –).

Contents:

Fr 2870:1rv (Exaltatio crucis) <*Laudes crucis attollamus*> AH 54:120; “*De sancto Michaelae*” *Ad celebres rex* AH 53:190; “*De omnibus sanctis*” *Supernae matris gaudia* AH 55:37, 1–8. 2rv (Nicolaus) <*Congaudentes exultemus*> AH 54:66, 5–24; “*De sancto Henrico*” *Coetus noster laetus* AH 42:238; “*De dedicatione ecclesie*” *Psallat ecclesia mater* AH 53:247, 1–9.

Remark: The outer and lower edges of the fragment are trimmed, with minor loss of text. The place of *Coetus noster laetus* is odd: Henrik is usually celebrated on 19.i. or 20.i.

Fr 28152:1rv (Omnium sanctorum) <*Supernae matris gaudia*> AH 55:37, 9–26; “*De sancto Martino*” *Sacerdotem Christi Martinum* AH 53:181; “*De sancto Andrea*” *Sacrosancta hodiernae* AH 54:30, 1–6. 2rv (cont.) 6–19; “*De sancta Katherina*” *Odas hac in die* AH 8:213; “*De sancto Nicolao*” *Congaudentes exultemus* AH 54:66, 1–4.

Remark: The fragment is the middle bifolium of a quire. 1v and 2r are partially illegible. This fragment was incorrectly catalogued in the CCM as Sequ 30.

Reconstruction:

[– Fr 2870, 1rv; Fr 28152, 1rv | Fr 28152, 2rv; Fr 2870, 2rv –]

Repertory: – *Laudes crucis attollamus, Ad celebres rex, Supernae matris gaudia, Sacerdotem Christi Martinum, Sacrosancta hodiernae, Odas hac in die, Congaudentes exultemus, Coetus noster laetus, Psallat ecclesia mater –*

¶ Sequ 31

Sequentiarium; 2 ff.; writing space: 22.5 (incomplete) x 19.0 cm.; 1 col.; number of lines: 8 (music, incomplete); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Uppsala (CCM).

Literature: Helander 2001, 195–196, 201, n. 427.

Contents:

Fr 28153:1rv (Barbara) <Ave martyr gloriosa Barbaraque> AH 55:79, 4–6; “De sancta Anna” Dulcis iesu matris AH 42:164; “De sancto Henrico” Coetus noster laetus AH 42:238, 1a–1b. 2rv (cont.) 2a–4b; “De sancto Erico” Gratulemur dulci prosa AH 42:215, 1–4a.

Remark: The fragment is the middle bifolium of a quire. Str. 2b–3a of *Dulcis iesu* are mutilated. Str. 1b and 2a of *Coetus noster* are mutilated.

Reconstruction:

[– Fr 28153, 1rv | Fr 28153, 2rv –]

Repertory: – *Ave martyr gloriosa Barbaraque*, *Dulcis iesu matris*, *Coetus noster laetus*, *Gratulemur dulci prosa* –

¶ Sequ 32

(Same ms. as Helsinki, The National Library, F.m. II. 4.)

Sequentiarium; 4 ff.; writing space: 19.5–21.0 x 15.5–16.0 cm.; 1 col.; number of lines: 13 (music); red, blue and green pen-flourished initials; early square notation; four-line staff; s. 13 (CCM); Sweden? (CCM: Schweden?/ England?).

Literature: Haapanen 1925, 4–5.

Contents:

Fr 28154:1rv (Inventio crucis) Salve crux sancta arbor AH 53:82; “De ascensione domini” Rex omnipotens die AH 53:66. 2rv (Decollatio Iohannis) < Tibi pie iesu Christe > AH 42:254, 3a–14a.

Remark: 2v, the catch-word “castitatis” in the lower margin denotes that the fragment is the last leaf of a quire.

Fr 28155:1rv (Petrus) Tu es Petrus AH 55:285, 13–19; “De sancto Pa

Remark: The fragment is kept in Helsinki. The outer edge of 1rv is trimmed. 2r, most of str. 9b and 10a of *Hac in die* erased. Most of str. 4 and 5 of *Mane prima* erased.

Reconstruction:

[Fr 28154, 1rv – Fr 28155, 1rv – | – Fr 28155, 2rv – Fr 28154, 2rv]

Repertory: – *Salve crux sancta arbor*, *Rex omnipotens die* – *Tu es Petrus*, *Sollemnitas sancti Pauli*, *Ad honorem tuum Christe* – *Hac in die magnalia*, *Mane prima sabbati*, *Laus tibi Christe qui* – *Tibi pie iesu Christe* –

¶ Sequ 33

Sequentiarium; 6 ff.; writing space: 29.0 x 19.5 cm.; 2 col.; number of lines: 12 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Linköping (CCM: Schweden: Linköping?).

Contents:

Fr 28156:1rv (Olavus) <Lux illuxit laetabunda> AH 42:302, 3b–8a; (Elin of Skövde.)

<Voce> dulcis melodiae AH 42:237; (Vincula Petri) Alma virtus salvatoris AH 8:269, 1a–1b. 2rv “De sancto Bartholomaeo” <D>iem festum Bartholomaei AH 53:128; “De sancto Augustino” Iubilemus salvatori AH 42:176, 1a–7b.

Remark: The outer edge of 1rv is trimmed, with loss of text; 2rv is mutilated at the top edge with minor loss of text.

Fr 28157:1rv (Decollatio Iohannis) Tibi pie Iesu Christe AH 42:254, 8a–15; “In nativitate beate Marie” Nativitas Mariae virginis AH 54:188, 1–9.

Fr 28158:1rv (Eskillus) <Hac in die gloriemur> AH 42:216, 3a–5b; “De sancto Iohanne baptista” Sancti baptistae Christi AH 53:163; “In festo apostolorum Petri et Pauli” Petre summe Christi AH 53:210, 1–10.

Fr 28159:1rv (Vincula Petri) <Alma virtus salvatoris> cf. AH 8:269, 2a–3b; (Festum reliquiarum) Pretiosi sancti dei AH 42:336; “De sancto Laurentio” Stola iucunditatis AH 54:61, 1–11. 2rv (cont.) 13–18; “Infra octavas vel alio tempore anni de sancto Laurentio” Laurenti David magni AH 53:173; (Assumptio BMV) Congaudent angelorum chori AH 53:104, 2–15.

Remark: Fr 28159 is the middle bifolium of a quire. The top and the outer edges of 1rv are trimmed with loss of text. Only the beginning of *Alma virtus* corresponds to AH 8:269. The top edge of 2rv is trimmed, with minor loss of text.

Reconstruction:

[– Fr 28158 –]

[– Fr 28156, 1rv; Fr 28159, 1rv | Fr 28159, 2rv; Fr 28156, 2rv – Fr 28157 –]

Repertory: – *Hac in die gloriemur, Sancti baptistae Christi, Petre summe Christi – Lux illuxit laetabunda, Voce dulcis melodiae, Alma virtus salvatoris, Pretiosi sancti dei, Stola iucunditatis, Laurenti David magni, Congaudent angelorum chori, Diem festum Bartholomaei, Iubilemus salvatori – Tibi pie Iesu Christe, Nativitas Mariae virginis –*

¶ Sequ 34

Sequentiarium; 1 f.; writing space: 22.5 x 15.0 cm. (incomplete); 1 col.; number of lines: 12 (music); red pen-flourished initial; square notation; four-line staff; *custos*; vertical strokes; s. 13–14 (CCM); orig./prov.: – (CCM: Schweden: Strängnäs?).

Contents:

Fr 28160:1rv (Laurentius) <Laurenti David magni> AH 53:173, 10–14; “Item de sancto Laurentio” Stola iucunditatis AH 54:61; (Assumptio BMV) Congaudent angelorum chori AH 53:104, 1–4.

Remark: The fragment is damaged with minor loss of text and partially illegible.

Reconstruction:

[– Fr 28160 –]

Repertory: – *Laurenti David magni, Stola iucunditatis, Congaudent angelorum chori* –

¶ Sequ 35

Sequentiarium; 7 ff.; writing space: 24.0 x 18.5 cm.; 1 col.; number of lines: 10 (music); green pen-flourished initials; square notation; four-line staff; vertical strokes; s. 14–15 (MPO and CCM); Sweden: Västerås (MPO and CCM: –).

Contents:

Fr 9828:1rv (Corpus Christi) *Lauda Sion salvatorem* AH 50:385, 8a–11b; “*De sancto Erico*” *Gratulemur dulci prosa* AH 42:215, 1a–4b.

Fr 28161:1rv (Pentecoste) <*Veni sancte spiritus et emitte*> 54:153, 2–10; “*De sancta trinitate*” *Profitentes unitatem* AH 54:161, 1–18. 2rv (Feast?) ... ? ...; “*De sancto Iohanne baptista*” ... ? ...

Remark: Str. 11–16 of *Profitentes* are missing. 2rv is darkened, severely damaged with loss of text and illegible.

Fr 28162:1rv (Birgitta) <*Surgit mundi vergente*> AH 37:152, 5b; “*De sancto Eskillo*” *Hac in die gloriemur* AH 42:216; “*De omnibus sanctis*” *Supernae matris gaudia* AH 55:37, 1–8. 2rv (Feast?) ... ? ...; “*De apostolis*” *Qui sunt isti qui* AH 54:87, 1–3.

Remark: The fragment is severely damaged, has darkened and is illegible.

Fr 28163:1rv (Nativitas domini) <*Natus ante saecula*> AH 53:15, 6–12; “*In die nativitatis domini*” *Laetabundus exultet fidelis* AH 54:2; “*In die sancti Stephani*” (rubric only). 2rv (Ascensio) <*Rex omnipotens die*> AH 53:66, 19–24; “*Item*” *Omnes gentes plaudite* AH 54:152; “*In die sancto pentecostes*” *Sancti spiritus assit* AH 53:70, 1–2.

Remark: The lower and outer edges are trimmed, with minor loss of text.

Reconstruction:

[– Fr 28163, 1rv – | – Fr 28163, 2rv –]
[– Fr 28161, 1rv – Fr 9828 – | – Fr 28161, 2rv –]
[– Fr 28162, 1rv – | – Fr 28162, 2rv –]

Repertory: – *Natus ante saecula, Laetabundus exultet fidelis – Rex omnipotens die, Omnes gentes plaudite, Sancti spiritus assit – Veni sancte spiritus et emitte, Profitentes unitatem – Lauda Sion salvatorem, Gratulemur dulci prosa – ? – Surgit mundi vergente, Hac in die gloriemur, Supernae matris gaudia – ?, Qui sunt isti qui –*

¶ Sequ 36

Sequentiarium; 2 ff.; writing space: 32.5 x 24.0 cm.; 1 col.; number of lines: 11 (music); square notation; four-line staff; *custos*; s. 14–15 (CCM); Sweden: Västerås (CCM).

Contents:

Fr 28164:1rv (David) <*Ante mundum mundum*> AH 42:206, 1b–5b; “*De sanctis Petro et Paulo*” *Petre summe Christi* AH 53:210, 1–3; “*In visitatione sancte Marie*” *Osculetur nos dilectus* AH 42:147, 1–3a.

Remark: The fragment is trimmed at the top and outer edges, with minor loss of text.

Fr 28165:1rv “De sancto Nicolao” Congaudentes exultemus AH 54:66; “De sanctis apostolis” Qui sunt isti qui AH 54:87, 1–7.
Remark: 1rv is damaged, has darkened and is difficult to read.

Reconstruction: The capitals have slightly different forms, which casts some doubt whether the fragments belong to the same codex.

[– Fr 28164 –]

[– Fr 28165 –]

Repertory: – *Ante mundum mundum, Petre summe Christi, Osculetur nos dilectus – Congaudentes exultemus, Qui sunt isti qui –*

¶ Sequ 37 = Sequ 51

Sequentiarium; 16 ff.; writing space: 17,5 x 13,5 cm.; 1 col.; number of lines: 11 (music); red and blue pen-flourished initials occasionally with green decoration; square notation; four-line staff; s. 13–14 (MPO and CCM: 13. Jh.); orig./prov.: – (CCM: Schweden).

Besides sequences this ms. contains also other types of chants and is a gradual rather than a proper sequentia. Schmid (1968) suggested that the ms. was used in the Cistercian monastery Gudsberga, probably based on the fact that the fragments are bound to accounts concerning the province Dalarna (see p. 72 in Introduction).

Literature: Schmid 1968, 109–116.

Contents:

Fr 4592 (= Fr 28185):1rv (Apostoli) <Clare sanctorum senatus> AH 53:228; (Martyrs) Adest nobis dies alma AH 53:241; “De quolibet sancto” (rubric only).

2rv (cont.) Supernae matris gaudia AH 55:37; “De domina” Gaude mater Sion gaudie AH 34:138, 1a–1b. 3rv (cont.) 2a–7b; “De sancta cruce” ... ? ... laus mundi salus. 4rv ... ? ... *Lignum crucis exaltatur ... De mundo nigrat arido flos ...*, not in AH.

Remark: This fragment was catalogued twice under different signatures (Fr 28185 belongs to Sequ 51).

Fr 28394:1rv (Kyrie tropes). 2rv (Kyrie tropes; Kyrie). 3rv (Gloria trope) (Advent) Salus aeterna indeficiens AH 53:1, 1–11. 4rv (cont.) AH 53:1, 11–14; (Nativitas domini) Nato canunt omnia AH 53:24; (Nativitas domini) Laetabundus exultet fidelis AH 54:2, 1–10.

Remark: The leaves are reconstituted in their original order. 1rv and 4rv constitute an outer bifolium, 2rv and 3rv an inner bifolium.

Fr 28399:1rv (BMV) <Ave virgo singularis> AH 54:204, 18; (BMV) Ave spes mundi AH 54:217; “In paschali tempore” Victimae paschali laudes AH 54:7, 1–4. 2rv (cont.) 4–7; “<De sancta> cruce” Laudes crucis attollamus AH 54:120, 1–13. 3rv (cont.) 13–21; “De ascensione” Rex omnipotens die AH 53:66, 1–11. 4rv (cont.) 11–24; “De spiritu sancto” Sancti spiritus assit AH 53:70, 1–13.

Remark: The leaves are reconstituted in their original order. 1rv and 4rv are an outer bi-

folium, 2rv and 3rv are an inner bifolium of a quire. The outer edges of 1rv and 3rv are mutilated with minor loss of text. 2r is partially illegible.

Fr 28400:1rv (Ratbertus: *Ardua spes* with the added saints Lucianus and Martinus). 2rv (cont.); (“In die pasche” *Quem quaeritis*); (Omnium sanctorum) *Ornes sancti Seraphin* (unnotated) AH 53:112, 1–14 (addition?). 3rv (Liber generationis); “De spiritu sancto” *Septiformis consolator*, not in AH, see Schmid, 1952, 8–10. 4rv (cont.) (Sancta Crux) <Salve Crux arbor vitae> AH 54:121, 1–13.

Remark: The leaves are reconstituted in their original order. 1rv and 4rv constitute an outer bifolium, 2rv and 3rv an inner bifolium. The outer edges of 1rv and 3rv are trimmed, with important loss of text; 1rv and 4rv are trimmed at the lower edge, with loss of text. 2r is partially illegible. Str. 11 and 12 of *Supernae matris* are reversed and str. 15, 17–20 are missing. Str. 21 reads: *Hic sanctus cuius hodie celebratur*.

Reconstruction: The reconstruction is tentative.

[– Fr 28394, 1rv; Fr 28394, 2rv – | – Fr 28394, 3rv; Fr 28394, 4rv –]

[– Fr 28400, 1rv; Fr 28400, 2rv – Fr 28399, 1rv; Fr 28399, 2rv – | – Fr 28399, 3rv; Fr 28399, 4rv – Fr 28400, 3rv; Fr 28400, 4rv –]

[– Fr 4592, 1rv; Fr 4592, 2rv | Fr 4592, 3rv; Fr 4592, 4rv –]

Repertory: See p. 74 in Introduction.

¶ Sequ 38

Sequentiarium; 4 ff.; writing space: 30.5 x 21.5 cm.; 1 col.; number of lines: 11 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Strängnäs? (CCM: Schweden).

Contents:

Fr 28166:1rv (BMV) *Tibi cordis in altari* AH 54:279; “Alia” *Ave virgo virginum* AH 54:285, 1–9. 2rv (BMV) <*Iubilemus in hac die*> AH 54:284, 16–18; “Alia” *Stella maris o Maria* AH 54:283, 1–14.

Remark: The last line of str. 14 of *Stella maris* erased. The leaf is folded at the edges and partially inaccessible.

Fr 28167:1rv (BMV) <*Ave virgo gloria caeli iubar*> AH 54:277, 16; (BMV) *Salvatoris mater pia* AH 54:280; (BMV) *Benedicta es caelorum* AH 54:252. 2rv (BMV) <*Imperatrix gloria*> AH 54:221, 10; (BMV) *Hodiernae lux diei* AH 54:219; (BMV) *Verbum bonum et suave* AH 54:218, 1–5.

Remark: The leaf is folded at the edges and partially inaccessible.

Reconstruction: The reconstruction is tentative; all the sequences are assigned to BMV, and the text is nowhere continuous between the fragments.

[– Fr 28166, 1rv – Fr 28167, 1rv – | – Fr 28167, 2rv – Fr 28166, 2rv –]

Repertory: – *Tibi cordis in altari, Ave virgo virginum – Ave virgo gloria caeli iubar, Salvatoris mater pia, Benedicta es caelorum – Imperatrix gloria, Hodiernae lux diei, Verbum bonum et suave – Iubilemus in hac die, Stella maris o Maria –*

¶ Sequ 39

Sequentiarium; 2 ff.; writing space: 28.0 x 20.5 cm.; 1 col.; number of lines: 8 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Strängnäs?/Västerås? (CCM: Schweden?).

Contents:

Fr 28168:1rv (In dominicis) *Quicumque vult salvus* AH 54:163, 10; “Item in dominicis” *Voce iubilantes magna* AH 10:37; “In sextis feris de sancta cruce” *Veneremur crucis lignum* AH 54:129, 1. 2rv (cont.) 2–6; (BMV) *Missus Gabriel de caelis* AH 54:192, 1–2.

Remark: *Quicumque vult* is the longer version, containing str. 9–10, see AH 54, p. 253. The last line of str. 2 of *Missus Gabriel* erased. The fragment constitutes the original middle bifolium of a quire, at present cut into two single leaves.

Reconstruction:

[– Fr 28168, 1rv | Fr 28168, 2rv –]

Repertory: – *Quicumque vult salvus*, *Voce iubilantes magna*, *Veneremur crucis lignum*, *Missus Gabriel de caelis* –

¶ Sequ 40

Sequentiarium; 6 ff.; writing space: 30.0 x 19.0 cm.; 1 col.; number of lines: 9 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (after 1480, the date for the introduction of the feast of Katarina of Vadstena) (CCM); Sweden: Vadstena OSS (CCM).

Literature: Helander 1957, 95, n. 8; Wolodarski 2013, 42–44.

Contents:

Fr 28169:1rv (Feria V) <*Gaude mater Iesu*> AH 34:102, 5a–5b; “Feria quinta alia sequentia” *Gaude virgo mater Christi*, str. 1–6 (cf. AH 42:73, str. 1a, 2a, 5a, 6a, 7a, 8b, and Geete 1895–97, p. 260); “Feria sexta” *Stabat iuxta Christi crucem videns* AH 8:59, 1a–2b.

Fr 28170:1rv (BMV) <*Tota pulchra es amica*> AH 37:94, 4a–9a. 2rv *Stabat iuxta Christi crucem videns* AH 8:59, 2b–6b; “Sabbato” *Iubilemus in hac die* AH 54:284, 1–4.

Remark: The fragment consists of two single leaves. The top and outer edges of 2rv are trimmed with minor loss of text. 1r has darkened and the text is almost illegible.

Fr 28171:1rv (BMV) <*Tota pulchra es amica*> AH 37:94, 9a–13b; (on the two strips: Katharina Vadstenensis) <*Recensemus in hac die*> AH 42:266, 8a.

Remark: The fragment consists of one single leaf and two strips attached to the outer edge of the fragment. The edge of 1rv is trimmed, with loss of text. 1r has darkened and is barely legible.

Fr 28172:1rv “Feria secunda” *Ave virgo gratiosa* AH 54:278, 1–9.

Remark: The fragment is severely damaged with loss of text.

Reconstruction:

[– Fr 28172 – Fr 28170, 1rv; Fr 28171, 1rv – | – Fr 28169, 1rv; Fr 28170, 2rv –]

[– The strips –]

Repertory: – *Ave virgo grata* – *Tota pulchra es amica* – *Gaude mater Iesu, Gaude virgo mater Christi, Stabat iuxta Christi crucem videns, Iubilemus in hac die* – *Recensemus in hac die*

¶ Sequ 41

Sequentiarium; 4 ff.; writing space: 25.0 x 17.0 cm.; 1 col.; number of lines: 9 (music); red and blue pen-flourished initials; square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 2981 (= Fr 28173):1rv (Pentecoste) <*Laudes deo devotas*> AH 54:14, 6–15; “*De sancta trinitate*” *Benedicta semper sancta* AH 53:81, 1–8. **2rv** (Exaltatio crucis?) <*Laudes crucis attollamus*> AH 54:120, 3–11.

Remark: This fragment was catalogued twice. It is slightly damaged. The top edges of both leaves are trimmed. Str. 7 of *Benedicta semper* reads: *Ipse tamen filius deus verus est praeclarus itaque spiritus ab utroque emanat.*

Fr 28174:1rv (Iohannes baptista) <*Sancti baptistae Christi*> AH 53:163, 3–16. **2rv** (*Petrus et Paulus*) *Petre summe Christi* AH 53:210, 12; “*De sancta Maria Magdalena*” *Laus tibi Christe qui* AH 50:268, 1–6b.

Remark: The top margins of both leaves are trimmed, with loss of text. The outer edge of 2rv is trimmed, with loss of text.

Reconstruction: The festal designation of *Laudes crucis* is uncertain. If the sequence is destined for *Inventio crucis* the leaves of Fr 28173 ought to be reversed, and the two fragments would then probably belong to different quires.

[– Fr 2981, 1rv – Fr 28174, 1rv – | – Fr 28174, 2rv – Fr 2981, 2rv –]

Repertory: – *Laudes deo devotas, Benedicta semper sancta – Sancti baptistae Christi – Petre summe Christi, Laus tibi Christe qui – Laudes crucis attollamus –*

¶ Sequ 42 = Codex 1104 (grad.)

(Same ms. as Helsinki, The National Library, F.m. II. 44.)

Sequentiarium; 6 ff.; writing space: 24.0 x 15.0 cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; *custos*; vertical strokes; capital letters highlighted with yellow; s. 15 (CCM); Sweden: Åbo (CCM: –).

This sequentia is connected to a gradual, Codex 1104, which comprises 12 leaves offering feasts for the *Proprium de tempore*. The Helsinki, F.m. II. 44 comprises altogether 48 leaves, including 4 containing sequences.

Literature: Haapanen 1925, 24–26. Facsimile in Taitto 1992, 292–299.

Contents:

Fr 28175:1rv (Laurentius) <*Stola iucunditatis*> AH 54:61, 3–18; “*In assumptione beate virginis*” *Salve mater salvatoris* AH 54:245, 1–5. **2rv** (cont.) 7–24; “*In nativitate beate Marie virginis*” *Nativitas Mariae virginis* AH 54:188, 1–7.

Remark: The fragment is the middle bifolium of a quire. Str. 9–19 of *Salve mater* are missing, which is in accordance with the Dominican version. The first line of text of 1r and the last line of 1v erased.

Fol. 45rv (Pascha) <*Victimae paschali laudes*> AH 54:7, 5–7; “In ascensione domini” *Omnes gentes plaudite* AH 54:152, 1–13.

Fol. 46rv (Pentecoste) <*Sancti spiritus assit*> AH 53:70, 21–24; “In crastino pentecostes” *Veni sancte spiritus et emitte* AH 54:153; “De sancta trinitate” *Profientes unitatem* AH 54:161, 1–6.

Fol. 47rv (Dedicatio ecclesiae) <*Rex Salomon fecit*> AH 55:31, 18; (Henricus) *Coe-tus noster laetus* AH 42:238; “Item alia” *Ecce magnus presbyter* AH 42:239, 1a–3a.

Fol. 48rv (Annuntiatio BMV) <*Ave Maria gratia*> AH 54:216, 13; “De sancto Erico” *Gratulemur dulci prosa* AH 42:215, 1–9b.

Remark: Fol. 45 + 48, 46 + 47 constitute two bifolia, reconstituted in their original order. Two scribes seem to have worked on fol. 45. The top line of fol. 47r erased. The rubric for the feast of Henrik erased.

Reconstruction:

[– Fol. 45rv – Fol. 46rv – | – Fol. 47rv – Fol. 48rv –]

[– Fr 28175, 1rv | Fr 28175, 2rv –]

Repertory: – *Victimae paschali laudes, Omnes gentes plaudite – Sancti spiritus assit, Veni sancte spiritus et emitte, Profientes unitatem – Rex Salomon fecit, Coetus noster laetus, Ecce magnus presbyter – Ave Maria gratia, Gratulemur dulci prosa – Stola iucunditatis, Salve mater salvato-ris, Nativitas Mariae virginis –*

¶ Sequ 43

Sequentiarium; 3 ff.; writing space: 24.0 x 15.0 cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Linköping (CCM: Linköping?).

Contents:

Fr 28176:1rv (Anna) <*Felix mundus ex caeli*> AH 42:165, 2b–5b; “De sancto Botvido martyre” *Caeli chorus esto* AH 42:192; “De sancto Olavo” *Lux illuxit laetabunda* AH 42:302, 1–5a. **2rv** (cont.) 5b–8b; “De sancta Helena” *Voce dulcis melodiae* AH 42:237; “Ad vincula sancti Petri” *Alma virtus salvatoris* AH 8:269, 1–4b.

Remark: The fragment is the middle bifolium of a quire. Str. 3a of *Felix mundus* was added in the lower margin, but is now lost due to trimming. Only a few musical notes intended for str. 3 are visible. Str. 4 of *Alma virtus* reads: *Quem detentum rex Herodes nexus aptans et custos morti captat tradere. Vincla solvit et <...>*, cf. Sequ 21.

Fr 28187:1rv (Dionysius) <*Gaude prole Graecia*> 55:113, 4–21; “In festo omnium sanctorum” *Supernae matris gaudia* AH 55:37, 1–12.

Remark: This fragment is kept at Göta Hovrätt in Jönköping.

Reconstruction:

[– Fr 28176, 1rv | Fr 28176, 2rv –]

[– Fr 28187 –]

Repertory: – *Felix mundus ex caeli, Caeli chorus esto, Lux illuxit laetabunda, Voce dulcis melodiae, Alma virtus salvatoris – Gaude prole Graecia, Supernae matris gaudia –*

¶ Sequ 44

Sequentiarium; 2 ff.; writing space: 18.5 x 14.0 cm.; 1 col.; number of lines: 7 (music); square notation; *custos*; vertical strokes; s. 15 (CCM); Sweden: Linköping (CCM: Schweden).

Contents:

Fr 28177:1rv (Nativitas domini) <Promissa mundo gaudia> AH 54:95, 15–20; “Ad summam m<issam>” Laetabundus exultet fidelis AH 54:2, 1–7. 2rv (cont.)

8–9; (Stephanus) Hanc concordi famulatu AH 53:215, 1–7.

Remark: The fragment, which is a bifolium, is attached to leaves of an antiphonary. The top and outer edges of 1rv are trimmed, with loss of text. Str. 16–18 of *Promissa mundo* seem to be omitted.

Reconstruction:

[– Fr 28177, 1rv | Fr 28177, 2rv –]

Repertory: – *Promissa mundo gaudia*, *Laetabundus exultet fidelis*, *Hanc concordi famulatu* –

¶ Sequ 45

Sequentiarium; 2 ff.; writing space: 32.0 x 20.5 cm.; 1 col.; number of lines: 12 (music); square notation; four-line staff; s. 15 (CCM); orig./prov.: – (CCM: Schweden).

Contents:

Fr 28178:1rv (Martinus) <Sacerdotem Christi Martinum> AH 53:181, 18; “De sancta Katherina” Odas hac in die AH 8:213; “De sancto Andrea” (rubric only).

Remark: The fragment is severely damaged with loss of text. 3b and 8b of *Odas hac in die* are mutilated.

Fr 28179:1rv (Omnium sanctorum) <Supernae matris gaudia> AH 55:37, 18–26; (Martinus) <Sacerdotem Christi Martinum> AH 53:181, 7–12.

Remark: The fragment is severely damaged with loss of text, the lower part of the leaf is missing.

Reconstruction:

[– Fr 28179; Fr 28178 –]

Repertory: – *Supernae matris gaudia*, *Sacerdotem Christi Martinum*, *Odas hac in die* –

¶ Sequ 46

Sequentiarium; 2 ff.; writing space: 29.0 x 22.0 cm.; 2 col.; number of lines: 20 (music); square notation; four-line staff; s. 14–15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28180:1rv (Iohannes evangelista) Iohannes Iesu Christo AH 53:168, 6–14; “De innocentibus” Celsa pueri concrepent AH 53:162; “Thome Cantuar*<iensis>*” Laetabundus (= Laeta mundus) sit iucundus AH 9:351; “De circumcitione” Eia recolamus laudibus AH 53:16; (Epiphania) Festa Christi omnis AH 53:29, 1–8. 2rv (Dominicus) <In caelesti hierarchia> AH 55:115, 19–20; (Assumptio BMV) Congaudent angelorum chori AH 53:104; “Ba*<rtholomaeus>*” Gaud-

emus (= Laudemus) omnes inclita AH 55:86; “De sancto Augustino” De profundis tenebrarum (unnotated) AH 55:75; “In decollatione sancti Iohannis bapt<iste>” Psallite regi nostro AH 50:270, 1–7a.

Remark: The upper part of 1rv erased. The outer edge of 2rv is trimmed, with loss of text. The texts are partially damaged due to the binding. Str. 13–17 of *Celsa pueri* erased. Str. 6a offers the variant *infelix Anglia* instead of *O felix Anglia*.

Reconstruction:

[– Fr 28180, 1rv – | – Fr 28180, 2rv –]

Repertory: – *Iohannes Iesu Christo, Celsa pueri concrepent, Laetabundus sit iucundus, Eia recreolamus laudibus, Festa Christi omnis – In caelesti hierarchia, Congaudent angelorum chori, Gaudemus omnes inclita, De profundis tenebrarum, Psallite regi nostro –*

¶ Sequ 47

Sequentiarium; 2 ff.; writing space: 24.0 x 14.0 cm.; 2 col.; number of lines: 16 (music); red arabesque initials; square notation; four-line staff; s. 12 (CCM); orig./ prov.: – (CCM).

Contents:

Fr 28181:1rv (Exaltatio crucis) <Laudes crucis attollamus> AH 54:120; “De sancto Michaele” Ad celebres rex AH 53:190, 1. 2rv (BMV) <Hac clara die turma> 53:98, 11–18; “De apostolis” Clare sanctorum senatus AH 53:228; “De uno martyre” Adest namque (= nobis) dies AH 53:241; “Plurimorum martyrum” Mirabilis deus in sanctis AH 53:231, 1–2.

Remark: 2v has darkened and is difficult to read. Str. 8–9 and 10–11 of *Laudes crucis* are reversed.

Reconstruction:

[– Fr 28181, 1rv – | – Fr 28181, 2rv –]

Repertory: – *Laudes crucis attollamus, Ad celebres rex – Hac clara die turma, Clare sanctorum senatus, Adest namque dies, Mirabilis deus in sanctis –*

¶ Sequ 48

Sequentiarium; 1 f.; writing space: 29.0 x 22.0 cm.; 2 col.; number of lines: 30 (text); unnotated; s. 15 (CCM); Sweden: Västerås? (CCM: Schweden?).

Contents:

Fr 28182:1rv (Pentecoste) <Veni sancte spiritus et emitte> AH 54:153, 9; “De sancta trinitate” Profitentes unitatem AH 54:161; “In festo corporis Christi” Lauda Sion salvatorem AH 50:385; “In festo sancto trinitatis usque ad adventum domini in dominicis” Quicumque vult salvus AH 54:163; “Item in dominicis diebus” Voce iubilantes magna AH 10:37; “Item in dominicis diebus” Vox clarescat mens AH 54:164; “De sancto Petro martyre” Adest dies celebris AH 55:293, 1–2.

Remark: *Quicumque vult* appears here in the long version, containing str. 9–10, see AH 54, p. 253.

Reconstruction:

[– Fr 28182 –]

Repertory: – *Veni sancte spiritus et emitte, Profitentes unitatem, Lauda Sion salvatorem, Qui cumque vult salvus, Voce iubilantes magna, Vox clarescat mens, Adest dies celebris* –

¶ Sequ 49

Sequentiarium; 1 f.; writing space: 20.5 x 14.0 cm.; 1 col.; number of lines: 11 (music); blue pen-flourished initial; early square notation; four-line staff; s. 13–14 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28183:1rv (BMV) <*Salve porta crystallina*> AH 54:265, 3–14; “Item” *Mittit ad virginem* AH 54:191, 1–6.

Remark: Lines 1–2 and 3–4 of str. 5 of *Salve porta* are reversed. Lines 3–4 of str. 9 and line 1 of str. 10 of *Salve porta* are missing. Str. 5 and 6 of *Mittit ad virginem* are reversed.

Reconstruction:

[– Fr 28183 –]

Repertory: – *Salve porta crystallina, Mittit ad virginem* –

¶ Sequ 50

Sequentiarium; 2 ff.; writing space: 22.5 x 16.0 cm.; 1 col.; number of lines: 9 (music); red pen-flourished initial; square notation; four-line staff; vertical strokes; *custos*; s. 15 (CCM); Sweden (CCM: Schweden?).

Contents:

Fr 28184:1rv (Martinus) <*Sacerdotem Christi Martinum*> AH 53:181, 4–18; “De sancta Catharina” *Odas hac in die* AH 8:213, 1. 2rv (Evangelistae) <*lucundare plebs fidelis*> AH 55:7, 12–18; “De uno martyre” *lucundetur ex affectu* AH 42:342, 1a–3a.

Remark: 2rv is severely damaged with loss of text. Str. 17 and 18 of *Iucundetur ex affectu* are reversed.

Reconstruction:

[– Fr 28184, 1rv – | – Fr 28184, 2rv –]

Repertory: – *Sacerdotem Christi Martinum, Odas hac in die – Iucundare plebs fidelis, Iucundetur ex affectu* –

¶ Sequ 51 = Sequ 37

¶ Sequ 52

Sequentiarium; 4 ff.; writing space: 23.0 x 18.0 cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; vertical strokes; *custos*; s. 14 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28186:1rv (Nativitas BMV) <*Nativitas Mariae virginis*> AH 54:188, 7–10;

(Exaltatio crucis) Laudes crucis attollamus AH 54:120, 1–12. 2rv (Catharina) <Odas hac in die> AH 8:213, 5a–10b; “De sancto Andrea” Sacrosancta hodiernae AH 54:30, 1–6.

Remark: The outer edge of 2rv is trimmed, with loss of text.

Fr 28188:1rv (Innocentes) <Celsa pueri concrepent> AH 53:162, 6–24; “De sancto Thoma martyre” Laeta mundus sit iucundus AH 9:351, 1a–2a. 2rv (BMV in tempore paschalij) <Virgini Mariae laudes intonent> AH 54:18, 6–7; “De sanctis apostolis Philippo et Iacobo” Alleluia nunc decantet AH 54:86, 1–16.

Remark: Str. 7 of *Virgini Mariae* contains the variant *ascendisse super caelos* written above the words *processisse de Maria*.

Reconstruction:

[– Fr 28188, 1rv – | – Fr 28188, 2rv –]

[– Fr 28186, 1rv – | – Fr 28186, 2rv –]

Repertory: – *Celsa pueri concrepent*, *Laeta mundus sit iucundus* – *Virgini Mariae laudes intonent*, *Alleluia nunc decantet* – *Nativitas Mariae virginis*, *Laudes crucis attollamus* – *Odas hac in die*, *Sacrosancta hodiernae* –

¶ Sequ 53

Sequentiarium; 1 f.; writing space: 33.0 x 25.5 cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; vertical strokes; *custos*; s. 15 (CCM); Sweden: Västerås?/Uppsala? (CCM: Västerås?).

Contents:

Fr 28189 (= Fr 4764):1rv (Olavus) <Lux illuxit laetabunda> AH 42:302, 6b–8b; “De sancta Helena” Voce dulcis melodiae AH 42:237, 1a–5b; “De sancto Dominico” In caelesti hierarchia AH 55:115, 1.

Remark: This fragment was catalogued twice under different signatures.

Reconstruction:

[– Fr 28189 –]

Repertory: – *Lux illuxit laetabunda*, *Voce dulcis melodiae*, *In caelesti hierarchia* –

¶ Sequ 54

Sequentiarium; 2 ff.; writing space: 21.5 x 15.0 cm.; 1 col.; number of lines: 12 (music); red, blue and green pen-flourished initials; early square notation; four-line staff; s. 13 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28190:1rv (Laurentius) <Laurenti David magni> AH 53:173, 8–14; “In assumptione sancte Marie virginis” Congaudent angelorum chori AH 53:104; addition in a cursive hand at the outer and lower margins of 1v continuing on 2r: (Nativitas BMV) Nativitas Mariae virginis AH 54:188; (Nativitas BMV) Stirpe Maria regia AH 53:95, 1–2. 2rv (cont.) 3–10; “De sancta cruce” Laudes crucis attollamus AH 54:120, 1–12.

Remark: The fragment is the middle bifolium of a quire.

Reconstruction:

[– Fr 28190, 1rv | Fr 28190, 2rv –]

Repertory: – *Laurenti David magni, Congaudent angelorum chori, Nativitas Mariae virginis, Stirpe Maria regia, Laudes crucis attollamus* –

¶ **Sequ 55**

Sequentiarium; 2 ff.; writing space: 28.0 x 17.0 cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; vertical strokes; s. 15 (CCM); Sweden: Linköping?/Västerås? (CCM: Schweden: Linköping?).

Contents:

Fr 28191:1rv (BMV) <*Stabat iuxta Christi crucem videns*> AH 8:59, 4a–6b; “De Sancta Anna” *Felix mundus ex caeli* AH 42:165; “In totis dupl*icibus*” (rubric only). **2rv** (Unus martyr) <*Adest nobis dies alma*> AH 53:241, 5–16; “De martyribus” *Agone triumphali* AH 53:229.

Remark: The text on top of 1r erased. The last words of *Agone triumphali* are missing. The order of the leaves is uncertain.

Reconstruction:

[– Fr 28191, 1rv – | – Fr 28191, 2rv –]

Repertory: – *Stabat iuxta Christi crucem videns, Felix mundus ex caeli – Adest nobis dies alma, Agone triumphali* –

¶ **Sequ 56**

Sequentiarium; 2 ff.; writing space: 31.5 x 22.0 cm.; 2 col.; number of lines: 16 (music); red and blue pen-flourished initials; square notation; four-line staff; vertical strokes; s. 14 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28192:1rv (Nativitas domini) <*Nato canunt omnia*> AH 53:24, 10–13; “Ad summam missam” *Laetabundus exultet fidelis* AH 54:2; “De sancto Stephano” *Hanc concordi famulatu* AH 53:215; “De sancto Iohanne” *Iohannes Iesu Christo* AH 53:168; (Innocentes) <*Celsa pueri concrepent*> AH 53:162, 1–4. **2rv** (cont.) 7–24; “De sancto Thoma Canturiensi” *Laetabundus* (= *Laeta mundus*) *sit iucundus* AH 9:351; “In die Epiphanie” *Epiphaniam domino canamus* AH 53:28, 1–13.

Remark: The fragment is the middle bifolium of a quire. Str. 6–7 of *Iohannes Iesu* erased. Str. 5–6 of *Celsa pueri* erased.

Reconstruction:

[– Fr 28192, 1rv | Fr 28192, 2rv –]

Repertory: – *Nato canunt omnia, Laetabundus exultet fidelis, Hanc concordi famulatu, Iohannes Iesu Christo, Celsa pueri concrepent, Laetabundus sit iucundus, Epiphaniam domino canamus* –

¶ Sequ 57

Sequentiarium; 3 ff.; writing space: 24.0 x 18.0 cm.; 1 col.; number of lines: 9 (music); square notation; four-line staff; *custos*; s. 14–15 (CCM); Scandinavia: Sweden? (CCM: Schweden).

Contents:

Fr 28193:1rv (Olavus) <Lux illuxit laetabunda> AH 42:302, 7a–8b; “De sancto Laurentio” Stola iucunditatis AH 54:61, 1–13.

Remark: 1r, some musical notes erased at the top edge.

Fr 28194:1rv (Omnium sanctorum) Supernae matris gaudia AH 55:37, 5–26; “De sancto Martino” Sacerdotem Christi Martinum AH 53:181, 1. 2rv (Nicolaus) <Congaudentes exultemus> AH 54:66, 12–24; “De apostolis” Clare sanctorum senatus AH 53:228, 1–7.

Reconstruction:

[– Fr 28193 –]

[– Fr 28194, 1rv – | – Fr 28194, 2rv –]

Repertory: – *Lux illuxit laetabunda*, *Stola iucunditatis* – *Supernae matris gaudia*, *Sacerdotem Christi Martinum* – *Congaudentes exultemus*, *Clare sanctorum senatus* –

¶ Sequ 58

Sequentiarium; 2 ff.; writing space: 28.0 x 17.5 cm.; 1 col.; number of lines: 9 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: OP? (CCM: Schweden).

Contents:

Fr 28195:1rv “De sancto Vincentio” Exultantes iubilemus laudes, not in AH, cf. Schmid 1954, 218. 2r (cont.?) (blank space). 2v (Ericus) Gratulemur dulci prosa AH 42:215, 1a–5b (addition).

Remark: The sequence for Vincent continues perhaps on top of 2r. The rest of the page is blank. The sequence for Eric was added by an approximately contemporary hand.

Reconstruction:

[– Fr 28195, 1rv | Fr 28195, 2rv –]

Repertory: – *Exultantes iubilemus laudes*, *Gratulemur dulci prosa* –

¶ Sequ 59

Sequentiarium; 4 ff.; writing space: 24.5 x 17.5 cm.; 2 col.; number of lines: 11 (music); square notation; four-line staff; s. 15 (CCM; MPO: 14. Jh.?) Sweden: Västerås (CCM; MPO: –).

This sequentiary is associated to a gradual containing ordinary chants, as is seen in Fr 7406.

Contents:

Fr 7406:1rv (Kyrie, Gloria in excelsis, Sanctus, Agnus). 2rv “De sancto Iohanne evangelista” Iohannes Iesu Christo AH 53:168; “De innocentibus” Celsa pueri concrepant AH 53:162, 1–17.

Fr 28196:1rv (Decollatio Iohannis) <Psallite regi nostro> AH 50:270, 4b–12; (Nativitas BMV) Nativitas Mariae virginis AH 54:188, 1–6. **2rv** (cont.) 7–10; (Exaltatio crucis) Laetabundus et iucundus AH 54:131; “De sancto Michaele” Ad celebres rex AH 53:190, 1–9.

Remark: The fragment is the middle bifolium of a quire. Str. 9b of *Psallite regi* is missing; str. 12 reads: *Rex regum dives in omnes nos salva peccatores, tergens cuncta crimina, sanctorum spes et gloria. Amen.*

Reconstruction:

[– Fr 7406, 1rv – | Fr 7406, 2rv –]

[– Fr 28196, 1rv | Fr 28196, 2rv –]

Repertory: – *Iohannes Iesu Christo, Celsa pueri concrepant – Psallite regi nostro, Nativitas Mariae virginis, Laetabundus et iucundus, Ad celebres rex –*

¶ Sequ 60

Sequentiarium; 3 ff.; writing space: 29.5 x 20.5 cm.; 1 col.; number of lines: 12 (music); square notation; four-line staff; vertical strokes; *custos*; s. 15 (MPO; CCM: 14.–15. Jh.); Sweden: Linköping? (MPO: Schweden; CCM: Schweden?).

Contents:

Fr 9484:1rv (Conversio Pauli) <Didicimus dominus ex Basan> AH 50:269, 4b–10; “De sancto Ansgario” *Virtus sancti spiritus* AH 42:168; “De sancto Sigfrido episcopo” *Clara laude turma* AH 42:321, 1a–5b. **2rv** (cont.) 6a–13b; “In festo pasche” *Victimae paschali laudes* AH 54:7; “De sancto Petro martyre” *Adest dies celebris* AH 55:293, 1–10.

Remark: The fragment consists of two single leaves, originally the middle bifolium of a quire. The top edge of 1rv is trimmed. The top and outer edges of 2rv are trimmed, with minor loss of text. The text on 2r has faded and is difficult to read. Str. 8 of *Dixit dominus* is missing.

Fr 28197:1rv (BMV) <Stabat iuxta Christi crucem videns> AH 8:59, 6b; “Item de domina intra pascha et pentecosten” *Virgini[s] Mariae laudes concinant* AH 54:18; “In sabbatis per annum de domina” *Ave virgo gratiosa* AH 54:278; “Item de domina” *Imperatrix gloriosa* AH 54:221, 1–6.

Remark: *Virgini Mariae* offers several textual variants.

Reconstruction:

[– Fr 9484, 1rv | Fr 9484, 2rv –]

[– Fr 28197 –]

Repertory: – *Dixit dominus ex Basan, Virtus sancti spiritus, Clara laude turma, Victimae paschali laudes, Adest dies celebris – Stabat iuxta Christi crucem videns, Virgini Mariae laudes concinant, Ave virgo gratiosa, Imperatrix gloriosa –*

¶ Sequ 61

Sequentiarium; 6 ff.; writing space: 30.0 x 20.5 cm.; 2 col.; number of lines: 10 (music); square notation; four-line staff; *custos*; s. 15 (MPO and CCM); Sweden: Uppsala? (MPO and CCM: Schweden).

Contents:

Fr 2977:1rv (Maria Magdalena) <Laus tibi Christe qui> AH 50:268, 6a–12; “De sancto Olavo” Lux illuxit laetabunda AH 42:302, 1–3b. 2rv (Michael) <Ad celebres rex> AH 53:190, 16–19; “De sancta Birgitta” Insistentes cantilenae AH 42:191, 1a–8a.

Fr 28198:1rv (Ascensio) <Rex omnipotens die> AH 53:66, 20–24; “De sancto spiritu” Sancti spiritus assit AH 53:70, 1–18. 2rv (Eskillus) <Hac in die gloriemur> AH 42:216, 3b–5b; “De sancto Iohanne baptista” Sancti baptistae Christi AH 53:163; “De sancto Petro et Paulo” Petre summe Christi AH 53:210, 1–2.

Remark: *Rex omnipotens* offers several textual variants. Str. 11 of *Sancti baptistae* is missing.

Fr 28199:1rv (Pentecoste) <Sancti spiritus assit> AH 53:70, 19–24; “Feria secunda post pentecosten” Veni sancte spiritus et emitte AH 54:153; “De sancta trinitate” Benedicta semper sancta AH 53:81, 1–3. 2rv (Corpus Christi) <Lauda Sion salvatorem> AH 50:385, 7b–11b; “De sancto Eskillo” Hac in die gloriemur AH 42:216, 1–3a.

Remark: The outer edge of 2rv is trimmed, with major loss of text.

Reconstruction:

[– Fr 28198, 1rv; Fr 28199, 1rv – | – Fr 28199, 2rv; Fr 28198, 2rv –]

[– Fr 2977, 1rv – | – Fr 2977, 2rv –]

Repertory: – *Rex omnipotens die*, *Sancti spiritus assit*, *Veni sancte spiritus et emitte*, *Benedicta semper sancta* – *Lauda Sion salvatorem*, *Hac in die gloriemur*, *Sancti baptistae Christi*, *Petre summe Christi* – *Laus tibi Christe qui*, *Lux illuxit laetabunda* – *Ad celebres rex*, *Insistentes cantilenae* –

¶ Sequ 62

Sequentiarium; 2 ff.; writing space: 25.5 (incomplete) x 23.0 cm.; 2 col.; number of lines: 12 (music); square notation; four-line staff; vertical strokes; s. 15 (CCM); Sweden: Linköping? (CCM: OFM? Schweden: Växjö?).

Contents:

Fr 28200:1rv (Trinitas?/In dominicis diebus?) <Quicumque vult salvus> AH 54:163, 5–10; (Dedicatio ecclesiae) <Psallat ecclesia mater> AH 53:247, 11–14; “De apostolis” Qui sunt isti qui AH 54:87, 1–6. 2rv (Quinque vulnera) <Festinemus quidem vere> AH 42:9, 6a–18b; “Item de domina” Ave Maria gratia AH 54:216, 1–6.

Remark: The top edge of the fragment is trimmed, with loss of one line of text. The outer edge of 1rv is trimmed, with loss of one column. The order of the leaves is uncertain.

Reconstruction:

[– Fr 28200, 1rv – | – Fr 28200, 2rv –]

Repertory: – *Quicumque vult salvus*, *Psallat ecclesia mater*, *Qui sunt isti qui* – *Festinemus quidem vere*, *Ave Maria gratia* –

¶ Sequ 63

Sequentiarium; 1 f.; writing space: 28.0 x 19.0 cm.; 2 col.; number of lines: 13 (music); square notation; four-line staff; *custos*; s. 14 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28201:1rv (Nativitas domini) *Laetabundus exultet fidelis* AH 54:2, 12; “De sancto Stephano” *Hanc concordi famulatu* AH 53:215; “Iohannis evangeliste” *Iohannes Iesu Christo* AH 53:168; “De innocentibus” *Laus tibi Christe cui* AH 53:156; (Circumcisio?) *Laetabundus <exultet fidelis>* AH 54:2, 1.

Remark: The fragment is damaged at the inner edge with loss of text.

Reconstruction:

[– Fr 28201 –]

Repertory: – *Laetabundus exultet fidelis*, *Hanc concordi famulatu*, *Iohannes Iesu Christo*, *Laus tibi Christe cui*, *Laetabundus exultet fidelis* –

¶ Sequ 64

Sequentiarium; 2 ff.; writing space: 26.0 x 16.0 (incomplete) cm.; 2 col.; number of lines: 15 (music); red and blue pen-flourished initials; square notation; four-line staff; s. 14 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28202:1rv (Iohannes baptista) *Sancti baptistae Christi* AH 53:163; (Petrus et Paulus) *Petre summe Christi* AH 53:210; “De Maria Magdalena” *Laus tibi Christe qui* AH 50:268, 1–6a. 2rv (Apostoli) <Clare sanctorum senatus> AH 53:228, 10–15; “Item de apostolis” *Qui sunt isti qui* AH 54:87; “De evangelistis” *Iucundare plebs fidelis* AH 55:7, 1–12.

Remark: The original bifolium is damaged, in two pieces with loss of text.

Reconstruction:

[– Fr 28202, 1rv – | – Fr 28202, 2rv –]

Repertory: – *Sancti baptistae Christi*, *Petre summe Christi*, *Laus tibi Christe qui* – *Clare sanctorum senatus*, *Qui sunt isti qui*, *Iucundare plebs fidelis* –

¶ Sequ 65

Sequentiarium; 1 f.; writing space: 29.5 x 24.0 cm.; 1 col.; number of lines: 10 (music); capitals highlighted with yellow; square notation; four-line staff; s. 15 (CCM); Sweden: Västerås (CCM: Schweden: Västerås?).

Contents:

Fr 28203:1rv (Ericus) <*Gratulemur dulci prosa*> AH 42:215, 7a–10b; “De sancto Iohanne baptista” *Praecursorem summi regis ... En baptista* AH 42:252, 1a–8b.

Remark: The fragment is the last leaf of a quire containing the catch-words: *persalutes*. The sequence *Praecursorem summi* (AH 42:252) appears only in the printed *Graduale Arosiense* and in the *Missale Strengnense*; in the *Graduale Arosiense* the sequence follows immediately after *Ericus*, as here.

Reconstruction:

[– Fr 28203 –]

Repertory: – *Gratulemur dulci prosa, Praecursorem summi regis ... En baptista* –

¶ Sequ 66

Sequentiarium; 1 f.; writing space: 34.0 (incomplete) x 25.0 cm.; 1 col.; number of lines: 11 (music); square notation; four-line staff; *custos*; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28204 (= **Fr 28393:1rv** (Conversio Pauli) < *Dixit dominus ex Basan* > AH 50:269, 7b–10; “De sancto Philippo et Iacobo” *Alleluia nunc decantet* AH 54:86; “In inventione sancte crucis” *Laudes crucis attollamus* AH 54:120, 1–5.
Remark: This fragment was catalogued twice under different signatures. Str. 8 of *Dominus dixit* is missing. On iv, the text on the lower part of the page erased with minor loss of text.

Reconstruction:

[– Fr 28204 –]

Repertory: – *Dixit dominus ex Basan, Alleluia nunc decantet, Laudes crucis attollamus* –

¶ Sequ 67

Sequentiarium; 2 ff.; writing space: 27.5 (incomplete) x 19.0 (incomplete) cm.; 1 col.; number of lines: 10 (music, incomplete); square notation; four-line staff; s. 14–15 (CCM); Sweden: Strängnäs? (CCM: –).

Contents:

Fr 28205:1rv (Petrus et Paulus octava) *Iubar mundo geminatur* AH 42:312, 3a–6b; “Marie Magdalene” *Laus tibi Christe qui* AH 50:268, 1–7b. **2rv** (Olavus) < *Lux illuxit laetabunda* > AH 42:302, 6b–8b; “De Laur<entio> sequ<entia>” *Stola iucunditatis* AH 54:61, 1–16.

Remark: The outer and lower edges of the fragment are trimmed, with minor loss of text.

Reconstruction:

[– Fr 28205, 1rv – | – Fr 28205, 2rv –]

Repertory: – *Iubar mundo geminatur, Laus tibi Christe qui – Lux illuxit laetabunda, Stola iucunditatis* –

¶ Sequ 68

Sequentiarium; 2 ff.; writing space: 25.0 (incomplete) x 17.5 cm.; 1 col.; number of lines: 9 (music); square notation; four-line staff; *custos*; vertical strokes (mostly black, occasionally red); s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28206:1rv (Transfiguratio domini) < *Laetetur hodie matris* > AH 54:110, 4–20. **2rv** (Decollatio Iohannis) < *Psallite regi nostro* > AH 50:270, 6b–12; “In nativitate beate Marie” *Stirpe Maria regia* AH 53:95, 1–4.

Remark: The top edges of the fragment are trimmed, with loss of text. Str. 12 of *Laetetur hodie* is missing due to trimming.

Reconstruction:

[– Fr 28206, 1rv – | – Fr 28206, 2rv –]

Repertory: – *Laetetur hodie matris* – *Psallite regi nostro, Stirpe Maria regia* –

¶ Sequ 69

Sequentiarium; 2 ff.; writing space: 21,5 x 16,5 cm.; 1 col.; number of lines: 8 (music); square notation; four-line staff; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28207:1rv (Martyres) <O beata beatorum> AH 55:14, 9–14; “De confessoribus” Adest nobis dies alma AH 53:241, 1–7. 2rv (Dedicatio ecclesiae) <Psallat ecclesia mater> AH 53:247, 11–14; (BMV) Ave virgo virginum AH 54:285.

Reconstruction:

[– Fr 28207, 1rv – | – Fr 28207, 2rv –]

Repertory: – *O beata beatorum, Adest nobis dies alma* – *Psallat ecclesia mater, Ave virgo virginum* –

¶ Sequ 70

(Same ms. as Helsinki, The National Library, F.m. I. 305.)

Sequentiarium; 7 ff.; writing space: 24,5 x 17,0 cm.; 2 col.; number of lines: 32 (text); unnotated; s. 15 (CCM); orig.: –, used in Åbo (CCM: –).

Literature: Haapanen 1922, 153–155.

Contents:

Fr 28208:1rv (Corpus Christi) <Lauda Sion salvatorem> AH 50:385, 9a–11b; “Iohannis baptiste” Sancti baptistae Christi AH 53:163; “Petri et Pauli” Petre summe Christi AH 53:210; “In divisione apostolorum” Caeli enarrant gloriam AH 50:267, 1–12b. 2rv (BMV) <Uterus virgineus thronus> AH 54:248, 20; “Item de domina” Mittit ad virginem AH 54:191; “Item alia” Salve mater salvatoris AH 54:245; “De sancta Dorothea” Psallat chorus (= concors) symphonia AH 55:116; “In ascensione” Omnes gentes plaudite AH 54:152, 1–13.

Remark: Str. 5 and 6 of *Mittit ad virginem* are reversed. Str. 4, 6 and 9–19 of *Salve mater* are missing, in accordance with the Dominican tradition.

Fol. 63rv (Divisio apostolorum) <Caeli enarrant gloriam> AH 50:267, 13; “Maria Magdalena” Laus tibi Christe qui AH 50:268; “De sancta Margaretha” Margaritam speciosam AH 55:233; “De sancto Laurentio” Laurenti David magni AH 53:173; “In assumptione beate Marie” Congaudent angelorum chori AH 53:104; “In nativitate Marie” Stirpe Maria regia” AH 53:95, 1–6.

Remark: The top edge of the leaf is trimmed.

Fol. 64rv (cont.) 6–10; “Decollatio sancti Iohannis” Psallite regi nostro AH 50:270; “De sancto Michaele” Summi regis archangele AH 53:192; “De omnibus sanctis” Omnes sancti Seraphin AH 53:112; “De sancto Martino” Sacerdotem Christi Martinum AH 53:181, 1–12.

Remark: The outer edge of the leaf is trimmed.

Fol. 65rv (Martyres) <O beata beatorum> AH 55:14, 8–10; “De confessoribus” Ad laudes salvatoris AH 54:88; “De virginibus” Exultent filiae Sion AH 50:271; “Dedicatione ecclesie” Psallat ecclesia mater AH 53:247; “De beata virgine” Ave paeclara maris AH 50:241, 1–6b.

Remark: The outer and lower edges of the fragment are trimmed.

Fol. 66rv (cont.) 6b–9; “Item de beata virgine” Ave Maria gratia AH 54:216; “Item de domina nostra” Hodiernae lux diei AH 54:219; “Item alia de domina” Verbum bonum et suave AH 54:218; “Item alia” Uterus virgineus thronus AH 54:248, 1–19; addition in a cursive hand at the lower margin of fol. 65v and 66r: <Imperatrix> gloriosa AH 54:221, 1–5 (56v), 8–10 (66r).

Remark: The top and lower edges of the fragment are trimmed. The last strophes of *Imperatrix gloriosa* are missing, due to trimming.

Fol. 67r (BMV) <Ave virgo gratiosa> AH 54:278, 6–10; “Alia sequentia” Ave virgo gloriosa caeli iubar AH 54:277; (end of sequences). **Fol. 67v** (various additions).

Reconstruction: Fol. 63 + 66 and 64 + 65 (the latter is an inner bifolium of a quire) are bifolia. The reconstruction is uncertain. The Ascension precedes Corpus Christi, but the two sequences *Psallat chorus* for Dorothea and *Omnis gentes* for the Ascension may not be in their correct liturgical position.

[– Fr 28208, 1rv; Fol. 63; Fol. 64 – | – Fol. 65; Fol. 66; Fr 28208, 2rv –]

[– Fol. 67]

Repertory: – *Lauda Sion salvatorem, Sancti baptistae Christi, Petre summe Christi, Caeli enarrant gloriam, Laus tibi Christe qui, Margaritam speciosam, Laurenti David magni, Congaudent angelorum chori, Stirpe Maria regia, Psallite regi nostro, Summi regis archangele, Omnes sancti Seraphin, Sacerdotem Christi Martinum – O beata beatorum, Ad laudes salvatoris, Exultent filiae Sion, Psallat ecclesia mater, Ave paeclara maris, Ave Maria gratia, Hodiernae lux diei, Verbum bonum et suave, Uterus virgineus thronus, Imperatrix gloriosa, Mittit ad virginem, Salve mater salvatoris, Psallat chorus symphonia, Omnes gentes plaudite – Ave virgo gratiosa, Ave virgo gloriosa caeli iubar*

¶ Sequ 71

Sequentiarium; 1 f.; writing space: 33,5 x 23,5 cm.; 2 col.; number of lines: 55 (text); unnotated; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28209:1rv (BMV) <Missus Gabriel de caelis> AH 54:192; “Item” Gaude dei genitrix gaude AH 40:86; “Item de d<omina>” Gaude mater luminis AH 54:225; “Item de domina” Hodiernae lux diei AH 54:219; “Item” Virgo munda et fecunda AH 10:114; “Item de <domina>” Ave virgo virginum AH 54:285; “Item” Imperatrix gloriosa 54:221; “Item” Virginis Mariae laudes concinant AH 54:21; (BMV) Gaude mater Sion AH 34:138; (addition of several masses written in hybrida) “De passione domini officium misse” introit *Humiliavit semet ipsum* etc.

Remark: Str. 3 and 4 of *Missus Gabriel* are missing. After str. 3a of *Virgo munda* follows: *Confer laeta sine meta sancta prece adiuva*. Str. 3 and 4, 7 and 8 of *Imperatrix gloriosa* are reversed.

Reconstruction:

[– Fr 28209 –]

Repertory: – *Missus Gabriel de caelis, Gaude dei genitrix gaude, Gaude mater luminis, Hodier- nae lux diei, Virgo munda et fecunda, Ave virgo virginum, Imperatrix gloriosa, Virgini Mariae laudes concinant, Gaude mater Sion* –

¶ Seq 72

Sequentiarium; 2 ff.; writing space: 28.0 (incomplete) x 21.0 cm.; 2 col.; number of lines: 35 (text, incomplete); foliation; unnotated; s. 15 (MPO and CCM); Sweden: Strängnäs (MPO: Schweden; CCM: Schweden: Vadstena?).

Contents:

Fr 28210 (= Fr 11172):irv (fol. XIX) (Exaltatio crucis) <Laudes crucis attollamus>
AH 54:120, 2–21; “De sancto Michaele” *Laus erumpat ex affectu* AH 55:258;
“De sancta <Birgitta> (the name erased)” *Insistentes cantilenae* AH 42:191.
2rv “In dedicatione ecclesie” *Rex Salomon fecit* AH 55:31; “De omnibus sanc-
tis” *Supernae matris gaudia* AH 55:37; “De Martino” *Sacerdotem Christi Mar-
tinum* AH 53:181; “De Catharina” (rubric only).

Remark: This fragment was catalogued twice under different signatures.

Reconstruction:

[– Fr 28210, 1rv – | – Fr 28210, 2rv –]

Repertory: – *Laudes crucis attollamus, Laus erumpat ex affectu, Insistentes cantilenae – Rex
Salomon fecit, Supernae matris gaudia, Sacerdotem Christi Martinum* –

¶ Seq 73

Sequentiarium; 6 ff.; writing space: 18.5 x 12.0 cm.; 2 col.; number of lines: 7 (mu-
sic); square notation; four-line staff; vertical strokes; s. 14–15 (CCM); orig./prov.:
– (CCM).

Contents:

Fr 28211:irv (Ascensio) <Rex omnipotens die> AH 53:66, 21–24; (Pentecoste)
Sancti spiritus assit AH 53:70, 1–7. 2rv (Pentecoste) <Veni sancte spiritus et
emittet> AH 54:153, 4–10; (Trinitas) *Benedicta sit beata* AH 7:21, 1–2a.

Fr 28212:irv (Exaltatio crucis) <Laudes crucis attollamus> AH 54:120, 10–16. 2rv
(cont.) 17–21; “Michaelis” *Ad celebres rex* AH 53:190, 1–3.

Remark: The fragment is the middle bifolium of a quire.

Fr 28213:irv (BMV) <Ave spes mundi> AH 54:217, 4–13. 2rv (cont.) 14–17; “In
die pasche ad primam missam” *Surrexit leo fortis*, str. 1–3, not in AH; see
Schmid 1954, 222; Eggen 1968, I, 66–68: *Resurrexit leo fortis*.

Remark: The fragment is the middle bifolium of a quire.

Reconstruction:

[– Fr 28213, 1rv | Fr 28213, 2rv –]

[– Fr 28211, 1rv – | – Fr 28211, 2rv –]

[– Fr 28212, 1rv | Fr 28212, 2rv –]

Repertory: – *Ave spes mundi, Surrexit leo fortis – Rex omnipotens die, Sancti spiritus assit – Veni
sancte spiritus et emittet, Benedicta sit beata – Laudes crucis attollamus, Ad celebres rex* –

¶ Sequ 74

Sequentiarium; 4 ff.; writing space: 23,5 x 15,5 cm.; 1 col.; number of lines: 9 (music); square notation; four-line staff; *custos*; s. 15 (MPO and CCM); Sweden: Västerås (MPO: –; CCM: Schweden?).

Contents:

Fr 4424:1rv (Nicolaus) <Congaudentes exultemus> AH 54:66, 22–24; “De conceptione Marie virginis” Dies ista celebretur AH 54:180, 1–15. 2rv (BMV) <Hodiernae lux diei> AH 54:219, 3–10; (BMV) Gaude mater Sion AH 34:138, 1a–3b.

Fr 28214:1rv (BMV) <Ave virgo gloriosa caeli iubar> AH 54:277, 15–16; “De sancto Augustino” De profundis tenebrarum AH 55:75, 1–13. 2rv (cont.) 13–14; “De nativitate Marie” Nativitas Mariae virginis AH 54:188; “De dedicatione ecclesie” (rubric only).

Remark: The fragment is the middle bifolium of a quire. The original bifolium is damaged, in two pieces. 2r pasted on the archival document.

Reconstruction:

[– Fr 28214, 1rv | Fr 28214, 2rv –]

[– Fr 4424, 1rv – | –Fr 4424, 2rv –]

Repertory: – *Ave virgo gloriosa caeli iubar*, *De profundis tenebrarum*, *Nativitas Mariae virginis* – *Congaudentes exultemus*, *Dies ista celebretur* – *Hodiernae lux diei*, *Gaude mater Sion* –

¶ Sequ 75

Sequentiarium; 2 ff.; writing space: 31,5 x 20,0 cm.; 2 col.; number of lines: 11 (music); square notation; four-line staff; *custos*; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28215:1rv (Evangelistae) <lucundare plebs fidelis> AH 55:7, 4–18; “In commemoratione beate virginis in sabbatis in adventu” Verbum bonum <et suave> AH 54:218, 1; (BMV) Imperatrix gloriosa AH 54:221, 1–3 (addition in the lower margin). 2rv Verbum bonum et suave AH 54:218, cont. 1–6; “A nativitate domini usque ad purificationem sequentia *Letabundus*”; “Tempore paschali” Virgini Mariae laudes concinant AH 54:21; “A festo trinitatis usque adventum sabbatis” Hodiernae lux diei AH 54:219, 1–6.

Remark: The fragment is the middle bifolium of a quire.

Reconstruction:

[– Fr 28215, 1rv | Fr 28215, 2rv –]

Repertory: – *Iucundare plebs fidelis*, *Verbum bonum et suave*, *Imperatrix gloriosa*, *Virgini Mariae laudes concinant*, *Hodiernae lux diei* –

¶ Sequ 76

Sequentiarium; 1 f.; writing space: 32.0 x 22.0 cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28216:1rv (BMV) <Ave virgo virginum> AH 54:285, 10; “Item de domina” Ave virgo gratiosa AH 54:278; “Item de domina” Ave virgo gloriosa caeli iubar AH 54:277, 1–2.

Reconstruction:

[– Fr 28216 –]

Repertory: – *Ave virgo virginum*, *Ave virgo gratiosa*, *Ave virgo gloriosa caeli iubar* –

¶ Sequ 77

Sequentiarium; 2 ff.; writing space: 32.0 x 22.0 cm.; 1 col.; number of lines: 9 (music); square notation; four-line staff; *custos*; vertical strokes; s. 14–15 (CCM); Sweden: OP?/Linköping? (CCM: Schweden?).

Contents:

Fr 28217:1rv (Augustinus) <De profundis tenebrarum> AH 55:75, 6–14; “De sanctis virginibus vel viduis” Florem mundus protulit AH 55:121, 1–2. 2rv (cont.) 2–10; (In dominicis diebus?) Profitentes unitatem AH 54:161.

Remark: The fragment is the middle bifolium of a quire. The original bifolium is damaged, in two pieces. *Profitentes unitatem* seems to be an addition made by another hand.

Reconstruction:

[– Fr 28217, 1rv | Fr 28217, 2rv –]

Repertory: – *De profundis tenebrarum*, *Florem mundus protulit*, *Profitentes unitatem* –

¶ Sequ 78

Sequentiarium; 2 ff.; writing space: 23.5 x 16.0 cm.; 1 col.; number of lines: 12 (music); early square notation; four-line staff; s. 13–14 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28218:1rv (Ursula et Undecim milia virginum) <Exultemus in hac die> AH 8:290, 8a–9b; “In dedicatione ecclesie” Psallat ecclesia mater AH 53:247; (Dedicatio ecclesiae) Quam dilecta tabernacula AH 55:30, 1–10. 2rv (BMV) Hodierna lux diei AH 54:219; “Item de <domina>” Verbum bonum et suave AH 54:218; (BMV) Mittit ad virginem AH 54:191, 1–6.

Remark: The beginning of *Mittit ad virginem* is partially erased and str. 5 and 6 are reversed.

Reconstruction:

[– Fr 28218, 1rv – | – Fr 28218, 2rv –]

Repertory: – *Exultemus in hac die*, *Psallat ecclesia mater*, *Quam dilecta tabernacula* – *Hodierna lux diei*, *Verbum bonum et suave*, *Mittit ad virginem* –

¶ Sequ 79

Sequentiarium; 2 ff.; writing space: 27.0 x 18.0 cm.; 1 col.; number of lines: 12–14 (music); square notation; four-line staff; s. 14 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28219:1rv (Omnium sanctorum?/Commune martyrum?) <Supernae matris gaudia> AH 55:37, 21–26; “De una virgine” Virginis venerandae AH 53:246; “Incipiunt sequentie de domina in adventu” Verbum bonum et suave AH 54:218; “In pascha sequentia de domina” Virgini Mariae laudes intonent AH 54:18. **2rv** (Andreas) <Sacrosancta hodiernae> AH 54:30, 2–19; “De sancto Nicolao” Congaudentes exultemus AH 54:66, 1–11.

Remark: The order of the leaves is uncertain.

Reconstruction:

[– Fr 28219, 1rv – | – Fr 28219, 2rv –]

Repertory: – *Supernae matris gaudia, Virginis venerandae, Verbum bonum et suave, Virgini Mariae laudes intonent – Sacrosancta hodiernae, Congaudentes exultemus –*

¶ Sequ 80

Sequentiarium; 1 f.; writing space: 20.0 x 14.5 cm. (incomplete); 1 col.; number of lines: 10 (music); square notation; four-line staff; *custos*; s. 14 (CCM); Sweden (CCM).

Contents:

Fr 28220:1rv (Maria Magdalena) <Laus tibi Christe qui> AH 50:268, 4b–12; “De sancto Olavo rege” <L>ux illuxit laetabunda AH 42:302, 1–2a.

Remark: The fragment is severely damaged. The outer edge is trimmed, with minor loss of text. Str. 11a and 11b of *Laus tibi* are reversed.

Reconstruction:

[– Fr 28220 –]

Repertory: – *Laus tibi Christe qui, Lux illuxit laetabunda –*

¶ Sequ 81

Sequentiarium; 2 ff.; writing space: 27.0 (incomplete) x 19.0 cm. 2 col.; number of lines: 13 (music, incomplete?); square notation; four-line staff; *custos*; s. 14–15 (CCM); Sweden: Linköping? (CCM: Schweden?).

Contents:

Fr 28221:1rv (Exaltatio crucis) <Laudes crucis attollamus> AH 54:120, 5–21; “De sancto Michaeli” Ad celebres rex AH 53:190, 1–9. **2rv** (Catharina) <Odas hac in die> AH 8:213, 9b–10b; “De sancto Andrea” Sacrosancta hodiernae AH 54:30; “De sancto Nicolao” Congaudentes exultemus AH 54:66, 1–10.

Remark: The top edge of the fragment is trimmed, with minor loss of text. 1r is darkened and difficult to read. After str. 13 of *Laudes crucis* follows: *Roma naves universas in profundum vident mersas una cum Maxentio; / Fusi Traces caesi Persae sed et partis dux adversae victus ab Heraclio.* Str. 4–5 of *Ad celebres* are missing.

Reconstruction:

[– Fr 28221, 1rv – | – Fr 28221, 2rv –]

Repertory: – *Laudes crucis attollamus, Ad celebres rex – Odas hac in die, Sacrosancta hodiernae, Congaudentes exultemus* –

¶ Sequ 82

Sequentiarium; 4 ff.; writing space: 34.5 x 23.0 cm.; 1 col.; number of lines: 14 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Uppsala? (CCM: Schweden).

Contents:

Fr 28222:1rv (Maria Magdalena) <*Laus tibi Christe qui*> AH 50:268, 5a–12; “De sancto Olavo” *Lux illuxit laetabunda* AH 42:302; “De sancto Laurentio archie diacono” *Stola iucunditatis* AH 54:61, 1–3.

Remark: The text on top of 1r partially erased.

Fr 28223:1rv (Laurentius) <*Stola iucunditatis*> AH 54:61, 4–18; “In assumptione beate virginis” *Congaudent angelorum chori* AH 53:104; “In nativitate beate virginis” *Nativitas Mariae virginis* AH 54:188, 1–8.

Remark: The text on top of 1v partially erased.

Fr 28224:1rv “De dominicis” *Vox clarescat mens* AH 54:164; “De corpore Christi” *Lauda Sion salvatorem* AH 50:385; “De sancto Eskillo” *Hac in die gloriemur* AH 42:216, 1a–2a.

Remark: The text at the lower edge of 1r partially erased.

Fr 28225:1rv (Martinus) *Sacerdotem Christi Martinum* AH 53:181; “De sancta Catherina” *Odas hac in die* AH 8:213, 1a–7b.

Remark: 1r is hardly legible. Str. 7a and 7b of *Odas hac in die* are reversed.

Reconstruction:

[– Fr 28224 –]

[– Fr 28222; Fr 28223 –]

[– Fr 28225 –]

Repertory: – *Vox clarescat mens, Lauda Sion salvatorem, Hac in die gloriemur – Laus tibi Christe qui, Lux illuxit laetabunda, Stola iucunditatis, Congaudent angelorum chori, Nativitas Mariae virginis – Sacerdotem Christi Martinum, Odas hac in die* –

¶ Sequ 83

Sequentiarium; 1 f.; writing space: 30.5 x 19.0 cm. 1 col.; number of lines: 15 (music); blue pen-flourished initial; square notation; four-line staff; *custos*; vertical strokes; s. 14–15 (CCM); Sweden: Linköping? (CCM: Schweden?).

Contents:

Fr 28226:1rv (Omnium sanctorum?/Commune martyrum?) <*Supernae matris gaudia*> AH 55:37, 7–26; “In dedicatione ecclesie” *Haec est domus domini, not in AH, see Björkwall 2013.*

Reconstruction:

[– Fr 28226 –]

Repertory: – *Supernae matris gaudia, Haec est domus domini* –

¶ Sequ 84

Sequentiarium; 2 ff.; writing space: 20.0 (incomplete) x 14.5 cm. 1 col.; script: hybrida; number of lines: 9 (music, incomplete); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Linköping (CCM: Linköping?).

Contents:

Fr 28227:1rv (Pentecoste) *Veni sancte spiritus et emitte AH 54:153; (Trinitas)*
Benedicta semper sancta AH 53:81, 1–11. **2rv** (Birgitta) <*Surgit mundi vergente*> AH 37:152, 5a–5b; “*De sancta Anna*” *Felix mundus ex caeli AH 42:165*;
“*De sancto Botrido martyre*” (rubric only).

Remark: 1rv and 2rv are trimmed at the top edge, the outer edge of 2rv is trimmed with minor loss of text.

Reconstruction:

[– Fr 28227, 1rv – | – Fr 28227, 2rv –]

Repertory: – *Veni sancte spiritus et emitte, Benedicta semper sancta – Surgit mundi vergente, Felix mundus ex caeli –*

¶ Sequ 85

Sequentiarium; 6 ff.; writing space: 24.0 (incomplete) x 19.0 cm. 1 col.; number of lines: 10 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Uppsala? (CCM: Schweden?).

Contents:

Fr 28228:1rv (Martinus) <*Sacerdotem Christi Martinum*> AH 53:181, 18; “*De sancta Katherina*” *Odas hac in die AH 8:213, 1a–6b. 2rv* (Dedicatio ecclesiae) <*Rex Salomon fecit*> AH 55:31, 8–17; “*De beata Maria in adventu*” *Missus Gabriel de caelis AH 54:192, 1–9.*

Remark: The fragment is damaged and partially difficult to read. 1rv suffers from large loss of text. Str. 2b–4a of *Odas hac in die* are missing due to damage. Str. 3–4 of *Missus Gabriel* are missing.

Fr 28229:1rv (Catharina) <*Odas hac in die*> AH 8:213, 7a–10b, “*De sancto Andrea*” *Sacrosancta hodiernae AH 54:30, 1–8. 2rv* (Unus martyr) <*Adest nobis dies alma*> AH 53:241, 14–16; “*De una virgine*” *Virginis venerandae AH 53:246; “In festo dedicationis Rex Salomon fecit AH 55:31, 1–7.*

Remark: The top edge of the fragment is damaged and difficult to read. Str. 7a and 7b of *Odas hac in die* are reversed. Part of another leaf with illegible text, but belonging to the same sequentiary, is pasted on the top of 2r.

Fr 28230:1rv (Andreas) <*Sacrosancta hodiernae*> AH 54:30, 9–19; “*De sancto Nicolao*” *Congaudentes exultemus AH 54:66, 1–12. 2rv* (Feast?) ... ? ...; (Martyres) *O beata beatorum AH 55:14; (Martyres) Adest nobis dies alma AH 53:241, 1–8.*

Remark: The top edge of the fragment is damaged with loss of text. The outer edge of 2rv is trimmed, with loss of text. The first line of text on 2rv is illegible.

Reconstruction:

[– Fr 28228, 1rv; Fr 28229, 1rv; Fr 28230, 1rv – | – Fr 28230, 2rv; Fr 28229, 2rv; Fr 28228, 2rv –]

Repertory: – *Sacerdotem Christi Martinum, Odas bac in die, Sacrosancta bodiernae, Congaudentes exultemus – ?, O beata beatorum, Adest nobis dies alma, Virginis venerandae, Rex Salomon fecit, Missus Gabriel de caelis –*

¶ Sequ 86

Sequentiarium; 4 ff.; writing space: 23,5 x 15,5 cm. 2 col.; number of lines: 15 (music); red, blue and green pen-flourished initials; early square notation; four-line staff; s. 13 (CCM); Sweden: Kalmar? (CCM).

Contents:

Fr 28231:irv (Innocentes) <Laus tibi Christe cui> AH 53:156, 13–17; “Item alia” *Celsa pueri concrepent* AH 53:162; “De sancto Thoma archiepiscopo” *Virgo gaudet filio* AH 39:327, 1a–4b. 2rv (Epiphania) <Festa Christi omnis> AH 53:29, 8–14; “Item alia” *Epiphaniam domino canamus* AH 53:28; “In conversione sancti Pauli” *Dixit dominus ex Basan* AH 50:269, 1–2a.

Remark: The original bifolium in two halves. Str. 2 and the first two lines of str. 23 of *Celsa pueri* were added at the lower edge. Str. 10 of *Epiphaniam domino* is missing.

Fr 28232:irv (Stephanus) <Hanc concordi famulatu> AH 53:215, 7–12; “De sancto Iohanne apostolo et evangelista” *Iohannes Iesu Christo* AH 53:168; “De innocentibus” *Laus tibi Christe cui* AH 53:156, 1–12. 2rv (Conversio Pauli) <*Dixit dominus ex Basan*> AH 50:269, 2a–10; “In purificatione” *Concentu parili hic te* AH 53:99, 1–9.

Remark: The original bifolium in two halves. Inserted after str. 2 of *Concentu parili: Sanctissima corpore castissima moribus omnium pulcherrima virgo virginum* (cf. AH 53, p. 173).

Reconstruction:

[– Fr 28232, irv; Fr 28231, 1rv – | – Fr 28231, 2rv; Fr 28232, 2rv –]

Repertory: – *Hanc concordi famulatu, Iohannes Iesu Christo, Laus tibi Christe cui, Celsa pueri concrepent, Virgo gaudet filio – Festa Christi omnis, Epiphaniam domino canamus, Dixit dominus ex Basan, Concentu parili hic te –*

¶ Sequ 87

Sequentiarium; 2 ff.; writing space: 19,5 x 16,5 cm. 1 col.; number of lines: 7 (music); red initial with green and red flourishing; square notation; four-line staff; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28233:irv (Dedicatio ecclesiae) <*Rex Salomon fecit*> AH 55:31, 2–12. 2rv (cont.) 13–18; “In in<ven>tione sancte crucis” *Salve crux sancta arbor* AH 53:82, 1–6. *Remark:* The fragment is the middle bifolium of a quire. Str. 2 of *Rex Salomon* erased.

Reconstruction:

[– Fr 28233, 1rv | Fr 28233, 2rv –]

Repertory: – *Rex Salomon fecit, Salve crux sancta arbor –*

¶ Sequ 88

Sequentiarium; 2 ff.; writing space: 26.0 x 18.5 (incomplete) cm.; 1 col.; number of lines: 19 (music); red and yellow(?) initials; early square notation; four-line staff; s. 12–13 (CCM); orig./prov.: – (CCM: Schweden?).

According to Michael Gullick this sequentiary belongs to Mi 416 (= Mi 924), a missal associated to Linköping. The CCM suggests a Cistercian provenance based on the sanctorale in the calendar, but this suggestion seems less probable. The number of saints without marked festal grade fits with a martyrological calendar rather than a liturgical one.

Contents:

Fr 28234:1rv (Calendar). 2rv (Innocentes) *Celsa pueri concrepent AH 53:162, 14–24; (Epiphania) Epiphaniam domino canamus AH 53:28; “In purificatione sancte Marie” Ave Maria gratia AH 54:216; (Pascha) Victimae paschali laudes AH 54:7; (Inventio crucis) Salve crux sancta arbor AH 53:82; “In ascensione domini” Rex omnipotens die AH 53:66; “In die pentecoste<s>” Sancti spiritus assit AH 53:70, 1–15.*

Remark: The order of the leaves is uncertain. The outer edge of 2rv is trimmed, with minor loss of text. Lines 1–2 and 3–4 of str. 23 of *Rex omnipotens* are reversed.

Reconstruction:

[– Fr 28234, 1rv – | – Fr 28234, 2rv –]

Repertory: – *Celsa pueri concrepent, Epiphaniam domino canamus, Ave Maria gratia, Victimae paschali laudes, Salve crux sancta arbor, Rex omnipotens die, Sancti spiritus assit* –

¶ Sequ 89

Sequentiarium; 3 ff.; writing space: 25.5 (incomplete) x 18.5 cm. 1 col.; number of lines: 9 (music); blue pen-flourished initials; square notation; four-line staff; *custos* (in Fr 28235 only); s. 15 (CCM: 14. Jh.); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28235:1rv (Laurentius) <Stola iucunditatis> AH 54:61, 12–18; “De assumptione domine” Congaudent angelorum choi 53:104, 1–13.

Remark: The fragment is damaged. 1v is illegible.

Fr 28236:1rv (Feast?) ... ? ...; “De sancto Michaele” Summi regis archangele AH 53:192; (Feast?) ... ? ... 2rv (Martinus) Sacerdotem Christi Martinum AH 53:181, 7–18; “De sancto Nicolao” Congaudentes exultemus AH 54:66, 1–8?

Remark: The lower edge of the fragment is trimmed, with loss of text. The outer edge of 2rv is trimmed, with minor loss of text. 1r and 2v darkened, the text erased and almost illegible.

Reconstruction:

[– Fr 28235, 1rv – Fr 28236, 1rv – | – Fr 28236, 2rv –]

Repertory: – *Stola iucunditatis, Congaudent angelorum choi – ?, Summi regis archangele, ? – Sacerdotem Christi Martinum, Congaudentes exultemus –*

¶ Sequ 90

Sequentiarium; 7 ff.; writing space: 15.5 x 10.5 cm.; 1 col.; number of lines: 8 (text); blue, red and green pen-flourished initials; square notation; four-line staff; *custos*; vertical strokes; s. 14 (CCM); Sweden: Västerås (CCM: Schweden: Västerås?).

Contents:

Fr 28237:1rv (Nativitas domini) <Laetabundus exultet fidelis> AH 54:2, 9–12;

“De sancto Stephano” Hanc concordi famulatu AH 53:215, 1–11. 2rv (Epiphania domini) <Epiphaniam domino canamus> AH 53:28, 9–17; “In conversione beati Pauli” Dixit dominus ex Basan AH 50:269, 1–2a. 3rv (Maria Magdalena) Mane prima sabbati AH 54:143; “De sancto Olavo” Lux illuxit laetabunda AH 42:302, 1–3a. 4rv (Assumptio BMV) <Aurea virga primae> AH 7:107, 8b–10; “In nativitate Marie” Nativitas Mariae virginis AH 54:188.

Remark: The fragment is kept at Göta Hovrätt in Jönköping.

Fr 28238:1rv (Visitatio BMV) Osculetur nos dilectus AH 42:147, 1a–6b. 2rv (cont.) 6b–12a.

Remark: The fragment, which is the middle bifolium of a quire, is damaged with loss of text and partially difficult to read.

Fr 28239:1rv (BMV) <Ave virgo gloriosa caeli iubar> AH 54:277, 4–16.

Reconstruction:

[– Fr 28237, 1rv – | – Fr 28237, 2rv –]

[– Fr 28237, 3rv – Fr 28238, 1rv | Fr 28238, 2rv – Fr 28237, 4rv –]

[– Fr 28239 –]

Repertory: – *Laetabundus exultet fidelis*, *Hanc concordi famulatu* – *Epiphaniam domino canamus*, *Dixit dominus ex Basan* – *Mane prima sabbati*, *Lux illuxit laetabunda* – *Osculetur nos dilectus* – *Aurea virga primae*, *Nativitas Mariae virginis* – *Ave virgo gloriosa caeli iubar* –

¶ Sequ 91

Sequentiarium; 2 ff.; writing space: 26.0 x 17.5 cm.; 2 col.; number of lines: 41 (text); one large bicoloured blue and red initial: *G(rates)*; unnotated; s. 15 (CCM); Sweden: Linköping? (CCM: Schweden: Linköping? OSS?).

Contents:

Fr 28240:1rv (Nativitas domini) *Grates nunc omnes* AH 53:10; “Item” *Promissa mundo gaudia* AH 54:95; “In secunda missa” *Eia recolamus laudibus* AH 53:16; “In summa missa” *Laetabundus exultet fidelis* AH 54:2; “Item sequentia” *Natus ante saecula* AH 53:15; “De sancto Stephano” Hanc concordi famulatu AH 53:215; “De sancto Iohanne” *Iohannes Iesu Christo* AH 53:168, 1–4. 2rv (Michael) *Ad celebres rex* AH 53:190; “Francisci monachi” *Caput draconis ultimum* AH 9:215; “De omnibus sanctis” *Supernae matris gaudia* AH 55:37; “De sancto Martino” *Sacerdotem Christi Martinum* AH 53:181; “De sancta Elisabeth” *Plebs devota iucundetur* AH 8:155, 1a–5a.

Remark: *Grates nunc*, beginning with a large initial, marks the beginning of the entire sequentiary. Str. 9 and 10, 13 and 14, 15 and 16 of *Promissa mundo* are reversed. The text erased at the top edge of 2r. Division is indicated at str. 12 of *Ad celebres*. Str. 2b of *Caput*

draconis is missing. Str. 15–16 and 17–18 of *Supernae matris* are reversed. Str. 2a of *Plebs devota* is missing.

Reconstruction:

[Fr 28240, 1rv – | – Fr 28240, 2rv –]

Repertory: *Grates nunc omnes, Promissa mundo gaudia, Eia recolamus laudibus, Laetabundus exultet fidelis, Natus ante saecula, Hanc concordi famulatu, Iohannes Iesu Christo – Ad celebres rex, Caput draconis ultimum, Supernae matris gaudia, Sacerdotem Christi Martinum, Plebs devota iucundetur –*

¶ Sequ 92

Sequentiarium; 2 ff.; writing space: 27.0 x 12.5 cm. (incomplete); 2 col.; number of lines: 15 (text); foliation; square notation; four-line staff; s. 15 (CCM); Sweden (CCM).

Contents:

Fr 28241:1rv (1r: fol. t. IX) (Corpus Christi) <Lauda Sion salvatorem> AH 50:385, 8b–11b; (Iohannes baptista) Sancti baptistae Christi AH 53:163; “Pauli apostoli” Petre summe Christi AH 53:210; “De visitatione beate virginis Marie” Praesens dies refulget AH 42:55, 1a–1b. 2r (Apostoli) <Qui sunt isti qui> AH 54:87, 4–11; (Evangelistae) lucundare plebs fidelis AH 55:7. 2v (illegible).
Remark: The outer edge of 1rv is trimmed, with important loss of text. Only a strip of 2rv is left with just a few traces of text and music.

Reconstruction:

[– Fr 28241, 1rv – | – Fr 28241, 2rv –]

Repertory: – *Lauda Sion salvatorem, Sancti baptistae Christi, Petre summe Christi, Praesens dies refulget – Qui sunt isti qui, Iucundare plebs fidelis –*

¶ Sequ 93

Sequentiarium; 4 ff.; writing space: 31.5 x 20.5 cm.; 1 col.; number of lines: 10 (music); Gothic notation; four-line staff; *custos*; s. 15 (CCM); Germany? (CCM: Schweden?).

Contents:

Fr 28242:1rv (Iohannes baptistae) <Sancti baptistae Christi> AH 53:163, 8–17; “De sancto Petro et Paulo” Petre summe Christi AH 53:210, 1–8. 2rv (Laurentius) <Stola iucunditatis> AH 54:61, 2–18.

Remark: The outer edge of 1rv is trimmed, with loss of text. The text on top of 1r erased.

Fr 28243:1rv (Assumptio BMV) <Congaudent angelorum chori> AH 53:104, 14–18; “In decollatione sancti Iohannis baptiste” Psallite regi nostro AH 50:270, 1–7a. 2rv (Andreas) <Sacrosancta hodiernae> AH 54:30, 11–19; “De sancto Nicolao” Laus et gloria deo AH 53:197, 1–9.

Remark: The outer edge of 2rv is trimmed with loss of text.

Reconstruction:

[– Fr 28242, 1rv – | – Fr 28242, 2rv –]

[– Fr 28243, 1rv – | – Fr 28243, 2rv –]

Repertory: – *Sancti baptistae Christi, Petre summe Christi – Stola iucunditatis – Congaudent angelorum chori, Psallite regi nostro – Sacrosancta hodiernae, Laus et gloria deo –*

¶ Sequ 94

Sequentiarium; 1 f.; writing space: 31.5 x 21.0 cm.; 1 col.; number of lines: 7 (music); square notation; four-line staff; s. 15–16 (CCM); OFM? (CCM: Schweden; OFM?).

Contents:

Fr 28244:1rv (Feast?) Inc. ... ? ... *Hic carnis calamitas ... expl. ... in alta dolorum.*

Amen; (Franciscus) *Caput draconis ultimum* AH 9:215, 1a–2a.

Remark: The fragment is damaged.

Reconstruction:

[– Fr 28244 –]

Repertory: – ?, *Caput draconis ultimum* –

¶ Sequ 95 = Sequ 205

Sequentiarium; 2 ff.; writing space: 35.0 x 24.5 cm.; 1 col.; number of lines: 13 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Uppsala? (CCM: Schweden).

Contents:

Fr 28245:1rv (Iohannes baptista) <*Sancti baptistae Christi*> AH 53:163, 14–17;

“De sanctis Petro et Paulo” *Petre summe Christi* AH 53:210; “De sancta Maria Magdalena” *Laus tibi Christe qui* AH 50:268; “De sancto Olavo” *Lux illuxit> laetabunda* AH 42:302, 1. 2rv (Laurentius) <*Stola iucunditatis*> AH 54:61, 5–10; (Nativitas BMV) <*Nativitas Mariae virginis*> AH 54:188, 6–9.

Remark: The outer and lower edges of 1rv are trimmed, with loss of text. Str. 2b–6a of *Laus tibi* appear in Fr 28246, and str. 11a and 11b are reversed. 2rv is a strip, the lower piece of a leaf. The two, now separate, leaves perhaps originally formed a bifolium.

Fr 28246 (= Fr 28379):1rv (Maria Magdalena) <*Laus tibi Christe qui*> AH 50:268,

2b–5b; (Olavus) <*Lux illuxit laetabunda*> AH 42:302, 2a–4a.

Remark: This fragment was catalogued twice, the second time as Sequ 205. The fragment, of which only a strip remains, constitutes the lower part of Fr 28245, 1rv.

Reconstruction:

[– Fr 28245, 1rv + Fr 28246 – | – Fr 28245, 2rv –]

Repertory: – *Sancti baptistae Christi, Petre summe Christi, Laus tibi Christe qui, Lux illuxit laetabunda – Stola iucunditatis, Nativitas Mariae virginis* –

¶ Sequ 96

Sequentiarium; 1 f.; writing space: 24.0 x 17.0 cm.; 1 col.; number of lines: 8 (music); square notation; four-line staff; vertical strokes; s. 14 (CCM); orig./prov.: – (CCM: Schweden).

Contents:

Fr 28247:1rv (Corpus Christi) <Lauda Sion salvatorem> AH 50:385, 3a–8a.

Reconstruction:

[– Fr 28247 –]

Repertory: – *Lauda Sion salvatorem* –

¶ Sequ 97

Sequentiarium; 2 ff.; writing space: 25.5 x 17.5 cm.; 1 col.; number of lines: 9 (music); red pen-flourished initial; square notation; four-line staff; *custos*; vertical strokes; s. 14–15 (CCM); Sweden (CCM).

Contents:

Fr 28248:1rv (Ericus) <Gratulemur dulci prosa> AH 42:215, 5a–10b; “De sancto Iohanne baptista” *Praecursorem summi regis* ... *En baptista* AH 42:252, 1. 2rv (Maria Magdalena) <Mane prima sabbati> AH 54:143; “De sancto Olavo rege et martyre” (rubric only).

Remark: The first line of text at the top of 2r erased.

Reconstruction:

[– Fr 28248, 1rv – | – Fr 28248, 2rv –]

Repertory: – *Gratulemur dulci prosa*, *Praecursorem summi regis* ... *En baptista* – *Mane prima sabbati* –

¶ Sequ 98

Sequentiarium; 4 ff.; writing space: 26.0 (incomplete) x 24.5 cm.; 1 col.; number of lines: 7 (music, incomplete); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Uppsala (CCM).

Literature: Helander 2001, 196, n. 428, 201.

Contents:

Fr 28249:1rv (Elin of Skövde) <Voce dulcis melodiae> AH 42:237, 2a–5b; “De sancto Dominico” *In caelesti hierarchia* AH 55:115, 1–12. 2rv (Laurentius) <Martyris eximii Levitae> AH 55:218, 2–16; “De assumptione beate virginis” <Congaudent angel> *orum chori* AH 53:104, 1–6.

Remark: On 1rv str. 2 of *In caelesti* is lost due to trimming at the top edge. The top and outer edges of 2rv are trimmed, with loss of text. Str. 11 and 12 of *Martyris eximii* are missing.

Fr 28250:1rv (Olavus) *Lux illuxit laetabunda* AH 42:302, 2a–8b; “De sancta Helena” *Voce dulcis melodiae* AH 42:237, 1. 2rv (Assumptio BMV) <Congaudent angelorum chori> AH 53:104, 8–18; (Assumptio BMV) <Aurea virga primae> AH 7:107, 2a–5b.

Remark: The top and outer edges of the fragment are trimmed, with loss of text. Str. 5 and 6 of *Lux illuxit* are missing, due to trimming.

Reconstruction:

[– Fr 28250, 1rv; Fr 28249, 1rv – | – Fr 28249, 2rv; Fr 28250, 2rv –]

Repertory: – *Lux illuxit laetabunda*, *Voce dulcis melodiae*, *In caelesti hierarchia* – *Martyris eximii Levitae*, *Congaudent angelorum chori*, *Aurea virga primae* –

¶ Sequ 99

Sequentiarium; 1 f.; writing space: 24.0 x 18.0 cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; vertical strokes; s. 15 (CCM); Sweden (CCM).

Contents:

Fr 28251:1rv (Corpus Christi) <Lauda Sion salvatorem> AH 50:385, 7b–11b; “De sancto Erico rege” Gratulemur dulci prosa AH 42:215, 1a–5a.

Reconstruction:

[– Fr 28251 –]

Repertory: – *Lauda Sion salvatorem, Gratulemur dulci prosa* –

¶ Sequ 100

Sequentiarium; 2 ff.; writing space: 28.5 x 19.0 cm.; 1 col.; number of lines: 10 (music); red and blue initials with blue and green flourishing; square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden (CCM: Schweden?).

Contents:

Fr 28252:1rv (Martyres) <Iucundetur ex affectu> AH 42:342, 4a–5b; “De martyribus” O beata beatorum AH 55:14; “Unius confessoris et pontificis” Ad laudes salvatoris AH 54:88, 1–4. 2rv (BMV) Ave Maria gratia AH 54:216, 10–13; (BMV) Ave praecclara maris AH 50:241, 1–5b.

Remark: The outer edge of 1rv is trimmed, with minor loss of text.

Reconstruction:

[– Fr 28252, 1rv – | – Fr 28252, 2rv –]

Repertory: – *Iucundetur ex affectu, O beata beatorum, Ad laudes salvatoris – Ave Maria gratia, Ave praecclara maris* –

¶ Sequ 101

Sequentiarium (CCM: Sequentiarium?/Missale?); 4 ff.; writing space: 27.5 x 19.0 cm.; 2 col.; number of lines: 44 (text); unnotated; s. 15 (CCM); Sweden: Linköping (CCM).

Contents:

Fr 28253:1rv (Pentecoste) <Sancti spiritus assit> AH 53:70, 18–24; “Item de sancto spiritu” Veni sancte spiritus et emitte AH 54:153; “De sancta trinitate” Benedicta semper sancta AH 53:81; “De corpore Christi” Lauda Sion salvatorem AH 50:385; “In dominicis diebus” Vox clarescat mens AH 54:164; “Item in dominicis diebus” Voce iubilantes magna AH 10:37; “Item” Quicumque vult salvus AH 54:163; “De sancto Iohanne baptista” Sancti baptistae Christi AH 53:163; “In festo apostolorum Petri et Pauli” Petre summe Christi AH 53:210, 1–11. 2rv (Andreas) <Sacrosancta hodiernae> AH 54:30, 16–19; “De sancto Nicolao” Congaudentes exultemus AH 54:66; “De apostolis” Clare sanctorum senatus AH 53:228; “Item de apostolis” Qui sunt isti qui AH 54:87; “tempore paschali de apostolis” Alleluia nunc decantet AH 54:86; “De evangelistis”

lucundare plebs fidelis AH 55:7; “De uno martyre” Adest nobis dies alma AH 55:241; “Item” lucundetur ex affectu AH 42:342; “De martyribus” O beata beatorum AH 55:14, 1–6.

Remark: Str. 5 of *Lauda Sion* added in the margin by a different hand. *Quicumque vult* appears here in the long version, containing str. 9–10, see AH 54, p. 253. Str. 7 of *Quicumque vult* erased. Str. 10–11 of *Petre summe* partially erased. The outer edge of 2rv is trimmed, with minor loss of text. Str. 15 and 16 of *Alleluia nunc* are reversed. *Adest nobis* ends with *Amen*, omitting *dicant omnia*.

Fr 28254:1rv “Olavus” <Lux illuxit laetabunda> AH 42:302, 7a–8b; “De sancta Helena” Voce dulcis melodiae AH 42:237; “De reliquiis” Pretiosi sancti dei AH 42:336; “De sancto Laurentio” Stola iucunditatis AH 54:61; (Laurentius) Laurenti David magni AH 53:173; “De assumptione Marie” Congaudent angelorum chori AH 53:104; “De sancto Bartholomeo” Diem festum Bartholomaei AH 53:128; “De sancto Augustino” Iubilemus salvatori AH 42:176; “In decollatione sancti Iohannis baptiste” Tibi pie Iesu Christe AH 42:254, 1a–1b. 2rv (cont.) 1b–15; “De nativitate beate virginis” Nativitas Mariae virginis AH 54:188; “In exaltatione sancte crucis” Laudes crucis attollamus AH 54:120; “De sancto Michaeli” Ad celebres rex AH 53:190; “De sancto Francisco” Caput draconis ultimum AH 9:215; “De sancto Dionysio” Gaude prole Graecia AH 55:113, 1–7.

Remark: The fragment is the middle bifolium of a quire. The outer edge of 1rv is trimmed, with loss of text. After str. 15 of *Laudes crucis* follows: *Roma naves... Maxentio* (now erased) and *Fusi Traces caesi Persae sed et partis dux adversae victus ab Heraclio*, see AH 54, p. 191. Str. 2b of *Caput draconis* is missing.

Reconstruction:

[– Fr 28253, 1rv – Fr 28254, 1rv | Fr 28254, 2rv – Fr 28253, 2rv –]

Repertory: – *Sancti spiritus assit, Veni sancte spiritus et emitte, Benedicta semper sancta, Lauda Sion salvatorem, Vox clarescat mens, Voce iubilantes magna, Quicumque vult salvus, Sancti baptistae Christi, Petre summe Christi – Lux illuxit laetabunda, Voce dulcis melodiae, Pretiosi sancti dei, Stola iucunditatis, Laurenti David magni, Congaudent angelorum chori, Diem festum Bartholomaei, Iubilemus salvatori, Tibi pie Iesu Christe, Nativitas Mariae virginis, Laudes crucis attollamus, Ad celebres rex, Caput draconis ultimum, Gaude prole Graecia – Sacrosancta hodierne, Congaudentes exultemus, Clare sanctorum senatus, Qui sunt isti qui, Alleluia nunc decantet, Iucundare plebs fidelis, Adest nobis dies alma, Iucundetur ex affectu, O beata beatorum –*

¶ Sequ 102 = Gr 103

¶ Sequ 103

Sequentiarium; 4 ff.; writing space: 20.0 x 11.5 cm.; 1 col.; number of lines: 11 (music); red and green pen-flourished initials; neumes; four-line staff; s. 13 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28255:1rv (Pascha) *Victimae paschali laudes* AH 54:7; “Eiusdem” *Mane prima sabbati* AH 54:143, 1–5. 2rv (cont.) 8–16; “Item” *Laudes salvatori voce* AH

53:36, 1–2. 3rv (Pascha) *Zyma vetus expurgetur* AH 54:149, 7–15. 4rv (cont.) 15–20; “In natale apostolorum Philippi et Iacobi” *Alleluia nunc decantet* AH 54:86, 1–6.

Remark: The leaves are reconstituted in their original order. 1rv and 4rv are an outer bifolium, 2rv and 3rv are an inner bifolium; 4v contains the letter t(?) in the lower margin, probably marking the end of a quire, although without catch-word. The top edges of 2rv and 3rv are trimmed, with loss of text; the outer edge of 2rv is trimmed, with loss of text. Str. 10 and 11 of *Zyma vetus* are missing due to trimming.

Reconstruction:

[– Fr 28255, 1rv; 2rv – | – Fr 28255, 3rv; 4rv –]

Repertory: – *Victimae paschali laudes, Mane prima sabbati, Laudes salvatori voce – Zyma vetus expurgetur, Alleluia nunc decantet* –

¶ Sequ 104

Sequentiarium; 4 ff.; writing space: 19.5 x 13.0 cm.; 1 col.; number of lines: 11 (music); red and yellow pen-flourished initials; initial with drawn human head; early square notation; four-line staff; s. 13 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28256:1rv (Pentecoste) <*Sancti spiritus assit*> AH 53:70, 22–24; “Item de sancto spiritu” *Veni sancte spiritus et emitte* AH 54:153; “Item” *Laudes deo devotas* AH 54:14, 1–14. 2rv (In dominicis) <*Voce iubilantes magna*> AH 10:37, 8; “De sancto Iohanne baptista” *Sancti baptistae Christi* AH 53:163; “De sancto Petro” *Petre summe Christi* AH 53:210, 1–8.

Fr 28257:1rv (Stephanus) <*Hanc concordi famulatu*> AH 53:215, 11–12; “De sancto Iohanne” *Iohannes Iesu Christo* AH 53:168; “De innocentibus” *Celsa pueri concrepent* AH 53:162, 1–12. 2rv (Pauli conversio) <*Dixit dominus ex Basan*> AH 50:269, 4b–10; “In die sancto pasche” *Victimae paschali laudes* AH 54:7; “Item” *Mane prima sabbati* AH 54:143, 1?

Remark: The fragment is worn and the text difficult to read.

Reconstruction:

[– Fr 28257, 1rv – | – Fr 28257, 2rv –]

[– Fr 28256, 1rv – | – Fr 28256, 2rv –]

Repertory: – *Hanc concordi famulatu, Iohannes Iesu Christo, Celsa pueri concrepent – Dixit dominus ex Basan, Victimae paschali laudes, Mane prima sabbati – Sancti spiritus assit, Veni sancte spiritus et emitte, Laudes deo devotas – Voce iubilantes magna, Sancti baptistae Christi, Petre summe Christi* –

¶ Sequ 105

Sequentiarium; 2 ff.; writing space: 22.0 x 14.0 cm.; 1 col.; number of lines: 9 (music); square notation; four-line staff; s. 15 (CCM); Sweden (CCM: Schweden?).

Contents:

Fr 28258:1rv (Martyres) *lucundetur ex affectu* AH 42:342. 2rv (BMV) <*Salve mater salvatoris*> AH 54:245, 22; “*Tempore paschali de domina*” *Virgini Mariae*

laudes concinant AH 54:21; “De compassione sancte Marie virginis” Stabat iuxta Christi crucem videns AH 8:59, 1a–1b.

Remark: *Salve mater* ends with str. 22.

Reconstruction:

[– Fr 28258, 1rv – | – Fr 28258, 2rv –]

Repertory: – *Iucundetur ex affectu – Salve mater salvatoris, Virgini Mariae laudes concinant, Stabat iuxta Christi crucem videns –*

¶ Sequ 106

Sequentiarium; 1 f.; writing space: 23.5 x 17.0 cm.; 1 col.; number of lines: 9 (music); square notation; four-line staff; s. 14 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28259:1rv (Trinitas?/In dominicis diebus?) <*Profitentes unitatem*> AH 54:161, 4–16.

Remark: Str. 6 and 7 are reversed. Inserted after str. 15: 16a *Qui sic credit ...*; 16b *Servet fidem ...*. Cf. AH 54, p. 250.

Reconstruction:

[– Fr 28259 –]

Repertory: – *Profitentes unitatem –*

¶ Sequ 107

Sequentiarium; 1 f.; writing space: 20.0 x 13.0 cm.; 1 col.; number of lines: 9 (music); square notation; four-line staff; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28260:1rv (S. Crux) <*Salve crux sancta arbor*> AH 53:82, 7–8; “In ascensione domini” Rex omnipotens die AH 53:66, 1–16.

Remark: The fragment is severely damaged and difficult to read.

Reconstruction:

[– Fr 28260 –]

Repertory: – *Salve crux sancta arbor, Rex omnipotens die –*

¶ Sequ 108

Sequentiarium; 2 ff.; writing space: 20.0 x 13.0 cm.; 1 col.; number of lines: 14 (music); early square notation; four-line staff; s. 13–14 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28261:1rv (Assumptio BMV) <*Congaudent angelorum chori*> AH 53:104, 11–18; “De sancto Iohanne baptista (Decollatio)” *Psallite regi nostro* AH 50:270; “De nativitate sancte Marie” *Stirpe Maria regia* AH 53:95, 1. 2rv (Omnium sanctorum) <*Ornates sancti Seraphin*> AH 53:112, 10–14; (Martinus) Sacerdotem Christi Martinum AH 53:181; “De sancto Andrea” *Deus in tua virtute* AH 53:122, 1–8.

Remark: The fragment is slightly damaged.

Reconstruction:

[– Fr 28261, 1rv – | – Fr 28261, 2rv –]

Repertory: – *Congaudent angelorum chori, Psallite regi nostro, Stirpe Maria regia – Omnes sancti Seraphin, Sacerdotem Christi Martinum, Deus in tua virtute* –

¶ Sequ 109

(Same ms. as Helsinki, The National Library, F.m. I. 336.)

Sequentiarium; This sequentia is part of a missal; 4 ff.; writing space: 27.0 x 20.0 cm.; 2 col.; number of lines: 26 (text); unnotated; s. 15 (CCM); orig./prov.: – (CCM: Schweden).

Literature: Haapanen 1922, 171–172.

Contents:

Fr 28262:1rv (Omnium sanctorum) <Supernae matris gaudia> AH 55:37, 18–26;
“De sancto Martino” Sacerdotem Christi Martinum AH 53:181; “De sancta Catarina” Odas hac in die AH 8:213; “De sancto Andrea apostolo” Sacrosancta hodiernae AH 54:30, 1–9. 2rv (cont.) 9–19; “De sancto Nicolao” Congaudentes exultemus AH 54:66; “De conceptione Marie” Dies ista celebretur AH 54:180; “In natali unius vel plurimorum apostolorum” Qui sunt isti qui AH 54:87, 1–5.

Fol. 9rv (Corpus Christi) <Lauda Sion salvatorem> AH 50:385, 6b–11b; “A festo sancte trinitatis usque ad adventum domini in dominicis diebus” Quicumque vult salvus AH 54:163; “In dominicis” Voce iubilantes magna AH 10:37; “In dominicis” Vox clarescat mens AH 54:164; “De sancto Petro martyre” Adest dies celebris AH 55:293, 1–11.

Remark: Str. 2–4 of *Quicumque vult* erased.

Fol. 10rv (cont.) AH 55:293, 11–14; “De sanctis apostolis Philippi et Iacobi” Alleluia nunc decantet AH 54:86; “In inventione sancte crucis” Laudes crucis attollamus AH 54:120; “De spinea corona” Diadema salutare toto AH 54:136, 1–5.
Remark: After str. 15 of *Laudes crucis* follows: *Roma naves universas in profundum vidit mersas una cum Maxentio. Fusi rates victi Perse sed et Partis dux adverse victus ab Eracio.* Cf. AH 54, p. 191.

Reconstruction: Fol. 9 and 10 constitute the inner bifolium of a quire.

[– Fol. 9 | Fol. 10 –]

[– Fr 28262, 1rv | Fr 28262, 2rv –]

Repertory: – *Lauda Sion salvatorem, Quicumque vult salvus, Voce iubilantes magna, Vox clarescat mens, Adest dies celebris, Alleluia nunc decantet, Laudes crucis attollamus, Diadema salutare toto – Supernae matris gaudia, Sacerdotem Christi Martinum, Odas hac in die, Sacrosancta hodiernae, Congaudentes exultemus, Dies ista celebretur, Qui sunt isti qui* –

¶ Sequ 110

Sequentiarium; 4 ff.; writing space: 26.0 (incomplete) x 17.0 cm.; 1 col.; number of lines: 9 (music); square notation; *custos*; vertical strokes; s. 15 (CCM); Denmark: Lund? (CCM: Dänemark: Lund?/OP?).

The two fragments appear to be part of a gradual because of the presence of alleluia verses.

Contents:

Fr 28263:1rv (Visitatio BMV) <Lauda sponsa genitricem> AH 54:196, 11–19. 2rv
(Undecim milia virginum) <Dulci voce resonet> AH 8:289, 9b; “De sancta Anna” Omnis mundus exultet AH 9:130, 1a–5b.

Fr 28264:1rv (Visitatio BMV) <Lauda sponsa genitricem> AH 54:196, 4–11. 2rv
“De sancta Anna” <Omnis mundus exultet> AH 9:130, 6a–6b; (Alleluia verse: *Anna mater genitricis*; “De sancto Erico rege” Alleluia verse: *Rex pie martyr*);
Remark: The top edge of the fragment trimmed, with minor loss of text.

Reconstruction: The liturgical order seems odd, and the reconstitution is uncertain. The alleluia verses (seemingly written by a different hand) should, perhaps, be placed at the end.

[– Fr 28264, 1rv; Fr 28263, 1rv – | – Fr 28263, 2rv; Fr 28264, 2rv –]

Repertory: – *Lauda sponsa genitricem* – *Dulci voce resonet*, *Omnis mundus exultet* –

¶ Sequ 111

Sequentiarium; 2 ff.; writing space: 25.0 (incomplete) x 19.0 cm.; 2 col.; number of lines: 17 (music); red and blue pen-flourished initials; early square notation; four-line staff; s. 13 (CCM); Scandinavia: Sweden? (CCM: Schweden).

Contents:

Fr 28265:1rv (Conversio Pauli) <Didicimus dominus ex Basan> AH 50:269, 6a–10; “In purificatione Marie” Hac clara die turma AH 53:98; (Pascha) Victimae paschali laudes AH 54:7; “In inventione sancte crucis” Salve crux sancta arbor AH 53:82; “In ascensione domini” Rex omnipotens die AH 53:66, 1–11; Virgini Mariae laudes intonent AH 54:18 (unnotated addition in the lower margin). 2rv (Maria Magdalena) <Laus tibi Christe qui> AH 50:268, 7b–12; “De sancto Olavo” Lux illuxit laetabunda AH 42:302; (Laurentius) Laurenti David magni AH 53:173, 1–13.

Remark: The fragment is damaged, difficult to read and trimmed at the top edge, with loss of text. Str. 3 of *Virgini Mariae* begins: *Mors et vita*.

Reconstruction:

[– Fr 28265, 1rv – | – Fr 28265, 2rv –]

Repertory: – *Dixit dominus ex Basan*, *Hac clara die turma*, *Victimae paschali laudes*, *Salve crux sancta arbor*, *Rex omnipotens die*, *Virgini Mariae laudes intonent* – *Laus tibi Christe qui*, *Lux illuxit laetabunda*, *Laurenti David magni* –

¶ Sequ 112

Sequentiarium; 1 f.; writing space: 28.0 x 18.5 cm. (incomplete); 1 col.; number of lines: 8 (music); blue pen-flourished initial; square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28266:1rv (Feast?) Iesus rex potens, not in AH.

Remark: The top and outer edges of the fragment are trimmed, with minor loss of text.

Reconstruction:

[– Fr 28266 –]

Repertory: – *Iesus rex potens* –

¶ Sequ 113

Sequentiarium; 2 ff.; writing space: 25,5 x 18,5 cm.; 1 col.; number of lines: 10 (music); red pen-flourished initial; square notation; four-line staff; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28267:1rv (Octava nativitatis domini?/Circumcisio?) <Laetabundus exultet fidelis> AH 54:2, 11–12; “In epiphania domini” Epiphaniam domino canamus AH 53:28, 1–14. 2rv “De trinitate” Benedicta semper sancta AH 53:81, 1–20.
Remark: The outer edge of 1rv is trimmed, with loss of text. After str. 20 of *Benedicta semper* follows the addition: *Per infinita saeculorum sae<cula>*.

Reconstruction:

[– Fr 28267, 1rv – | – Fr 28267, 2rv –]

Repertory: – *Laetabundus exultet fidelis*, *Epiphaniam domino canamus* – *Benedicta semper sancta* –

¶ Sequ 114

Sequentiarium; 1 f.; writing space: 29,0 x 17,5 cm.; 1 col.; number of lines: 8 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden (CCM).

Contents:

Fr 28268:1rv (Maria Magdalena) <Laus tibi Christe qui> AH 50:268, 11b–12; “In visitatione Marie” Praesens dies refulget AH 42:55, 1a–4a.

Remark: The fragment is damaged with loss of text. Str. 11a and 11b of *Laus tibi* are reversed. The order of the sequences is odd: usually the feast of Mary Magdalene falls on 22.vii and the Visitation on 2.vii.

Reconstruction:

[– Fr 28268 –]

Repertory: – *Laus tibi Christe qui*, *Praesens dies refulget* –

¶ Sequ 115

Sequentiarium; 2 ff.; writing space: 23,0 x 16,5 cm.; 1 col.; number of lines: 10 (music); red and blue pen-flourished initials; square notation; four-line staff; *custos*; vertical strokes; s. 14–15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28269:1rv (Unus confessor) <Adest nobis dies alma> AH 53:241, 8–16; “De virginibus” Virginis venerandae AH 53:246, “In dedicatione ecclesie” Psallat ecclesia mater AH 53:247, 1. 2rv (cont.) 1–14; “De sancta trinitate” Quicumque vult salvus AH 54:163, 1–5.

Remark: The fragment is the middle bifolium of a quire. The outer edge of 1rv is trimmed, with minor loss of text.

Reconstruction:

[– Fr 28269, 1rv | Fr 28269, 2rv –]

Repertory: – *Adest nobis dies alma, Virginis venerandae, Psallat ecclesia mater, Quicumque vult salvus –*

¶ Sequ 116

Sequentiarium; 4 ff.; writing space: 17.5 x 12.0 cm.; 1 col.; number of lines: 7 (music); red and green initials; square notation; four-line staff; vertical strokes; s. 14–15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28270:1rv (Epiphania) <Epiphaniam domino canamus> AH 53:28, 10–17; “In conversione sancti Pauli” Dixit dominus ex Basan AH 50:269, 1. 2rv (cont.) 2–7b. 3rv (cont.) 7b–10; “In purificatione sancte Marie” Laetabundus <exultet fidelis> (notated incipit) AH 54:2; “In die pasche” Victimae paschali laudes AH 54:7, 1–6. 4rv (cont.) 6–7; “In inventione sancte crucis” Salve crux sancta arbor AH 53:82; “In ascensione domini” Rex omnipotens die AH 53:66, 1–4.

Remark: The leaves are reconstituted in their original order. 1rv and 4rv constitute an outer bifolium, 2rv and 3rv the middle bifolium.

Reconstruction:

[– Fr 28270, 1rv; Fr 28270, 2rv; | Fr 28270, 3rv; Fr 28270, 4rv –]

Repertory: – *Epiphaniam domino canamus, Dixit dominus ex Basan, Laetabundus exultet fidelis, Victimae paschali laudes, Salve crux sancta arbor, Rex omnipotens die –*

¶ Sequ 117

Sequentiarium; 5 ff.; writing space: 20.5 x 14.0 cm.; 1 col.; number of lines: 9 (text); red and green initials; Fr 28272 contains a red pen-flourished initial; square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden (CCM).

Contents:

Fr 28271:1rv (Corpus Christi) <Lauda Sion salvatorem> AH 50:385, 5b–11a. 2rv (cont.) 11a–11b; “De sancto Erico” Gratulemur dulci prosa AH 42:215, 1–5b. 3rv (cont.) 5b–10b; “De sancto Eskillo” Hac in die gloriemur AH 42:216, 1a–1b. 4rv (cont.) 1b–5b; “De sancto Iohanne baptista” Sancti baptistae Christi AH 53:163, 1–4.

Remark: The leaves are reconstituted in their original order. 1rv and 4rv constitute an outer bifolium, 2rv and 3rv the middle one. Str. 8a and 8b of *Gratulemur dulci* are reversed.

Fr 28272:1rv (Visitatio BMV) <Praesens dies refulget> AH 42:55, 4b–5b; “De sancta Maria Magdalena” Laus tibi Christe qui AH 50:268, 1–6b.

Remark: The fragment is severely damaged, and 1v is darkened. There is some doubt whether the two fragments belong to the same codex. The number of lines and the size of the writing space are the same, but the script differs slightly in Fr 28272, and the initials have different decoration. Str. 2b of *Laus tibi* is missing.

Reconstruction:

[– Fr 28271, 1rv; Fr 28271, 2rv; | Fr 28271, 3rv; Fr 28271, 4rv –]

[– Fr 28272 –]

Repertory: – *Lauda Sion salvatorem, Gratulemur dulci prosa, Hac in die gloriemur, Sancti baptistae Christi – Praesens dies fulget, Laus tibi Christe qui –*

¶ Sequ 118

Sequentiarium; 2 ff.; writing space: 30.0 (incomplete) x 21.0 cm.; 2 col.; number of lines: 12 (music, incomplete); square notation; four-line staff; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28273:1rv (Innocentes) <*Celsa pueri concrepent*> AH 53:162, 10–24; “De sancto Thoma” *Laeta mundus sit iucundus* AH 9:351, 1a–5a. **2rv** (Corpus Christi) <*Lauda Sion salvatorem*> AH 50:385; (Trinitas?/In dominicis diebus?) <*Quicumque vult salvus*> AH 54:163, 2–6.

Remark: The lower edge of the fragment is damaged and trimmed. The top and outer edges of 2rv are trimmed, with loss of text. Str. 15–17 and 22 of *Celsa pueri* are missing due to damage and trimming. Str. 2b–3a of *Laeta mundus* are missing due to damage and trimming. The major part of str. 8a–11b of *Lauda Sion* is missing due to trimming.

Reconstruction:

[– Fr 28273, 1rv – | – Fr 28273, 2rv –]

Repertory: – *Celsa pueri concrepent, Laeta mundus sit iucundus – Lauda Sion salvatorem, Quicumque vult salvus –*

¶ Sequ 119

Sequentiarium; 2 ff.; writing space: 22.0 x 15.0 cm.; 1 col.; number of lines: 10 (music); red and blue pen-flourished initials; square notation; four-line staff; s. 14 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28274:1rv (Pentecoste) <*Sancti spiritus assit*> AH 53:70, 12–24; “De sancto spiritu” *Veni sancte spiritus et emitte* AH 54:153, 1–6. **2rv** (Laurentius) <*Stola iucunditatis*> AH 54:61, 15–18; “In nativitate beate virginis” *Nativitas Mariae virginis* AH 54:188.

Reconstruction:

[– Fr 28274, 1rv – | – Fr 28274, 2rv –]

Repertory: – *Sancti spiritus assit, Veni sancte spiritus et emitte – Stola iucunditatis, Nativitas Mariae virginis –*

¶ Sequ 120

Sequentiarium; 1 f.; writing space: 16.0 (incomplete) x 23.5 cm.; 1 col.; number of lines: 4 (music, incomplete); blue pen-flourished initial; square notation; four-line staff; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28275:1rv (Ascensio domini) <Omnis gentes plaudite> AH 54:152, 16; “De sancto spiritu” Sancti spiritus assit AH 53:70, 1-5; 13-16.

Remark: The fragment is severely mutilated with major loss of text. Only the upper part of the leaf is preserved.

Reconstruction:

[– Fr 28275 –]

Repertory: – *Omnis gentes plaudite, Sancti spiritus assit* –

¶ Sequ 121

Sequentiarium; 3 ff.; writing space: 26.0 x 13.0 cm.; 1 col.; number of lines: 11 (music); red pen-flourished initial; Fr 28276, 1r (in the lower margin) a small singing figure drawn in red ink, partially erased; square notation; four-line staff; s. 13-14 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28276:1rv (Conversio Pauli) <Dixit dominus ex Basan> AH 50:269, 4b-10; (Pascha?) Mane prima sabbati AH 54:143, 1-11.

Remark: The outer edge of the fragment is trimmed with loss of text. Str. 8 of *Dixit dominus* is missing.

Fr 31038:1rv “In sancta nocte in gallicantu” Grates nunc omnes AH 53:10; “In diluculo” Natus ante saecula AH 53:15; (Nativitas domini) Laetabundus exultet fidelis AH 54:2, 1-2. 2rv (Epiphania) <Epiphaniam domino canamus> AH 53:28, 4-17; “In conversione sancti Pauli” Dixit dominus ex Basan AH 50:269, 1-4a.

Remark: The fragment consists of two separate leaves, severely damaged with loss of text. 1v is barely legible.

Reconstruction:

[Fr 31038, 1rv – Fr 31038, 2rv; Fr 28276, 1rv –]

Repertory: *Grates nunc omnes, Natus ante saecula, Laetabundus exultet fidelis – Epiphaniam domino canamus, Dixit dominus ex Basan, Mane prima sabbati* –

¶ Sequ 122

Sequentiarium; 1 f.; writing space: 32.5 x 18.0 cm.; 1 col.; number of lines: 13 (music); square notation; four-line staff; s. 14-15 (CCM); Sweden: Linköping? (CCM: –).

Contents:

Fr 28277:1rv (Dedicatio ecclesiae) Haec est domus domini, not in AH, see Björkvall 2013.

Remark: This sequence covers the whole of 1r and part of 1v. It seems to have been the last text on the leaf. Another piece, which is not a sequence, was added by a later hand on 1v.

Reconstruction:

[Fr 28277]

Repertory: – *Haec est domus domini* –

¶ **Sequ 123**

Sequentiarium; 1 f.; writing space: 30.0 x 20.5 cm.; 2 col.; number of lines: 16 (music); square notation; four-line staff; s. 14 (CCM); Sweden: Linköping (CCM: Linköping?).

Contents:

Fr 28278:1rv (Innocentes) *Laus tibi Christe cui* AH 53:156; “*De sancto Thoma*” *Laeta mundus sit iucundus* AH 9:351; “*In circumcitione domini*” *Laetabundus exultet fidelis* AH 54:2; “*In epiphania domini*” *Festa Christi omnis* AH 53:29, 1–8.

Remark: The upper part of 1r is darkened and difficult to read. rv contains the catch-words: *parvulos praecepit* belonging to str. 8 of *Festa Christi*, denoting that the leaf was the last of a quire.

Reconstruction:

[– Fr 28278]

Repertory: – *Laus tibi Christe cui*, *Laeta mundus sit iucundus*, *Laetabundus exultet fidelis*, *Festa Christi omnis*

¶ **Sequ 124 = Gr 25**

(Same ms. as Helsinki, The National Library, F.m. II. 1.)

Sequentiarium; this sequentia is combined with a gradual. 4 ff.; writing space: 23.5 x 16.0 cm.; 1 col.; number of lines: 12 (music); red, blue and green pen-flourished initials; early square notation; four-line staff; s. 13 (CCM); orig./prov.: – (CCM).

Literature: Haapanen 1925, 3.

Contents:

Fr 28279:1rv (Purificatio BMV?) <*Concentu parili hic te*> AH 53:99, 10–15; “*In die sancto pasche*” *Laudes Christo redempti* AH 53:45, 1–14. **2rv** (Ascensio) <*Rex omnipotens die*> AH 53:66, 15–24; “*In die pentecostes*” *Sancti spiritus assit* AH 53:70, 1–16.

Remark: Str. 23 of *Rex omnipotens* begins: *Iudex cum veneris.*

Fr 28280:1rv (Pascha) <*Laudes salvatori voce*> AH 53:36, 2–18. **2rv** (cont.) 18–22; “*In octava pasche*” *Mane prima sabbati* AH 54:143, 1–14.

Remark: This fragment is the middle bifolium of a quire.

Reconstruction:

[– Fr 28279, 1rv – Fr 28280, 1rv | Fr 28280, 2rv – Fr 28279, 2rv –]

Repertory: – *Concentu parili hic te*, *Laudes Christo redempti* – *Laudes salvatori voce*, *Mane prima sabbati* – *Rex omnipotens die*, *Sancti spiritus assit* –

¶ **Sequ 125**

Sequentiarium; 2 ff.; writing space: 23.5 x 16.0 cm.; 1 col.; number of lines: 12 (text); square notation; four-line staff; s. 15 (CCM); Sweden (CCM: Schweden: Linköping? OSS?).

Contents:

Fr 28281:1rv (Nativitas BMV) <Nativitas Mariae virginis> AH 54:188, 9–10; “In exaltatione sancte crucis” Laudes crucis attollamus AH 54:120, 1–8. **2rv** (Michael) <Ad celebres rex> AH 53:190, 10–19; “De sancta Birgitta” (rubric only).

Reconstruction:

[– Fr 28281, 1rv – | – Fr 28281, 2rv –]

Repertory: – *Nativitas Mariae virginis*, *Laudes crucis attollamus* – *Ad celebres rex* –

¶ Sequ 126

Sequentiarium; 4 ff.; writing space: 25.0 x 16.5 cm.; 2 col.; number of lines: 14 (text); red and blue pen-flourished initials; square notation; four-line staff; s. 13 (CCM: 14. Jh.); Sweden: Linköping? (CCM: –).

Contents:

Fr 28282:1rv (Nativitas domini) <Promissa mundo gaudia> AH 54:95, 9–20; “De sancto Stephano” Hanc concordi famulatu AH 53:215; “De sancto Iohanne evangelista” Iohannes Iesu Christo AH 53:168, 1–9. **2rv** (Agnes) <Animetur ad agonem> AH 55:50, 18–20; “De sancto Vincentio” Martyris egregii triumphos AH 55:340; “In conversione sancti Pauli” Dixit dominus ex Basan AH 50:269, 1–7b.

Remark: Str. 15 and 16 of *Promissa mundo* are reversed. Str. 18 of *Martyris egregii* is missing.

Fr 28283:1rv (Pascha) <Illuxit dies quam fecit> AH 8:31, 3a–5; “Item” Mane prima sabbati AH 54:143; “Item” Victimae paschali laudes AH 54:7; “Item” Laudes Christo redempti AH 53:45, 1–9. **2rv** (Pentecoste) <Veni spiritus aeternorum> AH 53:71, 10–12; “Item” Veni sancte spiritus et emitte AH 54:153; “De sancta trinitate” Benedicta sit beata AH 7:96; “In dominicis diebus” Quicumque vult salvus AH 54:163, 1–6.

Remark: Str. 15 and 16 of *Benedicta sit* are reversed.

Reconstruction:

[– Fr 28282, 1rv – | – Fr 28282, 2rv –]

[– Fr 28283, 1rv – | – Fr 28283, 2rv –]

Repertory: – *Promissa mundo gaudia*, *Hanc concordi famulatu*, *Iohannes Iesu Christo* – *Animetur ad agonem*, *Martyris egregii triumphos*, *Dixit dominus ex Basan* – *Illuxit dies quam fecit*, *Mane prima sabbati*, *Victimae paschali laudes*, *Laudes Christo redempti* – *Veni spiritus aeternorum*, *Veni sancte spiritus et emitte*, *Benedicta sit beata*, *Quicumque vult salvus* –

¶ Sequ 127

Sequentiarium; 4 ff.; writing space: 33.0 x 21.0 cm.; 1 col.; number of lines: 7 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); OFM (CCM: OFM Clar.?).

Literature: Schmid 1954, 222.

Contents:

Fr 28401:1rv (Clara) <Ave virgo felix Clara> AH 42:200, 5b–9.

Fr 28402:1rv (Divisio apostolorum) <Caeli enarrant gloriam> AH 50:267, 2a–5a.

Fr 28403:1rv (Pascha?) ... ? ... *terrenas mentes ... victor mortis caelorum collige portis*, not in AH; “De ascensu domini” In ascensu salvatoris not in AH, see Schmid 1954, 222.

Fr 28404:1rv (BMV) <Mittit ad virginem> AH 54:191, 6–11.

Remark: The lower edge of the fragment is trimmed, with minor loss of text. *Mittit ad virginem* was probably the last sequence in the sequentiary, judging by 1v ending with the rubric “Incipit legenda in die visitationis beate Marie virginis”.

Reconstruction: All fragments are single leaves of large size. The quire construction could not be clearly determined.

[– Fr 28403 – Fr 28402 – Fr 28401 – Fr 28404]

Repertory: – ?, In ascensu salvatoris – Caeli enarrant gloriam – Ave virgo felix Clara – Mittit ad virginem –

¶ Sequ 128

Sequentiarium; 2 ff.; writing space: 24.0 x 17.5 cm.; 1 col.; number of lines: 10 (music); blue pen-flourished initials; square notation; four-line staff; *custos*; vertical strokes; s. 14–15 (CCM); OP? (CCM: Schweden?).

Contents:

Fr 28284:1rv (Dominicus) <In caelesti hierarchia> AH 55:115, 12–20; “In assumptione beate virginis” *Salve mater salvatoris* AH 54:245, 1–7. **2rv** (BMV) <Ave spes mundi> AH 54:217, 15–17; “Alia” *Iubilemus in hac die* AH 54:284; 1–12.

Remark: The top edge of the fragment is trimmed. The outer edge of 2rv is trimmed, with minor loss of text. Str. 4 and 6 of *Salve salvatoris* are missing.

Reconstruction:

[– Fr 28284, 1rv – | – Fr 28284, 2rv –]

Repertory: – *In caelesti hierarchia*, *Salve mater salvatoris* – *Ave spes mundi*, *Iubilemus in hac die* –

¶ Sequ 129

Sequentiarium; 1 f.; writing space: 38.5 x 27.5 cm.; 1 col.; number of lines: 7 (music); decorated capitals highlighted with green, blue and yellow; square notation; four-line staff; *custos*; red vertical strokes; s. 15–16 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28285:1rv (Pro defunctis) <Dies irae dies illa> AH 54:178, 15–17; 18–19.

Remark: The fragment constitutes the upper part of a leaf.

Fr 28286:1rv (Pro defunctis) <Dies irae dies illa> AH 54:178, 17b–18; (responsory: *Recordare domine testamenti tui*).

Remark: The fragment constitutes the lower part of Fr 28285.

Reconstruction:

[– Fr 28285 + Fr 28286 –]

Repertory: – *Dies irae dies illa* –

¶ Sequ 130

Sequentiarium; 2 ff.; writing space: 23,5 x 16,5 cm.; 1 col.; number of lines: 12 (music); red and green pen-flourished initials; early square notation; four-line staff; s. 13–14 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28287:1rv (Nicolaus) <Congaudentes exultemus> AH 54:66, 24; “In dominis” Voce iubilantes magna AH 10:37; “In ecclesie dedicatione” Psallat ecclesia mater AH 53:247; “Alia” Quam dilecta tabernacula AH 55:30, 1. 2rv (Confessores) <Ad laudes salvatoris> AH 54:88, 6–18; “De quocumque sancto” Supernae matris gaudia AH 55:37, 1–13.

Remark: The fragment is worn and partially difficult to read.

Reconstruction:

[– Fr 28287, 1rv – | – Fr 28287, 2rv –]

Repertory: – *Congaudentes exultemus, Voce iubilantes magna, Psallat ecclesia mater, Quam dilecta tabernacula – Ad laudes salvatoris, Supernae matris gaudia –*

¶ Sequ 131 = Gr 153 = Mi 139 = Codex 731 (miss.)

Sequentiarium; 8 ff.; writing space: 22,0 (incomplete) x 19,5 cm.; 2 col.; number of lines: 12 (music, incomplete); red and blue pen-flourished initials; red initials with brown flourishing; square notation; four-line staff; s. 14 (MPO and CCM); Sweden: Västerås (CCM: Västerås? MPO: –).

This sequentiary, combined with a missal, was catalogued four times under different signatures.

Contents:

Fr 25410:1rv (Kyrie, Gloria in excelsis, Sanctus, Agnus). 2rv (Iohannes evangelista) <Christo laudes decantet> AH 8:204, 2b–6b; “De innocentibus” O beata beatorum (unnotated incipit) AH 55:14; “vel” Supernae matris gaudia (unnotated incipit) AH 55:37; “De sancto Thoma” Supernae matris gaudia (unnotated incipit) AH 55:37; “In octava domini” Laetabundus exultet fidelis (unnotated incipit) AH 54:2; “In epiphania” Epiphaniam domino canamus AH 53:28.

Remark: The top edge of the fragment is trimmed, with loss of text. *Christo laudes* ends: *Laus tibi <Christe>*; str. 4a and 4b are reversed.

Fr 30882:1rv (Iohannes evangelista octava) <Gratulemur ad festivum> AH 55:191, 17–18; “In purificatione sancte Marie” Post impletum stabilitum AH 48:340; “In annuntiatione sancte Marie” Ave Maria gratia AH 54:216, 1–10. 2rv (Pasccha?) <Mane prima sabbati> AH 54:143, 6–16; “In inventione sancte crucis” Laetabundus et iucundus AH 54:131; “In ascensione domini” Rex omnipotens die AH 53:66, 1–6.

Remark: The top and outer edges of the fragment are trimmed, with loss of text.

Fr 30883:1rv (Iohannes baptista) <Praecursorem summi regis ... En baptista> AH 42:252, 4a–10b; “In die apostolorum Petri et Pauli” <lu>bar mundo geminatur AH 42:312, 1a–4b. 2rv (Laurentius) <Prunis datum admiramur> AH

55:217, 10–26; “In assumptione sancte Marie” Ave virgo gloriosa caeli iubar AH 54:277, 1–3.

Remark: The top and outer edges of the fragment are trimmed, with loss of text. The lower edge of 1rv is trimmed, with loss of text. The major part of str. 2 of *Iubar mundo* is missing due to trimming. Str. 14 and 15, most of str. 19–21 and str. 25 of *Prunis datum* are missing due to trimming.

Fr 30884:1rv (Petrus et Paulus) <Iubar mundo geminatur> AH 42:312, 5b–6b; “De sancta Maria Magdalena” Monti Sion dat viorem AH 8:230, 1b–7b; “De sancto Olavo rege et martyre” Lux illuxit laetabunda AH 42:302, 1. 2rv (cont.) 2b–8b; “De sancto Laurentio” Prunis datum admiramur AH 55:217, 1–8.

Remark: The fragment is the middle bifolium of a quire. The upper and outer edges are trimmed, with loss of text. Str. 1a, 3b–4a and 6b of *Monti Sion* are missing due to trimming. Str. 2, most of str. 5 and str. 7b of *Lux illuxit* are missing due to trimming.

Reconstruction:

[– Fr 25410, 1rv – | – Fr 25410, 2rv –]

[– Fr 30882, 1rv – | – Fr 30882, 2rv –]

[– Fr 30883, 1rv; Fr 30884, 1rv | Fr 30884, 2rv; Fr 30883, 2rv –]

Repertory: – *Christo laudes decantet*, **O beata beatorum*, **Supernae matris gaudia*, **Laetabundus exultet fidelis*, *Epiphaniam domino canamus* – *Gratulemur ad festivum*, *Post impletum stabilitum*, *Ave Maria gratia* – *Mane prima sabbati*, *Laetabundus et iucundus*, *Rex omnipotens die* – *Praecursorem summi regis*... *En baptista*, *Iubar mundo geminatur*, *Monti Sion dat viorem*, *Lux illuxit laetabunda*, *Prunis datum admiramur*, *Ave virgo gloriosa caeli iubar* –

¶ Sequ 132

Sequentiarium; 6 ff.; writing space: 28.5 x 17.5 cm.; 1 col.; number of lines: 9 (music); red and blue pen-flourished initials; square notation; four-line staff; *custos*; vertical strokes (mostly black strokes, occasionally red); s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28288:1rv (Assumptio BMV) <Congaudent angelorum chori> AH 53:104, 6–18; “In natali sancti Augustini et in oct<ava> eius” Interni festi gaudia AH 55:74, 1–3. 2rv (Decollatio Iohannis) <Psallite regi nostro> AH 50:270, 5b–11b.

Fr 28290:1rv (Maria Magdalena) <Laus tibi Christe qui> AH 50:268, 7a–12; “De sancto Laurentio” Laurenti David magni AH 53:173, 1–3. 2rv (Exaltatio crucis) <Laudes crucis attollamus> AH 54:120, 2–11.

Remark: The fragment is damaged. The upper edge of 1rv is trimmed, with minor loss of text.

Fr 28291:1rv (Pascha) <Laudes salvatori voce> AH 53:36, 2–10. 2rv (Pentecoste) <Sancti spiritus assit> AH 53:70, 3–20.

Remark: 1r and 2v are pasted on the archival document and not accessible. On 1r, str. 1–6 of *Laudes salvatori* and str. 13–20 of *Sancti spiritus* are not accessible.

Reconstruction:

[– Fr 28291, 1rv – | – Fr 28291, 2rv –]

[– Fr 28290, 1rv – Fr 28288, 1rv – | – Fr 28288, 2rv – Fr 28290, 2rv –]

Repertory: – *Laudes salvatori voce – Sancti spiritus assit – Laus tibi Christe qui, Laurenti David magni – Congaudent angelorum chori, Interni festi gaudia – Psallite regi nostro – Laudes crucis attollamus –*

¶ Sequ 133 = Sequ 196 = Gr 118 = Gr 134 = Codex 1693 (grad.)

(Same ms. as Helsinki, The National Library, F.m. II. 99.)

Sequentiarium; this sequentia is a gradual. 12 ff.; writing space: 29.0 x 22.0 cm.; 1 col.; number of lines: 8 (music); red and blue pen-flourished initials; capitals highlighted with green, pink and red; Gothic notation; four-line staff; *custos*; occasional red vertical strokes; s. 15–16 (MPO and CCM); Germany?/OFM? (MPO and CCM: Bohemia?).

Literature: Haapanen 1925, 57.

Contents:

Fr 241:1rv (Divisio apostolorum) <*Caeli enarrant gloriam*> AH 50:267, 6a–9b.

2rv (Dedicatio ecclesiae) <*Psallat ecclesia ma>ter* AH 53:247, 1–10.

Remark: 1rv is trimmed to the half of the leaf, with important loss of text. *Psallat ecclesia* is inserted in the mass of the Dedication of a Church. Str. 7 of *Caeli enarrant* is missing due to trimming.

Fr 8502:1rv (Divisio apostolorum) <*Caeli enarrant gloriam*> AH 50:267, 3a–5b.

2rv (Dedicatio ecclesiae) <*Psallat ecclesia mater*> AH 53:247, 12–14; (Alleluia verse: *Iudicabunt sancti*); (Omnium sanctorum) *Omnes sancti Seraphin* AH 53:112, 1.

Remark: The fragment is severely damaged and difficult to read. The outer edge of 2rv is trimmed, with loss of text.

Fr 25384:1rv (BMV, alleluia verses). 2rv (BMV) <*Uterus virgineus thronus*> AH

54:248, 11–20; “Item” *Ave praecilla maris* AH 50:241, 1.

Remark: The outer edge of 2rv is trimmed.

Fr 28289:1rv (Alleluia verse: *Qui creavit omnia*, cf. AH 55, p. 231); (Catharina de

Alexandria) *Sanctissimae virginis votiva* AH 55:203, 1–10.

Remark: The fragment is damaged with minor loss of text.

Fr 28370:1rv (Feast?) ... ? ...; (Iohannes baptista) *Sancti baptistae Christi* AH 53:163, 1–9.

Remark: The outer and lower edges of the fragment are trimmed and damaged with loss of text. The chant preceding *Sancti baptistae* ends with the word <*ba>ptista*, but it is not clear whether it belongs to a sequence.

Fr 30031:1rv (Catharina de Alexandria) <*Sanctissimae virginis votiva*> AH 55:203, 11–12; “*De sancto Nicolao*” *Sancte dei pontifex* AH 55:267, 1. 2rv (cont.) 1–8.

Remark: The outer edges of the fragment, which is a middle bifolium of a quire, are trimmed, with minor loss of text. Str. 8 of *Sancte dei* reads: *Ut tecum sint gaudentes aeterno tempore o Nicolae.*

Fol. 1rv (BMV) Alleluia verse: *Dulcis mater dul<ci nato>* followed by the rubric “*Prosa*”.

Remark: The outer and lower edges of 1rv are trimmed, with loss of text.

Fol. 2rv (BMV) <Te honorant superi> AH 8:82, 3; (BMV) Uterus virgineus thronus AH 54:248, 1–9.

Remark: The lower edge of 2rv is trimmed with loss of one line. Fol. 1 and 2 are kept in Helsinki.

Reconstruction: The reconstruction is uncertain because of the order of items in Fr 241 and 8502. Fol. 1 and 2 constitute a bifolium.

[– Fr 28370 –]

[– Fr 8502, 1rv; Fr 241, 1rv – | – Fr 241, 2rv; Fr 8502, 2rv –]

[– Fr 28289; Fr 30031, 1rv | Fr 30031, 2rv –]

[– Fr 25384, 1rv; Fol. 1 – | – Fol. 2; Fr 25384, 2rv –]

Repertory: – ?, *Sancti baptistae Christi* – *Caeli enarrant gloriam* – *Psallat ecclesia mater*, *Omnes sancti Seraphin* – *Sanctissimae virginis votiva*, *Sancte dei pontifex* – *Te honorant superi*, *Uterus virgineus thronus*, *Ave piae clara maris* –

¶ Sequ 134

Sequentiarium; 3 ff.; writing space: 33.0 x 22.0 cm.; 1 col.; number of lines: 11 (music); red and green initials; square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO and CCM); Sweden: Uppsala? (MPO: Schweden; CCM: Schweden?).
Contents:

Fr 7567:1rv (Henricus) *Coetus noster laetus* AH 42:238; “In conversione sancti Pauli” *Qui sunt isti qui* (unnotated incipit) AH 54:87; “In purificatione sancte Marie” *Laetabundus* <exultet fidelis> (unnotated incipit) AH 54:2; (Pascha) *Victimae paschali laudes* AH 54:7; “De sancta virgine tempore resurrectionis” *Virgini Mariae laudes concinant* AH 54:21. 2rv (Ascensio) <Rex omnipotens die> AH 53:66, 12–24; “De sancto Erico” *Gratulemur dulci prosa* AH 42:215, 1a–8a.

Remark: The outer edges of the fragment are trimmed, with minor loss of text. *Virgini Mariae laudes concinant* contains the variant *intonant*, but the text corresponds with AH 54:21.

Fr 28292:1rv (BMV) <Ave spes mundi> AH 54:217, 17; “Alia de domina nostra” *Gaude mater luminis* AH 54:225; “Alia de domina nostra” *Gaude dei genitrix gaude* AH 40:86; (BMV) *Imperatrix gloriosa* AH 54:221, 1–6.

Remark: Str. 3 and 4 of *Gaude mater* are reversed. Str. 6 reads: *Te honorant superi matrem omnis gratiae Maria*.

Reconstruction:

[– Fr 7567, 1rv – | – Fr 7567, 2rv –]

[– Fr 28292 –]

Repertory: – *Coetus noster laetus*, **Qui sunt isti qui*, **Laetabundus exultet fidelis*, *Victimae paschali laudes*, *Virgini Mariae laudes concinant*, *Rex omnipotens die*, *Gratulemur dulci prosa* – *Ave spes mundi*, *Gaude mater luminis*, *Gaude dei genitrix gaude*, *Imperatrix gloriosa* –

¶ Sequ 135 = Mi 401 = Mi 115?

¶ Sequ 136

Sequentiarium; 4 ff.; writing space: 22.5 x 14.5 cm.; 1 col.; number of lines: 13 (music); early square notation; four-line staff; s. 13 (CCM); orig./prov.: – (CCM).

Literature: Schmid 1952, 1–14; 1954, 211–225.

Contents:

Fr 28294:irv (Trinitas?/In dominicis diebus?) <Quicumque vult salvus> AH 54:163, 2–10; “In conversione sancti Pauli” Dixit dominus ex Basan AH 50:269, 1–6. 2rv (Catharina?) ... ? ... expl. *fac ut tecum katherina perfruamur gloria. amen*, not in AH; “De sancta Maria in sabbatis et in aliis diebus quando de domina cantatur” Hodiernae lux diei AH 54:219; “Alia” Mittit ad virginem AH 54:191, 1–6.

Remark: *Quicumque vult* appears here in the long version, containing str. 9–10, see AH 54, p. 253. Str. 5 of *Hodiernae lux* is missing. Str. 5 and 6 are probably reversed. On 2v, the last staff erased.

Fr 28295:irv (Pentecoste) <Laudes deo devotas> AH 54:14, 13–15; “Feria III” *Veni spiritus aeternorum* AH 53:71; “Feria IIII” *Septiformis consolator*, not in AH, see Schmid, 1952, 8–10; “De sancta trinitate” *Quicumque vult salvus* AH 54:163, 1. 2rv (BMV) <Mittit ad virginem> AH 54:191, 7–11; “Alia” *Virgo patris filia* not in AH, see Schmid 1954, 220; (BMV) *Gaude mater luminis* AH 54:225; (BMV) *Gaude dei genitrix gaude* AH 40:86, 1–5.

Reconstruction:

[– Fr 28295, 1rv; Fr 28294, 1rv – | – Fr 28294, 2rv; Fr 28295; 2rv –]

Repertory: – *Laudes deo devotas*, *Veni spiritus aeternorum*, *Septiformis consolator*, *Quicumque vult salvus*, *Dixit dominus ex Basan* – ?, *Hodiernae lux diei*, *Mittit ad virginem*, *Virgo patris filia*, *Gaude mater luminis*, *Gaude dei genitrix gaude* –

¶ Sequ 137

Sequentiarium; 1 f.; writing space: 17.0 (incomplete) x 22.0 cm.; 1 col.; number of lines: 6 (music, incomplete); red and green initials; square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28296:irv (Andreas) <*Sacrosancta hodiernae*> AH 54:30, 14–15; (Nicolaus) <*Congaudentes exultemus*> AH 54:66, 8–11.

Remark: Only the upper part of the leaf is preserved.

Reconstruction:

[– Fr 28296 –]

Repertory: – *Sacrosancta hodiernae*, *Congaudentes exultemus* –

¶ Sequ 138

Sequentiarium; 1 f.; writing space: 29.5 x 20.0 cm.; 1 col.; number of lines: 9 (music); red pen-flourished initial; red and blue fleuronné-chains; capitals highlighted

with yellow; square notation; four-line staff; *custos*; vertical strokes; s. 14 (CCM); Sweden Uppsala? (CCM: Schweden: Åbo).

Contents:

Fr 28297:1rv (Olavus) <Lux illuxit laetabunda> AH 42:302, 8a–8b (addition in a later hand); “In festo beati Augustini” De profundis tenebrarum AH 55:75, 1–11.

Reconstruction:

[– Fr 28297 –]

Repertory: – *Lux illuxit laetabunda, De profundis tenebrarum* –

¶ Sequ 139 = Codex 969 (miss.)

¶ Sequ 140

Sequentiarium; 3 ff.; writing space: 24.0 x 15.5 cm.; 2 col.; number of lines: 11 (music); red and green pen-flourished initials; square notation; four-line staff; s. 14 (CCM: 15. Jh.); Sweden: Kalmar? (CCM: –).

Contents:

Fr 28300:1rv (Epiphania) <Festa Christi omnis> AH 53:29, 9–14; “In conversione sancti Pauli” Dixit dominus ex Basan AH 50:269, 1–4b.

Remark: Originally this fragment was a double leaf. 1rv is preserved intact, whereas only a strip of 2rv remains.

Fr 28301:1rv (Thomas Cantuariensis) <Virgo gaudet filio> AH 39:327, 2b–8; “In circumcione domini” Laetabundus exultet fidelis AH 54:2, 1–4. 2rv (Conversio Pauli) <Dixit dominus ex Basan> AH 50:269, 5a–10; “In purificatione sancte Marie” Laetabundus <exultet fidelis> (unannotated incipit) AH 54:2; “De sancto Andrea” Sacrosancta hodiernae AH 54:30, 1–5.

Remark: The fragment is damaged and partially difficult to read. Str. 8 of *Dixit dominus* is missing.

Reconstruction:

[– Fr 28301, 1rv – | Fr 28300; Fr 28301, 2rv –]

Repertory: – *Virgo gaudet filio, Laetabundus exultet fidelis – Festa Christi omnis, Dixit dominus ex Basan, *Laetabundus exultet fidelis, Sacrosancta hodiernae* –

¶ Sequ 141

Sequentiarium; 1 f.; writing space: 30.0 (incomplete) x 19.0 (incomplete) cm.; 1 col.; number of lines: 10 (music, incomplete); square notation; four-line staff; s. 15 (CCM); Sweden: Uppsala? (CCM).

Contents:

Fr 28302:1r (illegible). **iv** (Exaltatio crucis) <Laudes crucis attollamus> AH 54:120; (S. Crux) Veneremur crucis lignum AH 54:129; (Michael) Ad celebres rex AH 53:190, 1–2.

Remark: 1r is severely damaged, darkened and illegible.

Reconstruction:

[– Fr 28302 –]

Repertory: – *Laudes crucis attollamus, Veneremur crucis lignum, Ad celebres rex –*

¶ Sequ 142

Sequentiarium; 2 ff.; writing space: 24.5 x 17.0 cm.; 1 col.; number of lines: 10 (music); capitals highlighted with yellow; square notation; s. 15 (CCM); Sweden: Västerås? (CCM: Schweden: Linköping?).

Contents:

Fr 28303:1rv (Iohannes evangelista) <Christo laudes decantet> AH 8:204, 4a–6b;

“De innocentibus” *Celsa pueri concrepent* AH 53:162, 1–14. 2rv (cont.) 15–24;

“Epiphania” *Festa Christi omnis* AH 53:29, 1–9.

Remark: The fragment, the middle bifolium of a quire, is damaged. 1r, the text on top erased. Pages of the archival document pasted on 1v and 2v.

Reconstruction:

[– Fr 28303, 1rv | Fr 28303, 2rv –]

Repertory: – *Christo laudes decantet, Celsa pueri concrepent, Festa Christi omnis –*

¶ Sequ 143

Sequentiarium; 3 ff.; writing space: 24.0 x 14.0 cm.; 1 col.; number of lines: 15 (music); early square notation; four-line staff; vertical strokes; s. 13 (CCM); orig./ prov.: – (MPO and CCM: Schweden?).

Contents:

Fr 8554:1rv (Andreas) <Sacrosancta hodiernae> 54:30; “In assumptione sancte M” *Congaudentes exultemus* AH 54:66, 1–13; “De sancta Catharina” *Supernae matris gaudia* (unnotated incipit) AH 55:37 (addition in the margin).

Remark: Of the orginal bifolium only a small piece of 2rv remains. The rubric *In assumptione Marie* seems to be a mistake, the sequence is designated for Nicolaus.

Fr 28304:1rv (Ascensio) <Rex omnipotens die> AH 53:66, 13–24; “De sancto spiritu” *Sancti spiritus assit* AH 53:70, 1–21. 2rv (cont.) 22–24; “Item de s” *Laudes deo devotas* AH 54:14; “Item” *Veni spiritus aeternorum* AH 53:71; “De sancta trinitate” *Benedicta semper sancta* AH 53:81, 1–6?

Remark: The fragment, the middle bifolium of a quire, is damaged and partially illegible.

Reconstruction:

[– Fr 28304, 1rv | Fr 28304, 2rv –]

[– Fr 8554 –]

Repertory: – *Rex omnipotens die, Sancti spiritus assit, Laudes deo devotas, Veni spiritus aeternorum, Benedicta semper sancta – Sacrosancta hodiernae, Congaudentes exultemus, *Supernae matris gaudia –*

¶ Sequ 144

Sequentiarium; 2 ff.; writing space: 32.0 x 19.0 cm.; 1 col.; number of lines: 7 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28305:1rv (BMV) <Avemaria> spes mundi AH 54:217, 1–12. 2rv (cont.) 12–17; “Alia” Iubilemus in hac die AH 54:284, 1–3.

Remark: The fragment, the middle bifolium of a quire, is severely damaged. The outer edge of 1rv is trimmed, with important loss of text. The major part of str. 6 and 7 of *Ave spes* is missing.

Reconstruction:

[– Fr 28305, 1rv | Fr 28305, 2rv –]

Repertory: – *Ave spes mundi, Iubilemus in hac die* –

¶ Sequ 145

Sequentiarium; 4 ff.; writing space: 22.0 x 15.5 cm.; 1 col.; number of lines: 10 (text); red and blue pen-flourished initials; square notation; four-line staff; s. 13 (CCM); Sweden (CCM).

Contents:

Fr 28306:1rv (Olavus) <Lux illuxit laetabunda> AH 42:302, 7b–8b; “De sancto Laurentio” Stola iucunditatis AH 54:61; “In assumptione sancte Marie” Congaudent angelorum chori AH 53:104, 1–3. 2rv (cont.) 4–18; “In decollatione sancti Io<hannis>” Psallite regi nostro AH 50:270, 1–6a.

Fr 28307:1rv (Catharina) <Hac in die mentes> AH 55:202, 9–24; “De sancto Andrea” Sacrosancta hodiernae AH 54:30, 1–5. 2rv (Virgines) <Virginis venerandae> AH 53:246, 10–12; “In dedicatione” Psallat ecclesia mater AH 53:247; “Incipiunt sequentie de domina “Ave Maria gratia AH 54:216, 1–10.

Reconstruction:

[– Fr 28306, 1rv – | – Fr 28306, 2rv –]

[– Fr 28307, 1rv – | – Fr 28307, 2rv –]

Repertory: – *Lux illuxit laetabunda, Stola iucunditatis, Congaudent angelorum chori, Psallite regi nostro – Hac in die mentes, Sacrosancta hodiernae – Virginis venerandae, Psallat ecclesia mater, Ave Maria gratia* –

¶ Sequ 146

Sequentiarium; 3 ff.; writing space: 31.5 x 22.5 cm.; 1 col.; number of lines: 10 (music); ruling in red; red and blue pen-flourished initials; square notation; four-line staff; s. 15 (CCM); OFM? (CCM).

Contents:

Fr 28308:1rv (Catharina) <Sanctissimae virginis votiva> AH 55:203, 10–12; “De apostolis” Clare sanctorum senatus AH 53:228; “De martyribus” O beata beatorum AH 55:14, 1–9.

Fr 28309:1rv (BMV) <Ave praeclara maris> AH 50:241, 6b–9; “Item de beata virgine” O Maria virgo pia not in AH, cf. AH 42:82; “In dedicatione ecclesie” Psallat ecclesia mater AH 53:247, 1–2.

Fr 28310:1rv (Martinus) <Sacerdotem Christi Martinum> AH 53:181, 10–18; “De sancta Catharina virgine” Sanctissimae virginis votiva AH 55:203, 1–10.

Remark: The fragment is damaged with loss of text. Str. 2, 5–6 of *Sanctissimae virginis* are missing.

Reconstruction: Fr 28309 may belong to another quire.

[– Fr 28310; Fr 28308 – Fr 28309 –]

Repertory: – *Sacerdotem Christi Martinum*, *Sanctissimae virginis votiva*, *Clare sanctorum senatus*, *O beata beatorum* – *Ave praeclara maris*, *O Maria virgo pia*, *Psallat ecclesia mater* –

¶ Sequ 147

Sequentiarium; 1 f.; writing space: 31.5 x 4.0 (incomplete) cm.; 2 col.; number of lines: 46 (text); unnotated; s. 15 (MPO; CCM: –); Sweden: Västerås (MPO: Skandinavien/Schweden: Västerås? OP?: CCM: –).

Contents:

Fr 8327: strip 1rv (Maria Magdalena) <Monti Sion dat virorem> AH 8:230, 4a–7b; (Olavus) Lux illuxit laetabunda AH 42:302, 1–8b; (Assumptio BMV) <Ave virgo gloriosa caeli iubar> AH 54:277; “*<D>e dedicatione*” <Rex Salomon fecit> AH 55:31, 1–18. **strip 2rv** (Maria Magdalena) <Monti Sion dat virorem> AH 8:230, 4a–5a; (Assumptio BMV) <Ave virgo gloriosa caeli iubar> AH 54:277, 2–6.

Remark: The fragment consists of two narrow strips of the same leaf, attached to a leaf from Mi 377. Only parts of the text remain.

Fr 28312: strip 1rv (Maria Magdalena) <Monti Sion dat virorem> AH 8:230, 6a–7b; “De sancto Olavo rege” Lux illuxit laetabunda AH 42:302, 1–8b; (Assumptio BMV) <Ave virgo gloriosa caeli iubar> AH 54:277, 8–16; (Dedicatio ecclesiae) Rex Salomon fecit AH 55:31, 1–17. **strip 2rv** (Dominicus) <In caelesti hierarchia> AH 55:115, 1–3; (Laurentius) <Stola iucunditatis> AH 54:61, 17–18; “In assumptione <BMV>” Ave virgo gloriosa caeli iubar AH 54:277, 1–2. **strip 3rv** (Anna) Felix mundus ex caeli AH 42:165, 1a–3a; (Dominicus) <In caelesti hierarchia> AH 55:115, 5–12.

Remark: The fragment consists of three narrow strips from the same leaf, attached to a leaf from Mi 377. Only parts of the text remain.

Reconstruction:

[– Fr 28312 + Fr 8327 –]

Repertory: – *Monti Sion dat virorem*, *Lux illuxit laetabunda*, *Rex Salomon fecit*, *Felix mundus ex caeli*, *In caelesti hierarchia*, *Stola iucunditatis*, *Ave virgo gloriosa caeli iubar* –

¶ Sequ 148

Sequentiarium; 1 f.; writing space: 31.0 (incomplete) x 21.0 (incomplete) cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; s. 15 (CCM); Sweden: Västerås? (CCM: Västerås).

Contents:

Fr 28313:1rv (Maria Magdalena) <Monti Sion dat virorem> AH 8:230, 3b–7b; “De sancto Olavo” Lux illuxit laetabunda AH 42:302, 1–7b.

Remark: The top and outer edges of the fragment are trimmed, with minor loss of text. Str. 2b and the first half of 3a of *Lux illuxit* are missing due to trimming.

Reconstruction:

[– Fr 28313 –]

Repertory: – *Monti Sion dat virorem, Lux illuxit laetabunda* –

¶ Sequ 149

Sequentiarium; 2 ff.; writing space: 22.5 x 16.0 cm.; 2 col.; number of lines: 16 (music); red initials with green flourishing; early square notation; four-line staff; s. 13 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28314:1rv (Iohannes baptista) <Sancti baptistae Christi> AH 53:163, 8–17; “De sancto Petro et Paulo” Petre summe Christi AH 53:210; “De sancto Paulo apostolo” Sollemnitas sancti Pauli AH 53:205; “De sancta Maria Magdalena” Laus tibi Christe qui AH 50:268, 1–2b. 2rv (Decollatio Iohannis) <Psallite regi nostro> AH 50:270, 3b–12; “In nativitate sancte Marie” Stirpe Maria regia AH 53:95; “Item alia” Ave praecclara maris AH 50:241, 1–3b.

Remark: Str. 3a and 3b of *Ave praecclara* are reversed.

Reconstruction:

[– Fr 28314, 1rv – | – Fr 28314, 2rv –]

Repertory: – *Sancti baptistae Christi, Petre summe Christi, Sollemnitas sancti Pauli, Laus tibi Christe qui – Psallite regi nostro, Stirpe Maria regia, Ave praecclara maris* –

¶ Sequ 150

Sequentiarium; 2 ff.; writing space: 26.0 x 18.0 cm.; 1 col.; number of lines: 9 (music); blue pen-flourished initial; square notation; four-line staff; s. 14–15 (CCM); Scandinavia: Sweden? (CCM: Schweden: Växjö?).

Contents:

Fr 28315:1rv (Olavus) <Lux illuxit laetabunda> AH 42:302, 6b–8b; “De sancto Laurentio” Stola iucunditatis AH 54:61, 1–12. 2rv (Omnium sanctorum) Omnes sancti Seraphin AH 53:112, 4–14; “De sancto Martino” Sacerdotem Christi Martinum AH 53:181, 1–12.

Remark: The fragment consists of two single leaves sewn together. It is damaged with minor loss of text.

Reconstruction:

[– Fr 28315, 1rv – | – Fr 28315, 2rv –]

Repertory: – *Lux illuxit laetabunda, Stola iucunditatis – Omnes sancti Seraphin, Sacerdotem Christi Martinum –*

¶ Sequ 151

Sequentiarium; 2 ff.; writing space: 27.0 x 18.0 cm.; 1 col.; number of lines: 8 (text); red and blue pen-flourished initials; red initials have brown flourishing; red and blue fleuronné-chains; square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28316:1rv (Nativitas domini) *Grates nunc omnes* AH 53:10; “Ad summam mis-
sam” *Laetabundus exultet fidelis* AH 54:2, 1–10. 2rv (Trinitas?/In dominicis
diebus?) <Profitentes unitatem> AH 54:161, 2–18.

Remark: Str. 11–16 of *Profitentes unitatem* are missing.

Reconstruction:

[– Fr 28316, 1rv – | – Fr 28316, 2rv –]

Repertory: *Grates nunc omnes, Laetabundus exultet fidelis – Profitentes unitatem –*

¶ Sequ 152

Sequentiarium; 1 f.; writing space: 17.0 x 7.0 (incomplete) cm.; 1? col.; number of lines: 12 (music); red pen-flourished initial; early square notation; four-line staff; s. 13 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28317:1rv (BMV) <*Virgo parens gaudeat*> AH 8:81, 2a–7b; “Alia” *Alma virgo
florens* AH 8:95, 1a–3a.

Remark: The fragment is a strip attached to Theol AA 90 (Fr 30222). Another strip belong-
ing to Sequ 152 (also attached to Theol AA 90) contains the notated *Liber generationis Iesu*,
which suggests that the sequentiarium is part of a gradual.

Reconstruction:

[– Fr 28317 –]

Repertory: – *Virgo parens gaudeat, Alma virgo florens –*

¶ Sequ 153

Sequentiarium; 6 ff.; writing space: 21.5 x 16.0 cm.; 1 col.; number of lines: 11 (mu-
sic); red and blue pen-flourished initials; square notation; four-line staff; s. 14
(CCM); Sweden: Västerås? (CCM).

Contents:

Fr 28318:1rv (Evangelistae) <*lucundare plebs fidelis*> AH 55:7, 11–18; “De aposto-
lis” *Qui sunt isti qui* AH 54:87; “Item de apostolis” *Clare sanctorum senatus*
AH 53:228, 1. 2rv (Martyres) <*Adest nobis dies alma*> AH 53:241, 8–11; (Vir-
gines) *Virginis venerandae* AH 53:246, 9–12; “De quolibet sancto” *Supernae*

matris gaudia AH 55:37, 1. 3rv *Supernae matris gaudia* AH 55:37, 14–17; (Dedicationis ecclesiae) <*Psallat ecclesia mater*> AH 53:247, 4–8. 4rv (BMV) <*Stella solem praeter morem*> AH 54:276, 12; (BMV) *Ave Maria gratia* AH 54:216; (BMV) *Gaude Maria templum* AH 54:213; “Item de domina” *Ave spes mundi* AH 54:217, 1–4.

Remark: The leaves are reconstituted in their original order. 1rv and 4rv constitute a bifolium, 2rv and 3rv constitute the lower part of a bifolium attached to 1rv and 4rv.

Fr 28319:1rv (Nicolaus) <*Congaudentes exultemus*> AH 54:66, 8–24; “De evangelistis” *Iucundare plebs fidelis* AH 55:7, 1–10. 2rv (Martyres) <*Adest nobis dies alma*> AH 53:241, 4–5; (Virgines) <*Virginis venerandae*> AH 53:246, 4–8. 3r (Martyres) <*Supernae matris gaudia*> AH 55:37, 9–12. 3v *Supernae matris gaudia* AH 55:37, 26; “In dedicatione ecclesie” *Psallat ecclesia mater* AH 53:247, 1. 4rv (BMV) <*Ave spes mundi*> AH 54:217, 5–17; (BMV) *Ave virgo gloriosa caeli iubar* AH 54:277, 1–12.

Remark: Str. 15–20 of *Congaudentes* are missing. Str. 7 of *Virginis venerandae* is missing. The leaves are reconstituted in their original order. 2rv and 3rv constitute the upper part of a bifolium attached to 1rv and 4rv.

Reconstruction: 2rv and 3rv in both fragments belong to the same bifolium.

[– Fr 28319, 1rv; Fr 28318, 1rv – Fr 28319, 2rv+Fr 28318, 2rv | Fr 28319, 3rv+Fr 28318, 3rv – Fr 28318, 4rv; Fr 28319, 4rv –]

Repertory: – *Congaudentes exultemus, Iucundare plebs fidelis, Qui sunt isti qui, Clare sanctorum senatus – Adest nobis dies alma, Virginis venerandae, Supernae matris gaudia, Psallat ecclesia mater – Stella solem praeter morem, Ave Maria gratia, Gaude Maria templum, Ave spes mundi, Ave virgo gloriosa caeli iubar –*

¶ Sequ 154

Sequentiarium; 4 ff.; writing space: 21.5 x 16.0 cm.; 1 col.; number of lines: 12 (music); red and blue pen-flourished initials; square notation; four-line staff; vertical strokes; s. 14 (CCM); orig./prov.: – (CCM: Schweden: Växjö?).

Contents:

Fr 28320:1rv (Exaltatio crucis) <*Laudes crucis attollamus*> AH 54:120, 15–21; “De sancto <Micha>ele” *Ad celebres rex* AH 53:190, 1–12. 2rv (Nicolaus) <*Congaudentes exultemus*> AH 54:66, 16–24; “De apostolis” *Clare sanctorum senatus* AH 53:228; “De apostolis et de evangelistis” *Qui sunt isti qui* AH 54:87, 1–5.

Remark: The lower and outer edges are trimmed, with minor loss of text.

Fr 28321:1rv (Michael) <*Ad celebres rex*> AH 53:190, 13–19; “De omnibus sanctis” *Omnes sancti Seraphin* AH 53:112; “De sancto Martino” *Sacerdotem Christi Martinum* AH 53:181. 2rv (Andreas) *Sacrosancta hodiernae* AH 54:30, 12–19; “De sancto Nicolao” *Congaudentes exultemus* AH 54:66, 1–15.

Remark: The lower and outer edges are trimmed, with minor loss of text.

Reconstruction:

[– Fr 28320, 1rv; Fr 28321, 1rv – | – Fr 28321, 2rv; Fr 28320, 2rv –]

Repertory: – *Laudes crucis attollamus, Ad celebres rex, Omnes sancti Seraphin, Sacerdotem Christi Martinum – Sacrosancta hodiernae, Congaudentes exultemus, Clare sanctorum senatus, Qui sunt isti qui –*

¶ Sequ 155

Sequentiarium; 2 ff.; writing space: 21,5 (incomplete) x 21,5 (incomplete) cm.; 1 col.; number of lines: 8 (music, incomplete); square notation; four-line staff; s. 14 (MPO; CCM: 14.–15. Jh.); orig./prov.: – (MPO; CCM: Schweden?).

Contents:

Fr 28322 (= Fr 8581):irv (Corpus Christi) *Lauda Sion salvatorem AH 50:385, 10a–11b; “Iohannis baptiste” Praecursorem summi regis ... En baptista AH 42:252, 1–8a. 2rv (Decollatio Iohannis) <Psallite regi nostro> AH 50:270, 6a–12; “Nativitas Marie” Nativitas Mariae virginis AH 54:188, 1–4.*

Remark: This fragment was catalogued twice under different signatures. The top and outer edges of the fragment are trimmed, with loss of text.

Reconstruction:

[– Fr 28322, irv – | – Fr 28322, 2rv –]

Repertory: – *Lauda Sion salvatorem, Praecursorem summi regis ... En baptista – Psallite regi nostro, Nativitas Mariae virginis –*

¶ Sequ 156

Sequentiarium; 2 ff.; writing space: 16,5 x 13,0 cm.; 1 col.; number of lines: 12? (music); square notation; four-line staff; s. 14 (CCM: 13. Jh.); orig./prov.: – (CCM).

Contents:

Fr 28323:irv (Catharina) <Odas hac in die> AH 8:213, 4a–10b; “De martyribus” (rubric only). 2rv (Advent?) ... ? ... *O lux inaccessibilis. In abyssum ... O amor o sublimitas ...*, not in AH; (Advent 1) <Salus aeterna indeficiens> AH 53:1, 1–3b.

Remark: The fragment is attached to a leaf from Mi 652. An important part of the text is not accessible due to the binding.

Reconstruction: The order of the texts is uncertain, but, perhaps, the Advent sequences followed the common of saints.

[– Fr 28323, irv – | – Fr 28323, 2rv –]

Repertory: – *Odas hac in die – ?, Salus aeterna indeficiens –*

¶ Sequ 157

Sequentiarium; 2 ff.; writing space: 31,5 x 21,0 cm.; 1 col.; number of lines: 10 (music); bicoloured pen-flourished initial in red and blue; square notation; four-line staff; *custos*; s. 14–15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28324:irv (Trinitas) <Benedita semper sancta> AH 53:81, 3–20; “In festo corporis Christi” *Lauda Sion salvatorem AH 50:385, 1a–3a.*

Fr 28325:1rv (Trinitas) <Profitentes unitatem> AH 54:161, 4–18; “Item” Benedicta semper sancta AH 53:81, 1–3.

Remark: The top edge of the fragment is damaged with loss of text. 1rv has darkened and is difficult to read.

Reconstruction:

[– Fr 28325; Fr 28324 –]

Repertory: – *Profitentes unitatem, Benedicta semper sancta, Lauda Sion salvatorem* –

¶ Sequ 158

Sequentiarium; 2 ff.; writing space: ? x ? cm.; 1 col.; number of lines: 11 (music); early square notation; four-line staff; s. 13 (CCM: –); orig./prov.: – (CCM).

This fragment was registered in the CCM-catalogue as belonging to the archival document Medelpad 1565:3, Tiondere register, but could not be found under this signature. A photocopy of one page is extant, containing str. 1–11 of *Caelica resonant*. Measures, colours and the order of the sequences are unknown.

Contents:

Fr 28326:1rv (Nativitas domini) Natus est nobis ab arce, not in AH. 2rv (Nativitas domini) Caelica resonant clare AH 53:19, 1–11.

Reconstruction: The reconstruction is uncertain.

[– Fr 28326, 1rv | Fr 28326, 2rv –]

Repertory: – *Natus est nobis ab arce, Caelica resonant clare* –

¶ Sequ 159 = Gr 119

¶ Sequ 160

Sequentiarium; 2 ff.; writing space: 23,5 (incomplete) x 18,5 cm.; 1 col.; number of lines: 12 (music); red and blue pen-flourished initials; square notation; four-line staff; *custos*; vertical strokes; s. 14 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28327:1rv (Catharina) <Odas hac in die> AH 8:213, 10a–10b; “De Andrea” Sacrosancta hodiernae AH 54:30; “De sancto Nicolao” Congaudentes exultemus AH 54:66, 1–7. 2rv (BMV) <Ave praecclara maris> AH 50:241, 8b–9; “Item de domina” Ave Maria gratia AH 54:216; “Item de domina nostra” Hodiernae lux diei AH 54:219, 1–9.

Remark: The top is trimmed, with minor loss of text.

Reconstruction:

[– Fr 28327, 1rv – | – Fr 28327, 2rv –]

Repertory: – *Odas hac in die, Sacrosancta hodiernae, Congaudentes exultemus – Ave praecclara maris, Ave Maria gratia, Hodiernae lux diei* –

¶ Sequ 161

Sequentiarium; 12 ff.; writing space: 19.0 x 12.0 cm.; 1 col.; number of lines: 10 (music); red and blue pen-flourished initials; early square notation; four-line staff; s. 13 (MPO and CCM); orig./prov.: – (MPO and CCM: Schweden?).

Contents:

Fr 3507:1rv Ave spes mundi AH 54:217, 1–16. 2rv (cont.) 17; “Item de domina” Ave Maria gratia AH 54:216.

Remark: 1v and 2r are partially inaccessible due to pieces of paper pasted on the fragment. Fr 3507 is the middle bifolium of a quire.

Fr 28329:1rv (Andreas) Sacrosancta hodiernae AH 54:30, 1–17. 2rv (cont.) 18–19;

“De sancto Nicolao” Congaudentes exultemus AH 54:66, 1–15. 3rv (Evangelistae) Iucundare plebs fidelis AH 55:7, 3–12. 4rv (cont.) 13–18; “De martyribus” Agone triumphali AH 53:229, 1–9.

Remark: The leaves are reconstituted in their original order. 1rv and 4rv constitute an outer bifolium, 2rv and 3rv an inner bifolium.

Fr 28330:1rv (Dedicatio ecclesiae) <Quam dilecta tabernacula> AH 55:30, 7–21.

2rv (BMV) <mittit ad virginem> AH 54:191; “Item alia” Missus Gabriel de caelis AH 54:192, 1–11.

Remark: 1r and 2v darkened and partially illegible. *Mittit ad virginem* without doubt also comprised str. 10, cf. AH 54, p. 298. Str. 3 and 4 of *Missus Gabriel* are missing.

Fr 28331:1rv (Pascha) <Laudes salvatori voce> AH 53:36, 19–22; “Item de resurrectione” Laudes Christo redempti AH 53:45, 1–12. 2rv (Inventio crucis) <Salve crux sancta arbor> AH 53:82, 4–8; “In ascensione domini” Rex omnipotens die AH 53:66, 1–15. 3rv (cont.) 16–24; “Pentecosten” Sancti spiritus assit AH 53:70, 1–11. 4rv (Pentecoste) <Laudes deo devotas> AH 54:14, 8–15; “De trinitate” Benedicta semper sancta AH 53:81, 1–14.

Remark: The leaves are reconstituted in their original order. 1rv and 4rv constitute an outer bifolium, 2rv and 3rv the middle bifolium of a quire. 1v, 2rv, 3rv and 4r are partially illegible.

Reconstruction:

[– Fr 28331, 1rv – Fr 28331, 2rv | Fr 28331, 3rv – Fr 28331, 4rv –]

[– Fr 28329, 1rv; Fr 28329, 2rv – | – Fr 28329, 3rv; Fr 28329, 4rv –]

[– Fr 28330, 1rv – Fr 3507, 1rv | Fr 3507, 2rv – Fr 28330, 2rv –]

Repertory: – *Laudes salvatori voce*, *Laudes Christo redempti* – *Salve crux sancta arbor*, *Rex omnipotens die*, *Sancti spiritus assit* – *Laudes deo devotas*, *Benedicta semper sancta* – *Sacrosancta hodiernae*, *Congaudentes exultemus* – *Iucundare plebs fidelis*, *Agone triumphali* – *Quam dilecta tabernacula* – *Ave spes mundi*, *Ave Maria gratia*, *Mittit ad virginem*, *Missus Gabriel de caelis* –

¶ Sequ 162

Sequentiarium; 1 f.; writing space: 21.0 x 15.0 cm.; 1 col.; number of lines: 11 (music); early square notation; four-line staff; s. 13 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28332:1rv (Andreas) <Sacrosancta hodiernae> AH 54:30, 11–19; “De sancto

Nic” Congaudentes exultemus AH 54:66, 1–14.

Remark: The fragment is attached to a leaf from Jur AA 60 containing civil law.

Reconstruction:

[– Fr 28332 –]

Repertory: – *Sacrosancta hodiernae, Congaudentes exultemus* –

¶ Sequ 163

Sequentiarium; 3? ff.; writing space: 22.5 x 15.0 cm.; 1 col.; number of lines: 9 (music); red pen-flourished initial; square notation; four-line staff; s. 14 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28333:1rv (Evangelistae) <lucundare plebs fidelis> AH 55:7, 12–18; “De uno martyre” Adest nobis dies alma AH 53:241, 1–7. **2rv** (BMV) <Hodiernae lux diei> AH 54:219, 2–10; (BMV) <V>erbum bonum et suave AH 54:218. **strip 1rv** (Dedicatio ecclesiae) <Psallat ecclesia mater> AH 53:247, 5–7; (BMV) <Ave spes mundi> AH 54:217, 3–5. **strip 2rv** (Virgines) <Virginis venerandae> AH 53:246, 9; (Dedicatio ecclesiae) <Psallat ecclesia mater> AH 53:247, 9–10.

Remark: The last line of 2v erased. The strips attached to 1rv and 2rv probably belong to the same leaf.

Reconstruction: The middle of the quire may fall either before or after the strips.

[– Fr 28333, 1rv – strips 1+2 – Fr 28333, 2rv –]

Repertory: – *Iucundare plebs fidelis, Adest nobis dies alma – Virginis venerandae, Psallat ecclesia mater, Ave spes mundi – Hodiernae lux diei, Verbum bonum et suave –*

¶ Sequ 164

Sequentiarium; 2 ff.; writing space: 25.0 (incomplete) x 20.0 cm.; 2 col.; number of lines: 10 (music); square notation; four-line staff; s. 14 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28334:1rv (BMV) <Missus Gabriel de caelis> AH 54:192, 4–7; (Andreas) <Sacrosancta hodiernae> AH 54:30, 3–6. **2rv** (Divisio apostolorum) <Caeli enarrant gloriam> AH 50:267, 12–13; “De apostolis” Alleluia nunc decantet AH 54:86, 1–16.

Remark: Str. 15 and 16 of *Alleluia nunc* are reversed. The outer edge of 2rv is trimmed to half the leaf.

Reconstruction: This sequentia probably began with *Missus Gabriel* for BMV to be sung during Advent, followed by Andrew as the first saint.

[– Fr 28334, 1rv – | – Fr 28334, 2rv –]

Repertory: – *Missus Gabriel de caelis, Sacrosancta hodiernae – Caeli enarrant gloriam, Alleluia nunc decantet –*

¶ Sequ 165

Sequentiarium; 1 f.; writing space: 22.0 x 16.0 cm.; 2 col.; number of lines: 10 (music); square notation; four-line staff; s. 14 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28335:1rv (Nativitas domini) *<Em recolamus laudibus>* AH 53:16, 5–20; “De sancto Stephano” Magnus deus in universa AH 53:220; “De sancto Iohanne” Iohannes Iesu Christo AH 53:168, 1–12.

Reconstruction:

[– Fr 28335 –]

Repertory: – *Eia recolamus laudibus, Magnus deus in universa, Iohannes Iesu Christo –*

¶ Sequ 166

Sequentiarium; 2 ff.; writing space: 26.0 x 18.0 cm.; 1 col.; number of lines: 10 (music); red and blue pen-flourished initials; square notation; four-line staff; s. 14–15 (CCM); Sweden? (CCM).

Contents:

Fr 28336:1rv (Pentecoste) *Veni sancte spiritus et emitte* AH 54:153; “De sancta trinitate” *Benedicta semper sancta* AH 53:81, 1–18. 2rv (cont.) 19–20; “In dominicis diebus” *Vox clarescat mens* AH 54:164; (In dominicis diebus) *Voce iubilantes magna* AH 10:37; “In dominicis diebus” *Quicumque vult salvus* AH 54:163, 1–3.

Remark: The fragment is the middle bifolium of a quire. The original notation of *Veni sancte* erased and replaced by new, *custos* and vertical strokes added for this sequence alone.

Reconstruction:

[– Fr 28336, 1rv | Fr 28336, 2rv –]

Repertory: – *Veni sancte spiritus et emitte, Benedicta semper sancta, Vox clarescat mens, Voce iubilantes magna, Quicumque vult salvus –*

¶ Sequ 167

Sequentiarium; 1 f.; writing space: 22.0 x 7.0 (incomplete) cm.; 1? col.; number of lines: 9 (music); square notation; four-line staff; s. 14 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28337:1rv (Laurentius) *<Laurenti David magni>* AH 53:173, 12–14; “In assumptione beate Marie” *Congaudent angelorum chori* AH 53:104, 1–11.

Remark: The fragment is a small strip with important loss of text.

Reconstruction:

[– Fr 28337 –]

Repertory: – *Laurenti David magni, Congaudent angelorum chori –*

¶ Sequ 168

Sequentiarium; 2 ff.; writing space: 23.5 x 17.0 cm.; 1 col.; number of lines: 10 (music); red and blue pen-flourished initials; square notation; four-line staff; occasional *custos*; s. 14 (CCM); orig./prov.: – (CCM: Schweden).

Contents:

Fr 28338:1rv (Pentecoste) <Sancti spiritus assit> AH 53:70, 23–24; “De sancto spiritu” *Veni sancte spiritus et emitte* AH 54:153; “In dominicis diebus” *Vox clarescat mens* AH 54:164, 1–2. **2rv** (Petrus et Paulus) <*Petre summe Christi*> AH 53:210, 12; “De sancta Maria Magdalena” *Laus tibi Christe qui* AH 50:268, 1–8b.

Remark: The last line of text in *Laus tibi* erased.

Reconstruction:

[– Fr 28338, 1rv – | – Fr 28338, 2rv –]

Repertory: – *Sancti spiritus assit, Veni sancte spiritus et emitte, Vox clarescat mens – Petre summe Christi, Laus tibi Christe qui* –

¶ Sequ 169

Sequentiarium; 1 f.; writing space: 20.5 (incomplete) x 18.0 cm.; 1 col.; number of lines: 7 (music, incomplete); blue pen-flourished initial; square notation; four-line staff; occasional *custos*; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28339:1rv (Feast?) ... ? ...; “In die paschae et ... ? ...” *Victimae paschali laudes* AH 54:7; “Ad primam missam” *Mane prima sabbati* AH 54:143, 1–2.

Remark: The fragment is severely damaged with loss of text. Str. 4 of *Victimae paschali* is missing due to damage. The text preceding *Victimae paschali* is illegible.

Reconstruction:

[– Fr 28339 –]

Repertory: – ?, *Victimae paschali laudes, Mane prima sabbati* –

¶ Sequ 170

Sequentiarium; 1 f.; writing space: 14.0 (incomplete) x 15.0 cm.; 1 col.; number of lines: 9 (music, incomplete); red and green initials; early square notation; four-line staff; occasional *custos*; s. 13 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28340:1rv (Apostoli) <*Alleluia nunc decantet*> AH 54:86, 18–19; “Item de apostolis” *Caeli enarrant gloriam* AH 50:267, 1–10a.

Remark: The top and edge trimmed. Str. 5a–6a of *Caeli enarrant* are missing due to trimming.

Reconstruction:

[– Fr 28340 –]

Repertory: – *Alleluia nunc decantet, Caeli enarrant gloriam* –

¶ Sequ 171 = Gr 89

¶ Sequ 172

Sequentiarium; 2 ff.; writing space: 22.0 (incomplete) x 18.0 cm.; 1 col.; number of lines: 8 (music, incomplete); square notation; four-line staff; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM: Schweden).

Contents:

Fr 28343:1rv (Pentecoste) <Sancti spiritus assit> AH 53:70, 14–24; “Item de sancto spiritu” *Veni sancte spiritus et emitte* AH 54:153, 1–5, 2rv “De sancta <trinitate>” *Benedicta semper sancta* AH 53:81, 1–13.

Remark: The fragment is damaged with important loss of text. Str. 22 of *Sancti spiritus* is missing due to damage. Str. 4–10 of *Benedicta semper* are missing due to damage.

Reconstruction:

[– Fr 28343, 1rv – | – Fr 28343, 2rv –]

Repertory: – *Sancti spiritus assit, Veni sancte spiritus et emitte, Benedicta semper sancta* –

¶ Sequ 173

Sequentiarium; 2 ff.; writing space: 28.0 x 18.0 cm.; 2 col.; number of lines: 15 (music); square notation; four-line staff; vertical strokes; s. 14 (CCM); Sweden (CCM: Schweden?).

Contents:

Fr 28344:1rv (Pentecoste) <*Veni sancte spiritus et emitte*> AH 54:153, 2–10; “De sancta trinitate” *Benedicta semper sancta* AH 53:81, 1–20; “Item alia” (rubric only). 2rv (In dominicis diebus) *Quicumque vult salvus* AH 54:163; (In dominicis diebus) *Vox clarescat mens* AH 54:164; (In dominicis diebus) *Voce iubilantes magna* AH 10:37, 1–5b.

Remark: The fragment is damaged, but is probably the middle bifolium of a quire. The rubric on 1v probably belongs to *Quicumque vult* on 2r. 1rv suffers from loss of text and 2rv is folded and partially inaccessible. Str. 7–8 of *Veni sancte* are missing due to damage. Str. 3–7 of *Benedicta semper* are missing due to damage and the last part of str. 20 erased. *Quicumque vult* appears here in the long version, containing str. 9–10, see AH 54, p. 253.

Reconstruction:

[– Fr 28344, 1rv | Fr 28344, 2rv –]

Repertory: – *Veni sancte spiritus et emitte, Benedicta semper sancta, Quicumque vult salvus, Vox clarescat mens, Voce iubilantes magna* –

¶ Sequ 174

Sequentiarium; 2 ff.; writing space: 22.5 x 17.0 cm.; 1 col.; number of lines: 9 (music); blue pen-flourished initials; square notation; four-line staff; *custos*; vertical strokes; s. 14 (CCM: 13. Jh.); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28345:1rv (Pascha) <*Victimae paschali laudes*> AH 54:7, 3–7; “In ascensione

do<mini>” Omnes gentes plaudite AH 54:152, 1–12. 2rv (Trinitas) <Profidentes unitatem> AH 54:161, 5–18; “In die corporis Christi” Lauda Sion salvatorem AH 50:385, 1a–2b.

Remark: A Swedish translation of *Victimae paschali* added by a later hand above the Latin text.

Reconstruction:

[– Fr 28345, 1rv – | – Fr 28345, 2rv –]

Repertory: – *Victimae paschali laudes, Omnes gentes plaudite – Profidentes unitatem, Lauda Sion salvatorem* –

¶ Sequ 175

(Same ms. as Uppsala University Library, Fragm. ms. Lat. 206.)

Sequentiarium; 2 ff.; writing space: 26.0 x 18.0 cm.; 1 col.; number of lines: 10 (text); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Strängnäs? (CCM: Schweden?).

Contents:

Fr 28346:1rv (Iohannes baptista) <Praecursorem summi regis ... En baptista> AH 42:252, 6a–10b; *Iubar mundo germinatur* AH 42:312, 1–3a. 2rv (Exaltatio crucis) <Veneremur crucis lignum> AH 54:129, 5–6; “De sancto Michaelae” *Laus erumpat ex affectu* AH 55:258.

Remark: Text erased at the top edge. Str. 9 and 10 of *Laus erumpat* read: *Hic enervat hostis fraudem* and *Hic est cuius servens*, cf. AH 55, p. 291.

Reconstruction:

[– Fr 28346, 1rv – | – Fr 28346, 2rv –]

Repertory: – *Praecursorem summi regis ... En baptista, Iubar mundo germinatur – Veneremur crucis lignum, Laus erumpat ex affectu* –

¶ Sequ 176

Sequentiarium; 1 f.; writing space: 18.0 (incomplete) x 14.0 cm.; 1 col.; number of lines: 8 (music); red pen-flourished initials; square notation; four-line staff; vertical strokes; s. 14 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28347:1rv (Omnium sanctorum?/ Commune martyrum?) <Supernae matris gaudia> AH 55:37, 17–26; (BMV) V<erbum bonum> et suave AH 54:218, 1–2.

Remark: The fragment, which was detached from its account, is severely damaged with important loss of text. Str. 21–24 of *Supernae matris* are illegible.

Reconstruction:

[– Fr 28347 –]

Repertory: – *Supernae matris gaudia, Verbum bonum et suave* –

¶ Sequ 177

Sequentiarium; 1 f.; writing space: 18.0 (incomplete) x 20.0 cm.; 2 col.; number of lines: 7 (music, incomplete); square notation; four-line staff; s. 14–15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28348:1rv (Nativitas BMV) Nativitas Mariae virginis AH 54:188, 6–8; (Omnium sanctorum?/Commune martyrum?) <Supernae matris gaudia> AH 55:37, 2–26; “De beata virgine in adventu” Verbum bonum et suave AH 54:218, 1.

Remark: This fragment, which was detached from its account, consists of half a leaf. The text has faded and is difficult to read. Str. 7–11 and 18–22 of *Supernae matris* are missing.

Reconstruction:

[– Fr 28348 –]

Repertory: – *Nativitas Mariae virginis, Supernae matris gaudia, Verbum bonum et suave –*

¶ Sequ 178

Sequentiarium; 6 ff.; writing space: 24.0 x 17.0 cm.; 1 col.; number of lines: 9 (music); square notation; four-line staff; vertical strokes; s. 14²–15¹ (MPO; CCM: s. 14–15); Sweden: Strängnäs? (CCM: Schweden? MPO: Schweden).

Contents:

Fr 4266:1rv (In dominicis diebus) <Quicumque vult salvus esse> AH 54:163, 5–10; “Item in dominicis diebus” Voce iubilantes magna AH 10:37, 1–4b. 2rv “De sancto Eskillo martyre” Hac in die gloriemur AH 42:216; “De sancto Iohanne baptista” Elisabeth Zachariae magnum AH 9:240, 1–5a.

Remark: *Quicumque vult* appears in the long version, containing str. 9–10, see AH 54, p. 253. Str. 2a and 2b of *Elisabeth Zachariae* are reversed and instead of the omitted 3a–4b, the following text was added: *Nondum sensit natum regem transiturum iuxta legem sine viri semine.*

Fr 28349:1rv “In festo corporis Christi” Lauda Sion salvatorem AH 50:385, 1a–7a. 2rv (Iohannes baptista) <Sancti baptistae Christi> AH 53:163, 16–17; “De sanctis apostolis Petro et Paulo” Iubar mundo geminatur AH 42:312; “De sanctis Petro et Paulo” Petre summe Christi AH 53:210, 1.

Fr 28350:1rv (Corpus Christi) <Lauda Sion salvatorem> AH 50:385, 7b–11b; “In omnibus dominicis” Quicumque vult salvus AH 54:163, 1–4. 2rv (Iohannes baptista) <Elisabeth Zachariae magnum> AH 9:240, 5b–10b; “De sancto Iohanne” Sancti baptistae Christi AH 53:163, 1–14.

Remark: The fragment is attached to two small pieces from another sequentia containing parts of *Lauda Sion salvatorem*. 2rv is damaged with loss of text, 2v darkened and almost illegible. Str. 6 of *Elisabeth Zachariae* is missing and the sequence ends with *ad aeterna gaudia* instead of *pacem ad perpetuam*.

Reconstruction: Fr 28349 probably constitutes the outer bifolium of a quire.

[Fr 28349, 1rv; Fr 28350, 1rv; Fr 4266, 1rv – | – Fr 4266, 2rv; Fr 28350, 2rv; Fr 28349, 2rv]

Repertory: – *Lauda Sion salvatorem, Quicumque vult salvus, Voce iubilantes magna – Hac in die gloriemur, Elisabeth Zachariae magnum, Sancti baptistae Christi, Iubar mundo geminatur, Petre summe Christi –*

¶ Sequ 179

Sequentiarium; 2 ff.; writing space: 28.5 x 21.5 cm.; 1 col.; number of lines: 10 (music); red and blue pen-flourished initials; square notation; four-line staff; *custos*; vertical strokes; s. 14–15 (MPO: 14. Jh.; CCM: 15. Jh.); Sweden (MPO: –; CCM: Schweden: Vadstena OSS?).

Contents:

Fr 8861:1rv (BMV) <Stella solem praeter morem> AH 54:276, 12; “Item” Imperatrix gloriosa AH 54:221; “De domina” Mariae praeconio serviat AH 54:249, 1–3.

Fr 28351:1rv (BMV) <Ave virgo gratiosa> AH 54:278, 10; “Item de do<mina>” Verbum bonum et suave AH 54:218; “Item de domina” Hodierne lux diei AH 54:219, 1–9.

Remark: The outer edge of the fragment is trimmed, with minor loss of text. The fragment is attached to Fr 2721 from a breviary. 1v is stained. Str. 8 of *Hodierne lux* is missing.

Reconstruction: The reconstruction is uncertain, the order may be reversed.

[– Fr 28351 – Fr 8861 –]

Repertory: – *Ave virgo gratiosa*, *Verbum bonum et suave*, *Hodierne lux diei* – *Stella solem praeter morem*, *Imperatrix gloriosa*, *Mariae praeconio serviat* –

¶ Sequ 180 = Sequ 182 = Sequ 10 = Gr 66

¶ Sequ 181 = Gr 76 = Codex 1005 (grad.)

¶ Sequ 182 = Sequ 180 = Sequ 10 = Gr 66

¶ Sequ 183

Sequentiarium; 2 ff.; writing space: 27.0 x 24.0 cm.; 1 col.; number of lines: 12 (music); red and green, occasionally pen-flourished, initials; square notation; four-line staff; s. 14–15 (CCM); Sweden (CCM: Schweden?).

Contents:

Fr 28405:1rv (Martinus) <Sacerdotem Christi Martinum> AH 53:181, 14–18; “De sancto Andrea” *Sacrosancta* *hodierne* AH 54:30; “De sancto Nicolao” *Congaudentes exultemus* AH 54:66, 1–16. 2rv (Dedicatio ecclesiae) <*Gaude virgo mater ecclesiae*> AH 9:47, 6b–11; “De sancta Maria” *Hodierne lux diei* AH 54:219; “De sancta Maria” *Stella solem praeter morem* AH 54:276; (BMV) *Mittit ad virginem* AH 54:191, 1.

Reconstruction:

[– Fr 28405, 1rv – | – Fr 28405, 2rv –]

Repertory: – *Sacerdotem Christi Martinum*, *Sacrosancta* *hodierne*, *Congaudentes exultemus* – *Gaude virgo mater ecclesia*, *Hodierne lux diei*, *Stella solem praeter morem*, *Mittit ad virginem* –

¶ Sequ 184

Sequentiarium; 2 ff.; writing space: 24.5 x 16.5 (incomplete) cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28355:1rv (Confessores) <Ad laudes salvatoris> AH 54:88, 13–18; “De una virgine” Virginis venerandae AH 53:246; “In adventu de domina” Missus Gabriel de caelis AH 54:192, 1–9. **2rv** (BMV) Imperatrix gloriosa AH 54:221.

Remark: The fragment is damaged with minor loss of text. Str. 3–4 of *Missus Gabriel* are missing. *Imperatrix gloriosa* seems to be the last item among the sequences, followed by later additions.

Reconstruction:

[– Fr 28355, 1rv – | – Fr 28355, 2rv –]

Repertory: – *Ad laudes salvatoris*, *Virginis venerandae*, *Missus Gabriel de caelis* – *Imperatrix gloriosa*

¶ Sequ 185

Sequentiarium; 3 ff.; writing space: 30.0 x 19.5 cm.; 2 col.; number of lines: 31 (text); unnotated; s. 15 (CCM); Sweden: Uppsala (CCM).

Literature: Helander 2001, 198, n. 432, 201.

Contents:

Fr 28356:1rv (BMV) Iubilemus in hac die AH 54:284, 10–18; “Item de domina” Stella maris o Maria AH 54:283; “Item alia” Tibi cordis in altari AH 54:279; (BMV) Mater patris nati AH 54:281; “Item de domina” Salve sancta Christi parens AH 54:282; “De domina” Ave virgo virginum AH 54:285; (BMV) Ave virgo gloriosa caeli iubar AH 54:277, 1. **2rv** (Patroni regni) <Exultant angelorum chori> AH 42:307, 4b–12 (addition in a cursive hand).

Remark: The top and outer edges of 2rv are trimmed, with loss of text. 1v is blank. *Salve sancta* appears here in the long version, with str. 11 and 12, cf. AH 54, p. 428. *Exultant angelorum* seems to be the last item among the sequences. The last part of 2v is blank. Str. 10a–11b of *Exultant angelorum* are missing due to trimming.

Fr 28357:1rv (BMV) Ave plena singulari AH 54:222, 8–19; “Item de domina” <Gau>de mater luminis AH 54:225; “Item alia de domina” Gaude dei genitrix gaude AH 40:86; “De domina” Imperatrix gloriosa AH 54:221; “Item de domina” Hodiernae lux diei AH 54:219; (BMV) Verbum bonum et suave AH 54:218; “Item alia” Iubilemus in hac die AH 54:284, 1–8.

Remark: The fragment is trimmed at the inner edge, with loss of text. Str. 18 and 19 of *Ave plena* are reversed.

Reconstruction:

[– Fr 28357; Fr 28356, 1rv – | – Fr 28356, 2rv]

Repertory: – *Ave plena singulari*, *Gaude mater luminis*, *Gaude dei genitrix gaude*, *Imperatrix gloriosa*, *Hodiernae lux diei*, *Verbum bonum et suave*, *Iubilemus in hac die*, *Stella maris o Maria*, *Tibi cordis in altari*, *Mater patris nati*, *Salve sancta Christi parens*, *Ave virgo virginum*, *Ave virgo gloriosa caeli iubar* – *Exultant angelorum chori*

¶ Sequ 186

(Probably the same ms. as Helsinki, The National Library, F.m. II. 118.)

Sequentiarium; 1 f.; writing space: 34,5 x 22,0 cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; *custos*; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Literature: Haapanen 1925, 69.

Contents:

Fr 28359:1rv (Evangelistae) *Iucundare plebs fidelis* AH 55:7, 10–18; “De martyribus” *O beata beatorum* AH 55:14, 1–3.

Remark: 1r darkened and difficult to read.

Reconstruction:

[– Fr 28359 –]

Repertory: – *Iucundare plebs fidelis, O beata beatorum* –

¶ Sequ 187

Sequentiarium; 1 f.; writing space: 31,5 x 21,0 cm.; 2 col.; number of lines: 12 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Strängnäs? (CCM: Schweden?).

Contents:

Fr 28358:1rv (Michael) <*Laus erumpat ex affectu*> AH 55:258, 7–21; “De omnibus sanctis” *Supernae matris gaudia* AH 55:37, 1–16.

Remark: *Laus erumpat* contains str. 7: *Hic enervat* and 8: *Hic est cuius*, str. 19: *A terrenis* and 20: *Ut superna*. AH 55, p. 291.

Reconstruction:

[– Fr 28358 –]

Repertory: – *Laus erumpat ex affectu, Supernae matris gaudia* –

¶ Sequ 188

Sequentiarium; 1 f.; writing space: 34,5 x 23,0 cm.; 1 col.; number of lines: 14 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28360:1rv (BMV) <*Verbum bonum et suave*> AH 54:218, 4–6; (BMV) *Ave virgo virginum* AH 54:285; (BMV) *Benedicta es caelorum* AH 54:252; (BMV) *Iubilemus in hac die* AH 54:284, 1–14.

Reconstruction:

[– Fr 28360 –]

Repertory: – *Verbum bonum et suave, Ave virgo virginum, Benedicta es caelorum, Iubilemus in hac die* –

¶ Sequ 189

Sequentiarium; 6 ff.; writing space: 22.5 x 15.0 cm.; 1 col.; number of lines: 9 (music); red initial with brown flourishing; square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO and CCM); orig./prov.: – (MPO; CCM: Schweden?).

Contents:

Fr 9568:1rv (Epiphania) <Epiphaniam domino canamus> AH 53:28, 2, 9. **2rv** (Pasccha) *Victimae paschali laudes* AH 54:7, 3–7; “In sabbatis intra pascha et pentecostes” (sic!) *Virgini Mariae laudes concinant* AH 54:21, 1–7. **3rv** (Pentecoste) <Sancti spiritus assit> AH 53:70, 9–24; “Item de sancto spiritu” (rubric only). **4rv** (Trinitas) *Benedicta semper sancta* AH 53:81, 1, 10.

Remark: 1rv and 4rv constitute the lower part of a bifolium attached to 2rv and 3rv. The leaves are reconstituted in their original order. 1rv and 4rv constitute an outer bifolium, 2rv and 3rv an inner bifolium.

Fr 28361:1rv (BMV Pascha) <Virgini Mariae laudes concinant> AH 54:21, 7; “De ascensione domini” *Rex omnipotens die* AH 53:66, 1–16. **2rv** (cont.) 17–24; “In die pentecosten” (sic!) *Sancti spiritus assit nobis* AH 53:70, 1–9.

Remark: The fragment constitutes the middle bifolium of a quire. Lines 3–5 of str. 23 in *Rex omnipotens* precede lines 1–2.

Reconstruction:

[– Fr 9568, 1rv – Fr 9568, 2rv; Fr 28361, 1rv | Fr 28361, 2rv; Fr 9568, 3rv – Fr 9568, 4rv –]

Repertory: – *Epiphaniam domino canamus* – *Victimae paschali laudes*, *Virgini Mariae laudes concinant*, *Rex omnipotens die*, *Sancti spiritus assit* – *Benedicta semper sancta* –

¶ Sequ 190 = Sequ 191

Sequentiarium; 3 ff.; writing space: 40.5 (incomplete) x 27.5 cm.; 1 col.; number of lines: 7 (music); square notation; four-line staff; *custos*; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28362:1rv (Epiphania) <Festa Christi omnis> AH 53:29, 11–14; “In die sancto pasche” *Victimae paschali laudes* AH 54:7, 1–3.

Remark: The outer and lower edges of the fragment are trimmed, with loss of text. The last lines of str. 13 and the first lines of str. 14 of *Festa Christi* are missing due to trimming.

Fr 28363:1rv (Epiphania) <Festa Christi omnis> AH 53:29, 7–11.

Remark: The lower edge of the fragment is trimmed, with loss of text.

Fr 28364:1rv (Ascensio) <Summi triumphum regis> AH 53:67, 12–16.

Remark: The top and outer edges of the fragment are trimmed, with loss of text. Str. 13 is missing due to trimming.

Fr 28365:1rv (Ascensio) <Summi triumphum regis> AH 53:67, 10–11, 13.

Remark: This fragment was previously catalogued as Sequ 191, but is in fact the upper part of Fr 28364.

Reconstruction:

[– Fr 28363; Fr 28362; – Fr 28365 + Fr 28364 –]

Repertory: – *Festa Christi omnis*, *Victimae paschali laudes* – *Summi triumphum regis* –

¶ Sequ 191 = Sequ 190

¶ Sequ 192

Sequentiarium; 1 f.; this leaf of a sequentiary was used as a binding of a printed book from 1554; size: 12.0 (incomplete) x 22.0 cm.; 1 col.; number of lines: 4 (music); modestly decorated red initial; square notation; four-line staff; s. 14 (CCM); orig./prov.: – (CCM: Schweden).

Contents:

Fr 28366:1r (Ursula et Undecim milia virginum) *Salve turba virginalis*, 1–3, not in AH, see Schmid 1954, 221. 1v contains erased text.

Reconstruction:

[– Fr 28366 –]

Repertory: – *Salve turba virginalis* –

¶ Sequ 193

Sequentiarium; 1 f.; writing space: 28.0 (incomplete) x 19.0 cm.; 1 col.; number of lines: 14 (music, incomplete); square notation; four-line staff; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28367:1rv (Feast?) ... ? ...; “Nativitatis Marie” <Nativitas Mariae virginis> AH 54:188; “Exaltationis crucis” L<audes crucis attollamus> AH 54:120, 1–10.

Remark: The fragment is severely damaged and partially illegible.

Reconstruction:

[– Fr 28367 –]

Repertory: – ?, *Nativitas Mariae virginis*, *Laudes crucis attollamus* –

¶ Sequ 194

Sequentiarium; 1 f.; writing space: 23.5 x 18.0 cm.; 1 col.; number of lines: 7 (music); red initial with green flourishing; square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM: Schweden?).

Contents:

Fr 28368:1rv (Nativitas Mariae) <Nativitas Mariae virginis> AH 54:188, 4–10;

“De exaltatione crucis” *Laudes crucis attollamus* AH 54:120, 1–3.

Remark: 1r is severely damaged and partially illegible.

Reconstruction:

[– Fr 28368 –]

Repertory: – *Nativitas Mariae virginis*, *Laudes crucis attollamus* –

¶ Sequ 195

Sequentiarium; 2 ff.; writing space: 34.5 (incomplete) x 21.5 cm.; 1 col.; number of lines: 12 (music); red and green initials; square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28369:1rv (BMV) <*Stabat mater dolorosa*> AH 54:201, 19–20; (BMV) *Virgini Mariae laudes concinant* AH 54:21; (BMV) *Ave virgo gloriosa caeli iubar* AH 54:277, 1–13. **2rv** (cont.) 15–16; (BMV) <*Ave virgo gratiosa*> AH 54:278; (BMV) *Ave virgo virginum* AH 54:285.

Remark: The fragment consists of two single leaves of a bifolium, which was the middle one of a quire. The lower edges of both leaves are trimmed, with loss of text. The top of 1r contains erased text. 2rv is wrinkled. Str. 19 of *Stabat mater* reads: *Christe cum sit hinc* etc., cf. AH 54, p. 316.

Reconstruction:

[– Fr 28369, 1rv | Fr 28369, 2rv –]

Repertory: – *Stabat mater dolorosa*, *Virgini Mariae laudes concinant*, *Ave virgo gloriosa caeli iubar*, *Ave virgo gratiosa*, *Ave virgo virginum* –

¶ **Sequ 196 = Sequ 133 = Gr 118 = Gr 134 = Codex 1693 (grad.)**

¶ [Sequ 197]

This sequentiary belongs to the collection “Västergötlands fornminnesförening” and is at present located in The Diocesan Library of Skara (Stiftsbiblioteket) under the signature FMF 89060 “1539.” The Swedish National Archives do not keep record of it, even though it has received the signature Sequ 197 in the CCM catalogue and in the MPO database as well. There is no information about size etc., and therefore the sequentiary was omitted here.

¶ **Sequ 198 = Codex 971 (grad.)**

¶ **Sequ 199**

Sequentiarium; 2 ff.; writing space: 29.0 x 18.5 cm.; 2 col.; number of lines: 29 (text); unnotated; s. 15 (CCM); Sweden: Uppsala (CCM).

Literature: Helander 2001, 198 n. 433, 201.

Contents:

Fr 28373:1rv (Nicolaus) <*Congaudentes exultemus*> AH 54:66, 13–24; “*De sancta Anna*” *Dulcis Iesu matris* AH 42:164; “*Sequitur in communi sanctorum*” *Qui sunt isti qui* AH 54:87; (Evangelistae) *Iucundare plebs fidelis* AH 55:7; “*De uno martyre*” *Iucundetur ex affectu* AH 42:342, 1a–2a. **2rv** (BMV) <*Imperatrix gloriosa*> AH 54:221, 8–10; “*Alia*” *Hodiernae lux diei* AH 54:219; “*Item alia de domina*” *Verbum bonum et suave* AH 54:218; “*Item alia*” *Gaude mater luminis* AH 54:225; “*Item alia*” *Iubilemus in hac die* AH 54:284; (Feast?) ... ? ...
Remark: The fragment is severely damaged with loss of text and partially illegible. The top edge of 1rv is trimmed, with loss of text. The last item of 2v has faded and is illegible, but is probably another Marian sequence.

Reconstruction:

[– Fr 28373, 1rv – | – Fr 28373, 2rv –]

Repertory: – *Congaudentes exultemus, Dulcis Iesu matris, Qui sunt isti qui, Iucundare plebs fidelis, Iucundetur ex affectu – Imperatrix gloria, Hodiernae lux diei, Verbum bonum et suave, Gaude mater luminis, Iubilemus in hac die, ? –*

¶ Sequ 200

Sequentiarium; 3 ff.; This sequentiarium is better classified as a gradual. Writing space: 29.0 (incomplete) x 21.0 cm.; 1 col.; number of lines: 10 (music, incomplete); red and green initials; square notation; four-line staff; vertical strokes; s. 15 (CCM); Sweden: Västerås? (CCM).

Contents:

Fr 28374:1rv (Visitatio BMV) <Osculetur nos dilectus> AH 42:147, 12b; (Visitatio BMV) <Gaude virgo vere theotokos ... expl. super omnia laeta. Amen. not in AH, see Schmid 1938, 105–106; (Anna, gradual-responsory: *Felix mater et sancta es*).

Remark: The outer and lower edges of the fragment are damaged with loss of text.

Fr 28375:1rv (Visitatio BMV) <Osculetur nos dilectus> AH 42:147, 4b–12b. 2rv (Anna, offertory: *Benedicta Anna mater* with prosula *Ab hac familia*); “De sancto Iacobo” *Cor angustum dilatamus* AH 9:378.

Remark: The top edge of the fragment is damaged with loss of text. The fragment is in two halves. *Cor angustum* is attested in a single Franciscan source in AH. The last lines on 2v are blank.

Reconstruction:

[– Fr 28375, 1rv; Fr 28374 | Fr 28375, 2rv]

Repertory: – *Osculetur nos dilectus, Gaude virgo vere theotokos – Cor angustum dilatamus –*

¶ Sequ 201 = Ant 363

Sequentiarium; 2 ff.; writing space: 23.0 x 9.0 (incomplete) cm.; 1 col.; number of lines: 10 (text); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM).

This fragment was recatalogued as Ant 363 (Fr 29800) due to the notated lessons.

Contents:

Fr 28376 (= Fr 29800):1rv (Sabbatum sanctum) (Lectio: Lamentationes 2, 7–4, 3 with notation). 2rv (Dedicatio ecclesiae) *Rex Salomon fecit* AH 55:31, 1–15.

Remark: The outer edges of the fragment are trimmed, with important loss of text. It is not clear which leaf is the first.

Reconstruction:

[– Fr 28376, 1rv – | – Fr 28376, 2rv –]

Repertory: – *Rex Salomon fecit –*

¶ [Sequ 202]

Sequentiarium; this sequentiary was given the signature Sequ 202 in the CCM and the MPO database. It belongs to the private collection “Hallbergs samling, No. 3”, in the City Archives of Stockholm, and is not included here.

¶ Sequ 203 = Gr 113

¶ Sequ 204

Sequentiarium; 1 ff.; writing space: 20.0 x 13.3 (incomplete) cm.; 1 col.; number of lines: 10 (music); script: hybrida; square notation; four-line staff; s. 15–16 (CCM); orig./prov.: – (CCM).

Contents:

Fr 28380:1r “De sancto Augustino episcopo” Augustine pater cleri AH 55:76. 1v blank.

Remark: The outer edge of the fragment is trimmed, with minor loss of text. The sequence appears to have been added on the last page of a leaf, together with other notated and unnotated additions made by different hands; some of these additions rather look like *probationes pennae*.

Reconstruction:

[– Fr 28380 –]

Repertory: – *Augustine pater cleri* –

¶ Sequ 205 = Sequ 95

¶ [Sequ 206–209]

These sequentiaries cannot be identified and seem never to have been extant.

¶ [Sequ 210]

Sequentiarium; this sequentiary carries the signature Sequ 210 in the CCM and the MPO database. It is kept in Landsarkivet (The Provincial Archives) of Gothenburg, and is not included here.

¶ Sequ 211

Sequentiarium; 2 ff.; writing space: 9.5 (incomplete) x 15.5 cm.; 1 col.; number of lines: 4 (music, incomplete); script: hybrida; square notation; *custos*; vertical strokes; s. 15 (CCM); Sweden: Uppsala? (CCM: Schweden).

Contents:

Fr 28382:1rv (Olavus) <Lux illuxit laetabunda> AH 42:302, 2a–7a. 2rv (Elin of Skövde) *Voce dulcis melodiae* AH 42:237, 1a–5b; “De sancto Dominico” In *caelesti hierarchia* AH 55:115, 1–2.

Remark: The lower edge of the fragment is trimmed, with important loss of text. Only a part of the bifolium remains. Str. 4–5 of *Lux illuxit* and str. 3–4 of *Voce dulcis* are missing.

1r and 2r contain foliation in the upper margin: CLXIII and CLXIII respectively, which denotes that the fragment is the middle bifolium of a quire.

Reconstruction:

[– Fr 28382, 1rv | Fr 28382, 2rv –]

Repertory: – *Lux illuxit laetabunda, Voce dulcis melodiae, In caelesti hierarchia* –

¶ Codex 87

Sequentiarium; 4 ff.; writing space: 23.5 x 15.5 cm.; 1 col.; number of lines: 12 (music); square notation; four-line staff; s. 14 (MPO); orig./prov.: – (MPO).

Contents:

Fr 551:1rv (Michael) <Ad celebres rex> AH 53:190, 11–14; “De omnibus sanctis Omnes sancti Seraphin AH 53:112; (Martinus) Sacerdotem Christi Martinum AH 53:181, 1–2. 2rv (Andreas) <Sacrosancta hodiernae> AH 54:30, 9–19; “De sancto Nicolao” Congaudentes exultemus AH 54:66, 1–16.

Remark: On 2v, the text is faded and difficult to read.

Fr 552:1rv (Martinus) <Sacerdotem Christi Martinum> AH 53:181, 3–18; “De sancta Catharina” Odas hac in die AH 8:213, 1a–4a. 2rv (cont.) 4b–10b; “De sancto Andrea” Sacrosancta hodiernae AH 54:30, 1–9.

Remark: 1rv, the fragment, the lower edge of which is damaged with loss of text, is the middle bifolium of a quire.

Reconstruction:

[– Fr 551, 1rv; Fr 552, 1rv | Fr 552, 2rv; Fr 551, 2rv –]

Repertory: – *Ad celebres rex, Omnes sancti Seraphin, Sacerdotem Christi Martinum, Odas hac in die, Sacrosancta hodiernae, Congaudentes exultemus* –

¶ Codex 462

Sequentiarium; 2 ff.; writing space: 29.5 (incomplete) x 17.0 cm.; 1 col.; number of lines: 10 (music); red pen-flourished initial; square notation; four-line staff; s. 14 (MPO); orig./prov.: – (MPO).

Contents:

Fr 3183:1rv (Ascensio) <Rex omnipotens die> AH 53:66, 15–24; “De sancto pentecoste” Veni sancte spiritus et emitte AH 54:153, 1–8.

Remark: The top edge of the fragment is trimmed, and the lower edge is damaged with loss of text. Lines 1–2 and 3–5 of str. 23 in *Rex omnipotens* are reversed.

Fr 3185:1rv (Pentecoste) <Veni sancte spiritus et emitte> AH 54:153, 10; “<De>sancta<trini>tate” <Beneficta sancta> trinitas AH 53:81, 1–13.

Remark: The fragment, attached to a leaf of a gradual, consists of a strip.

Reconstruction:

[– Fr 3183; Fr 3185 –]

Repertory: – *Rex omnipotens die, Veni sancte spiritus et emitte, Benedicta sancta trinitas* –

¶ Codex 637

Sequentiarium; 4 ff.; writing space: 21.0 x 13.0 cm.; 1 col.; number of lines: 7 (music); capital decorated with drawn human head; square notation; four-line staff; *custos*; s. 15 (MPO); Sweden: Västerås (MPO).

Contents:

Fr 4710:1rv (Visitatio BMV) <Osculetur nos dilectus> AH 42:147, 9a–12a. **2rv** (Maria Magdalena) <Monti Sion dat virorem> AH 8:230, 3a–6b.

Remark: 1rv partially inaccessible due to the binding.

Fr 4711:1rv (Petrus et Paulus) <Iubar mundo germinatur> AH 42:312, 6b; “De visitatione sancte Marie” Osculetur nos dilectus AH 42:147, 1–4b. **2rv** (Olavus) <Lux illuxit laetabunda> AH 42:302, 4a–7a.

Remark: The text on 1v and 2r faded and difficult to read.

Reconstruction:

[– Fr 4711, 1rv – Fr 4710, 1rv – | – Fr 4710, 2rv – Fr 4711, 2rv –]

Repertory: – *Iubar mundo germinatur*, *Osculetur nos dilectus* – *Monti Sion dat virorem*, *Lux illuxit laetabunda* –

¶ Codex 876 = Sequ 28

¶ Codex 894 = Codex 1499 (seq.)

Sequentiarium; 6 ff.; writing space: 35.5 x 22.5 cm.; 2 col.; number of lines: 18 (music); red and blue pen-flourished initials; square notation; four-line staff; s. 14 (MPO); orig./prov.: – (MPO).

Contents:

Fr 6548:1rv (Pascha) <Agni paschalis esu> AH 53:50, 3–13; (Pascha) Laudes Christi redempti AH 53:45; (Pascha) Victimae paschali laudes AH 54:7; “De sancta cruce” Laudes crucis attollamus AH 54:120, 1–16. **2rv** (Maria Magdalena) <Laus tibi Christe qui> AH 50:268, 7b–12; “De b<eat>o Laurentio” Laurenti David magni AH 53:173, 1; (Decollatio Iohannis) <Psallite regi nostro> AH 50:270, 3a–7b.

Remark: The lower edge of 1rv is trimmed, with loss of text. The outer and lower edges of 2rv are trimmed, with important loss of text. Str. 6–8 of *Laudes Christi* are missing due to trimming and erasure. Str. 2–3 in *Victimae paschali* are missing for the same reason. Str. 4 and 5 of *Laudes crucis* are reversed.

Fr 6551:1rv (Nativitas domini) <Eia recolamus laudibus> AH 53:16, 10–16; (Nativitas domini) <Natus ante saecula> AH 53:15, 4–7.

Remark: The fragment, attached to a leaf of a lectionary, is trimmed at the outer and lower edges, with important loss of text.

Fr 6627:1rv (Stephanus) <Hanc concordi famulatu> AH 53:215, 12; (Iohannes evangelista) Iohannes Iesu Christo AH 53:168, 1–11; (Innocentes) Laus tibi Christo cui AH 53:156; “In epiphania” Festa Christi omnis AH 53:29; “Conversio Pauli” Dixit dominus ex Basan AH 50:269, 1–6b. **2rv** (Omnium sanctorum) <Omnes sancti Seraphin> AH 53:112, 6–14; “De sancto Martino” Sacerdotem

Christi Martinum AH 53:181, 1–16; (Andreas) <Deus in tua virtute> AH 53:122; <In divisione apostolorum> Caeli enarrant gloriam AH 50:267, 2a–6a.

Remark: The lower edge of 1rv is trimmed, with loss of text. Str. 12–15 of *Laus tibi* are missing due to the trimming. Str. 11–12 of *Festa Christi* are missing due to the trimming. The outer and lower edges of 2rv are trimmed, with important loss of text. Str. 6, 17–18 of *Sacerdotem Christi* are missing due to the trimming. Most of the text of *Deus in tua* is lost due to the trimming. Fr 6627 and 6642 belong to Codex 1499.

Fr 6642:1rv “De evangelistis” lucundare plebs fidelis AH 55:7; “De martyribus” Agone triumphali AH 53:229; “De confessoribus” Ad laudes salvatoris AH 54:88; “De virginibus” Gaude caelestis sponsa AH 54:92, 1–6.

Remark: The top edge of the fragment is trimmed, with minor loss of text.

Reconstruction: It is not entirely certain that Fr 6642 and Fr 6551 belong to the same quire.
[– Fr 6551 – Fr 6627, 1rv – Fr 6548, 1rv – | – Fr 6548, 2rv – Fr 6627, 2rv – Fr 6642 –]

Repertory: – *Eia recolamus laudibus, Natus ante saecula – Hanc concordi famulatu, Iohannes Iesu Christo, Laus tibi Christo cui, Festa Christi omnis, Dixit dominus ex Basan – Agni paschalibus esu, Laudes Christo redempti, Victimae paschali laudes, Laudes crucis attollamus – Laus tibi Christe qui, Laurenti David magni, Psallite regi nostro – Omnes sancti Seraphin, Sacerdotem Christi Martinum, Deus in tua virtute, Caeli enarrant gloriam – Iucundare plebs fidelis, Agone triumphali, Ad laudes salvatoris, Gaude caelestis sponsa –*

¶ Codex 940

Sequentiarium; 6 ff.; writing space: 28.0 (incomplete) x 21.5 cm.; 2 col.; number of lines: 13 (music); red initial with modest decoration; square notation; four-line staff; vertical strokes; s. 14 (MPO); orig./prov.: – (MPO).

Contents:

Fr 6854:1r (inaccessible). **1v** (Iohannes evangelista) <Iohannes Iesu Christo> AH 53:168, 9–14; “De innocentibus” Laus tibi Christe cui AH 53:156, 1–15. **2r** (Inventio crucis?) <Laudes crucis attollamus> AH 54:120, 6–20. **2v** (inaccessible).
Remark: 1v and 2r pasted on the first and last pages of the account. On 1v, the text is partially erased.

Fr 6866:1r (Trinitas) <Beneficta semper sancta> AH 53:81, 7–20; “Item de sancta trinitate” Laus deo patri AH 54:15; “De corpore Christi”. **1v** (inaccessible). **2r** (inaccessible). **2v** (Catharina of Alexandria) <Passio virginis> expl. *perfruamur divinissima luce ... ? ... not in AH, cf. Schmid 1954, 216; “Sancti Andree” Sacrosancta hodiernae AH 54:30, 1–13.*
Remark: The top and outer edges of the fragment are trimmed, with minor loss of text. 1v and 2r are pasted on the first and last pages of the account. On 1v, the text is erased at the top.

Fr 6871:1rv (Corpus Christi) <Laude Sion salvatorem> AH 50:385, 8a–11a; (Petrus et Paulus) <Petre summe Christi> AH 53:210, 4–11. **2rv** (Michael) <Summi regis archangele> AH 53:192, 9–13; “De omnibus sanctis” Omnes sancti Seraphin AH 53:112; (Martinus) Sacerdotem Christi Martinum AH 53:181.
Remark: The top and outer edges of 1rv are trimmed, with important loss of text. The top of 2rv is trimmed with minor loss of text.

Reconstruction:

[– Fr 6854, 1rv – | – Fr 6854, 2rv –]

[– Fr 6866, 1rv; Fr 6871, 1rv – | – Fr 6871, 2rv; Fr 6866, 2rv –]

Repertory: – *Iohannes Iesu Christo, Laus tibi Christe cui – Laudes crucis attollamus, ? – Benedicta semper sancta, Laus deo patri, Lauda Sion salvatorem, Petre summe Christi – Summi regis archangelo, Omnes sancti Seraphin, Sacerdotem Christi Martinum – Catharinae passio virginis, Sacrosancta hodiernae –*

¶ Codex 945

Sequentiarium; 4 ff.; writing space: 27.0 x 19.0 cm.; 2 col.; number of lines: 14 (music); red, blue and green initials; square notation; four-line staff; vertical strokes; s. 14 (MPO); Sweden (MPO: –).

The presence of *Agnus dei* in Fr 6923 suggests that this ms. is a gradual.

Contents:

Fr 6867:1rv (Pentecoste) <Sancti spiritus assit> AH 53:70, 15–24; “Feria II” *Veni sancte spiritus et emitte* AH 54:153; “De sancta trinitate” *Benedicta semper sancta* AH 53:81, 1–18. 2rv (cont.) 19–20; “In dominicis” *Quicumque vult salvus* AH 54:163; “De sancto Iohanne baptista” *Tibi pie Iesu Christe* AH 42:254, 1–7b.

Remark: The fragment is the middle bifolium of a quire.

Fr 6923:1rv (*Agnus dei*); “In die resurrectionis” *Victimae paschali laudes* AH 54:7; “In die pasche” *Mane prima sabbati* AH 54:143; “In inventione sancte crucis” *Salve crux sancta arbor* AH 53:82, 1–4. 2rv (Maria Magdalena) <*Laus tibi Christe qui*> AH 50:268, 4b–12; “De sancto Iacobo apostolo” *Ad honorem et decorum* AH 8:190, 1–7b.

Remark: Str. 11a and 11b in *Laus tibi* are reversed.

Reconstruction:

[– Fr 6923, 1rv – Fr 6867, 1rv | Fr 6867, 2rv – Fr 6923, 2rv –]

Repertory: – *Victimae paschali laudes, Mane prima sabbati, Salve crux sancta arbor – Sancti spiritus assit, Veni sancte spiritus et emitte, Benedicta semper sancta, Quicumque vult salvus, Tibi pie Iesu Christe – Laus tibi Christe qui, Ad honorem et decorum –*

¶ Codex 1015 = Seq 3

¶ Codex 1030 = Seq 19

¶ Codex 1048

Sequentiarium; 4 ff.; writing space: 26.5 x 19.0 cm.; 1 col.; number of lines: 8 (text); red, blue and green initials; square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO); Sweden: Strängnäs? (MPO: Skandinavien).

Contents:

Fr 1769:1rv (Petrus et Paulus) <*Iubar mundo geminatur*> AH 42:312, 4a–6b;

“Item de sancto Petro et Paulo” *Petre summe Christi* AH 53:210, 1–9. 2rv (Nativitas BMV) <*Nativitas Mariae virginis*> AH 54:188, 5–10; “In exaltatione

sancte crucis" *Laudes crucis attollamus* AH 54:120, 1–4.

Remark: On 2r, the text is erased at the top.

Fr 7575:1rv (Botvidus) <*Almi patris merita*> not in AH, cf. Br-mi 1 on p. 373; "De sancto Olavo rege" *Lux illuxit laetabunda* AH 42:302, 1–10. **2rv** (Laurentius) <*Stola iucunditatis*> AH 54:61, 12–18; "In assumptione beate Marie virginis" *Congaudent angelorum chori* AH 53:104, 1–10.

Reconstruction:

[– Fr 1769, 1rv – Fr 7575, 1rv – | – Fr 7575, 2rv – Fr 1769, 2rv –]

Repertory: – *Iubar mundo geminatur, Petre summe Christi – Almi patris merita, Lux illuxit laetabunda – Stola iucunditatis, Congaudent angelorum chori – Nativitas Mariae virginis, Laudes crucis attollamus –*

¶ Codex 1060

Sequentiarium; 9 ff.; writing space: 22.5 x 15.5 cm.; 1 col.; number of lines: 9 (music); square notation; four-line staff; s. 14 (MPO); orig./prov.: – (MPO).

Contents:

Fr 7700:1rv (BMV) *Ave paeclara maris* AH 50:241, 1–6a. **2rv** (cont.) 6a–9; "Item de <do>m<ina>?" *Ave nostrae spes* AH 30:114, 1–5. **3rv** "De domina" *Ave virgo gratiosa* AH 54:278, 1–4; c–f; 9–10; "Item de domina" *Salve mater salvatoris* AH 54:245, 1–4; 19–20. **4rv** (cont.) 20; 7–8; 13; 15; 21–22; "Item de domina" *Mariae paeconio serviat* AH 54:249, 1–8.

Remark: The leaves are reconstituted in their original order. 1rv and 4rv constitute an outer bifolium, 2rv and 3rv an inner bifolium. The outer edge of 1rv and 2rv are trimmed, with important loss of text. *Ave nostrae* is not a conventional sequence. AH 30 ranges it among "Glossen-Lieder" super *Ave Maria*, classified as Pd = *Pium dictamen*. Str. 3a and 3b of *Ave paeclara* are reversed. *Ave virgo* appears here in the version with str. c–f added, cf. AH 54, p. 421. The order of the strophes of *Salve mater* deviates from AH.

Fr 7703:1rv (Nativitas domini) <*Eia recolamus laudibus*> AH 53:16, 16–20; "Ad summam missam" *Natus ante saecula* AH 53:15, 1–11. **2rv** (Trinitas) <*Profitentes unitatem*> AH 54:161, 6–18; "Item desuper benedicta trinitate" <*Benedicta*> *semper sancta* AH 53:81, 1. **3rv** (Feast?) ... ? ... **4rv** (BMV) <*Stabat iuxta Christi crucem stabat*> AH 8:58, 2b–9b. **5rv** (cont.) 9b–11b; (BMV) *Stabat iuxta Christi crucem videns* AH 8:59, 1–5b.

Remark: 1rv faded and almost illegible. The outer edge of 2rv is trimmed, with loss of text. It is not entirely certain that the bifolium belongs to this codex; the scribal hand looks slightly different. 3rv is a strip containing only a few legible letters. 4rv and 5rv constitute the middle bifolium of a quire. The outer edge of 4rv is trimmed, with loss of text, 5rv is a strip.

Reconstruction: The reconstruction of this codex is uncertain.

[– Fr 7703, 1rv – | – Fr 7703, 2rv – Fr 7703, 3rv –]

[– Fr 7700, 1rv; Fr 7700, 2rv – Fr 7700, 4rv | Fr 7703, 5rv – Fr 7700, 3rv; Fr 7700, 4rv –]

Repertory: – *Eia recolamus laudibus, Natus ante saecula – Profitentes unitatem, Benedicta semper sancta – ? – Ave paeclara maris, Ave nostrae spes – Stabat iuxta Christi crucem stabat, Stabat iuxta Christi crucem videns, Ave virgo gratiosa, Salve mater salvatoris, Mariae paeconio serviat –*

¶ Codex 1202

Sequentiarium; 4 ff.; writing space: 23.5 x 16.5 cm.; 1 col.; number of lines: 12 (music); red and blue pen-flourished initials; square notation; four-line staff; s.13²–14¹ (MPO); orig./prov.: – (MPO).

Contents:

Fr 1441:1rv (Apostoli) <Alleluia nunc decantet> AH 54:86, 13–19; “Item de apostolis” Qui sunt isti qui AH 54:87; “De evangelistis” Iucundare plebs fidelis AH 55:7, 1–7. 2rv (BMV) < Ave virgo virginum > AH 54:285, 9–10; “Item de domina” Ave virgo gloriosa caeli iubar AH 54:277; “Item de domina” Mariae praeconio serviat AH 54:249.

Remark: 1v faded and almost illegible. Str. 8 of *Mariae praeconio* is missing.

Fr 8468:1rv (Nicolaus) <Congaudentes exultemus> AH 54:66, 21–24; “De apostolis” Clare sanctorum senatus AH 53:228; “Item de apostolis” Alleluia nunc decantet AH 54:86, 1–12. 2rv (BMV) Ave virgo gratiosa AH 54:278; (BMV) Stabat iuxta Christi crucem videns AH 8:59; (BMV) Paranympthus salutat virginem AH 10:88, 1a–2b.

Remark: The outer edge of 1rv is trimmed, with minor loss of text. After str. 4 of *Ave virgo gratiosa* the str. c, e and f of AH 54, p. 421 follow (str. 5–8 are missing). The text is partially erased on 2rv.

Reconstruction:

[– Fr 8468, 1rv; Fr 1441, 1rv – | – Fr 1441, 2rv; Fr 8468, 2rv –]

Repertory: – *Congaudentes exultemus*, *Clare sanctorum senatus*, *Alleluia nunc decantet*, *Qui sunt isti qui*, *Iucundare plebs fidelis* – *Ave virgo virginum*, *Ave virgo gloriosa caeli iubar*, *Mariae praeconio serviat*, *Ave virgo gratiosa*, *Stabat iuxta Christi crucem videns*, *Paranympthus salutat virginem* –

¶ Codex 1499 = Codex 894 (seq.)

¶ Fr 268

Sequentiarium; 2 ff.; writing space: 20.0 x 15.5 cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; s. 14 (MPO); orig./prov.: – (MPO).

Contents:

Fr 268:1rv (Laurentius) <Laurenti David magni> AH 53:173, 11–14; “In assumptione beate Marie” Congaudent angelorum chori AH 53:104, 1–16. 2rv (Exaltatio crucis) <Laudes crucis attollamus> AH 54:120, 19–21; (Michael) Ad celebres rex AH 53:190, 1–13.

Remark: The fragment is attached to a fragment from a psalter. The outer edge of 2rv is trimmed, with loss of text.

Reconstruction:

[– Fr 268, 1v – | – Fr 268, 2rv –]

Repertory: – *Laurenti David magni*, *Congaudent angelorum chori* – *Laudes crucis attollamus*, *Ad celebres rex* –

¶ Fr 298

Sequentiarium; 2 ff.; writing space: 25.0 x 18.0 cm.; 2 col.; number of lines: 12 (music); square notation; four-line staff; *custos*; vertical strokes; s. 14²–15¹ (MPO); Sweden: Strängnäs? (MPO: Schweden?).

Contents:

Fr 298:1rv (Birgitta) <Insistentes cantilenae> AH 42:191, 2a–9b; “In die consecrationis et in anniversario dedicationis ecclesie” Rex Salomon fecit AH 55:31, 1–11. **2rv** (cont.) 12–18; “De omnibus sanctis” Supernae matris gaudia AH 55:37.
Remark: The fragment is the middle bifolium of a quire.

Reconstruction:

[– Fr 298, 1rv | Fr 298, 2rv –]

Repertory: – *Insistentes cantilenae, Rex Salomon fecit, Supernae matris gaudia* –

¶ Fr 826

Sequentiarium; 1 f.; writing space: 34.5 x 21.0 cm.; 2 col.; number of lines: 17 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 826:1rv (Assumptio BMV) <Congaudent angelorum chori> AH 53:104, 17–18; “In decollatione sancti Iohannis” Psallite regi nostro AH 50:270; (Nativitas BMV) Nativitas Mariae virginis AH 54:188, 1–9.

Reconstruction:

[– Fr 826 –]

Repertory: – *Congaudent angelorum chori, Psallite regi nostro, Nativitas Mariae virginis* –

¶ Fr 839

Sequentiarium; 2 ff.; writing space: 23.0 x 15.5 cm.; 1 col.; number of lines: 9 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 839:1rv (Unus martyr) <Adest nobis dies alma> AH 53:241, 4–16; (Martyres) O beata beatorum AH 55:14, 1–5. **2rv** (Virgines) <Virginis venerandae> AH 53:246, 3–12; (BMV) Hodierne lux diei AH 54:219, 1–6.
Remark: The fragment is damaged with loss of text.

Reconstruction:

[– Fr 839, 1rv – | – Fr 839, 2rv –]

Repertory: – *Adest nobis dies alma, O beata beatorum – Virginis venerandae, Hodierne lux diei* –

¶ Fr 1924

Sequentiarium; 2 ff.; writing space: 26.0 x 17.5 cm.; 1 col.; number of lines: 10 (text); square notation; four-line staff; *custos*; vertical strokes; s. 14–15 (MPO: 15. Jh.?) orig./prov.: – (MPO).

Contents:

Fr 1924:1r (inaccessible). **iv** (Ascensio) <Rex omnipotens die> AH 53:66, 4–19. **2r** (Dedicatio ecclesiae) <Gaude virgo mater ecclesia> AH 9:47, 4a–11; “De sancto Andrea apostolo” Sacrosancta hodiernae AH 54:30, 1–2. **2v** (inaccessible).
Remark: Paper filling is pasted on 1r and 2v. On 2r, text is erased at the top.

Reconstruction:

[– Fr 1924, 1rv – | – Fr 1924, 2rv –]

Repertory: – *Rex omnipotens die* – *Gaude virgo mater ecclesia*, *Sacrosancta hodiernae* –

¶ Fr 1988

Sequentiarium; 2 ff.; writing space: 25.0 x 16.0 cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; s. 15 (MPO); Sweden, Vadstena OSS (MPO: –).

Contents:

Fr 1988:1rv “BMV” *Gaude virgo mater Christi* str. 4–6, cf. AH 42:73, 6a, 7a, 8b and Geete 1895–97, p. 260; “Paschalis? de domina” *Virgini Mariae laudes concinant* AH 54:21; “Item” *Verbum bonum et suave* AH 54:218, 1–4. **2rv** (cont.) 5–6; “Alia” *Missus Gabriel de caelis* AH 54:192, 1–9.

Remark: The fragment is the middle bifolium of a quire; Str. 3–4 of *Missus Gabriel* are missing.

Reconstruction:

[– Fr 1988, 1rv | Fr 1988, 2rv –]

Repertory: – *Gaude virgo mater Christi*, *Virgini Mariae laudes concinant*, *Verbum bonum et suave*, *Missus Gabriel de caelis* –

¶ Fr 2678

Sequentiarium; 2 ff.; writing space: 25.0 x 16.0 cm.; 1 col.; number of lines: 11 (music); blue pen-flourished initial; square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 2678:1r (Nativitas domini) <*Laetabundus exultet fidelis*> AH 54:2, 10–12; “De sancto Stephano” *Hanc concordi famulatu* AH 53:215, 1–9. **iv** (inaccessible). **2r** (inaccessible). **2v** (Conversio Pauli) <*Dixit dominus ex Basan*> AH 50:269, 4b–9b.

Remark: The first and last pages of the account were pasted on 1v and 2r respectively.

Reconstruction:

[– Fr 2678, 1rv – | – Fr 2678, 2rv –]

Repertory: – *Laetabundus exultet fidelis*, *Hanc concordi famulatu* – *Dixit dominus ex Basan* –

¶ Fr 2977

Sequentiarium; 2 ff.; writing space: 30.0 x 20.5 cm.; 2 col.; number of lines: 10 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO); Sweden (MPO).

Contents:

Fr 2977:1rv (Maria Magdalena) <*Laus tibi Christe qui*> AH 50:268, 6a–12; “De sancto Olavo” *Lux illuxit laetabunda* AH 42:302, 1–3b. **2rv** (Michael) <*Ad celebres rex*> AH 53:190, 16–19; “De sancta Birgitta” *Insistentes cantilenae* AH 42:191, 1–8a.

Reconstruction:

[– Fr 2977, 1rv – | – Fr 2977, 2rv –]

Repertory: – *Laus tibi Christe qui*, *Lux illuxit laetabunda* – *Ad celebres rex*, *Insistentes cantilenae* –

¶ **Fr 3061**

Sequentiarium; 1 f.; writing space: 22.0 (incomplete) x 21.5 (incomplete) cm.; 1 col.; number of lines: 5 (music, incomplete); square notation; four-line staff; *custos*; s. 15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 3061:1rv (Maria Magdalena) <*Laus tibi Christe qui*> AH 50:268, 5a–6b; 9a–10b.

Remark: The fragment is severely damaged with important loss of text.

Reconstruction:

[– Fr 3061 –]

Repertory: – *Laus tibi Christe qui* –

¶ **Fr 4205**

Sequentiarium; 1 f.; writing space: 22.0 (incomplete) x 12.0 (incomplete) cm., 2 col.; number of lines: 14 (music, incomplete); square notation; four-line staff; s. 15 (MPO); Sweden: Linköping? (MPO: OP?).

Contents:

Fr 4205:1rv (Sigfridus) <*Clara laude turma*> AH 42:321, 8b–13a; (Pascha) <*Victimae paschali*> *laudes* AH 54:7; (Petrus mart.) *Adest* <*dies celebris*> AH 55:293; “*Philippi et Iacobi*” *Alleluia nunc decantet* AH 54:86, 1–6.

Remark: The fragment is a partial leaf. All the sequences suffer from important loss of text.

Reconstruction:

[– Fr 4205 –]

Repertory: – *Clara laude turma*, *Victimae paschali laudes*, *Adest dies celebris*, *Alleluia nunc decantet* –

¶ **Fr 4447**

Sequentiarium; 1 f.; writing space: 32.5 x 23.0 cm.; 2 col.; number of lines: 16 (music); square notation; four-line staff; *custos*; s. 14–15 (MPO); Sweden (MPO: –).

Contents:

Fr 4447:1rv (Dedicatio ecclesiae) <*Rex Salomon fecit*> AH 55:31, 9–18; “In inventione sancte crucis” *Veneremur crucis lignum* AH 54:129; “De sancto Erico rege et martyre” *Gratulemur dulci prosa* AH 42:215.

Remark: Str. 5a and 5b are reversed.

Reconstruction:

[– Fr 4447 –]

Repertory: – *Rex Salomon fecit, Veneremur crucis lignum, Gratulemur dulci prosa* –

¶ Fr 5149

Sequentiarium; 2 ff.; writing space: 22.0 x 14.5 cm.; 1 col.; number of lines: 12 (music); red and blue pen-flourished initials; square notation; four-line staff; *custos*; s. 14 (MPO); Sweden: Uppsala? (MPO: –).

Contents:

Fr 5149:1rv “De sancto Andrea” *Sacrosancta hodiernae* AH 54:30; “De sancto Nicolao” *Congaudentes exultemus* AH 54:66, 1–6. **2rv** (Innocentes) <*Celsa pueri concrepent*> AH 53:162, 7–24; “Thome archiepiscopi” *Leta mundus sit iucundus* AH 9:351, 1a–3a.

Remark: Str. 7 and 8 of *Sacrosancta hodiernae* are reversed.

Reconstruction: The reconstruction is uncertain, the order of the leaves should perhaps be reversed.

[– Fr 5149, 1rv – | – Fr 5149, 2rv –]

Repertory: – *Sacrosancta hodiernae, Congaudentes exultemus – Celsa pueri concrepent, Leta mundus sit iucundus* –

¶ Fr 5214

Sequentiarium; 2 ff.; writing space: 26.5 x 19.5 cm.; 2 col.; number of lines: 16 (music); red, green and yellow pen-flourished initials; square notation; four-line staff; s. 12²–13¹ (MPO); orig./prov.: – (MPO).

Contents:

Fr 5214:1rv (Pentecoste) <*Sancti spiritus assit*> AH 53:70, 23–24; “Feria II” *Veni spiritus aeternorum* AH 53:71; “Feria IIII” *Laudes deo devotas* AH 54:14; “De sancta trinitate” *Benedicta semper sancta* AH 53:81; “De sancto Iohanne baptista” *Sancti baptistae Christi* AH 53:163, 1–5. **2rv** (Decollatio Iohannis) <*Psallite regi nostro*> AH 50:270, 4b–12; “In nativitate sancte Marie” *Ave praeclarar maris* AH 50:241, 1–6a.

Remark: The lower edge of 2rv is damaged with loss of text. The musical notation of *Sancti spiritus*, *Veni sancte* and *Laudes deo* is faded and hardly visible. Str. 12 of *Benedicta semper sancta*, *Sancti baptistae Christi* – *Psallite regi nostro*, *Ave praeclarar maris* – is missing and str. 15–18 are reversed. After str. 20 follows: *Per infinita saecula saeculorum*.

Reconstruction:

[– Fr 5214, 1rv – | – Fr 5214, 2rv –]

Repertory: – *Sancti spiritus assit, Veni spiritus aeternorum, Laudes deo devotas, Benedicta semper sancta, Sancti baptistae Christi – Psallite regi nostro, Ave praeclarar maris* –

¶ Fr 5220

Sequentiarium; 2 ff.; writing space: 31.0 x 20.0 (incomplete) cm.; 1 col.; number of lines: 8 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO); Sweden (MPO: –).

Contents:

Fr 5220:1rv (Evangelistae) <lucundare plebs fidelis> AH 55:7, 7–14. 2rv (cont.)

15–18; “De uno martyre” lucundetur ex affectu AH 42:342, 1a–2b.

Remark: The fragment, which is the middle bifolium of a quire, is trimmed at the outer edges with minor loss of text.

Reconstruction:

[– Fr 5220, 1rv | Fr 5220, 2rv –]

Repertory: – *Iucundare plebs fidelis, Iucundetur ex affectu* –

¶ Fr 6013

Sequentiarium; 2 ff.; writing space: 6.0 (incomplete) x 13.5 cm.; 1 col.; number of lines: 5 (music, incomplete); square notation; four-line staff; *custos*; vertical strokes; s. 13? (MPO: 12. Jh. 2.H.?) orig./prov.: – (MPO).

Contents:

Fr 6013:1rv (BMV) Recolamus venerandam Mariae AH 8:72, 1–9b. 2rv (cont.)

19b–20b; (Dominica I post pent.?) Voce iubilantes magna AH 10:37, 1–3b;

(Omnium sanctorum) <Omnes sancti> Seraphin AH 53:112, 1–6.

Remark: The fragment, the middle bifolium of a quire, is a strip attached to Gr 72. Important loss of text.

Reconstruction:

[– Fr 6013, 1rv | Fr 6013, 2rv –]

Repertory: – *Recolamus venerandam Mariae, Voce iubilantes magna, Omnes sancti Seraphin* –

¶ Fr 6261

Sequentiarium; 2 ff.; writing space: 3.5 (incomplete) x 12.0 cm.; 1 col.; number of lines: 3 (music, incomplete); early square notation; four-line staff; s. 13 (MPO); orig./prov.: – (MPO).

Contents:

Fr 6261:1rv (Laurentius) <Laurenti David magni> AH 53:173, 10–11; (Assumptio

BMV) <Aurea virga primae> AH 7:177, 3a. 2r (cont.) 6a; 9a.

Remark: The fragment, the middle bifolium of a quire, is now merely a strip.

Reconstruction:

[– Fr 6261, 1rv | Fr 6261, 2rv –]

Repertory: – *Laurenti David magni, Aurea virga primae* –

¶ Fr 6272

Sequentiarium; 2 ff.; writing space: 15.5 (incomplete) x 2.0 cm.; 2 col.; number of lines: 9 (music, incomplete); red pen-flourished initial; square notation; four-line staff; s. 13² (MPO); orig./prov.: – (MPO).

Contents:

Fr 6272:1rv (Laurentius) <Laurenti David magni> AH 53:173, 14; (Assumptio

BMV) Congaudent angelorum chori AH 53:104, 1, 8, 12. 2rv “In exaltatione sancte crucis” <Laudes crucis attollamus> AH 54:120, 1–8.

Remark: The fragment is severely damaged with important loss of text. It consists of three pieces of a bifolium sewn to a leaf from a gradual.

Reconstruction:

[– Fr 6272, 1rv – | – Fr 6272, 2rv –]

Repertory: – Laurenti David magni, *Congaudent angelorum chori – Laudes crucis attollamus* –

¶ Fr 6454

Sequentiarium; 2 ff.; writing space: 26.0 x 20.5 cm.; 2 col.; number of lines: 10 (music); red, blue and green pen-flourished initials; the red initials have brown flourishing; square notation; four-line staff; s. 14 (MPO); orig./prov.: – (MPO).

Contents:

Fr 6454:1rv (Omnium sanctorum?/Commune martyrum?) <Supernae matris gaudia> AH 55:37, 16–26; “Incipiunt sequentie de domina nostra” Missus Gabriel de caelis AH 54:192, 1–11. 2rv (BMV) <Imperatrix gloriosa> AH 54:221, 7–10; “Item alia de domina” Gaude Maria templum AH 54:213; “Item de domina” Ave paeclara maris AH 50:241, 1a–4b.

Remark: 1rv is damaged with minor loss of text. Str. 3 and 4 of *Missus Gabriel* are missing. Str. 3a and 3b of *Ave paeclara maris* are reversed.

Reconstruction:

[– Fr 6454, 1rv – | – Fr 6454, 2rv –]

Repertory: – *Supernae matris gaudia, Missus Gabriel de caelis – Imperatrix gloriosa, Gaude Maria templum, Ave paeclara maris* –

¶ Fr 6468

Sequentiarium; 4 ff.; writing space: 16.5 x 9.5 (incomplete) cm.; 1 col.; number of lines: 8 (music); red and green initials and one red pen-flourished initial; early square notation; four-line staff; s. 13 (MPO); orig./prov.: – (MPO).

Contents:

Fr 6468:1rv (Confessores) <Ad laudes salvatoris> AH 54:88, 6–14. 2rv Psallat ecclesia mater AH 53:247; “Item de dedicatione ecclesie” Quam dilecta tabernacula AH 55:30, 1. 3rv (cont.) 2–10. 4rv (cont.) 21–26; “De beata virginie” Ave Maria gratia AH 54:216, 1–6.

Remark: The leaves are reconstituted in their original order. 1rv and 4rv constitute an outer bifolium, 2rv and 3rv the middle bifolium of a quire; one bifolium is missing between 1rv and 2rv and between 3rv and 4rv. All leaves are trimmed at their outer edges with loss of text. The fragment is sewn to a leaf from a gradual.

Reconstruction:

[– Fr 6468, 1rv – Fr 6468, 2rv | Fr 6468, 3rv – Fr 6468, 4rv –]

Repertory: – *Ad laudes salvatoris – Psallat ecclesia mater, Quam dilecta tabernacula, Ave Maria gratia* –

¶ Fr 6484

Sequentiarium; 2 ff.; writing space: 30.0 x 19.0 cm.; 2 col.; number of lines: 11 (music); red and green initials; square notation; four-line staff; s. 15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 6484:1rv (Iohannes baptista) <Sancti baptistae Christi> AH 53:163, 13–17; “De sancto Petro et Paulo” Petre summe Christi AH 53:210; “De visitatione Marie” Veni praecelsa domina AH 54:193. 2rv (Feast?) ... ? ... expl. *Nos vestite castitate et cor vestrum illustrate Cherubin fulgentia*, not in AH; “De omnibus sanctis” Omnes sancti Seraphin AH 53:112; “De sancto Martino” Sacerdotem Christi Martinum AH 53:181, 1–8.

Reconstruction:

[– Fr 6484, 1rv – | – Fr 6484, 2rv –]

Repertory: – *Sancti baptistae Christi*, *Petre summe Christi*, *Veni praecelsa domina* – ?, *Omnes sancti Seraphin*, *Sacerdotem Christi Martinum* –

¶ Fr 6514

Sequentiarium; 1 f.; writing space: 29.5 (incomplete) x 6.5 (incomplete) cm.; 1? col.; number of lines: 17 (music, incomplete); square notation; four-line staff; s. 14 (MPO); orig./prov.: – (MPO).

Contents:

Fr 6514:1r (Andreas) <Sacrosancta hodiernae> AH 54:30, 7–19; “De sancto Nic” (rubric only). 1v (Adventus) <Ab arce siderea> AH 8:5, 4a–9?

Remark: The fragment is a strip, damaged and partially illegible.

Reconstruction: The order of the items is uncertain.

[– Fr 6514 –]

Repertory: – *Sacrosancta hodiernae*, *Ab arce siderea* –

¶ Fr 6543

Sequentiarium; 2 ff.; writing space: 26.0 x 16.5 cm.; 1 col.; number of lines: 12 (music); red and blue pen-flourished initials; early square notation; four-line staff; s. 13 (MPO); Sweden (MPO).

Contents:

Fr 6543:1rv (Nicolaus) <Congaudentes exultemus> AH 54:66, 23–24; “De apostolis” Clare sanctorum senatus AH 53:228; “Item de apostolis” Qui sunt isti qui AH 54:87; “Item de apostolis” Alleluia nunc decantet AH 54:86, 1–3. 2rv (Unus martyr) <Adest nobis dies alma> AH 53:241, 5–16; “Item de uno martyre” lucundetur ex affectu AH 42:342; “Plurimorum martyrum” Agone triumphali AH 53:229, 1–4.

Reconstruction:

[– Fr 6543, 1rv – | – Fr 6543, 2rv –]

Repertory: – *Congaudentes exultemus, Clare sanctorum senatus, Qui sunt isti qui, Alleluia nunc decantet – Adest nobis dies alma, Iucundetur ex affectu, Agone triumphali –*

¶ Fr 6688

Sequentiarium; 2 ff.; writing space: 29.0 x 20.5 cm.; 2 col.; number of lines: 10 (music); square notation; four-line staff; occasional *custos*; vertical strokes; s. 14 (MPO); Sweden: Strängnäs? (MPO).

Contents:

Fr 6688:1rv (Martinus) <*Sacerdotem Christi Martinum*> AH 53:181, 3–18; “De sancta Catharina” *Odas hac in die* AH 8:213, 1–2b. **2rv** (Confessores) <*Ad laudes salvatoris*> AH 54:88, 13–18; “De uno confessore non pontifice” *Felix vixit hic confessor* AH 42:349; “De una virgine” *Virginis venerandae* AH 53:246, 1–9.

Remark: The fragment is trimmed at the outer edges with minor loss of text. 1rv is damaged at the lower edge with loss of text. Str. 18 of *Sacerdotem Christi* erased.

Reconstruction:

[– Fr 6688, 1rv – | – Fr 6688, 2rv –]

Repertory: – *Sacerdotem Christi Martinum, Odas hac in die – Ad laudes salvatoris, Felix vixit hic confessor, Virginis venerandae –*

¶ Fr 7062

Sequentiarium; 2 ff.; writing space: 22.0 x 16.5 cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; *custos*; s. 14–15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 7062:1rv (Catharina) <*Odas hac in die*> AH 8:213, 9b–10b; “De sancto Andrea apostolo” *Sacrosanctae hodiernae* AH 54:30; 1–15. **2rv** (cont.) 15–19; “De sancto Nicolao” *Congaudentes exultemus* AH 54:66, 1–20.

Remark: The fragment, sewn to a strip from a missal, is the middle bifolium of a quire. On 1r, the text is erased at the top edge.

Reconstruction:

[– Fr 7062, 1rv | Fr 7062, 2rv –]

Repertory: – *Odas hac in die, Sacrosanctae hodiernae, Congaudentes exultemus –*

¶ Fr 9578

Sequentiarium; 2 ff.; writing space: 6.5 (incomplete) x 11.0 cm.; 1 col.; number of lines: 5 (music, incomplete); red pen-flourished initial; early square notation; four-line staff; s. 13 (MPO); orig./prov.: – (MPO).

Contents:

Fr 9578:1rv (Epiphania) <*Epiphaniam domino canamus*> AH 53:29, 3–6, 9–10; 12–14. **2rv** (Conversio Pauli) *Dixit do<minus ex Basan>* AH 50:269, 1–2, 3b–5a.

Remark: The fragment, which originally may have been the middle bifolium of a quire, now consists of three small pieces. All texts are severely mutilated.

Reconstruction:

[– Fr 9578, 1rv | Fr 9578, 2rv –]

Repertory: – *Epiphaniam domini canamus, Dixit dominus ex Basan* –

¶ Fr 9711

Sequentiarium; 2 ff.; writing space: 24.5 x 19.5 cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; *custos*; vertical strokes; s. 14–15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 9711:1rv (Michael) <Ad celebres rex> AH 53:190, 8–19; “De omnibus sanctis”

Supernae matris gaudia AH 55:37, 1–7. 2rv (cont.) 8–26; “De sancto Martino”

Sacerdotem Christi Martinum AH 53:181, 1–7.

Remark: The fragment is the middle bifolium of a quire.

Reconstruction:

[– Fr 9711, 1rv | Fr 9711, 2rv –]

Repertory: – *Ad celebres rex, Supernae matris gaudia, Sacerdotem Christi Martinum* –

¶ Fr 10477

Sequentiarium; 1 f.; writing space: 17.5 (incomplete) x 16.5 cm.; 1 col.; number of lines: 8 (music, incomplete); blue pen-flourished initial; square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO); Sweden: Växjö?/Lund? (MPO: Schweden).

Contents:

Fr 10477:1rv (Botvidus) <Caeli chorus esto> AH 42:192, 3b–5b; “In festo sancti

Kanuti” *Pretiosa mors sanctorum* AH 8:208, 1a–3b.

Remark: The leaf was cut into two pieces and then sewn together. It is not clear whether Knut rex or Knut dux is intended.

Reconstruction:

[– Fr 10477 –]

Repertory: – *Caeli chorus esto, Pretiosa mors sanctorum* –

¶ Fr 28126

Sequentiarium; 1 f.; writing space: 33.0 x 24.5 cm.; 1 col.; number of lines: 14 (music); script: hybrida; red and green capital letters; square notation; four-line staff; *custos*; vertical strokes; after around 1400 (CCM: 14.–15. Jh.); Sweden: Uppsala?/Västerås? (CCM: Schweden: Uppsala?).

Literature: cf. Helander 2001, 201, n. 386.

Contents:

Fr 28126:1rv (Catharina) <Odas hac in die> AH 8:213, 4b–10b; “De sancto Andrea apostolo” *Sacrosancta hodiernae* AH 54:30, 1–17.

Remark: This fragment was earlier thought to belong to *Sequ 20*. Although they share the same size and style, they cannot stem from the same codex, since the sequence texts in Fr 28126 are overlapping those in Fr 28129 (*Sequ 20*).

Reconstruction:

[– Fr 28126 –]

Repertory: – *Odas hac in die, Sacrosancta hodiernae* –

¶ Fr 28148

Sequentiarium; 1 f.; writing space: 30.5 x 24.0 cm.; 2 col.; number of lines: 12 (music); script: hybrida; square notation; s. 15 (CCM); Sweden (CCM).

This fragment was earlier catalogued as Sequ 29. However, neither size nor script are the same as the ones in the two fragments belonging to Sequ 29.

Contents:

Fr 28148:1rv (Decollatio Iohannis) < *Tibi pie Iesu Christe* > AH 42:254, 9a–15; “De sancto Augustino” *Iubilemus salvatori* AH 42:176, 1–8b.

Reconstruction:

[– Fr 28148 –]

Repertory: – *Tibi pie Iesu Christe, Iubilemus salvatori* –

Graduals

¶ Gr 11

(Same ms. as Helsinki, The National Library, F.m. II. 128.)

Graduale; 4 ff.; sequences and Gloria trope; writing space 44.0 x 27.5 cm.; 1 col.; number of lines: 7 (music); foliation in Arabic numerals; square notation; *custos*; vertical strokes; four-line staff; s. 15–16 (CCM; MPO: 15. Jh.); orig./prov.: – (MPO and CCM).

Literature: Haapanen 1925, 74.

Contents:

Fr 11686:irv (BMV) <Ave praecclara maris> AH 50:241, 6a–9; (BMV) Verbum bonum et suave AH 54:218, 1.

Remark: The top, lower and outer edges of the fragment are trimmed.

Fr 25086:irv (fol. T. 6) (Pascha) <Victimae paschali laudes> AH 54:7, 6–7; (BMV in tempore paschali) Virgini Mariae laudes concinant AH 54:21, 1–3.

Remark: The top, lower and inner edges are trimmed. This fragment is kept in Helsinki. *Virgini Mariae laudes concinant* contains the variant *intonant*, but the text corresponds to AH 54:21.

Fr 25089:irv (fol. V. 2) (BMV) <Verbum bonum et suave> AH 54:218, 2–6; “De assumptione Marie” Congaudent angelorum choi AH 53:104, 1–2.

Remark: The top edge of the fragment is trimmed, with loss of text. Str. 5 of *Verbum bonum* is missing due to trimming.

Fr 25090:irv (fol. T. 5) (Gloria trope: *Spiritus et alme*); “Sequentia paschalis” Victimae paschali laudes AH 54:7, 1–6.

Remark: The top edge of the fragment is trimmed, with loss of text. The major part of str. 3 of *Victimae paschali* is missing due to trimming.

Reconstruction:

[– Fr 25090; Fr 25086 –]

[– Fr 11686; Fr 25089 –]

Repertory: – *Victimae paschali laudes*, *Virgini Mariae laudes concinant* – *Ave praecclara maris*, *Verbum bonum et suave*, *Congaudent angelorum choi* –

¶ Gr 17

Graduale; 2 ff.; sequences and ordinary chants mixed; writing space 26.0 x 17.0 cm.; 1 col.; square notation; number of lines: 10 (music); *custos*; vertical strokes; four-line staff; s. 15 (CCM); Sweden: Linköping (CCM: Schweden).

Contents:

Fr 25098:irv (Kyrie; Gloria in excelsis). 2rv (Epiphania) <Epiphaniam domino canamus> AH 53:28, 14–17; “De sancto Henrico” Coetus noster laetus AH 42:238; “In conversione sancti Pauli” Dixit dominus ex Basan AH 50:269, 1–7a.

Remark: On iv, the text is erased at the lower edge.

Reconstruction:

[– Fr 25098, 1rv – | – Fr 25098, 2rv –]

Repertory: – *Epiphaniam domino canamus, Coetus noster laetus, Dixit dominus ex Basan –*

¶ Gr 18 = Codex 294 (grad.)

Graduale; 2 ff.; sequences inserted in the gradual; writing space 28.5–30.0 x 20.5 cm.; 1 col.; number of lines: 10–11 (music); red and blue pen-flourished initials; square notation; *custos*; vertical strokes; four-line staff; s. 14–15 (MPO; CCM: 14. Jh.); Sweden (MPO; CCM: –).

Literature: Brunius 2008, 172.

Contents:

Fr 10229:1rv (Liber generationis). **2rv** (Nativitas BMV) <Nativitas Mariae virginis> AH 54:188, 8–10; “De sancta cruce in ferialibus” *Veneremur crucis lignum* AH 54:129; (<Ericus> alleluia verse: *Rex pie martyr inclite*).

Remark: The fragment consists of two single leaves sewn together. *Liber generationis* was sung at Nativitas domini, Epiphania and Nativitas Mariae.

Reconstruction: The order of the items is uncertain.

[– Fr 10229, 1rv –]

[– Fr 10229, 2rv –]

Repertory: – *Nativitas Mariae virginis, Veneremur crucis lignum –*

¶ Gr 25 = Sequ 124

¶ Gr 28 = Gr 101 = Codex 920 (grad.)

¶ Gr 66 = Sequ 10 = Sequ 180 = Sequ 182

¶ Gr 67

(Same ms. as Helsinki, The National Library, F.m. II. 8.)

Graduale; 10 ff.; gradual and sequences separated; writing space 22.5 x 16.0 cm.; 1 col.; number of lines: 13 (music); red, blue and green pen-flourished initials; early square notation; four-line staff; s. 13–14 (CCM); Sweden: OP?/Kalmar? (CCM).

Literature: Haapanen 1925, 6. (The Helsinki F.m. II. 8 does not contain sequences.)

Contents:

Fr 25200:1rv (Conversio Pauli) <Dixit dominus ex Basan> AH 50:269, 4b–10; “In purificatione sancte Marie” *Concentu parili hic te* AH 53:99, 1–6. **2rv** (cont.) 7–15; “De resurrectione domini” *Laudes Christo redempti* AH 53:45, 1–11.

Remark: The fragment is the middle bifolium of a quire. Str. 8 of *Dixit dominus* is missing. After str. 2 of *Concentu parili* follows *Sanctissima corpore* etc., see AH 53, p. 173.

Fr 25202:1rv (Inventio crucis) <Laudes crucis attollamus> AH 54:120, 5–20; (S. Crux) <Veneremur crucis lignum> AH 54:129, 5–6 (notated addition made by another hand in the lower margin). **2rv** (Pentecoste) <Sancti spiritus assit>

AH 53:70, 19–24; “Item” Laudes deo devotas AH 54:14; “Item” Veni sancte spiritus et emitte AH 54:153.

Remark: After str. 15 of *Laudes crucis* follows *Roma naves universas* etc., and *Fusi Traces caesi Persae* etc., see AH 54, p. 191.

Fr 25203:1rv (Confessores) <Ad laudes salvatoris> AH 54:88, 14–18; “Unius virginis” Virginis venerandae AH 53:246; “In dedicatione ecclesie” Psallat ecclesia mater AH 53:247. 2rv (BMV) “Item” Ave spes mundi AH 54:217; (BMV) Gaude Maria templum AH 54:213; “Item” Ave Maria gratia AH 54:216, 1–2.

Remark: Str. 8 of *Gaude Maria* is missing.

Fr 25204:1rv (Martyres) <Agone triumphali> AH 53:229, 5–14; “De uno confesore” Ad laudes salvatoris AH 54:88, 1–14. 2rv (BMV) <Ave Maria gratia> AH 54:216, 3–13; “Item de domina” Ave praecclara maris AH 50:241, 1–3b.

Fr 25205:1rv (Michael) <Ad celebres rex> AH 53:190, 16–19; “De omnibus sanctis” Omnes sancti Seraphin AH 53:112; “De sancto Martino” Sacerdotem Christi Martinum AH 53:181, 1–6. 2rv (Apostoli) <Clare sanctorum senatus> AH 53:228, 7–15; “Item” Qui sunt isti qui AH 54:87; “Item” Alleluia nunc decantet AH 54:86, 1–5.

Reconstruction:

[– Fr 25200, 1rv | Fr 25200, 2rv –]

[– Fr 25202, 1rv – | – Fr 25202, 2rv –]

[– Fr 25205, 1rv – | – Fr 25205, 2rv –]

[– Fr 25204, 1rv; Fr 25203, 1rv – | – Fr 25203, 1rv; Fr 25204, 2rv –]

Repertory: – *Dixit dominus ex Basan, Concentu parili hic te, Laudes Christo redempti – Laudes crucis attollamus, Veneremur crucis lignum – Sancti spiritus assit, Laudes deo devotas, Veni sancte spiritus et emitte – Ad celebres rex, Omnes sancti Seraphin, Sacerdotem Christi Martinum – Clare sanctorum senatus, Qui sunt isti qui, Alleluia nunc decantet – Agone triumphali, Ad laudes salvatoris, Virginis venerandae, Psallat ecclesia mater – Ave spes mundi, Gaude Maria templum, Ave Maria gratia, Ave praecclara maris –*

¶ **Gr 72 = Gr 178 = Codex 1398 (grad.)**

Graduale; 8 ff.; gradual and sequences separated; writing space 21.0 x 14.5 cm.; 2 col.; number of lines: 10 (music); red and blue initials with flourishing in black-brown ink; square notation; four-line staff; s. 14 (MPO and CCM); Sweden: Linköping? (MPO and CCM: Schweden).

Literature: Brunius 2008, 173, who attributed this source to Sweden.

Contents:

Fr 25214:1rv (Evangelistae) <lucundare plebs fidelis> AH 55:7, 7–18; “De apostolis” Qui sunt isti qui AH 54:87, 1–3. 2rv “In dedicatione ecclesie” Haec est domus domini, not in AH, see Björkvall 2013; “De domina” Ave virgo gratiosa AH 54:278, 1–4.

Fr 25218:1rv (Maria Magdalena) <Mane prima sabbati> AH 54:143, 2–16; “De sancto Olavo” Lux illuxit laetabunda AH 42:302, 1–2a. 2rv (Michael) <Ad

celebres rex> AH 53:190, 9–19; “De omnibus sanctis” Omnes sancti Seraphin AH 53:112, 1–6.

Remark: The fragment is severely damaged. Str. 12 and 13 of *Mane prima* are reversed.

Fr 25220:irv (Apostoli) <Qui sunt isti qui> AH 54:87, 4–11; “De uno martyre” Iucundetur ex affectu AH 42:342; “Plurimorum martyrum” Agone triumphali AH 53:229, 1–2. 2rv “De quolibet sancto” Superna matris gaudia AH 55:37.

Fr 25222:irv (Ascensio) <Rex omnipotens die> AH 53:66, 15–24; “In die pentecostes” Sancti spiritus assit AH 53:70, 1–11. 2rv <In> inventione sancte crucis” Salve crux sancta arbor AH 53:82; “De sancto Iohanne baptista” Sancti baptistae Christi AH 53:163, 1–10.

Remark: The fragment is attached to Fr 6013, a strip from another sequentiary.

Reconstruction:

[– Fr 25222, 1rv – | – Fr 25222, 2rv –]

[– Fr 25218, 1rv – | – Fr 25218, 2rv –]

[– Fr 25214, 1rv; Fr 25220, 1rv – | – Fr 25220, 2rv; Fr 25214, 2rv –]

Repertory: – Rex omnipotens die, Sancti spiritus assit – Salve crux sancta arbor, Sancti baptistae Christi – Mane prima sabbati, Lux illuxit laetabunda – Ad celebres rex, Omnes sancti Seraphin – Iucundare plebs fidelis, Qui sunt isti qui, Iucundetur ex affectu, Agone triumphali – Supernae matris gaudia, Haec est domus domini, Ave virgo gratiosa –

¶ Gr 74

Graduale; 4 ff.; gradual and sequences separated; writing space 36.0 x 25.5 cm.; 1 col.; number of lines: 11 (music); red, blue and green initials flourished in red and green, some initials decorated with a drawn human head; square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO and CCM); Sweden: Åbo (CCM; MPO: –).

Contents:

Fr 25238:irv (Feast?) ... ? ... expl. docent gaudia mereri caelica per lacrimarum suspiria. Amen., not in AH; “In epiphania domini” Epiphaniam domino canamus AH 53:28; “De sancto Henrico” Coetus noster laetus AH 42:238, 1a–2b.

Remark: The fragment is damaged and difficult to read.

Fr 25241:irv (Andreas) <Sacrosancta hodiernae> AH 54:30, 4–19; “Barbare virginis” Ave martyr (variant: virgo) gloria Barbaraque AH 55:79, 1–5.

Fr 25242:irv (In dominicis) <Quicumque vult salvus> AH 54:163, 9–10; (In dominicis) Voce iubilantes magna AH 10:37; “In dominicis” Vox clarescat mens AH 54:164; “In festo corporis Christi” Lauda Sion salvatorem AH 50:385, 1a–2a.

Remark: irv darkened and difficult to read. *Quicumque vult* appears in the long version, with str. 9 and 10, see AH 54, p. 253.

Fr 25243:irv (Simeon) <Diem sancti Simeonis> not in AH, see Maalin & Haapanen, 1922, 18–19; “In nocte resurrectionis” Mane prima sabbati AH 54:143, 1–14.

Remark: iv darkened and difficult to read.

Reconstruction: The quire construction is uncertain.

[– Fr 25238 – Fr 25243 – Fr 25242 – Fr 25241 –]

Repertory: – ?, *Epiphaniam domino canamus*, *Coetus noster laetus* – *Diem sancti Simeonis*, *Mane prima sabbati* – *Quicumque vult salvus*, *Voce iubilantes magna*, *Vox clarescat mens*, *Lauda Sion salvatorem* – *Sacrosancta hodiernae*, *Ave martyr gloriosa Barbaraque* –

¶ **Gr 76 = Sequ 181 = Codex 1005 (grad.)**

(Same ms. as Helsinki, The National Library, F.m. II. 104.)

Graduale; 3 ff.; gradual and sequences separated; writing space 30.5 x 21.0 cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO and CCM); Sweden: Uppsala (MPO and CCM).

Literature: Haapanen 1925, 60; Helander 2001, 258 n. 116; Brunius 2008, 173.

Contents:

Fr 25257:1rv (Quinque vulnera) <Ave dextra manus> not in AH, see RH 1771; “De ascensione domini” Rex omnipotens die AH 53:66, 1–19.

Remark: The lower edge of the fragment is damaged, darkened and difficult to read.

Fr 28353 (= Fr 7337):1rv (Nativitas domini) Laetabundus exultet fidelis AH 54:2, 7–12; “In octava sancti Stephani” Hanc concordi famulatu AH 53:215, 1–4.

Remark: This fragment was catalogued twice under different signatures.

Fol. 1rv (Evangelistae) <lucundare plebs fidelis> AH 55:7, 6–18; “De uno martyre” lucundetur ex affectu AH 42:342, 1–2.

Remark: This fragment is preserved in Helsinki, carrying the signature G. 104 in Haapanen’s catalogue.

Reconstruction: The quire structure cannot be clearly determined.

[– Fr 28353 – Fr 25257 –]

[– Fol. 1 –]

Repertory: – *Laetabundus exultet fidelis*, *Hanc concordi famulatu* – *Ave dextra manus*, *Rex omnipotens die* – *Iucundare plebs fidelis*, *Iucundetur ex affectu* –

¶ **Gr 79**

Graduale; 2 ff.; sequence inserted in the gradual; writing space 30.0 x 19.5 cm.; 1 col.; number of lines: 10 (music); square notation; four-line staff; vertical strokes; s. 15 (CCM); Sweden: O. Cist. (CCM).

Literature: Brunius 2008, 173.

Contents:

Fr 25263:1rv (Birgitta) Surgit mundi vergente AH 37:152; (Sanctorale). 2rv (cont.).

Remark: The top and outer edges of the fragment are trimmed, with minor loss of text. The fragment is probably the inner leaf of a quire.

Reconstruction:

[– Fr 25263, 1rv | Fr 25263, 2rv –]

Repertory: – *Surgit mundi vergente* –

¶ Gr 80

Graduale; 1 f.; sequence inserted in the gradual; writing space 30.5 x 20.0 cm.; 2 col.; number of lines: 13 (music); square notation; four-line staff; *custos*; s. 15 (CCM); Sweden: Linköping? (CCM).

Literature: Helander 1989, 153; Brunius 2008, 173.

Contents:

Fr 25266:1rv (sanctorale); “Henrici martyris” *Coetus noster laetus* AH 42:238 (incipit only).

Remark: Two single leaves are preserved of this gradual. *Coetus noster* is the only sequence appearing.

Reconstruction:

[– Fr 25266 –]

Repertory: – * *Coetus noster laetus* –

¶ Gr 86

(Same ms. as Helsinki, The National Library, F.m. II. 110, not containing sequences.)

Graduale; 7 ff.; sequences inserted in the gradual; writing space 30.0 x 19.5 cm.; 1 col.; number of lines: 10 (music); Gothic notation; four-line staff; *custos*; s. 15 (CCM); Germany: Schleswig? (CCM).

Literature: Haapanen 1925, 63.

Contents:

Fr 25278:1rv (Barbara) ... ? ... expl. ... *decollata a Christo coronata in caelis collocata.*

Per infinita saeculorum saecula. Amen., not in AH; “De sancto Andrea” *Ad sanctorum angelorum* str. 1–6, not in AH, cf. Schmid 1954, 214–215.

Fr 25279:1rv (Evangelistae) <*lucundare plebs fidelis*> AH 55:7, 4–13. 2rv (Martyns) <*Agone triumphali*> AH 53:229, 10–14; (votive masses).

Fr 25280: 1rv (Evangelistae) <*lucundare plebs fidelis*> AH 55:7, 14–18; (“De sancta Barbara” Alleluia verse). 2rv (Andreas) <*Ad sanctorum angelorum*> str. 7–12; “De uno <martyre>” *Agone triumphali* AH 53:229, 1–10.

Remark: The rubric preceding *Agone triumphali* is a later addition. On 2r, the text is erased at the top edge.

Fr 25281:1rv (Divisio apostolorum) <*Caeli enarrant gloriam*> AH 50:267, 5b–9b.

2rv “De s<ancto > Iac<obo>” *Ad honorem et decorum* AH 8:190, 1–4a.

Remark: The outer edges of the fragment are trimmed, with loss of text. The fragment seems to be the inner leaf of a quire.

Reconstruction:

[– Fr 25281, 1rv | Fr 25281, 2rv –]

[– Fr 25279, 1rv; Fr 25280, 1rv – | Fr 25278; Fr 25280, 2rv; Fr 25279, 2rv –]

Repertory: – *Caeli enarrant gloriam*, *Ad honorem et decorum* – *Iucundare plebs fidelis* – ?, *Ad sanctorum angelorum*, *Agone triumphali* –

¶ Gr 87

Graduale; 4 ff.; ordinary chants and sequences separated; writing space 19,5 x 13,0 cm.; 1 col.; red, blue and green pen-flourished initials; early square notation; number of lines: 10 (music); four-line staff; s. 13 (CCM); orig./prov.: – (CCM: Dänemark: Lund?).

Contents:

Fr 25283:1rv (Sanctus, Agnus dei). **2rv** (Nativitas domini) *Eia recolamus laudibus*
AH 53:16, 13–20; “De s<ancto Stephano>” *Hanc concordi famulatu* AH 53:215,
1–11. **3rv** (Ascensio) <Rex omnipotens die> AH 53:66, 9–24; “De sancto spiri-
tu” *Sancti spiritus assit* AH 53:70, 1–5. **4rv** (cont.) 5–24; (Pentecoste) *Laudes*
deo devotas AH 54:14, 1.

Remark: On 2r, the text is erased at the outer edge. 3rv and 4rv constitute the middle
bifolium of a quire.

Reconstruction:

[– Fr 25238, 1rv – | – Fr 25238, 2rv –]

[– Fr 25238, 3rv | Fr 25238, 4rv –]

Repertory: – *Eia recolamus laudibus*, *Hanc concordi famulatu* – *Rex omnipotens die*, *Sancti*
spiritus assit, *Laudes deo devotas* –

¶ Gr 89 = Sequ 171

(Same ms. as Helsinki, The National Library, F.m. II. 79.)

Graduale; 16 ff.; ordinary chants and sequences separated; writing space: 28,5 x 20,0 cm.; 1 col.; number of lines: 13 (music); red and blue pen-flourished initials; the red initials with green flourishing; square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Uppsala (CCM: Schweden).

Literature: Haapanen 1925, 46–47; Helander 2001, 196, n. 431, 201.

Contents:

Fr 25285:1rv (Kyrie; Gloria in excelsis). **2rv** “De nativitate domini in gallicantu”
Grates nunc omnes AH 53:10; “In aurora” *Eia recolamus laudibus* AH 53:16;
“Ad summam missam” *Laetabundus exultet fidelis* AH 54:2, 1–3.

Fr 25286:1rv (Kyrie, Sanctus, Agnus); (Patroni regni Sueciae) *Exultant angelorum*
chori AH 42:307, 1–8a. **2rv** (cont.) 8b–12; “De visitatione” *Laeta caeli hierar-*
chia AH 54:195, 1–16.

Remark: The fragment is the middle bifolium of a quire. The top and outer edges of 1rv are
trimmed, with minor loss of text. On 2v, the text is erased at the lower edge of the page.

Fr 25287:1rv (Apostoli) <Qui sunt isti qui> AH 54:87, 3–11; “De evangelistis”
lucundare plebs fidelis AH 55:7, 1–12. **2rv** (cont.) 12–18; “De uno martyre”
lucundetur ex affectu AH 42:342; “De martyribus” O beata beatorum AH
55:14, 1–9.

Remark: The fragment is the middle bifolium of a quire.

Fr 25288: 1rv (In dominicis) <Profitentes unitatem> AH 54:161, 12–18; “In domi-
nicis” Voce iubilantes magna AH 10:37; “In dominicis diebus” *Quicumque vult*

salvus AH 54:163, 1–9. 2rv (Dominicus) <In caelesti hierarchia> AH 55:115, 16–20; “Laurentii martyris” Stola iucunditatis AH 54:61; “Dominica infra octavas” Martyris eximii Levitae AH 55:218, 1–7.

Remark: The top and outer edges of 2rv are trimmed, with minor loss of text. On 2v, the catch-word (*diligen*)*tia* at the lower edge of the page indicates the last leaf of a quire. *Quicumque vult* appears in the long version, containing str. 9, see AH 54, p. 253.

Fr 25289:1rv (In dominicis) <Quicumque vult salvus> AH 54:163, 9–10; (In dominicis) Vox clarescat mens AH 54:164; “De corpore Christi” Lauda Sion salvatorem AH 50:385, 1a–7a. 2rv (Olavus) <Lux illuxit laetabunda> AH 42:302, 8a–8b; “Helene martyris” Voce dulcis melodiae AH 42:237; “Sancti Dominici confessoris” In caelesti hierarchia AH 55:115, 1–14.

Remark: The top and outer edges of the fragment are trimmed, with minor loss of text. *Quicumque vult* appears in the long version, containing str. 9–10, see AH 54, p. 253.

Fr 25290:1rv (Martinus) <Sacerdotem Christi Martinum> AH 53:181, 11–18; “De sancta Catharina” Odas hac in die AH 8:213, 1a–9b. 2rv (Martyres ?) ... ? ... expl. *Ut post huius finem vitae et post transitorum perenni mereamur collocari gloriam*, not in AH; (Martyres) Adest nobis dies alma AH 53:241; “De una virgine” Virginis venerandae AH 53:246; “In dedicatione ecclesie” Rex Salomon fecit AH 55:31, 1–2.

Remark: The fragment consists of two single leaves sewn together. Str. 7a and 7b of *Odas hac in die* are reversed.

Fr 25291 (= Fr 28342):1rv (Pascha) <Victimae paschali laudes> AH 54:7, 7; (BMV tempore paschali) Virgini Mariae laudes concinant AH 54:21; “*De* Phi<lippo et> Iac<obo apost>toli<s>” Alleluia nunc decantet AH 54:86. 2rv (Ericus) <Gratulemur dulci prosa> AH 42:215, 4a–10b; “*De sancto spiritu*” Sancti spiritus assit AH 53:70, 1–17.

Remark: This fragment, kept in Helsinki, was catalogued twice in the CCM. The outer edge of 1rv is trimmed, with loss of text. *Virgini Mariae laudes concinant* offers the variant *intonant*, but the text corresponds to AH 54:21. *Alleluia nunc decantet* offers the variant reading *decantat*. On 2r, str. 10b of *Gratulemur dulci* offers the reading *venerantes nos* instead of *venerantes te*. On 2v, the last line of the text is erased.

Fr 28341:1rv (Innocentes) <Celsa pueri concrepent> AH 53:162, 24; “Thome Cantuarien<sis> episcopi” Laeta mundus sit iucundus AH 9:351; “*De epiphania domini*” Epiphaniam domino canamus AH 53:28, 1–13. 2rv (Trinitas) <Benedicta semper sancta> AH 53:81; “In dominicis diebus” Profitentes unitatem AH 54:161, 1–11.

Remark: The lower edge of 2rv is damaged with loss of text. Str. 6b of *Laeta mundus* ends *mereri celica per lacrimarum suspiria*, which corresponds to the version in Missale Upsalense. Str. 18–19 of *Benedicta semper* are lost due to damage.

Reconstruction:

[– Fr 25285, 1rv – | – Fr 25285, 2rv –]

[– Fr 28341, 1rv – Fr 25291, 1rv – | – Fr 25291, 2rv – Fr 28341, 2rv]

[– Fr 25288, 1rv; Fr 25289, 1rv – Fr 25286, 1rv | Fr 25286, 2rv – Fr 25289, 2rv; Fr 25288, 2rv]

[– Fr 25290, 1rv – Fr 25287, 1rv | Fr 25287, 2rv – Fr 25290, 2rv –]

Repertory: *Grates nunc omnes, Eia recolamus laudibus, Laetabundus exultet fidelis – Celsa pueri concrepant, Laeta mundus sit iucundus, Epiphaniam domino canamus – Victimae paschali laudes, Virgini Mariae laudes concinant, Alleluia nunc decantet – Gratulemur dulci prosa, Sancti spiritus assit – Benedicta semper sancta, Profitentes unitatem, Voce iubilantes magna, Quicunque vult salvus, Vox clarescat mens, Lauda Sion salvatorem – Exultant angelorum chori, Laeta caeli hierarchia – Lux illuxit laetabunda, Voce dulcis melodiae, In caelesti hierarchia, Stola iucunditatis, Martyris eximii Levitae – Sacerdotem Christi Martinum, Odas hac in die – Qui sunt isti qui, Iucundare plebs fidelis, Iucundetur ex affectu, O beata beatorum – ?, Adest nobis dies alma, Virginis venerandae, Rex Salomon fecit –*

¶ Gr 96

Graduale; 3 ff.; gradual and sequences separated; writing space 28.0 x 21.0 cm.; 1 col.; number of lines: 16 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Strängnäs? (CCM: –).

Contents:

Fr 25298:irv (Pentecoste) <Sancti spiritus assit> AH 53:70, 15–24; “In crastino pentecostes” *Veni sancte spiritus et emitte* AH 54:153; “Dominica trinitatis” *Profitentes unitatem* AH 54:161, 1–17.

Remark: The fragment is damaged and difficult to read. On 1v, at the end of *Profitentes unitatem* the rubric “Per oct^{avam}” is written by first hand in the outer margin.

Fr 25299:irv (Iohannes evangelista) <Iohannes Iesu Christo> AH 53:168, 7–14; “In natali sanctorum innocentum” *Laetabundus exultet fidelis* (unnotated incipit) AH 54:2; “Sed in octava dicitur haec” *Laus tibi Christe cui* AH 53:156; “Thome Canturiensis” *Laeta mundus sit iucundus* AH 9:351; “In octava Epiphanie” *Epiphaniam domino canamus* AH 53:28, 1–7.

Remark: The fragment is severely damaged and difficult to read. Str. 8 of *Iohannes Iesu* added by another hand in the outer margin of 1r.

Fr 25301:irv (Nativitas domini) *Nato nobis salvatore* AH 54:101; “Ad summam missam et ad omnes per octavam” *Laetabundus exultet fidelis* AH 54:2; “In octava sancti Stephani” *Hanc concordi famulatu* AH 53:215; “In octava Iohannis” *Iohannes Iesu Christo* AH 53:168, 1–6.

Reconstruction:

[– Fr 25301; Fr 25299 –]

[– Fr 25298 –]

Repertory: – *Nato nobis salvatore, Laetabundus exultet fidelis, Hanc concordi famulatu, Iohannes Iesu Christo, *Laetabundus exultet fidelis, Laus tibi Christe cui, Laeta mundus sit iucundus, Epiphaniam domino canamus – Sancti spiritus assit, Veni sancte spiritus et emitte, Profitentes unitatem –*

¶ Gr 97

Graduale; 1 f.; gradual and sequences separated; writing space 25.5 (incomplete) x 18.5 cm.; 1 col.; number of lines: 11 (music); Gothic notation; four-line staff; s. 15 (CCM); The Baltic countries?/OP? (CCM).

Contents:

Fr 25305:1rv “Elisabeth vidue” *Gaude Sion quod egressus* AH 55:120; “De sancta Catharina” *Sanctissimae virginis votiva* AH 55:203, 1–8.

Remark: The fragment is attached to a leaf from a missal. Str. 3 and 4 of *Sanctissimae virginis* are reversed.

Reconstruction:

[– Fr 25305 –]

Repertory: – *Gaude Sion quod egressus, Sanctissimae virginis votiva* –

¶ **Gr 101 = Gr 28 = Codex 920 (grad.)**

Graduale; 10 ff.; gradual, ordinary chants and sequences separated; writing space 28.0 x 17.5 cm.; 1 col.; number of lines: 9 (music); red and blue pen-flourished initials; square notation; four-line staff; *custos*; vertical strokes, some of which are red; s. 15 (MPO; CCM: 14.–15. Jh.); orig./prov.: – (MPO and CCM).

Contents:

Fr 6895:1rv (Exaltatio crucis) <*Laudes crucis attollamus*> AH 54:120, 21; “De sancto Michaele archangelo” *Summi regis archangele* AH 53:192, 1–11. 2rv (Dedicatio ecclesiae) <*Psallat ecclesia mater*> AH 53:247, 4–14; “De apostolis” *Clare sanctorum senatus* AH 53:228, 1–7.

Remark: The upper edge of 1rv is trimmed, with minor loss of text.

Fr 6907:1rv (Corpus Christi) <*Lauda Sion salvatorem*> AH 50:385, 11a–11b; “De sancta trinitate” *Benedicta semper sancta* AH 53:81, 1–12. 2rv (Petrus et Paulus) *Petre summe Christi* AH 53:210, 10–12; “In visitatione beate Marie” *Ave praecilla maris* AH 50:241, 1–4b.

Remark: On 1v, the last line of text on the page is erased. Str. 11 and 12 of *Benedicta semper* are reversed.

Fr 7064:1rv (Trinitas) <*Benedicta semper sancta*> AH 53:81, 13–20; “In nativitate sancti Iohannis baptiste” *Sancti baptistae Christi* AH 53:163, 1–8. 2rv (cont.) 9–17; “In natali apostolorum Petri et Pauli” *Petre summe Christi* AH 53:210, 1–10.

Remark: The fragment is the middle bifolium at a quire. *Benedicta semper* ends *Per infinita saecula saeculorum*, str. 15 reads *O adoranda trinitas*, str. 16 reads *O veneranda unitas*.

Fr 9971:1rv (Sanctus). 2rv (Nativitas domini) <*Natus ante saecula*> AH 53:15, 11–12; “De sancto Stephano protomartyre” *Hanc concordi famulatu* AH 53:215; “De sancto Iohanne evangelista” (rubric only).

Fr 25316:1rv (Credo; Sanctus). 2rv (Iohannes evangelista) <*Iohannes Iesu Christo*> AH 53:168, 3–14; “In epiphania domini et in octava” *Festa Christi omnis* AH 53:29, 1–5.

Remark: The top edge of 2rv is trimmed, with minor loss of text.

Reconstruction:

[– Fr 25316, 1rv; Fr 9971, 1rv – | – Fr 9971, 2rv; Fr 25316, 2rv –]

[– Fr 6907, 1rv; Fr 7064, 1rv | Fr 7064, 2rv; Fr 6907, 2rv –]

[– Fr 6895, 1rv – | – Fr 6895, 2rv –]

Repertory: – *Natus ante saecula, Hanc concordi famulatu, Iohannes Iesu Christo, Festa Christi omnis* – *Lauda Sion salvatorem, Benedicta semper sancta, Sancti baptistae Christi, Petre summe Christi, Ave praeclera maris* – *Laudes crucis attollamus, Summi regis archangele* – *Psallat eccllesia mater, Clare sanctorum senatus* –

¶ **Gr 103 = Sequ 102**

Graduale; 2 ff.; gradual, ordinary chants and sequences separated; writing space 27.5 (incomplete) x 19.0 (incomplete) cm.; 2 col.; number of lines: 13 (music, incomplete); red and green initials; square notation; four-line staff; *custos*; vertical strokes, some of them red; s. 15 (MPO and CCM); Sweden: Linköping? (MPO and CCM: –).

Contents:

Fr 25318 (= Fr 611):irv (Gloria in excelsis). **2rv** (Innocentes) < *Celsa pueri concrep-ent* AH 53:162, 18–24; “De sancto Thoma martyre” *Laeta mundus sit iucun- dus* AH 9:351; (Epiphania) *Epiphaniam domino canamus* AH 53:28, 1–16.

Remark: This fragment was catalogued twice under different signatures. The top margin of the fragment is trimmed, one line of text is missing.

Reconstruction:

[– Fr 25318, irv – | – Fr 25318, 2rv –]

Repertory: – *Celsa pueri concrep-ent, Laeta mundus sit iucundus, Epiphaniam domino cana-mus* –

¶ **Gr 104 = Br mi 13**

¶ **Gr 105**

Graduale; 2 ff.; sequence inserted among ordinary chants; writing space 26.0 x 20.0 cm.; 1 col.; number of lines: 13 (music); red, blue and green initials; square notation; four-line staff; s. 14 (CCM); Sweden: Capella regia (CCM).

Literature: Schmid 1937, 66 and 1933, 38; Milveden 1972, 51; Helander 2001, 134, n. 232.

Contents:

Fr 25320:irv (Gloria in excelsis; Sanctus). **2rv** (Agnus; Kyrie; Gloria in excelsis; Sanctus); “De spinea corona” *Synagoga praeparavit* AH 54:137, 1–4.

Remark: 2r darkened and difficult to read; the page contains the rubric “Ista que sequuntur habentur de sancto spiritu secundum consuetudinem capelle regie et domini archiepiscopi Upsalen<sis>.” The rubric suggests that the origin of the fragment is the royal chapel. The sequence *Synagoga praeparavit* is elsewhere only attested in the Strängnäs tradition.

Reconstruction:

[– Fr 25320, irv – | – Fr 25320, 2rv –]

Repertory: – *Synagoga praeparavit* –

¶ Gr 106

Graduale; 4 ff.; gradual and sequences separated; writing space 16.5 x 12.0 cm.; 1 col.; number of lines: 20 (text), 10 (music); red and blue pen-flourished initials; square notation; four-line staff; s. 14 (CCM); orig./prov.: – (CCM).

Contents:

Fr 25321:1rv (Sabbato sancto). **2rv** (Sabbato sancto). **3rv** (Ascensio) Rex omnipotens die AH 53:66, 18–24; “In die sancto pentecostes” Sancti spiritus assit AH 53:70, 1–10. **4rv** (cont.) 11–24; “Feria II <post pentecosten>” Veni spiritus aeternorum AH 53:71, 1–2.

Remark: 3rv and 4rv are the middle bifolium of a quire. The outer edge of 4v is trimmed. On 1v, the text erased at the outer edge. Lines 3–5 and 1–2 of str. 23 of *Rex omnipotens* are reversed.

Reconstruction:

[– Fr 25321, 1rv – | – Fr 25321, 2rv –]

[– Fr 25321, 3rv | Fr 25321, 4rv –]

Repertory: – *Rex omnipotens die, Sancti spiritus assit, Veni spiritus aeternorum* –

¶ Gr 107

Graduale; 10 ff.; gradual and sequences separated; writing space 21.5 x 15.5 cm.; 1 col.; number of lines: 11 (music); red and blue pen-flourished initials, the red initials with green flourishing; square notation; four-line staff; vertical strokes; s. 14 (MPO and CCM); Sweden (MPO and CCM).

Contents:

Fr 4655:1rv (Kyrie, Gloria in excelsis). **2rv** (Nativitas domini) < Natus ante saecula > AH 53:15, 5–11; (Nativitas domini) < L > aetabundus exultet fidelis AH 54:2, 1–11.

Remark: The top and outer edges of the fragment are trimmed, with loss of text.

Fr 25322:1rv (BMV prayer?); (another hand) (Trinitas; in dominicis diebus) Voce iubilantes magna AH 10:37, 1–6b; (Sanctus). **2rv** (Iohannes evangelista) < Iohannes Iesu Christe > AH 53:168, 13–14; “De innocentibus” O beata beatorum

(unnotated) AH 55:14; “De sancto Thoma” Laeta mundus sit iucundus AH 9:351; “In epiphania domini” < Epiphaniam domino canamus > AH 53:28, 1–9.

Remark: The fragment is damaged and trimmed at the outer and lower edges, with loss of text. Most of str. 5b and 6a of *Laeta mundus* is missing due to trimming. Str. 1 of *Epiphaniam domino* is missing due to trimming.

Fr 25323 (= Fr 28397):1rv (Epiphania) < Epiphaniam domino canamus > AH 53:28, 11–17; (Pauli conversio) Dixit dominus ex Basan AH 50:269, 1–7b. **2rv** (Maria Magdalena) < Laus tibi Christe qui > AH 50:268, 5b–12; “De sancto Olavo” Lux illuxit laetabunda AH 42:302, 1–4a.

Remark: This fragment was catalogued twice under different signatures. The fragment is damaged and trimmed at the outer and lower edges with loss of text. Str. 5a and 5b of *Dixit dominus* are reversed. Most of str. 1ob of *Laus tibi* is missing due to trimming.

Fr 28396:1rv (Kyrie and Gloria in excelsis). **2rv** (Stephanus) Hanc concordi famu-

latu AH 53:215; “De sancto Iohanne evangelista” Iohannes Iesu Christe AH 53:168, 1–11.

Remark: The lower edges of the fragment and outer edge of 2rv are trimmed, with loss of text.

Fr 28398:1rv (Kyrie and Gloria in excelsis). 2rv (Gloria in excelsis); “In sancta nocte in gallicantu” Grates nunc omnes AH 53:10; “In diluculo” Natus ante saecula AH 53:15, 1–2.

Remark: The outer and lower edges of the fragment are trimmed with loss of text. This fragment was probably the middle bifolium of a quire.

Reconstruction:

[Fr 25322, 1rv; Fr 28396, 1rv – Fr 4655, 1rv; Fr 28398, 1rv | Fr 28398, 2rv; Fr 4655, 2rv – Fr 28396, 2rv; Fr 25322, 2rv]

[Fr 25323, 1rv – | – Fr 25323, 2rv]

Repertory: – *Voce iubilantes magna* – *Grates nunc omnes, Natus ante saecula, Laetabundus exultet fidelis, Hanc concordi famulatu, Iohannes Iesu Christe, O beata beatorum, Laeta mundus sit iucundus, Epiphaniam domino canamus, Dixit dominus ex Basan – Laus tibi Christe qui, Lux illuxit laetabunda* –

¶ Gr 108

Graduale; 2 ff.; gradual and sequences separated; writing space 29.0 (incomplete) x 22.0 cm.; 1 col.; number of lines: 12 (music, incomplete); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Uppsala? (CCM: –).

Contents:

Fr 25324:1rv (Agnus dei) “In nocte domini. In gallicantu” Grates nunc omnes AH 53:10; “In aurora” Eia recolamus laudibus AH 53:16; (illegible rubric) Laetabundus exultet fidelis AH 54:2, 1–9. 2rv (Inventio crucis) <Salve crux sancta arbor> AH 53:82, 5–8; (Spinea corona) Diadema salutare toto AH 54:136; (Assensio) Rex omnipotens die AH 53:66, 1–14.

Remark: The top edges of the fragment and outer edge of 2rv are trimmed with loss of text. Str. 8–10 of *Eia recolamus* are missing due to trimming. Str. 12–16 of *Diadema salutare* are missing due to trimming.

Reconstruction:

[– Fr 25324, 1rv – | – Fr 25324, 2rv –]

Repertory: *Grates nunc omnes, Eia recolamus laudibus, Laetabundus exultet fidelis – Salve crux sancta arbor, Diadema salutare toto, Rex omnipotens die* –

¶ Gr 109

Graduale; 2 ff.; gradual and sequences separated; writing space 29.5 x 17.5 cm.; 2 col.; number of lines: 11 (text); red and blue pen-flourished initials; capitals highlighted with yellow; square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Strängnäs?/Västerås? (CCM: –).

Contents:

Fr 25325:1rv (Gloria in excelsis; Sanctus; Agnus; Benedicamus). 2rv (Pentecoste)

<Sancti spiritus assit> AH 53:70, 22–24; “In crastino pentecostes et die sequenti” Veni sancte spiritus et emitte AH 54:153; “In festo trinitatis” Profidentes unitatem AH 54:161, 1–7.

Remark: The outer edge of 2rv is trimmed, with loss of text.

Reconstruction:

[– Fr 25325, 1rv – | – Fr 25325, 2rv –]

Repertory: – *Sancti spiritus assit, Veni sancte spiritus et emitte, Profitentes unitatem* –

¶ Gr 110

Graduale; 1 f.; sequence inserted in the gradual; writing space 39.0 x 27.0 cm.; 1 col.; number of lines: 7 (music); red and blue pen-flourished initials; square notation; four-line staff; *custos*; s. 15 (CCM); The Baltic countries?/The Teutonic Order? (CCM: –).

Contents:

Fr 25326:1rv (Alleluia verse: *Angelus Michael*); (Lancea et clavi) Hodiernae festum lucis AH 54:140, 1–5.

Reconstruction:

[– Fr 25326 –]

Repertory: – *Hodiernae festum lucis* –

¶ Gr 113 = Sequ 203

Graduale; 4 ff.; gradual, ordinary chants and sequences separated; writing space: 26.5 x 17.5 cm.; 1 col.; number of lines: 13 (music); red, blue, green and orange initials; square notation; four-line staff; *custos*; s. 15 (CCM); Sweden (CCM: Schwei- den).

Literature: Helander 2001, 200; Schmid 1954, 221, n. 17.

Contents:

Fr 25329:1rv (Gloria in excelsis; Ite missa est; Kyrie). **2rv** (Stephanus) <Hanc cordi famulatu> AH 53:215, 8–12; “De sancto Iohanne evangelista” Christo laudes persolvat (decantet) AH 8:204; “De innocentibus” Celsa pueri concrepant AH 53:162, 1–16.

Remark: The top edge of the fragment is trimmed, with loss of text.

Fr 25330 (= **Fr 28378:1rv**) (Sigfridus) <Confessorum flos corona> AH 42:322, 6a–10b; “In die pasche” Victimae paschali laudes AH 54:7; “De domina tempore paschali” Virginis Mariae laudes concinant AH 54:21, 1–7; “De inventione sancte crucis” Salve crux sancta arbor AH 53:82, 1–5. **2rv** (Iohannes baptista) <Sancti baptistae Christi> AH 53:163, 15–17; “De sancto Petro et Paulo” Petre summe Christi AH 53:210; “De sancta Maria in visitatione” Gaude virgo vere theotokos, not in AH, see Schmid 1938, 105–106; “De sancta Anna matre domine nostrae” Dulcis Iesu matris AH 42:164, 1.

Remark: This fragment was catalogued twice under different signatures.

Reconstruction:

[– Fr 25329, 1rv – | – Fr 25329, 2rv –]

[– Fr 25330, 1rv – | – Fr 25330, 2rv –]

Repertory: – *Hanc concordi famulatu, Christo laudes persolvat, Celsa pueri concrepent – Confessorum flos coronae, Victimae paschali laudes, Virginis Mariae laudes concinant, Salve crux sancta arbor – Sancti baptistae Christi, Petre summe Christi, Gaude virgo vere theotokos, Dulcis Iesu matris –*

¶ Gr 115

Graduale; 6 ff.; gradual, ordinary chants and sequences separated; writing space 28.5 x 18.0 cm.; 2 col.; number of lines: 12 (music); red initials with brown flourishing; square notation; four-line staff; s. 15–16 (CCM); Sweden: Linköping (CCM: Schweden).

Contents:

Fr 25332:1rv (Epiphania) <Epiphaniam domino canamus> AH 53:28, 10–17; “De sancto Henrico” Coetus noster laetus AH 42:238; “In conversione sancti Pauli” Dixit dominus ex Basan AH 50:269, 1. 2rv (Pentecoste) <Sancti spiritus assit> AH 53:70, 5–24; “Item de sancto spiritu” Veni sancte spiritus et emitte AH 54:153, 1–7.

Remark: The fragment is slightly damaged. Str. 4 of *Coetus noster* is unnotated.

Fr 25334:1rv (Gloria in excelsis; Kyrie). 2rv (Nativitas domini) Grates nunc omnes AH 53:10; “Item” Eia recolamus laudibus AH 53:16; (Nativitas domini) Laetabundus exultet fidelis AH 54:2, 1–3.

Remark: The fragment is slightly damaged.

Fr 25336:1rv (Decollatio Iohannis) <Decollatio Iohannis> AH 42:254, 11b–15; “De nativitate sancte Marie” Nativitas Mariae virginis AH 54:188; “De exaltatione sancte crucis” Laudes crucis attollamus AH 54:120, 1–2. 2rv (Nicolaus) <Congaudentes exultemus> AH 54:66, 14–24; “De apostolis” Clare sanctorum senatus AH 53:228; “Item” Qui sunt isti qui AH 54:87, 1–4.

Remark: The fragment is slightly damaged. The last line in 2v erased.

Reconstruction:

[– Fr 25334, 1rv – | – Fr 25334, 2rv –]

[– Fr 25332, 1rv – | – Fr 25332, 2rv –]

[– Fr 25336, 1rv – | – Fr 25336, 2rv –]

Repertory: *Grates nunc omnes, Eia recolamus laudibus, Laetabundus exultet fidelis – Epiphaniam domino canamus, Coetus noster laetus, Dixit dominus ex Basan – Sancti spiritus assit, Veni sancte spiritus et emitte – Tibi pie Iesu Christe, Nativitas Mariae virginis, Laudes crucis attollamus – Congaudentes exultemus, Clare sanctorum senatus, Qui sunt isti qui –*

¶ Gr 116

Graduale; 2 ff.; sequences inserted in the gradual; writing space 23.0 x 17.5 cm.; 1 col.; number of lines: 9 (music); square notation; four-line staff; vertical strokes; s. 15 (CCM); Sweden (CCM).

Contents:

Fr 25337:1rv (Sigfridus) <Clara laude turma> AH 42:321, 4a–11a. **2rv** (cont.) 11a–13b; (off^{er}torium), com^{un}io; “sancti Eskilli martyris” Hac in die gloriemur AH 42:216, 1a–4b.

Remark: This fragment is the middle bifolium of a quire. It is damaged with loss of text. 1v is partially illegible. The text partially erased in 2r.

Reconstruction:

[– Fr 25337, 1rv | Fr 25337, 2rv –]

Repertory: – *Clara laude turma, Hac in die gloriemur* –

¶ Gr 117

Graduale; 8 ff.; gradual, ordinary chants and sequences separated; writing space 30.5 x 19.5 cm.; 2 col.; number of lines: 13 (music); square notation; four-line staff; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 25338:1rv (Gloria in excelsis; Sanctus; Agnus). **2rv** (cont. Agnus); “In gallicantu in nocte nativitatis domini” Grates nunc omnes AH 53:10; “In aurora ad missam” Natus ante saecula AH 53:15, 1–10.

Remark: The fragment is probably the middle bifolium of a quire.

Fr 25339:1rv (Kyrie; Gloria in excelsis). **2rv** (Nativitas) < Natus ante saecula > AH 53:15, 11–12; “In die ad summam missam” Laetabundus exultet fidelis AH 54:2; “De sancto Stephano” Hanc concordi famulatu AH 53:215, 1–10.

Fr 25340:1rv (Gloria in excelsis). **2rv** (Thomas Cantuariensis) < Laeta mundus sit iucundus > AH 9:351, 6; “In epiphania domini” Festa Christi omnis AH 53:29; “In conversione sancti Pauli” Dixit dominus ex Basan AH 50:269, 1–3a.

Remark: The outer edge of 1rv is trimmed, with loss of text. Str. 6b of *Laeta mundus* ends *per lacrimas et suspiria*.

Fr 25341:1rv (Kyrie; Gloria in excelsis). **2rv** (Stephanus) < Hanc concordi famulatu > AH 53:215, 11–12; “De sancto Iohanne evangelista” Iohannes Iesu Christo AH 53:168; “<De sancto> Thoma episcopo Cantua<riensi>” Laeta mundus sit iucundus AH 9:351, 1–6a.

Remark: The outer edge of 2rv is trimmed, with important loss of text.

Reconstruction:

[– Fr 25340, 1rv; Fr 25341, 1rv; Fr 25339, 1rv; Fr 25338, 1rv | Fr 25338, 2rv; Fr 25339, 2rv; Fr 25341, 2rv; Fr 25340, 2rv –]

Repertory: *Grates nunc omnes, Natus ante saecula, Laetabundus exultet fidelis, Hanc concordi famulatu, Iohannes Iesu Christo, Laeta mundus sit iucundus, Festa Christi omnis, Dixit dominus ex Basan* –

¶ Gr 118 = Sequ 133 = Sequ 196 = Gr 134 = Codex 1693 (grad.)

¶ Gr 119 = Sequ 159

Graduale; 9 ff.; gradual and sequences separated; writing space 27.0 x 19.0 cm.; 2 col.; number of lines: 18 (music); Gothic notation; four-line staff (one red line); s. 14–15 (MPO: 14. Jh.; CCM: 15. Jh.); Sweden (CCM; MPO: –).

Contents:

Fr 808:1rv (BMV) <Tibi cordis in altari> AH 54:279, 8–10; “Item alia” Stella maris o Maria AH 54:283; “Item alia” Ave virgo virginum AH 54:285; “Item alia” Mater patris nati AH 54:281; “Item alia” Salve sancta Christi parens AH 54:282, 1–8.

Remark: Str. 5 and 6 of *Stella maris* are reversed.

Fr 25342:1rv (Stephanus) <Magnus deus in universa> AH 53:220, 15–18; “De sancto Iohanne” Iohannes Iesu Christo AH 53:168; “De innocentibus” Celsa pueri concrepent AH 53:162; “In circumcitione domini” Laetabundus exultet fidelis AH 54:2; “In epiphania” Epiphaniam domino canamus AH 53:28, 1–3. **2rv** (Nativitas BMV) <Nativitas Mariae virginis> AH 54:188, 3–10; “In utroque festo crucis” Laudes crucis attollamus AH 54:120; “De sancto Michaele” Ad celebres rex AH 53:190, 1–4.

Remark: The outer and top edges of the fragment are trimmed, with loss of text. Str. 11 and 12 of *Iohannes Iesu* are missing due to trimming. Str. 14 of *Celsa pueri* is missing due to trimming. Str. 2 and 3 of *Laetabundus* are missing due to trimming. The major part of str. 10 of *Nativitas Mariae* is missing due to trimming. Str. 8–9 and 17 of *Laudes crucis* are missing due to trimming. After str. 13 the addition: *Roma naves universas* etc. and *Fusi Traces caesi Persae* etc., see AH 54, p. 191.

Fr 25343:1rv (Omnium sanctorum) <Omnies sancti Seraphin> AH 53:112, 12–14; “De sancto Martino” Sacerdotem Christi Martinum AH 53:181; “De sancta Catharina” Catharinae passio virginis, not in AH, cf. Schmid 1954, 216; “De sancto Andrea” Sacrosancta hodiernae AH 54:30, 1–2. **2rv** (Gloria in excelsis deo; Sanctus; Agnus dei; Credo); “De martyribus” O beata beatorum AH 55:14; “De nostra domina” Gaude Maria templum AH 54:213.

Remark: The outer and lower edges of the fragment are trimmed, with loss of text. Str. 12 of *O beata* is missing due to trimming. Only str. 1 of *Gaude Maria* is notated, str. 5 and 8 are missing, the sequence ends with str. 7. Str. 11 of *Sacerdotem* is missing due to trimming.

Fr 25344:1rv (Catharina) <Ave praecleara margarita> AH 54:57, 3–16; (Kyrie; Gloria in excelsis; Sanctus). **2rv** (BMV) <Hodiernae lux diei> AH 54:219, 10; “Item alia” Ave spes mundi AH 54:217; “Item alia” Iubilemus in hac die AH 54:284; “Item alia” Tibi cordis in altari AH 54:279, 1–8.

Remark: The outer and top edges of the fragment are trimmed, with loss of text. The text of *Ave praecleara* differs from AH, and str. 9, 12–13 are missing due to trimming. Str. 6–9 of *Iubilemus in hac die* are missing due to trimming.

Fr 25345:1rv (Pascha) <Mane prima sabbati> AH 54:143, 13–16; “In ascensione domini” Rex omnipotens die AH 53:66; “In die pente<costes>” Sancti spiritus assit AH 53:70; “Item alia” (rubric only). **2rv** (Eskillus) <Hac in die gloriemur> AH 42:216, 3b–5b; “De sancto Iohanne” Sancti baptistae Christi AH 53:163;

“De apostolis sanctis Petro et Paulo” Petre summe Christi AH 53:210; “Item de sancta trinitate” Vox clarescat mens AH 54:164; “In dominicis diebus” Voce iubilantes magna AH 10:37, 1–4a.

Remark: The top and outer edges of the fragment are trimmed, with loss of text. *Mane prima* ends: *Hoc det eius gratia qui regnat per saecula. Amen.* Str. 9–10 and 22 of *Rex omnipotens* are missing due to trimming. Str. 13–14 of *Sancti spiritus* are missing due to trimming. Str. 5–6 of *Sancti baptistae* are missing due to trimming. Str. 3–5 of *Petre summe* are missing due to trimming. Str. 2 of *Vox clarescat* is missing due to trimming.

Reconstruction:

[– Fr 25342, 1rv – Fr 25345, 1rv – | – Fr 25345, 2rv – Fr 25342, 2rv –]
[– Fr 25344, 1rv – Fr 25343, 1rv – | – Fr 25343, 2rv – Fr 25344, 2rv; Fr 808, 1rv –]

Repertory: – *Magnus deus in universa, Iohannes Iesu Christo, Celsa pueri concrepent, Laetabundus exultet fidelis, Epiphaniam domino canamus – Mane prima sabbati, Rex omnipotens die, Sancti spiritus assit – Hac in die gloriemur, Sancti baptistae Christi, Petre summe Christi, Vox clarescat mens, Voce iubilantes magna – Nativitas Mariae virginis, Laudes crucis attollamus, Ad celebres rex – Ave praeclarata margarita – Omnes sancti Seraphin, Sacerdotem Christi Martinum, Catharinae passio virginis, Sacrosancta hodiernae – O beata beatorum, Gaude Maria templum – Hodiernae lux diei, Ave spes mundi, Iubilemus in hac die, Tibi cordis in altari, Stella maris o Maria, Ave virgo virginum, Mater patris nati, Salve sancta Christi parens –*

¶ Gr 120

Graduale; 8 ff.; gradual and sequences separated; writing space 24.0 x 16.0 cm.; 1 col.; number of lines: 9 (music); red and blue pen-flourished initials, the red initials with brown flourishing; square notation; four-line staff; *custos*; vertical strokes; s. 14–15 (CCM: 15. Jh.); Sweden: Strängnäs (CCM).

Contents:

Fr 25346:1rv (Benedicamus domino, some of them troped); “In gallicantu” *Grates nunc omnes* AH 53:10; “In aurora” *Nato nobis salvatore* AH 54:101, 1–2. 2rv (Henricus) <*Coetus noster laetus*> AH 42:238, 4b; “In conversione sancti Pauli” *Dixit dominus ex Basan* AH 50:269, 1–7b.

Fr 25347:1rv (Pascha) <*Victimae paschali laudes*> AH 54:7, 2–7; “*Georgii martyris*” *Iucundetur ex affectu* (unnotated incipit) AH 42:342; “*Marci evangeliste*” *Iucundare plebs fidelis* (unnotated incipit) AH 55:7; “*Petri martyris*” *Iucundetur ex affectu* (unnotated incipit) AH 42:342; “*Philippi et Iacobi apostolorum*” *Alleluia nunc decantet* AH 54:86, 1–6. 2rv (Pentecoste) <*Sancti spiritus assit*> AH 53:70, 15–24; “*Secunda die pentecostes et per octavam*” *Veni sancte spiritus et emitte* AH 54:153, 1–6.

Remark: *Alleluia nunc* offers several textual variants against AH.

Fr 25348:1rv (Ericus) <*Gratulemur dulci prosa*> AH 42:215, 2a–9a. 2rv (cont.) 9b–10b; “*In die ascensionis*” *Omnes gentes plaudite* AH 54:152.

Remark: The fragment is the middle bifolium of a quire. Str. 3–6 and 11–12 of *Omnes gentes* are missing.

Fr 25349:1rv (Nativitas domini) <*Laetabundus exultet fidelis*> AH 54:2, 6–12; “*In octava sancti Stephani*” *Hanc concordi famulatu* AH 53:215, 1–8. 2rv

(Innocentes) *Laus tibi Christe cui AH 53:156, 17; “In circumcione domini” Laetabundus exultet fidelis (unnotated incipit) AH 54:2; “In die epiphanie domini” Laetabundus exultet fidelis (unnotated incipit) AH 54:2; “Sed in octava” Epiphaniam domino canamus AH 53: 28, 1–12; “Per octavam nisi fuerit dominica dividatur sequentia” (cont.) 13.*

Reconstruction:

[– Fr 25346, 1rv – Fr 25349, 1rv – | – Fr 25349, 2rv – Fr 25346, 2rv –]

[– Fr 25347, 1rv – Fr 25348, 1rv | Fr 25348, 2rv – Fr 25347, 2rv –]

Repertory: *Grates nunc omnes, Nato nobis salvatore – Laetabundus exultet fidelis, Hanc concordi famulatu – Laus tibi Christe cui, *Laetabundus exultet fidelis, *Laetabundus exultet fidelis, Epiphaniam domino canamus – Coetus noster laetus, Dixit dominus ex Basan – Victimae paschali laudes, *Iucundetur ex affectu, *Iucundare plebs fidelis, *Iucundetur ex affectu, Alleluia nunc decantet – Gratulemur dulci prosa, Omnes gentes plaudite – Sancti spiritus assit, Veni sancte spiritus et emitte –*

¶ Gr 121

Graduale; 4 ff.; gradual and sequences separated; writing space 24.0 x 17.0 cm.; 1 col.; number of lines: 11 (music); red and blue pen-flourished initials; square notation; four-line staff; vertical strokes; s. 14 (CCM); Sweden: Linköping?/ OFM? (CCM) The attribution depends on Fr 23350, which does not contain sequences.

Contents:

Fr 25352:1rv (Pentecoste) <Sancti spiritus assit> AH 53:70, 12–24; *Veni sancte spiritus et emitte AH 54:153. 2rv (Nativitas Iohannis baptistae) < Tibi pie Iesu Christe> AH 42:254, 2a–10b.*

Remark: Str. 13 of *Sancti spiritus* is missing.

Fr 25353:1rv (Ascensio) *Rex omnipotens die AH 53:66, 12–24; “De sancto spiritu” Sancti spiritus assit AH 53:70, 1–11. 2rv (Nativitas Iohannis baptistae) < Tibi pie Iesu Christe> AH 42:254, 11a–15; “In die apostolorum Petri et Pauli” Petre summe Christi AH 53:210.*

Remark: 2r, the fragment is stained and partially difficult to read.

Reconstruction:

[– Fr 25353, 1rv; Fr 25352, 1rv – | – Fr 25352, 2rv; Fr 25353, 2rv –]

Repertory: – *Rex omnipotens die, Sancti spiritus assit, Veni sancte spiritus et emitte – Tibi pie Iesu Christe, Petre summe Christi –*

¶ Gr 122

Graduale; 2 ff.; gradual and sequences separated; writing space 23.0 x 17.0 cm.; 1 col.; number of lines: 12 (music); red and blue pen-flourished initials; Gothic notation; four-line staff; s. 14 (CCM); Germany? (CCM: –).

Contents:

Fr 25356:1rv (BMV) <Ave praeclara maris> AH 50:241, 7b–9; “In pascha” *Zyma vetus expurgetur AH 54:149, 1–15. 2rv (cont.) 16–20; “Alia” Laudes Christo*

redeemti AH 53:45; “Alia” Agni paschalis esu AH 53:50, 1.

Remark: The fragment is the middle bifolium of a quire. Str. 8b of *Ave praecleara* is missing.

Reconstruction:

[– Fr 25356, 1rv | Fr 25356, 2rv –]

Repertory: – *Ave praecleara maris, Zyma vetus expurgetur, Laudes Christo redempti, Agni paschalis esu* –

¶ Gr 123

Graduale; 2 ff.; sequence inserted in the gradual; writing space 26.0 x 18.5 cm.; 1 col.; number of lines: 9 (music); red and green initials; capitals highlighted with red, green and yellow; square notation; four-line staff; *custos*; s. 15–16 (CCM; MPO: 15. Jh.); Sweden: Strängnäs?/OP?/Kalmar: Capella regia? (MPO and CCM: Sweden: Capella regia, Kalmar?).

Contents:

Fr 25366:1rv (Sanctorale: Philippi et Iacobi). 2rv (Inventio sanctae crucis); “De corona spinea” *Synagoga praeparavit* AH 54:137, 1–7.

Remark: The top and outer edges of the fragment are trimmed.

Reconstruction:

[– Fr 25366, 1rv – | – Fr 25366, 2rv –]

Repertory: – *Synagoga praeparavit* –

¶ Gr 124

Graduale; 2 ff.; sequence inserted in the gradual; writing space 30.5 x 17.0 cm.; 1 col.; number of lines: 10 (music); red pen-flourished initials with brown flourishing; square notation; four-line staff; s. 14 (CCM); Sweden: Linköping (CCM: –).
Contents:

Fr 25367:1rv (Sanctorale: Kanutus et Septem fratres; Margareta; Praxedis; Maria Magdalena; Apollinaris). 2rv (Sanctorale: Iacobus); “De sancta Anna matre matris domini” *Ad matris Annae annua* AH 34:193, 1–5a.

Remark: The fragment consists of two single leaves sewn together.

Reconstruction:

[– Fr 25367, 1rv – | – Fr 25367, 2rv –]

Repertory: – *Ad matris Annae annua* –

¶ Gr 125

Graduale; 2 ff.; sequence inserted in the gradual; writing space 24.5 (incomplete) x 18.5 (incomplete) cm.; 1 col.; number of lines: 9 (music, incomplete); red and green initials; square notation; four-line staff; s. 14 (CCM); orig./prov.: – (CCM).
Contents:

Fr 25368:1rv (Quinque vulnera) *Ave dextra manus Christi*, not in AH, see RH 1771. 2rv (missa de defunctis).

Remark: The fragment is severely damaged with important loss of text.

Reconstruction:

[– Fr 25368, 1rv – | – Fr 25368, 2rv –]
Repertory: – *Ave dextra manus Christi* –

¶ Gr 126 = Codex 927 (grad.)

Graduale; 6 ff.; ordinary chants and sequences separated, except for one sequence inserted in the gradual section (Fr 25369); writing space 28,5 x 19,5 cm.; 1 col.; number of lines: 11 (music); red, blue and green pen-flourished initials; one large decorated initial in red, green and blue; pagination; square notation; four-line staff; *custos*; s. 15¹ (MPO; CCM: 15. Jh.); orig./prov.: – (MPO and CCM) According to a notice the gradual was used in Pjätteryd in Småland.

Contents:

Fr 6404:1rv (1r: pagination missing; 1v: g.XV) (Maria Magdalena) <Laus tibi Christe qui> AH 50:268, 7a–12; “De sancta Maria Magdalena” M<ane prima sabbati> AH 54:143, 1–11. 2rv (2r: pagination missing; 2v: g.XX) (Exaltatio crucis) Laudes crucis attollamus AH 54:120, 17–21; “De sancto Michaeli” Ad celebres rex AH 53:190, 1–13.

Remark: The outer edge of 1rv is trimmed, with loss of text.

Fr 6622:1rv (1r: pagination missing; 1v: g.III) (Stephanus) <Hanc concordi famulatu> AH 53:215, 8–12; “De sancto Iohanne” Iohannes Iesu Christo AH 53:168; “De innocentibus” Laus tibi Christe cui AH 53:156, 1–5.

Remark: The fragment is slightly damaged.

Fr 6738:1rv (1r: c.XX; 1v: erased pagination) (Commune martyrum). 2rv (2r: g.I; 2v: g.II) (Gloria in excelsis); “Ad primam missam” Grates nunc omnes AH 53:10; “In gallicantu” Natus ante saecula 53:15; “Ad summam missam” Eia recolamus laudibus AH 53:16, 1.

Remark: The fragment consists of two single leaves sewn together. 2v contains the catchword *digna* denoting that the leaf was the last in a quire.

Fr 25369:1rv (Corpus Christi) Lauda Sion salvatorem AH 50:385, 1a–6a.

Remark: The top of the fragment is damaged and the outer edge is trimmed, with minor loss of text. The text partially erased in the lower edge of 1v.

Reconstruction:

[– Fr 25369 –]
[– Fr 6738, 1rv]
[– Fr 6738, 2rv – Fr 6622 –]
[– Fr 6404, 1rv – | – Fr 6404, 2rv –]

Repertory: – *Lauda Sion salvatorem* – *Grates nunc omnes*, *Natus ante saecula*, *Eia recolamus laudibus*, *Hanc concordi famulatu*, *Iohannes Iesu Christo*, *Laus tibi Christe cui* – *Laus tibi Christe qui*, *Mane prima sabbati* – *Laudes crucis attollamus*, *Ad celebres rex* –

¶ Gr 127

Graduale; 6 ff.; ordinary chants and sequences separated; writing space 25,0 x 19,0 cm.; 2 col.; number of lines: 14 (music); square notation; four-line staff; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 25372:irv (Kyrie, Gloria in excelsis). **2rv** (Sanctus, Agnus); “In festo pasche” Victimae paschali laudes AH 54:7; (Pascha) Mane prima <sabbati> AH 54:143; “In inventione sancte crucis” Salve crux sancta arbor AH 53:82, 1–5.

Remark: The outer edge of 2rv is trimmed, with important loss of text.

Fr 25373:irv (Kyrie, Gloria in excelsis). **2rv** (Pentecoste) <Sancti spiritus assit> AH 53:70, 16–24; “De sancta trinitate” Benedicta semper sancta AH 53:81; “De corpore Christi” Lauda Sion salvatorem AH 50:385, 1a–3b.

Remark: The fragment is damaged and difficult to read; Str. 19 of *Sancti spiritus* is missing. Str. 17 of *Benedicta semper* is missing, but added in a cursive hand above the line. The last str. reads: *Per infinita saecula saeculorum amen.*

Fr 25374:irv (Gloria in excelsis, Kyrie). **2rv** (Pascha) <Salve crux sancta arbor> AH 53:82, 6–8; “In ascensione domini” Rex omnipotens die AH 53:66; “De sancto spiritu” Sancti spiritus assit AH 53:70, 1–15.

Remark: The outer edge of 2rv is trimmed, with loss of text.

Reconstruction:

[–Fr 25373, 1rv; Fr 25374, 1rv; Fr 25372, 1rv – | – Fr 25372, 2rv; Fr 25374, 2rv; Fr 25373, 2rv –]

Repertory: – *Victimae paschali laudes*, *Mane prima sabbati*, *Salve crux sancta arbor*, *Rex omnipotens die*, *Sancti spiritus assit*, *Benedicta semper sancta*, *Lauda Sion salvatorem* –

¶ Gr 128

Graduale; 2 ff.; gradual, ordinary chants and sequences separated; writing space 26.0 x 17.5 cm.; 1 col.; number of lines: 11 (music); red and blue pen-flourished initials; square notation; four-line staff; vertical strokes; s. 14 (CCM); orig./prov.: – (CCM).

Contents:

Fr 25375:irv (Kyrie, Gloria in excelsis). **2rv** (Pascha) <Mane prima sabbati> AH 54:143, 12–16; “Item in paschali” Victimae paschali laudes AH 54:7; “In inventione sancte crucis” Salve crux sancta arbor AH 53:82, 1–7.

Remark: The top edge of the fragment is damaged and trimmed; the outer edge of 1rv is trimmed as well, with loss of text.

Reconstruction:

[– Fr 25375, 1rv – | – Fr 25375, 2rv –]

Repertory: – *Mane prima sabbati*, *Victimae paschali laudes*, *Salve crux sancta arbor* –

¶ Gr 129

Graduale; 5 ff.; sequences inserted in the gradual; writing space 29.0 x 21.5 cm.; 2 col.; number of lines: 9 (music); red and blue pen-flourished initials; square notation; four-line staff; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 25376:irv (Proprium de tempore: Vigilia nativitatis domini, In nocte nativitatis; Liber generationis). **2rv** (Stephanus) Hanc concordi famulatu AH 53:215.

Remark: The outer and top edges of the fragment are trimmed, with loss of text.

Fr 25377:1rv (Proprium de tempore: Liber generationis, Nativitas domini). 2rv
<Eia recolamus laudibus> AH 53:16, 15–20. 3rv (Kyrie, Gloria in excelsis).
Remark: The fragment is damaged with important loss of text. 3rv is half a leaf only.

Reconstruction: The exact position of Fr 25377, 3rv cannot be determined.

[– Fr 25376, 1rv; Fr 25377, 1rv – | – Fr 25377, 2rv; Fr 25376, 2rv –]

[– Fr 25377, 3rv –]

Repertory: – *Eia recolamus laudibus, Hanc concordi famulatu –*

¶ Gr 130

Graduale; 1 f.; sequence inserted in the gradual; writing space 32.0 x 23.5 cm.; 2 col.; number of lines: 15 (music); red and green initials; square notation; four-line staff; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 25378:1rv (Commune sanctorum); (Apostoli) Qui sunt isti qui AH 54:87.

Reconstruction:

[– Fr 25378 –]

Repertory: – *Qui sunt isti qui –*

¶ Gr 131

Graduale; 2 ff.; ordinary chants and sequences separated; writing space 27.0 (incomplete) x 16.5 (incomplete) cm.; 2 col.; number of lines: 15 (music); red and green initials; early square notation; four-line staff; s. 13 (CCM); orig./prov.: – (CCM).

Contents:

Fr 25379:1rv (troped Kyrie). 2rv (Iohannes evangelista) Iohannes Iesu Christo AH 53:168, 10–14; “De innocentibus” Celsa pueri concrepent AH 53:162; “Sancti Thome” <Virgo gaudet filio> AH 39:327, 1a–4b.

Remark: The fragment is damaged, the outer and lower edges are trimmed, with loss of text.

Reconstruction:

[– Fr 25379, 1rv – | – Fr 25379, 2rv –]

Repertory: – *Iohannes Iesu Christo, Celsa pueri concrepent, Virgo gaudet filio –*

¶ Gr 133

Graduale; 4 ff.; extant fragments contain only sequences, therefore the ms. may be better classified as a sequentiary; writing space 26.0 x 17.5 cm.; 1 col.; number of lines: 9 (music); square notation; four-line staff; *custos*; vertical strokes; s. 14–15 (CCM); Sweden (CCM: Schweden: Västerås).

Contents:

Fr 25381:1rv (Henricus) Coetus noster laetus AH 42:238, 2b–4b; “In conversione sancti Pauli” Dixit dominus ex Basan AH 50:269, 1–5b. 2rv (cont.) 6a–10; “Post resuscitationem crucis in die pasche in mane” Mane prima sabbati AH 54:143, 1–8.

Remark: The fragment is the middle bifolium of a quire. Str. 5a and 5b of *Dixit dominus* are reversed.

Fr 25382:1rv (Iohannes evangelista) <lohannes Iesu Christo> AH 53:168, 11–14; “De innocentibus” Celsa pueri concrepent AH 53:162, 1–16. 2rv (Ascensio) <Omnes gentes plaudite> AH 54:152, 13–16; “In die pentecostes” Sancti spiritus assit AH 53:70, 1–14.

Remark: On 1v, the text at the top is inaccessible: a fragment from another book was pasted on the page. In the MPO-database a third fragment (Fr 25383) was recorded (probably incorrectly) as belonging to this gradual.

Reconstruction:

[– Fr 25382, 1rv – Fr 25381, 1rv | Fr 25381, 2rv – Fr 25382, 2rv –]

Repertory: – *Iohannes Iesu Christo, Celsa pueri concrepent – Coetus noster laetus, Dixit dominus ex Basan, Mane prima sabbati – Omnes gentes plaudite, Sancti spiritus assit –*

¶ Gr 134 = Sequ 133 = Sequ 196 = Gr 118 = Codex 1693 (grad.)

¶ Gr 135

Graduale; 2 ff.; sequence inserted in the gradual; writing space 32.0 (incomplete) x 22.5 cm.; 1 col.; number of lines: 19 (music, incomplete); script: hybrida; red and green initials; square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 25385:1rv (Assumptio BMV) Congaudent angelorum chori AH 53:104, 1–14.

2rv (Commune sanctorum).

Remark: The top edges of the fragment, and the outer edge of 2rv are trimmed, with loss of text. 1rv is damaged with loss of text.

Reconstruction:

[– Fr 25385, 1rv – | – Fr 25385, 2rv –]

Repertory: – *Congaudent angelorum chori –*

¶ Gr 137

Graduale; 2 ff.; ordinary chants and sequences separated; writing space 23.5 x 16.5 cm.; 2 col.; number of lines: 12 (music); red and green initials; early square notation; four-line staff; s. 13 (CCM); orig./prov.: – (CCM).

Contents:

Fr 25387:1rv (Sanctus, Agnus, antiphons). 2rv (Evangelistae) <Iucundare plebs fidelis> AH 55:7, 15–18; “In dedicatione ecclesie” Psallat ecclesia mater AH 53:247; “Alia” Gaude virgo mater ecclesia AH 9:47, 1a–7b.

Remark: The fragment is attached to a leaf from a missal. Str. 17 and 18 of *Iucundare plebs* are reversed. The order of the leaves is uncertain.

Reconstruction:

[– Fr 25387, 1rv – | – Fr 25387, 2rv –]

Repertory: – *Iucundare plebs fidelis, Psallat ecclesia mater, Gaude virgo mater ecclesia –*

¶ Gr 139

Graduale; 4 ff.; gradual, ordinary chants and sequences separated; writing space 21.0 (incomplete) x 14.0 cm.; 1 col.; number of lines: 12 (music); red and green pen-flourished initials; early square notation; four-line staff; s. 13 (CCM); orig./prov.: – (CCM).

Contents:

Fr 25389:1rv (Sanctus). **2rv** (Processional hymns). **3rv** (Commune martyrum)
<Adest nobis dies alma> AH 53:241, 8–16; “De martyribus” Agone triumphali
AH 53:229. **4rv** (BMV) Mittit ad virginem AH 54:191, 10–11; (BMV) Verbum
bonum et suave AH 54:218; (BMV) Paranympthus salutat virginem AH 10:88,
1a–5b.

Remark: The top edges of 3rv and 4rv are trimmed, with loss of text. The outer edge of 4rv is trimmed as well, with loss of text.

Reconstruction:

[– Fr 25389, 1rv – | – Fr 25389, 2rv –]

[– Fr 25389, 3rv – | – Fr 25389, 4rv –]

Repertory: – *Adest nobis dies alma, Agone triumphali – Mittit ad virginem, Verbum bonum et suave, Paranympthus salutat virginem* –

¶ Gr 140

Graduale; 2 ff.; ordinary chants and sequences separated; writing space 24.5 (incomplete) x 18.5 (incomplete) cm.; 2 col.; number of lines: 15 (music, incomplete); red and blue pen-flourished initials, the red initials with yellow flourishing; square notation; four-line staff; s. 14 (CCM); orig./prov.: – (CCM).

Contents:

Fr 25390:1rv (Credo, Kyrie, Gloria in excelsis). **2rv** (Thomas Cantuariensis) <Virgo gaudet filio> AH 39:327, 8; “In circumcitione domini” Laetabundus exultet fidelis AH 54:2; “In epiphania” Festa Christi omnis AH 53:29; “In conversione sancti Pauli” Dixit dominus ex Basan AH 50:269, 1–9b.

Remark: Str. 8 of *Virgo gaudet* offers several textual variants against AH. Str. 11 of *Laetabundus fidelis* is missing due to trimming. Most of str. 9 and 10 of *Festa Christi* is missing due to trimming. Str. 3b–4a of *Dixit dominus* are missing due to trimming, str. 8 is missing.

Reconstruction:

[– Fr 25390, 1rv – | – Fr 25390, 2rv –]

Repertory: – *Virgo gaudet filio, Laetabundus exultet fidelis, Festa Christi omnis, Dixit dominus ex Basan* –

¶ Gr 142

Graduale; 4 ff.; ordinary chants and sequences separated; writing space 28.0 x 20.5 cm.; 1 col.; number of lines: 11 (music); red and blue pen-flourished initials, the red initials with brown flourishing; square notation; four-line staff; s. 14–15 (MPO and CCM); Västerås? (MPO and CCM: –).

Contents:

Fr 2580:1rv (Kyrie, Gloria in excelsis). **2rv** (Purificatio BMV) Post impletum stabilitum AH 48:340, 4a–6b; “In die resurrectionis Iesu Christi” Victimae paschali laudes AH 54:7; “Nos cantati melos dat Christi scansio caelos” (sic!) Rex omnipotens die AH 53:66, 1–14.

Remark: The top edge of the fragment is trimmed, with minor loss of text. A Swedish translation written by a 16th century hand above the lines of *Victimae paschali*. The rubric intended for *Rex omnipotens* is written in Leonine hexameter; str. 4 added in the margin by another approximately contemporary hand.

Fr 25392:1rv (Gloria in excelsis, Kyrie). **2rv** (Ascensio) <Rex omnipotens die> AH 53:66, 15; “De sancto spiritu” Sancti spiritus assit AH 53:70, 1–18.

Remark: 2v contains the catch-word *mundum* from str. 18 of *Sancti spiritus*, denoting that the fragment was the last bifolium of a quire.

Reconstruction:

[Fr 25392, 1rv; Fr 2580, 1rv – | – Fr 2580, 2rv; Fr 25392, 2rv]

Repertory: – *Post impletum stabilitum, Victimae paschali laudes, Rex omnipotens die, Sancti spiritus assit* –

¶ Gr 143 = Cant sor 1

¶ Gr 145

Graduale; 4 ff.; sequence inserted in the gradual; writing space 19.0 x 14.5 cm.; 2 col.; number of lines: 11 (music); red and blue pen-flourished initials; square notation; four-line staff; s. 13–14 (CCM); orig./prov.: – (CCM).

Contents:

Fr 25395:1rv (Evangelistae) <lucundare plebs fidelis> AH 55:7, 3–17. **2rv** (Commune martyrum). **3rv** (Commune martyrum). **4rv** (Commune martyrum).

Remark: The top edges of 1r and 2rv are trimmed; The outer edges of 2rv and 3rv are trimmed.

Reconstruction:

[– Fr 25395, 1rv – Fr 25395, 2rv – | – Fr 25395, 3rv – Fr 25395, 4rv]

Repertory: – *Iucundare plebs fidelis* –

¶ Gr 147

Graduale; 4 ff.; ordinary chants and sequences separated; writing space: 30.5 (incomplete) x 18.0 cm.; 2 col.; number of lines: 15 (music, incomplete); golden, red and blue initials with green, brown and yellow shadings; early square notation; four-line staff; s. 13 (CCM); orig./prov.: – (CCM: England: Salisbury?).

The attribution to Salisbury in the CCM seems to be due to the presence of the Sanctus trope *Voce dulcisona pangat ecclesia* in Fr 25399, only attested in English sources, cf. Iversen 1990, no. 171.

Contents:

Fr 25397:1rv (troped Kyrie). **2rv** (Nativitas domini) <Eia recolamus laudibus>

AH 53:16, 2–20; “*<De sancto> Stephano*” *<Hanc concordi> famulatu* AH 53:215; “*De sancto Iohanne*” *Iohannes Iesu Christo* AH 53:168, 1–2.

Remark: The lower edges of the fragment are trimmed. The outer edge of 2rv is trimmed, with important loss of text.

Fr 25398:1rv (troped Kyrie, Gloria in excelsis). 2rv (troped Agnus); “*In nocte natalis domini ad primam missam*” *<Grates nunc omnes* AH 53:10; “*Ad secundam missam*” *Natus ante saecula* AH 53:15; “*Ad summam missam*” *Eia recolamus laudibus* AH 53:16, 1.

Remark: The lower edges of the fragment are trimmed, with loss of text. The initial G in *Grates nunc* is cut out.

Reconstruction:

[– Fr 25397, 1rv; Fr 25398, 1rv – | – Fr 25398, 2rv; Fr 25397, 2rv –]

Repertory: *Grates nunc omnes, Natus ante saecula, Eia recolamus laudibus, Hanc concordi famulatu, Iohannes Iesu Christo* –

¶ Gr 149

Graduale; 2 ff.; ordinary chants and sequences separated; writing space 23.0 x 12.0 cm.; 2 col.; number of lines: 11 (music); red and blue pen-flourished initials; square notation; four-line staff; s. 14 (CCM); France?/OP? (CCM: –).

Contents:

Fr 25402:1rv (Agnus, Kyrie, Gloria in excelsis, Sanctus). 2rv (Pentecoste) *<Sancti spiritus assit>* AH 53:70, 16–24; “*In crastino pentecostes et die sequenti*” *Veni sancte spiritus et emitte* AH 54:153.

Reconstruction:

[– Fr 25402, 1rv – | – Fr 25402, 2rv –]

Repertory: – *Sancti spiritus assit, Veni sancte spiritus et emitte* –

¶ Gr 150

Graduale; 2 ff.; gradual and sequences separated; writing space 23.0 x 15.5 cm.; 1 col.; number of lines: 8 (music); red and blue pen-flourished initials; square notation; four-line staff; *custos*; vertical strokes; s. 14 (CCM); orig./prov.: – (CCM).

Contents:

Fr 25403:1rv (Pentecoste?) ... ? ...; “*Duobus diebus*” *Veni sancte spiritus et emitte* AH 54:153; “*In festo sancte trinitatis*” *Profitentes unitatem* AH 54:161, 1–3. 2rv (cont.) 3–17.

Remark: On 1r, the text is erased at the top edge. The fragment is the middle bifolium of a quire.

Reconstruction:

[– Fr 25403, 1rv | Fr 25403, 2rv –]

Repertory: – ?, *Veni sancte spiritus et emitte, Profitentes unitatem* –

¶ Gr 151

Graduale; 2 ff.; ordinary chants and sequences separated; writing space 26.5 x 18.5 cm.; 1 col.; number of lines: 12 (music); Gothic notation; four-line staff; *custos*; s. 15 (CCM); Germany?/The Baltic countries? (CCM: -).

Contents:

Fr 25407:1rv (Kyrie, Gloria in excelsis, Sanctus, Agnus). 2rv (Stephanus) <Hanc concordi famulatu> AH 53:215, 5-12; “De sancto Iohanne” Verbum dei deo natum AH 55:188, 1-10.

Reconstruction:

[– Fr 25407, 1rv – | – Fr 25407, 2rv –]

Repertory: – *Hanc concordi famulatu, Verbum dei deo natum* –

¶ Gr 152

Graduale; 2 ff.; ordinary chants and sequences separated; writing space 25.5 (incomplete) x 19.0 (incomplete) cm.; 1 col.; number of lines: 10 (music, incomplete); square notation; four-line staff; s. 14 (MPO; CCM: 15. Jh.); orig./prov.: – (MPO and CCM).

Contents:

Fr 25409 (=Fr 9192):1rv (Kyrie, Gloria in excelsis, Sanctus, Agnus). 2rv (Stephanus) <Hanc concordi famulatu> AH 53:215, 5-12; (Iohannes) <Iohannes Iesu Christo> AH 53:168, 1-11.

Remark: This fragment was catalogued twice under different signatures. The top and outer edges of the fragment are trimmed, with loss of text.

Reconstruction:

[– Fr 25409, 1rv – | – Fr 25409, 2rv –]

Repertory: – *Hanc concordi famulatu, Iohannes Iesu Christo* –

¶ Gr 153 = Sequ 131 = Mi 139 = Codex 731 (miss.)

¶ Gr 166

Graduale; 1 ff.; sequences inserted in the gradual; writing space 30.0 x 22.0 cm.; 1 col.; number of lines: 10 (music); foliation; square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Uppsala (CCM: -).

Contents:

Fr 25424:1rv (fol. R. I) (Quinque vulnera) Ave dextra manus, not in AH, see RH 1771.

Reconstruction:

[– Fr 25424 –]

Repertory: – *Ave dextra manus* –

¶ Gr 178 = Gr 72 = Codex 1398 (grad.)

¶ Gr 187

Graduale; 2 ff; sequence inserted in the gradual; writing space 27.0 (incomplete) x 24.0 cm.; 1 col.; number of lines: 10 (music); on 1v drawn female figure (at the lower edge); s. 15 (CCM); Sweden: Uppsala (CCM).

Literature: Helander 2001, 215 n. 456; Brunius 2008, 174.

Contents:

Fr 25467:1rv (Sanctorale); “Undecim milia virginum officium. Sequentia” O beata <beatorum> (unnotated incipit) AH 55:14. 2rv (Sanctorale).

Remark: The top edge of the fragment is trimmed, with loss of text. The outer edge of 2rv is trimmed as well, with loss of text. The fragment constitutes the inner bifolium of a quire.

Reconstruction:

[– Fr 25467, 1rv | Fr 25467, 2rv –]

Repertory: – *O beata beatorum* –

¶ Gr 191 = Codex 448 (grad.)

Graduale; 1 f.; sequence inserted in the gradual; writing space 36.0 x 24.5 cm.; 1 col.; number of lines: 12 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO and CCM); orig./prov.: – (MPO and CCM: Schweden).

Contents:

Fr 25476:1rv (BMV) Laetabundus <exultet fidelis> (unnotated incipit) AH 54:2.

Reconstruction:

[– Fr 25476 –]

Repertory: – **Laetabundus exultet fidelis* –

¶ Gr 211

Graduale; 2 ff.; ordinary chants and sequences separated; writing space 36.0 x 24.5 cm.; 1 col.; number of lines: 12 (music); red and blue pen-flourished initials; square notation; four-line staff; *custos*; vertical strokes; s. 14 (CCM: 13. Jh.); orig./prov.: – (CCM).

Contents:

Fr 25499:1rv (Kyrie, Gloria in excelsis). 2rv (cont. Gloria in excelsis, Kyrie) “In natali domini in prima missa” Grates nunc omnes AH 53:10; “In secunda missa”

Natus ante saecula AH 53:15, 1.

Remark: The fragment is the inner bifolium of a quire.

Reconstruction:

[– Fr 25499, 1rv | Fr 25499, 2rv –]

Repertory: *Grates nunc omnes, Natus ante saecula* –

¶ Codex 138

Graduale; 4 ff.; sequences inserted in the gradual; writing space 26.5 x 19.0 cm.; 1 col.; number of lines: 10 (music); foliation; red and blue pen-flourished initials; capitals highlighted with red, blue and green; square notation; four-line staff; *cus-*

tos; vertical strokes; s. 15 (MPO); Sweden: Linköping? (MPO: Schweden).

Literature: Brunius 2008, 167.

Contents:

Fr 903:irv (fol. e. XIII) (Andreas) *Sacrosancta <hodiernae>* (unnotated incipit)

AH 54:30; “De sancto Nicolao” *Congaudentes <exultemus>* (unnotated incipit) AH 54:66. **2rv** (fol. e. XVII) (Purificatio BMV, Tractus: *Gaude Maria virgo*) *<Invio>lata intacta et casta*, cf. Geete 1895–97, 255; “De sancto Ansgario” *Virtus sancti spiritus* (unnotated incipit) AH 42:168; “De sancto Sigfrido” *Clara laude <turma>* (unnotated incipit) AH 42:321.

Fr 904:irv (fol. e. XV) (Anna) *Felix mundus <ex caeli>* (unnotated incipit) AH

42:165; “De sancto Henrico” *Coetus noster <laetus>* (unnotated incipit) AH 42:238. **2rv** (fol. e. XVI) “In purificatione beate Marie virginis” *Laetabundus <exultet fidelis>* (unnotated incipit) AH 54:2.

Remark: The fragment is the middle bifolium of a quire. *Inviolata intacta* is a prosula connected to the tract *Gaude Maria virgo*. The prosula can also be used as a sequence.

Reconstruction:

[– Fr 903, irv; Fr 904, irv | Fr 904, 2rv; Fr 903, 2rv –]

Repertory: –**Sacrosancta hodiernae*, **Congaudentes exultemus*, **Felix mundus ex caeli*, **Coe-tus noster laetus*, **Laetabundus exultet fidelis*, *Inviolata intacta et casta*, **Virtus sancti spiritus*, **Clara laude turma* –

¶ Codex 269

Graduale; 6 ff.; ordinary chants and sequences separated; writing space 28.5 x 17.0 cm.; 1 col.; number of lines: 11 (music); square notation; four-line staff; s. 14 (MPO); Sweden: Skara?/Åbo?/Strängnäs? (MPO: Schweden).

Contents:

Fr 1748:irv (Ericus) *<Gratulemur dulci prosa>* AH 42:215, 1b–10a. **2rv** (Maria

Magdalena) *<Laus tibi Christe qui>* AH 50:268, “De sancto Olavo” *Veneremur sanctum istum*, not in AH, see Malin & Haapanen 1922, 18; “De sancta Helena” *Voce dulcis melodiae* AH 42:237, 1a–1b.

Remark: The top edge of the fragment is trimmed, with minor loss of text.

Fr 1750:irv (Kyrie, Gloria in excelsis). **2rv** (Nativitas domini?) *<Laetabundus ex-ultet fidelis>* AH 54:2, 11–12; “In tempore paschali” *Victimae paschali laudes* AH 54:7; “De sancta cruce” *Veneremur crucis lignum* AH 54:129, 1–5.

Fr 1757:irv (Nativitas BMV) *<Nativitas Mariae virginis>* AH 54:188, 9–10; “In die Michaelis” *Laus erumpat ex affectu* AH 55:58, 1–16. **2rv** (Anna?/Concep-tio BMV?) ... ? ... *Primo templi levant ... expl. Ubi post decursum itineris in te lotis peccatis cordis oris et malis ceteris glorietur. Amen*, not in AH; “De apostolis in tempore pascali” *Alleluia nunc decantet* AH 54:86, 1–11.

Remark: *Laus erumpat* contains str. 7 *Hic enervat* and str. 8 *Hic est cuius*, but omits str. 9, 10, 13 and 14, cf. AH 55, p. 291.

Reconstruction: The reconstruction is uncertain.

[– Fr 1750, 1rv – | – Fr 1750, 2rv –]

[– Fr 1748, 1rv – | – Fr 1748, 2rv –]

[– Fr 1757, 1rv – | – Fr 1757, 2rv –]

Repertory: – *Laetabundus exultet fidelis, Victimae paschali laudes, Veneremur crucis lignum – Gratulemur dulci prosa – Laus tibi Christe qui, Veneremur sanctum istum, Voce dulcis melodiae – Nativitas Mariae virginis, Laus erumpat ex affectu – ?, Alleluia nunc decantet –*

¶ Codex 285

Graduale; 4 ff.; sequences inserted in the gradual; writing space 30.5 x 18.5 cm.; 1 col.; number of lines: 10 (music); foliation; Gothic notation; four-line staff; *custos*; vertical strokes, some of which are red; s. 15 (MPO); Germany (MPO).

Contents:

Fr 1854:1rv (Feria VI – Sabbato post pascha). 2rv “In octava paschae” *Victimae paschali laudes* (unnotated incipit) AH 54:7; “Sed in octava paschae” *Laudes salvatori voce* (unnotated incipit) AH 53:36.

Remark: The fragment constitutes the middle bifolium of a quire. The top and outer edges of the fragment are trimmed, with loss of text.

Fr 2175:1rv (fol. cxxii) “Iohannis ante portam Latinam” *Iohannes Iesu Christo* (unnotated incipit) AH 53:168 (Sanctorale). 2rv (fol. number erased) (Sanctorale: Assumptio BMV).

Remark: The lower edge of the fragment is trimmed.

Reconstruction:

[– Fr 1854, 1rv | Fr 1854, 2rv –]

[– Fr 2175, 1rv – | – Fr 2175, 2rv –]

Repertory: – **Victimae paschali laudes*, **Laudes salvatori voce* – **Iohannes Iesu Christo* –

¶ Codex 294 = Gr 18

¶ Codex 448 = Gr 191

¶ Codex 920 = Gr 28 = Gr 101

¶ Codex 927 = Gr 126

¶ Codex 971 = Sequ 198

Graduale; 7 ff.; ordinary chants and sequences separated; writing space 29.5 x 20.0 cm.; 2 col.; number of lines: 11 (music); square notation; four-line staff; *custos*; s. 15 (MPO and CCM); Sweden: Växjö? (MPO: Schweden; CCM: Schweden?).

Contents:

Fr 7118:1rv (Agnus); “In nocte nativitatis Christi” *Grates nunc omnes* AH 53:10; “In aurora” *Natus ante saecula* AH 53:15, 1–9. 2rv (Innocentes) *Laus tibi Christe cui* AH 53:156, 9–17; (Thomas Cantuariensis) *Laetabundus* (= *Laeta mun-*

dus) sit iucundus AH 9:351, "In epiphania" Festa Christi omnes AH 53:29, 1–7.

Remark: 1r darkened, damaged and difficult to read.

Fr 7120:1rv (Prefaces). 2rv (Sanctus, Agnus). 3rv (Henricus) <Coetus noster laetus>

AH 42:238, 4b; "Conversionis Pauli" Dixit dominus ex Basan AH 50:269; "De sancto Sigfrido archiepiscopo" Confessorum flos coronae AH 42:322, 1a–2b.

Remark: 1rv is a single leaf attached to 2rv and 3rv. It is uncertain whether 1rv belongs to the same codex. Fr 7120 contains 13 lines of text, and the script is slightly different. 2rv is damaged with some lines of text erased at the top edge.

Fr 9232:1rv (BMV) <Missus Gabriel de caelis> AH 54:192, 6–12; (BMV) Stabat iuxta Christi crucem videns AH 8:59, 1.

Remark: The fragment, which is merely a strip, constitutes the outer part of Fr 28372, 1rv.

Fr 28372:1rv (Feast?) ? ... *subplantante contuere post et ante*; "De domina in adventu domini" Missus Gabriel de caelis AH 54:192; (BMV) <Stabat iuxta Christi crucem videns> AH 8:59, 1–3a. 2rv (BMV?) ... ? ... *et donet gratiam peccati veniam*; (BMV) Gaude virgo mater Christi AH 42:73, 1a, 2a, 5a, 6a, 7a, 8b, (cf. Geete 1895–97, 260); (BMV) <G>aude <virgo mater Christi> AH 42:75, 1a–2a.

Remark: The outer edge of 1rv is trimmed and the fragment is damaged, with important loss of text. Only a part of column b remains (= Fr 9232). Str. 3–4 of *Missus Gabriel* are missing. *Gaude virgo mater* the second time may also be AH 42:74.

Reconstruction:

[– Fr 7120, 1rv – Fr 7120, 2rv – Fr 7118, 1rv – | – Fr 7118, 2rv – Fr 7120, 3rv –]

[– Fr 28372, 1rv + Fr 9232 – | – Fr 28372, 2rv –]

Repertory: *Grates nunc omnes, Natus ante saecula – Laus tibi Christe cui, Laeta mundus sit iucundus, Festa Christi omnes – Coetus noster laetus, Dixit dominus ex Basan, Confessorum flos coronae – ?, Missus Gabriel de caelis, Stabat iuxta Christi crucem videns – ?, Gaude virgo mater Christi, Gaude virgo mater Christi –*

¶ Codex 1005 = Gr 76 = Sequ 181

¶ Codex 1028

Graduale; 2 ff.; gradual and sequences separated; writing space 28.0 x 21.0 cm.; 1 col.; number of lines: 9 (music); red, blue and green initials; square notation; four-line staff; *custos*; s. 15 (MPO); Sweden: Linköping? (MPO: –).

Contents:

Fr 7473:1rv (Proprium de tempore). 2rv (Petrus mart.) <Adest dies celebris> AH 55:293, 5–14; "De sancta cruce" Salve crux sancta arbor AH 53:82; "De spinea corona" Diadema salutare toto AH 54:136, 1–5.

Remark: The fragment consists of two single leaves pasted together. Str. 10 of *Adest dies* is missing.

Reconstruction:

[– Fr 7473, 1rv –]

[– Fr 7473, 2rv –]

Repertory: – *Adest dies celebris, Salve crux sancta arbor, Diadema salutare toto –*

¶ Codex 1104 = Sequ 42

¶ Codex 1247

Graduale; 1 f.; sequence inserted in the gradual; writing space 24.0 (incomplete) x 9.0 (incomplete) cm.; 1 col.; number of lines: 7 (music, incomplete); square notation; four-line staff; s. 15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 8817:1rv (Alleluia verse: *Caro mea*); (Corpus Christi) <Laud>a Sion salvatorem AH 50:385, 1a–1b.

Fr 8818:1rv (Alleluia verse: *Caro mea*); (Corpus Christi) L<auda Sion salvatorem> AH 50:385, 1a–1b.

Remark: These two fragments are vertical strips of the same leaf. Important loss of text.

Reconstruction:

[– Fr 8818 + 8817 –]

Repertory: – *Lauda Sion salvatorem* –

¶ Codex 1367

Graduale; 2 ff.; gradual and sequences separated; writing space 21.5 x 16.0 cm.; 1 col.; number of lines: 9 (music); red pen-flourished initials; square notation; four-line staff; *custos*; vertical strokes; s. 14 (MPO); orig./prov.: – (MPO).

Contents:

Fr 7673:1rv (Votive masses). 2rv (Octava nativitatis) <Laetabundus exultet fidelis> AH 54:2, 5–12; “In circumcione domini” Laetabundus <exultet fidelis> (unnotated incipit) AH 54:2; “In epiphania domini” Epiphaniam domino canamus AH 53:28, 1–7.

Remark: 2v is stained and partially difficult to read.

Reconstruction:

[– Fr 7673, 1rv – | – Fr 7673, 2rv –]

Repertory: – *Laetabundus exultet fidelis*, **Laetabundus exultet fidelis*, *Epiphaniam domino canamus* –

¶ Codex 1372

Graduale; 4 ff.; gradual and sequences separated; writing space 36.5 x 26.0 cm.; 1 col.; number of lines: 11 (music); red and green pen-flourished initials; capitals highlighted with green and red, occasionally decorated with a drawn human head or a bird; square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO); Sweden: Strängnäs? (MPO: –).

Contents:

Fr 9596:1rv (BMV) <Salvatoris mater pia> AH 54:280, 4–10; “Item de domina” Imperatrix gloriosa AH 54: 221, 1–9.

Fr 9597: 1rv (Evangelistae) <lucundare plebs fidelis> AH 55:7, 13–18; “De marty-

ribus" *O beata beatorum* AH 55:14, 1–14; "De uno confessori vel plurimis" *Ad laudes salvatoris* AH 54:88, 1–4.

Remark: The inner edge of the fragment is trimmed.

Fr 9598:1rv (Agnus); "De compassione Marie virginis" *Stabat iuxta Christi crucem videns* AH 8:59.

Remark: *Stabat iuxta* is inserted in the mass.

Fr 9604:1rv (Ascensio) <*Rex omnipotens die*> AH 53:66, 22–24; "In die pentecostes" *Sancti spiritus assit* AH 53:70; (Infra octavam pentecostes?) *Veni sancte spiritus et emitte* AH 54:153; 1–4.

Remark: The rubric before *Veni sancte* erased.

Reconstruction: The reconstruction of the quires is difficult since all leaves are single leaves. Fr 9598, containing the entire mass of *Compassio BMV*, may precede Fr 9596, which corresponds to the position of this sequence in the printed *Missale Strengnense*.

[– Fr 9598 –]

[– Fr 9604 –]

[– Fr 9597 –]

[– Fr 9596 –]

Repertory: – *Stabat iuxta Christi crucem videns – Rex omnipotens die, Sancti spiritus assit, Veni sancte spiritus et emitte – Iucundare plebs fidelis, O beata beatorum, Ad laudes salvatoris – Salvatoris mater pia, Imperatrix gloria –*

¶ Codex 1398 = Gr 72 = Gr 178

¶ Codex 1460

Graduale; 1 f.; ordinary chants and sequences separated; writing space 30.5 x 13.0 (incomplete) cm.; 1 col.; number of lines: 14 (music, incomplete); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 10043:1rv (Sanctus, Agnus); "In gallicantu" *Grates nunc omnes* AH 53:10; "In aurora" *Natus ante saecula* AH 53:15, 1–5.

Remark: The fragment is damaged and trimmed, with important loss of text.

Reconstruction:

[– Fr 10043 –]

Repertory: *Grates nunc omnes, Natus ante saecula –*

¶ Codex 1692

Graduale; 2 ff.; sequence inserted in the gradual; 2 ff.; writing space 28.0 x 19.0 cm.; 1 col.; number of lines: 15 (music); square notation; four-line staff; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 1437:1rv (Proprium de tempore). 2rv "In compassione sancte Marie" *Stabat iuxta Christi crucem videns* (unnotated incipit) AH 8:59.

Reconstruction:

[– Fr 1437, 1rv – | – Fr 1437, 2rv –]

Repertory: – **Stabat iuxta Christi crucem videns* –

¶ Codex 1693 = Sequ 133 = Sequ 196 = Gr 118 = Gr 134

¶ Fr 457

Graduale; 2 ff.; sequences inserted in the gradual; writing space 25.5 x 18.5 cm.; 1 col.; number of lines: 11 (music); red and green, occasionally pen-flourished initials; early square notation; four-line staff; s. 13² (MPO); orig./prov.: – (MPO).

Contents:

Fr 457:1rv (Conversio Pauli) *Dixit dominus ex Basan* AH 50:269; (Purificatio BMV). **2rv** (cont.) *Concentu parili hic te* AH 53:99, 1–12.

Remark: The fragment is the middle bifolium of a quire. On 1r, the text is erased at the top. Str. 8a and 8b of *Dixit dominus* are reversed.

Reconstruction:

[– Fr 457, 1rv | Fr 457, 2rv –]

Repertory: – *Dixit dominus ex Basan, Concentu parili hic te* –

¶ Fr 2549

Graduale; 2 ff.; sequence inserted in the gradual; writing space 27.5 x 16.0 cm.; 1 col.; number of lines: 10 (music); foliation; Gothic notation; four-line staff; *custos*; s. 15 (MPO); Germany? (MPO).

Contents:

Fr 2549:1rv (fol. XCVI) (Proprium de tempore). **2rv** (fol. CIIII) (Corpus Christi) <*Lauda Sion salvatorem*> AH 50:385, 11a–11b.

Reconstruction:

[– Fr 2549, 1rv – | – Fr 2549, 2rv –]

Repertory: – *Lauda Sion salvatorem* –

¶ Fr 4253

Graduale; 2 ff.; gradual and sequences separated; writing space 24.5 x 18.0 cm.; 1 col.; number of lines: 11 (music); capital decorated with a drawn human head; square notation; four-line staff; occasional *custos*; s. 14 (MPO); orig./prov.: – (MPO).

Contents:

Fr 4253:1rv (Commune sanctorum). **2rv** (Nativitas domini) *Natus ante saecula AH 53:15, 11–12; “Ad summam missam” Laetabundus exultet fidelis AH 54:2; “De sancto Stephano” Hanc concordi famulatu AH 53:215, 1–4.*

Reconstruction:

[– Fr 4253, 1rv – | – Fr 4253, 2rv –]

Repertory: – *Natus ante saecula, Laetabundus exultet fidelis, Hanc concordi famulatu* –

¶ Fr 4303

Graduale; 2 ff.; gradual, ordinary chants and sequences separated; writing space 27.0 (incomplete) x 18.0 (incomplete) cm.; 2 col.; number of lines: 11 (music, incomplete); initials decorated with a drawn human head; square notation; four-line staff; s. 15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 4303:irv (Gloria in excelsis). 2rv (Corpus Christi) <Lauda Sion salvatorem>

AH 50:385, 1a–3a.

Remark: The top and outer edges of the fragment are trimmed, with loss of text.

Reconstruction:

[– Fr 4303, irv – | – Fr 4303, 2rv –]

Repertory: – *Lauda Sion salvatorem* –

¶ Fr 6212

Graduale; 1 f.; sequence inserted in the gradual; writing space 25.0 x 15.5 cm.; 2 col.; number of lines: 11 (music); square notation; four-line staff; vertical strokes; s. 15 (MPO); Sweden (MPO).

Contents:

Fr 6212:irv (Ericus) Gratulemur dulci prosa AH 42:215, 1–9b.

Remark: Str. 4b and half of 5a, 7a, 7b, 10a and 10b erased.

Reconstruction:

[– Fr 6212 –]

Repertory: – *Gratulemur dulci prosa* –

¶ Fr 6587

Graduale; 1 f.; sequence inserted in the gradual; writing space 24.0 x 5.0 (incomplete) cm.; 1? col.; number of lines: 8 (music); square notation; four-line staff; vertical strokes; s. 14 (MPO); orig./prov.: – (MPO).

Contents:

Fr 6587:irv (Corpus Christi) Lauda Sion<salvatorem> AH 50:385, 1a–2b.

Remark: The fragment is merely a strip.

Reconstruction:

[– Fr 6587 –]

Repertory: – *Lauda Sion salvatorem* –

¶ Fr 7696

Graduale; 2 ff.; ordinary chants and sequences separated; writing space 33.5 x 21.0 cm.; 2 col.; number of lines: 10 (text); square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 7696:irv (Gloria in excelsis). 2rv (Epiphania) <Epiphaniam domino canamus>

AH 53:28, 5–15; (Feast?) ... ? ...

Remark: The fragment consists of two single leaves sewn together; The archival document is pasted on 1v and 2v, making these pages inaccessible. Str. 6 of *Epiphaniam domino* erased. Str. 16 and 17 occur on 2v and thereafter follows another so far unidentified sequence.

Reconstruction:

[– Fr 7696, 1rv – | – Fr 7696, 2rv –]

Repertory: – *Epiphaniam domino canamus*, ? –

¶ Fr 7999

Graduale; 2 ff.; sequence inserted in the gradual; writing space 24.5 x 17.5 cm.; 1 col.; number of lines: 11 (music); square notation; four-line staff; *custos*; vertical strokes; s. 14 (MPO); orig./prov.: – (MPO).

Contents:

Fr 7999:1rv (Commune martyrum). 2rv (Commune virginum; votive masses) (BMV) “A nativitate domini usque <ad> purificationem” *Laetabundus <exultet fidelis>* (unnotated incipit) AH 54:2.

Reconstruction:

[– Fr 7999, 1rv – | – Fr 7999, 2rv –]

Repertory: – **Laetabundus exultet fidelis* –

¶ Fr 9886

Graduale; 1 f.; gradual, ordinary chants and a single sequence; writing space 38.5 x 24.5 cm.; cursive script; 1 col.; number of lines: 20 (music); square notation; four-line staff; s. 15 (MPO); Sweden (MPO).

Literature: Brunius 2008, 171.

Contents:

Fr 9886:1r (Kyrie, Gloria in excelsis, Sanctus, Agnus) “Officium de sancta Birgitta” *Surgit mundi vergente* AH 37:152. 1v blank.

Remark: The fragment is damaged and partially difficult to read. This section seems to be an addition. Str 3–5 are unnotated.

Reconstruction:

[Fr 9886]

Repertory: – *Surgit mundi vergente* –

Missals

¶ Mi 17 = Codex 154 (miss.)

Missale; 8 ff.; sequences inserted in the missal; writing space 27.0 x 18.5 cm.; 2 col.; number of lines: 30 (text); red, blue and green initials, some of which are decorated; square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO and CCM); Sweden: Linköping (MPO and CCM).

Literature: Brunius 2008, 174.

Contents:

Fr 26030:1rv (Henricus) Coetus noster laetus (unnotated incipit) AH 42:238. 2rv (Sanctorale).

Fr 26035:1rv (Visitatio BMV) Praesens dies refulget (unnotated incipit) AH 42:55. 2rv (cont. Sanctorale).

Remark: The top and outer edges of the fragment are trimmed, with loss of text.

Fr 30843:1rv (Petri vincula) Alma virtus salvatoris (unnotated incipit) AH 8:269. 2rv (Sanctorale).

Fr 30846:1rv (Compassio BMV) Stabat iuxta Christi crucem videns (unnotated incipit) AH 8:59. 2rv (Sanctorale).

Reconstruction:

[– Fr 26030, 1rv – | – 26030, 2rv –]

[– Fr 30846, 1rv – | – 30846, 2rv –]

[– Fr 26035, 1rv | 26035, 2rv –]

[– Fr 30843, 1rv – | – 30843, 2rv –]

Repertory: – **Coetus noster laetus* – **Stabat iuxta Christi crucem videns* – **Praesens dies refulget* – **Alma virtus salvatoris* –

¶ Mi 18 = Codex 1237 (miss.)

Missale; 4 ff.; sequences gathered in a separate collection; writing space 27.0 x 20.5 cm.; 2 col.; number of lines: 34 (text); 17 (music); red and blue pen-flourished initials; Gothic notation; four-line staff, one red; *custos*; vertical strokes; s. 13² (MPO; CCM: 13. Jh.); Germany? (MPO; CCM: –).

Contents:

Fr 9538:1rv (Missa pro defunctis; Commune sanctorum). 2rv (Pauli conversio) < *Dixit dominus ex Basan* > AH 50:269, 7a–10; “In purificatione sancte Marie virginis” *Concentu parili* hic te AH 53:99; “In die pasche” *Laudes salvatori* voce AH 53:36, 1–15.

Remark: The fragment consists of two single leaves sewn together. The outer edge of 1rv is trimmed, with loss of text. Str. 8 of *Dixit dominus* is missing. After str. 2 of *Concentu parili* follows: *Sanctissima corpore, castissima moribus omnium pulcherrima virgo virginum*, see AH 53, p. 173.

Fr 9539:1rv (Missa pro defunctis). **2rv** (Nativitas domini) <Natus ante saecula> AH 53:15, 6–12; “De sancto Stephano” Hanc concordi famulatu AH 53:215; “De sancto Iohanne evangelista” Iohannes Iesu Christo AH 53:168; “Item de sancto Iohanne” <V>erbum dei deo natum AH 55:188, 1–14.

Remark: The outer edges of the fragment are trimmed, with minor loss of text.

Reconstruction:

[– Fr 9538, 1rv – Fr 9539, 1rv – | – Fr 9539, 2rv – Fr 9538, 2rv –]

Repertory: – *Natus ante saecula, Hanc concordi famulatu, Iohannes Iesu Christo, Verbum dei deo natum – Dixit dominus ex Basan, Concentu parili hic te, Laudes salvatori voce –*

¶ Mi 45 = Codex 912 (miss.)

Missale; 6 ff.; sequences inserted in the missal; writing space 34.5 x 23.5 cm.; 2 col.; number of lines: 36 (text); red and blue pen-flourished initials; square notation; four-line staff; *custos*; vertical strokes; s. 14 (MPO and CCM); Sweden: Linköping; a notice tells that the missal was used in the church of Böda (on the island of Öland) (MPO and CCM).

Literature: Brunius 2008, 175.

Contents:

Fr 26123:1rv (Olavus) <Lux illuxit laetabunda> AH 42:302, 1a–8a. **2rv** (Sanctorale).

Remark: Part of str. 1–3 of *Lux illuxit* appears on a loose strip from 1rv (the left column), part of str. 5–8a appears on the remaining piece of 1rv (the right column). *Lux illuxit* seems to have been the only sequence written out in full among the large number of preserved leaves of Mi 45.

Fr 26127:1rv “Nicolai episcopi et confessori” Congaudentes <exultemus> (unnotated incipit) AH 54:66. **2rv** (Sanctorale).

Fr 26136:1rv “In festo apostolorum Philippi et Iacobi” Clare sanctorum <senatus> (unnotated incipit) AH 53:228. **2rv** (Sanctorale).

Reconstruction:

[– Fr 26127, 1rv – | – Fr 26127, 2rv –]

[– Fr 26136, 1rv – | – Fr 26136, 2rv –]

[– Fr 26123, 1rv – | – Fr 26123, 2rv –]

Repertory: – *Congaudentes exultemus – *Clare sanctorum senatus – Lux illuxit laetabunda –

¶ Mi 50 = Codex 1129 (miss.)

Missale; 6 ff.; sequences inserted in the missal; writing space 34.5 x 21.5 cm.; 2 col.; number of lines: 28 (text); foliation; red and blue pen-flourished initials; unnotated; s. 15 (MPO; CCM: 14. Jh.); Baltic countries? (CCM; MPO: –).

Contents:

Fr 8121:1rv (Votive masses). **2rv** (BMV) <Salve mater salvatoris> AH 54:245, 10–24; “Item” Ave praecilla maris AH 50:241; “Item” Ave Maria gratia AH 54:216, 1–8.

Remark: The top edge of the fragment is trimmed, with loss of text. Str. 4a and part of 4b, 7a–8a of *Ave praecclara* are missing due to the trimming.

Fr 26191:irv (fol. XXVIII) “Michaelis” In conspectu angelorum, AH 9:306.

Fr 26195:irv “In festo sacratissime lance et clavorum” Hodiernae festum lucis AH 54:140, 1–9.

Fr 26197:irv (Assumptio BMV) <Congaudent angelorum chori> AH 54:104, 2–18.

Fr 26200:irv (fol. XVI) (Petrus et Paulus) Petre summe Christi AH 53:210.

Reconstruction:

- [– Fr 26195, irv –]
- [– Fr 26200, irv –]
- [– Fr 26197, irv –]
- [– Fr 26191, irv –]
- [– Fr 8121, irv – | – Fr 8121, 2rv –]

Repertory: – *Hodiernae festum lucis* – *Petre summe Christi* – *Congaudent angelorum chori* – *In conspectu angelorum* – *Salve mater salvatoris*, *Ave praecclara maris*, *Ave Maria gratia* –

¶ Mi 62 = Mi 682

Missale; 2 ff.; sequence inserted in the missal; writing space 21,5 x 12,5 cm.; 2 col.; number of lines: 25 (text); 13 (music); red, blue and green pen-flourished initials; early square notation; four-line staff; s. 12²–13¹ (CCM); Scandinavia (CCM: Skandinavien?/Schweden?).

Literature: Brunius 2008, 175.

Contents:

Fr 26234 (= Fr 27574):irv (Sanctorale). 2rv “Sequentia sancti Petri et Pauli” Laude iucunda melos AH 53:211, 1a–6a.

Remark: This fragment was catalogued twice under different signatures.

Reconstruction:

- [– Fr 26234, irv – | – 26234, 2rv –]
- Repertory:** – *Laude iucunda melos* –

¶ Mi 75 = Codex 789 (miss.) = Codex 1265 (miss.)

Missale; 10 (12) ff.; sequences inserted in the missal; writing space 25,5 x 17,0–5 cm.; 2 col.; number of lines: 26–30 (text); 13–14 (music); red, blue and purple initials; early square notation; four-line staff; s. 12² (MPO; CCM: 12. Jh.); orig./prov.: – (MPO and CCM).

Contents:

Fr 966:irv (Proprium de tempore). 2rv (Nativitas domini [second mass]) Nato canunt omnia AH 53:24.

Fr 5815:irv (Michael) “In die sancto” Ad celebres rex AH 53:190, 1–8. 2rv (cont.) 9–19.

Remark: The fragment is the middle bifolium of a quire.

Fr 5820:1rv (Sanctorale). **2rv** (Petrus et Paulus) <Petre summe Christi> AH 53:210, 6–12; “In commemoratione sancti Pauli” Clare sanctorum senatus AH 53:228, 1.

Remark: The second half of str. 1 in *Clare sanctorum* erased.

Fr 8946:1rv (Proprium de tempore). **2rv** (Nativitas domini [third mass]) <Caelica resonant clare> AH 53:19, 6–17.

Remark: Str. 15 of *Caelica resonant* is missing. Another fragment, probably belonging to this missal, was found after the MPO-database was finished. This fragment with the archival signature “Strödda äldre räkenskaper. Gärdesräkenskaper. Unghästar 1565–1568, 1583:8:11 (Anders Olsson)” has not yet received a current number. It has the following contents: **1rv** (Innocentium) *Laus tibi Christe* <cui> (incipit only) AH 53:156. **2rv** (Proprium de tempore).

Fr 26274:1rv (Iohannes baptista) Sancti baptistae Christi AH 53:163. **2rv** (Petrus et Paulus) Petre summe Christi AH 53:210, 1–6.

Reconstruction:

[– Fr 8946, 1rv – Fr 966, 1rv – | – Fr 966, 2rv – Fr 8946, 2rv –]

[– Fr 5820, 1rv; Fr 26274, 1rv – | – Fr 26274, 2rv; Fr 5820, 2rv –]

[– Fr 5815, 1rv | Fr 5815, 2rv –]

Repertory: – *Nato canunt omnia* – *Caelica resonant clare* – **Laus tibi Christe cui* – *Sancti baptistae Christi* – *Petre summe Christi*, *Clare sanctorum senatus* – *Ad celebres rex* –

¶ Mi 78 = Codex 815 (miss.)

Missale; 12 ff.; sequences inserted in the missal; writing space 20.5 x 17.0 cm.; 1 col.; number of lines: 24 (text); 8 (music); foliation; square notation; four-line staff; vertical strokes; s. 15 (MPO and CCM); Sweden: Linköping (MPO: Schweden; CCM: –).

Literature: Brunius 2008, 171.

Contents:

Fr 5978:1rv (fol. C. II) (Votive masses; de BMV). **2rv** (fol. C. IX) (Quinque vulnera) <Festinemus quidem vere> AH 42:9, 16b–18b.

Remark: The fragment is damaged, consisting of two pieces.

Fr 6271:1rv (fol. J. V) (Martinus) < Sacerdotem Christi Martinum > AH 53:181, 16–18; “De sancta Catharina”. **2rv** (cont.) Odas hac in die AH 8:213, 1–3b.

Remark: The fragment is damaged, with minor loss of text, and is attached to strips from another manuscript.

Fr 6421:1rv (fol. H. V) (Laurentius) < Stola iucunditatis > AH 54:61, 7–18. **2rv** (fol. H. VIII) (Angeli?/Michael?) Omnes angeli beati str. 1–2, not in AH).

Remark: The fragment is attached to a strip from a breviary. Str. 16 and 17 of *Stola iucunditatis* are reversed.

Fr 8705:1rv (Anna) < Felix mundus ex caeli > AH 42:165, 3b–5b. **1v** (Feast?, Anna?, Martha?) ... ? ... *Primo...* **2rv** (Elin of Skövde) < Voce dulcis melodiae > AH 42:237, 3. **3rv** (fol. J. III) (Sanctorale: Omnia sanctorum; Martinus). **4rv** (fol. J. VIII) (Catharina; Andreas).

Remark: 1rv–2rv consist of two strips attached to 3rv and 4rv, the two latter constituting a bifolium. Loss of text.

Fr 26277:1rv (Assumptio BMV) <Congaudent angelorum chori> AH 53:104, 10–13; 18.

Remark: The fragment is damaged with important loss of text. On 1r, the text is erased at the top edge.

Fr 26278:1rv (fol. J. IIII) (Martinus) Sacerdotem Christi Martinum AH 53:181, 1–15.

Reconstruction:

[–Fr 5978, 1rv – | – Fr 5978, 2rv –]

[– Fr 8705, 1rv – | – Fr 8705, 2rv –]

[– Fr 8705, 3rv; Fr 26278, 1rv; Fr 6271, 1rv | Fr 6271, 2rv – Fr 8705, 4rv –]

[– Fr 6421, 1rv – Fr 26277, 1rv – | – Fr 6421, 2rv –]

Repertory: – *Festinamus quidem vere – Felix mundus ex caeli, ? – Voce dulcis melodiae – Sacerdotem Christi Martinum, Odas hac in die – Stola iucunditatis – Congaudent angelorum chori – Omnes angeli beati –*

¶ Mi 79 = Mi 404 = Codex 117 (miss.)

¶ Mi 98

Missale; 1 f.; sequence inserted in the missal; writing space 22.5 x 17.0 cm.; 2 col.; number of lines: 28 (text); unnotated; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 26306:1rv (Commune martyrum) O beata beatorum AH 55:14.

Reconstruction:

[– Fr 26306 –]

Repertory: – *O beata beatorum –*

¶ Mi 115? = Mi 401 = Sequ 135

¶ Mi 116 = Codex 720 (miss.)

(Same ms. as Helsinki, The National Library, F.m. I. 359.)

Missale; 4 ff.; sequences gathered in a separate collection and sequence entries inserted in the missal; writing space 29.5 x 22.0 cm.; 2 col.; number of lines: 27 (text); foliation on one leaf; unnotated; s. 15 (MPO; CCM: 14. Jh.); Sweden: Västerås (MPO and CCM).

Literature: Haapanen 1922, 184–185; Brunius 2008, 175.

Contents:

Fr 5331:1rv (fol. R. VII) “In visitatione sancte Marie virginis” Osculetur nos <dilectus> (unnotated incipit) AH 42:147.

Fr 9792:1rv (Ioseph) <Christus praedilectus sponsus> AH 55:197, 16; “In festo sancti Henrici episcopo et martyris” Coetus noster laetus AH 42:238; “In

conversione sancti Pauli” Dixit dominus ex Basan AH 50:269; “In purificazione” Post impletum stabilitum AH 48:340; “De sancto Ansgario” Virtus sancti spiritus AH 42:168; “De sancto Sigfrido” Clara laude turma AH 42:321; “Tempore paschali” Victimae paschali laudes AH 54:7, 1–3.

Remark: Only the last word (*caelestibus*) of *Christus praedilectus* is preserved. Str. 8 of *Dixit dominus* is missing.

Fr 26377:1rv (= F.m. I. 359, Fol. 10) (Votive masses). 2rv (= F.m. I. 359, Fol. 11) (Nativitas domini) “In gallicantu” Grates nunc omnes AH 53:10; “In diluculo et in summa missa” Laetabundus exultet fidelis AH 54:2; “In Epiphania domini” Epiphaniam domino canamus AH 53:28; “De sancto Ioseph” Christus praedilectus sponsus AH 55:197.

Remark: This fragment is preserved in Helsinki, but was also catalogued in the CCM. On 2v, str. 14 of *Epiphaniam domino* reads: *mandat infantulos per cuncta. Inquiri Bethleem confinia et mox.*

Reconstruction:

[– Fr 5331 –]

[– Fr 26377, 1rv – | – Fr 26377, 2rv; Fr 9792 –]

Repertory: – *Osculetur nos dilectus – Grates nunc omnes, Laetabundus exultet fidelis, Epiphaniam domino canamus, Christus praedilectus sponsus, Coetus noster laetus, Dixit dominus ex Basan, Post impletum stabilitum, Virtus sancti spiritus, Clara laude turma, Victimae paschali laudes –

¶ Mi 139 = Sequ 131 = Gr 153 = Codex 731 (miss.)

¶ Mi 153

Missale; 2 ff.; sequences gathered in a separate collection; writing space 30.0 x 17.0 cm.; 2 col.; number of lines: 32 (text); foliation; unnotated; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 26504:1rv (fol. f. XI) (Pentecoste) Sancti spiritus assit AH 53:70; “De sancto <spiritu>” Veni sancte spiritus et emitte AH 54:153; “De <sancta trinitate>” Benedicta <semper sancta> AH 53:81; “In dominicis diebus” <Profitentes unitatem> AH 54:161; “Item alia” Voce iubilantes magna AH 10:37. 2rv (fol. f. XII) (Votive masses).

Remark: The foliation seems odd; on 1v *Voce iubilantes* ends with one word (*saecula*) missing, and on 2r a votive mass continues. At least one bifolium ought to be missing. The outer edge of 1rv is trimmed, with important loss of text.

Reconstruction:

[– Fr 26504, 1rv – | – Fr 26504, 2rv –]

Repertory: – Sancti spiritus assit, Veni sancte spiritus et emitte, Benedicta semper sancta, Profitentes unitatem, Voce iubilantes magna –

¶ Mi 216

(Same ms. as Helsinki, The National Library, F.m. I. 24.)

Missale; 2 ff.; sequence inserted in the missal; writing space 25.5 x 14.5 cm.; 2 col.; number of lines: 35 (text); red, blue and green pen-flourished initials; early square notation; four-line staff; s. 12² (MPO; CCM: 12. Jh.); England? (MPO and CCM). Literature: Haapanen 1922, 12–13.

Contents:

Fr 26644:1rv (= F.m. I. 24, Fol. 10v) (Ascensio) “In die sancto Sequentia” Rex omnipotens die AH 53:66, 1–12. **2rv** (= F.m. I. 24, Fol. 11r) (cont.) 13–14.

Remark: Fr 26644 is kept in Helsinki, but was also catalogued in the CCM. It comprises two single leaves from different bifolia. 2rv is the first leaf of a new quire. The text is continuous on the two leaves, but the musical notation differs. The top edge of the fragment is trimmed.

Reconstruction:

[– Fr 26644, 1rv] [Fr 26644, 2rv –]

Repertory: – *Rex omnipotens die* –

¶ Mi 264

Missale; 1 f.; writing space 26.0 (incomplete) x 18.5 cm.; 2 col.; number of lines: 29 (text, incomplete); Gothic notation; four-line staff; s. 14–15 (CCM: 14. Jh.); Germany? (CCM: –).

Contents:

Fr 26741:1rv (BMV) *Laetabundus <exultet fidelis>* AH 54:2 (unnotated incipit, marginal addition in a cursive hand).

Reconstruction:

[– Fr 26741, 1rv]

Repertory: – **Laetabundus exultet fidelis* –

¶ Mi 273

Missale; 2 ff.; sequences gathered in a separate collection; writing space 23.0 x 16.0 cm.; 2 col.; number of lines: 36 (text); unnotated; s. 14 (CCM); orig./prov.: – (CCM).

Contents:

Fr 26753:1rv (Votive masses). **2rv** (Ascensio) <*Summi triumphum regis*> AH 53:67, 3–18; “*In pentecost<en>*” *Sancti spiritus assit AH 53:70*; (Pentecoste) *Veni sancte spiritus et emitte AH 54:153*; “*De sancta trinitate*” *Benedicta semper sancta AH 53:81*; “*De corpore Christi*” *Lauda Sion salvatorem AH 50:385, 1–11a*.

Remark: The outer edge of 2rv is trimmed, with loss of text. Str. 20 of *Benedicta semper* ends: *Per infinita saecula.*

Reconstruction:

[– Fr 26753, 1rv – | – Fr 26753, 2rv –]

Repertory: – *Summi triumphum regis, Sancti spiritus assit, Veni sancte spiritus et emitte, Benedicta semper sancta, Lauda Sion salvatorem* –

¶ Mi 291

Missale; 1 f.; sequence inserted in the missal; writing space 11.5 x 7.5 (incomplete) cm.; 2 col.; number of lines: 32 (text); 15 (music); red and green initials; unnotated; s. 14 (CCM); Sweden (CCM: –).

Literature: Brunius 2008, 175.

Contents:

Fr 26779:1rv (Sigfridus) *Clara laude turma* AH 42:321; (Sanctorale: Ioseph).

Remark: The outer edge of the fragment is trimmed, with loss of text.

Reconstruction:

[– Fr 26779 –]

Repertory: – *Clara laude turma* –

¶ Mi 299 = Codex 897 (miss.)

Missale; 2 ff.; sequence inserted in the missal; writing space 29.0 x 20.0 cm.; 2 col.; number of lines: 30 (text); 15 (music); red and blue pen-flourished initials; red, blue and yellow initials; square notation; four-line staff; s. 14² (MPO; CCM: 13. Jh.); Sweden: Linköping? (MPO: Schweden: Skara? CCM: Schweden).

Literature: Brunius 2008, 170.

Contents:

Fr 26798:1rv “*De sancto Nicolao*” *Congaudentes exultemus* (unnotated incipit)
AH 54:66. 2rv (Sanctorale).

Reconstruction:

[– Fr 26798, 1rv – | – Fr 26798, 2rv –]

Repertory: – **Congaudentes exultemus* –

¶ Mi 300

Missale; 4 ff.; sequences inserted in the missal; writing space 26.0 x 16.0 cm.; 2 col.; number of lines: 34 (text); 17 (music); red, orange and blue arabesque initials; early square notation; four-line staff; s. 12 (CCM); Sweden (used in Sweden: Ericus added) (CCM: Schweden).

Literature: Brunius 2008, 175.

Contents:

Fr 26800:1rv (Annuntiatio BMV) *Ave Maria gratia* AH 54:216. 2rv (Sanctorale, a.o. Ericus added).

Remark: Str. 10 of *Ave Maria* is missing.

Fr 26801:1rv (Michael) *Ad celebres rex* AH 53:190. 2rv (Simon et Iudas) *Clare sanctorum senatus* (unnotated incipit) AH 53:228.

Reconstruction:

[– Fr 26800, 1rv – | – Fr 26800, 2rv –]

[– Fr 26801, 1rv – | – Fr 26801, 2rv –]

Repertory: – *Ave Maria gratia* – *Ad celebres rex* – **Clare sanctorum senatus* –

¶ Mi 331

Missale; 2 ff.; sequences inserted in the missal; writing space 24.5 x 16.5 cm.; 2 col.; number of lines: 31 (text); staffless German neumes; s. 12 (CCM); Germany (CCM: Schweden).

Contents:

Fr 26876:1rv (Feria II post pascha) *Laudes Christo redempti* AH 53:45. 2rv (cont.

Feria II post pascha); “Fer<ia> III <post pascha>” *Agni paschal is esu* AH 53:50.

Remark: The fragment is the middle bifolium of a quire.

Reconstruction:

[– Fr 26876, 1rv | Fr 26876, 2rv –]

Repertory: – *Laudes Christo redempti*, *Agni paschal is esu* –

¶ Mi 335

Missale; 2 ff.; sequence inserted in the missal; writing space 23.5 x 14.0 cm.; 2 col.; number of lines: 34 (text); red and blue arabesque initials with decoration in red, blue and green; unnotated; s. 12–13 (CCM); England (CCM) used in Sweden: Linköping.

Literature: Brunius 2008, 176.

Contents:

Fr 26889:1rv (Dunstanus) *Organicis <canamus>* (unnotated incipit) AH 53:242. 2rv (Sanctorale).

Reconstruction:

[– Fr 26889, 1rv – | – Fr 26889, 2rv –]

Repertory: – **Organicis canamus* –

¶ Mi 340

Missale; 2 ff.; sequence inserted in the missal; writing space 21.0 x 14.5 cm.; 2 col.; number of lines: 28 (text); unnotated; s. 15 (CCM); Sweden: OP (CCM: Schweden).

Literature: Brunius 2008, 176.

Contents:

Fr 26901:1rv (Transfiguratio; Ludovicus rex). 2rv (S. Crux); (Quinque Vulnera)

Festinemus nunc (quidem) vere AH 42:9, 1–2.

Remark: 1rv is trimmed, with important loss of text.

Reconstruction:

[– Fr 26901, 1rv – | – Fr 26901, 2rv –]

Repertory: – *Festinemus nunc (quidem) vere* –

¶ Mi 353 = Mi 411 = Codex 101 (miss.)

Missale; 2 ff.; sequences inserted in the missal; writing space 29.0 x 21.0 cm.; 2 col.; number of lines: 38 (text); foliation; square notation; four-line staff; s. 15 (MPO and CCM); Sweden: Västerås (CCM for Mi 411; – for Mi 353; MPO: Skandinavien).

Literature: Brunius 2008, 167.

Contents:

Fr 26963:1rv (fol. L. V) (Conversio Pauli) *Dixit dominus ex Basan* (unnotated incipit) AH 50:269.

Fr 26965 (= Fr 27097):1rv (fol. N. II) “*Sancti Michaelis*” *Summi regis <archangelo>* (unnotated incipit) AH 53:192.

Remark: This fragment was catalogued twice under different signatures.

Reconstruction:

[– Fr 26963, 1rv –]

[– Fr 26965, 2rv –]

Repertory: – **Dixit dominus ex Basan* – **Summi regis archangelo* –

¶ Mi 357

Missale; 2 ff.; sequence inserted in the missal; writing space 22.5 x 16.5 cm.; 2 col.; number of lines: 27 (text); foliation; unnotated; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 26983:1rv (fol. M. XIII) (De nomine Iesu) *Dulcis Iesus Nazarenus* AH 54:113. 2rv (fol. M. XIX) (Votive masses).

Remark: The fragment is damaged and partially difficult to read.

Reconstruction:

[– Fr 26983, 1rv – | – Fr 26983, 2rv –]

Repertory: – *Dulcis Iesus Nazarenus* –

¶ Mi 374

Missale; 4 ff.; sequences inserted in the missal; writing space 34.0 x 24.5 cm.; 2 col.; number of lines: 39 (text); four-line staff (the line of text appears to have been used as a fifth staff); Gothic notation; s. 14 (CCM; MPO: 15. Jh.); Germany? (MPO; CCM: –).

Contents:

Fr 7693:1rv “*In die assumptionis*” <Con>gaudent angelorum chori AH 53:104. 2rv “*In nativitate Marie virginis*” *Stirpe Maria regia* AH 53:95, 1.

Remark: The fragment consists of two single leaves sewn together. The top and outer edges of 1rv are trimmed, with minor loss of text.

Fr 27035:1rv (Sanctorale); (Bartholomaeus) *Clare sanctorum <senatus>* (unnotated incipit) AH 53:228. 2rv (Augustinus) *De profundis tenebrarum* AH 55:75; (Sanctorale); (Decollatio Iohannis) *Psallite regi nostro* AH 50:270, 1–10b.

Remark: The fragment consists of two single leaves sewn together. The outer edge of 2rv is trimmed. On 2v, the text is erased at the top edge. Str. 4–5 of *Psallite regi* erased.

Reconstruction:

[– Fr 7693, 1rv – Fr 27035, 1rv – | – Fr 27035, 2rv – Fr 7693, 2rv –]

Repertory: – *Congaudent angelorum chori* – **Clare sanctorum senatus* – *De profundis tenebrarum, Psallite regi nostro – Stirpe Maria regia* –

¶ Mi 375

Missale; 6 ff.; sequences inserted in the missal; writing space 16.5 x 12.0 cm.; 1 col.; number of lines: 25 (text); 7 (music); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Linköping? (CCM).

Literature: Brunius 2008, 177.

Contents:

Fr 27036:1rv (Henricus) *Coetus noster laetus* AH 42:238, 1a–1b. **2rv** (not cont. Henricus); “*De sancto Ansgario*” *Virtus sancti spiritus* AH 42:168, 1a–5a. **3rv** (cont.) 5b; “*De sancto Sigfrido*” *Clara laude turma* AH 42:321, 1a–4a. **4rv** (Ioseph); “*De compassione beate virginis*”.

Remark: The leaves are reconstituted in their original order; 2rv and 3rv constitute the middle bifolium of a quire.

Fr 27037:1rv (Liber generationis). **2rv** (BMV; Compassio?) <*Stabat iuxta Christi crucem videns*> AH 8:59, 5a–6b; (Sanctorale: Petrus martyr).

Remark: The top edge of 2rv is damaged with minor loss of text. *Liber generationis* is sung at several feasts: Nativitas domini, Epiphania and Nativitas BMV. Epiphania may be correct here, on the other hand, if Nativitas BMV was intended, Fr 27037 ought to be placed in a different quire.

Reconstruction:

[Fr 27037, 1rv – Fr 27036, 1rv – Fr 27036, 2rv | Fr 27036, 3rv – Fr 27036, 4rv – Fr 27037, 2rv –]

Repertory: – *Coetus noster laetus, Virtus sancti spiritus, Clara laude turma – Stabat iuxta Christi crucem videns* –

¶ Mi 378

Missale; 3 ff.; sequences inserted in the missal; writing space 27.5 x 18.5 cm.; 2 col.; number of lines: 28 (text); 14 (music); red, blue and green initials; square notation; four-line staff; vertical strokes; s. 15 (CCM and MPO); Sweden: Linköping?/Vadstena OSS? (CCM; MPO: Schweden: Vadstena OSS).

Literature: Brunius 2008, 177, who follows the CCM in attributing Mi 378 to Linköping/Vadstena.

Contents:

Fr 27040:1rv (Visitatio BMV) <*Veni praecelsa domina*> AH 54:193, 5–8; “*In festo sancte <Birgittae>*” *Surgit mundi vergente* AH 37:152, 1a–1b. **2rv** (Commune sanctorum).

Remark: The top edge of the fragment is trimmed, with loss of text.

Fr 27044:1rv (Birgitta) <*Surgit mundi vergente*> AH 37:152, 1b–5b.

Reconstruction:

[– Fr 27040, 1rv; Fr 27044 – | – Fr 27040, 2rv –]

Repertory: – *Veni praecelsa domina, Surgit mundi vergente* –

¶ Mi 379

Missale; 2 ff.; sequence inserted in the missal; writing space 26.0 x 18.5 cm.; 2 col.; number of lines: 32 (text); 16 (music); Gothic notation; four-line staff (one red line); s. 15 (CCM); Linköping? (CCM: -).

Contents:

Fr 27045:1rv (Maria Magdalena) *Laus tibi Christe qui* AH 50:268, 10a–12; (Iacobus) “In die sancto” *Caeli enarrant gloriam* (unnotated incipit) AH 50:267; (Sanctorale: Anna). 2rv (Sanctorale).

Remark: The text erased at the top of 1rv.

Reconstruction:

[– Fr 27045, 1rv – | – Fr 27045, 2rv –]

Repertory: – *Laus tibi Christe qui*, **Caeli enarrant gloriam* –

¶ Mi 381

Missale; 2 ff.; sequence inserted in the missal; writing space 17.5 x 11.5 cm.; 2 col.; red initials with modest decoration; number of lines: 10 (music); Gothic notation; four-line staff (one red line); *custos*; s. 13 (CCM); Germany? (CCM: -).

Contents:

Fr 27053:1rv *Lauda Sion salvatorem* AH 50:385, 1a–3b. 2rv (cont.) 3b–10a.

Remark: The fragment, which is the middle bifolium of a quire, consists of two pieces. 2rv is damaged with loss of text.

Reconstruction:

[– Fr 27053, 1rv | Fr 27053, 2rv –]

Repertory: – *Lauda Sion salvatorem* –

¶ Mi 382 = Codex 431 (miss.)

Missale; 4 ff.; sequences gathered in a separate collection; writing space 26.0 x 17.0 cm.; 2 col.; number of lines: 39 (text); foliation; unnotated; s. 15 (MPO and CCM); Sweden: Kalmar OP?/Strängnäs? (MPO: Schweden; CCM: Schweden: Kalmar?).

Contents:

Fr 7453:1rv (Pentecoste) <*Sancti spiritus assit nobis*> AH 53:70, 8–24; “Per hebdomadam” *Veni sancte spiritus et emitte* AH 54:153; “Trinitate” *Benedicta semper sancta* AH 53:81; “De corpore Christi” *Lauda Sion salvatorem* AH 50:385; “Eskilli” *Hac in die gloriemur* AH 42:216, 1a–4b. 2rv (cont.) 5a–5b; “In nativitate Iohannis” *Sancti baptistae Christi* AH 53:163; “De sancto Petro martyre” *Petre summe Christi* AH 53:210; “Visitationis” *Praesens dies refulget* AH 42:55; “In divisione apostolorum” *Caeli enarrant gloriam* AH 50:267; “Margarethe” *Christiana Margaretha sollemnizant* AH 42:283, 1a–2a.

Remark: The fragment is the middle bifolium of a quire. Str. 8 of *Veni sancte* is missing. Str. 13 and 14 of *Benedicta semper* are reversed. The rubric “De sancto Petro martyre” refers to the feast of the apostles Peter and Paul.

Fr 27059:1rv (Epiphania) *Festa Christi omnis* AH 53:29, 12–14; “*Henrici episcopi*”

Coetus noster laetus AH 42:238; "Conversio Pauli" Dixit dominus ex Basan AH 50:269; "De sancto Ansgario" Virtus sancti spiritus AH 42:168; "Sigfridi episcopi" Clara laude turma AH 42:321; "De resurrectione" Victimae paschali laudes AH 54:7; "Petri martyris" Adest dies celebris AH 55:293. 2rv (Botvidus) Caeli chorus esto AH 42:192, 1b–5b; "Olavi" Lux illuxit laetabunda AH 42:302; "Helena" Voce (Vocis in ms) dulcis melodiae AH 42:237; "De sancto Dominico" In caelesti hierarchia AH 55:115; "De sancto Laurentio" Stola iucunditatis AH 54:61; "Infra octavas" Laurenti David magni AH 53:173, 1–4.

Reconstruction:

[– Fr 27059, 1rv – Fr 7453, 1rv | Fr 7453, 2rv – Fr 27059, 2rv –]

Repertory: – *Festa Christi omnis, Coetus noster laetus, Dixit dominus ex Basan, Virtus sancti spiritus, Clara laude turma, Victimae paschali laudes, Adest dies celebris – Sancti spiritus assit nobis, Veni sancte spiritus et emitte, Benedicta semper sancta, Lauda Sion salvatorem, Hac in die gloriemur, Sancti baptistae Christi, Petre summe Christi, Praesens dies resulget, Caeli enarrant gloriam, Christianae Margarethae sollemnizant – Caeli chorus esto, Lux illuxit laetabunda, Voce dulcis melodiae, In caelesti hierarchia, Stola iucunditatis, Laurenti David magni –*

¶ Mi 383

Missale; 7 ff.; sequences gathered in a separate collection; writing space 23.0 x 16.5 cm.; 2 col.; number of lines: 34 (text); 16 (music); early square notation; four-line staff; s. 12 (CCM); orig./prov.: – (CCM).

Contents:

Fr 27061:1rv (Votive masses). 2rv (Nativitas domini [second mass]) <Lux fulget hodierna> AH 8:6; "In die" Laetabundus exultet fidelis AH 54:2; "De sancto Stephano" Magnus deus in unversa AH 53:220, 1–4. 3rv (cont.) 5–18; "De sancto <Iohanne>" Iohannes Iesu Christo AH 53:168; (Innocentes) Laus tibi Christe patris AH 53:157; "In epiphania" Eia recolamus laudibus AH 53:16, 1–2. **Remark:** 2rv and 3rv constitute the middle bifolium of a quire. 1rv is a single leaf attached to 3rv; the fragment is severely damaged. 2rv suffers from important loss of text. Most of str. 5, most of 7b and 8–10 of *Lux fulget* are missing due to damage. The major part of *Laetabundus exultet* is illegible; part of *Magnus deus* is illegible; The major part of *Iohannes Iesu* is illegible. The last line of str. 8 in *Laus tibi* is missing due to damage.

Fr 27062:1rv (Petrus et Paulus) <Laude iucunda melos> AH 53:211, 7a–10; "De sancta Margareta" Hac in die magnalia AH 40:284; (Maria Magdalena) Mane <prima sabbati> AH 54:143, 1–10. 2rv (Omnium sanctorum) Omnes sancti Seraphin AH 53:112, 1–10; (Andreas?/Apostoli?) Clare sanctorum senatus AH 53:228; "De sancto Nicolao" Congaudentes exultemus AH 54:66, 1–16.

Remark: The fragment is damaged with loss of text. Half of str. 1b, 2a, 2b and half of str. 3a of *Hac in die* are missing due to damage, str. 7–10 are only partially visible. Str. 1–4 of *Mane prima* are missing due to damage. Str. 7–11 of *Clare sanctorum* are missing due to damage. Str. 8–10 of *Congaudentes* are missing due to damage.

Fr 27063:1rv (Votive masses). 2rv (Inventio crucis) <Laudes crucis attollamus> AH 54:120, 7–21; "De assumptione <domini>" Rex omnipotens die AH 53:66, 1–15.

Remark: The fragment is damaged with loss of text. The major part of str. 12–19 of *Laudes crucis* erased. Str. 4–7 of *Rex omnipotens* are missing due to damage.

Reconstruction: Fr 27061, 1rv should possibly be placed before Fr 27063?

[– Fr 27063, 1rv – Fr 27061, 1rv – Fr 27061, 2rv | Fr 27061, 3rv – Fr 27063, 2rv –]

[– Fr 27062, 1rv – | – Fr 27062, 2rv –]

Repertory: – *Lux fulget hodierna*, *Laetabundus exultet fidelis*, *Magnus deus in universa*, *Iohannes Iesu Christo*, *Laus tibi Christe patris*, *Eia recolamus laudibus* – *Laudes crucis attollamus*, *Rex omnipotens die* – *Laude iucunda melos*, *Hac in die magnalia*, *Mane prima sabbati* – *Omnis sancti Seraphin*, *Clare sanctorum senatus*, *Congaudentes exultemus* –

¶ Mi 384

Missale; 2 ff.; sequences gathered in a separate collection; writing space 28.0 x 18.5 cm.; 2 col.; number of lines: 33 (text); 17 (music); square notation; four-line staff; s. 14–15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 27066:1rv (Innocentes) *Laus tibi Christe patris* AH 53:157, 12–13; (Octava nativitatis domini) *Laetabundus exultet fidelis* AH 54:2; “In epiphania” *Festa Christi omnis* AH 53:29; (Conversio Pauli) *Dixit dominus ex Basan* AH 50:269, 1–9a. 2rv (Thomas Cantuariensis) <*Mundo Christus oritur*> (unnotated) AH 40:349, 8a–8b; (Decem milia militum) *Adrianus rex profanus* (unnotated) AH 55:41; (Iohannes baptista) <*Sancti baptistae Christi*> AH 53:163, 2–17; (Petrus et Paulus) *Petre summe Christi* AH 53:210, 1–8.

Remark: The top and outer edges of 2rv are damaged and trimmed, with loss of text. The end of str. 8 in *Mundo Christi* reads: ... *nos a nece carnis ... ? ... vicia*, which diverges from AH 40, p. 208. A sequence for Thomas of Canterbury in June seems odd since the feast of his translation falls on 7.vii. 2v is difficult to read. Str. 12 of *Laetabundus exultet* erased. Str. 8 of *Dixit dominus* is missing. Str. 9 of *Adrianus rex* is missing and str. 18–20 are missing due to damage.

Reconstruction:

[– Fr 27066, 1rv – | – Fr 27066, 2rv –]

Repertory: – *Laus tibi Christe patris*, *Laetabundus exultet fidelis*, *Festa Christi omnis*, *Dixit dominus ex Basan* – *Mundo Christus oritur*, *Adrianus rex profanus*, *Sancti baptistae Christi*, *Petre summe Christi* –

¶ Mi 385

Missale; 2 ff.; sequences gathered in a separate collection; writing space 30.5 (incomplete) x 21.0 cm.; 2 col.; number of lines: 31 (text); 16 (music); square notation; four-line staff; s. 14–15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 27068:1rv (Votive masses for BMV). 2rv (Gloria in excelsis); “In nocte nativitatis domini ad primam missam” *Grates nunc omnes* AH 53:10; “Ad summam missam” *Eia recolamus laudibus* AH 53:16; “De sancto Stephano protomartyre” *Hanc concordi famulatu* AH 53:215; “De sancto Iohanne evangelista” *Iohannes Iesu Christo* AH 53:168; “De innocentibus” (rubric only).

Remark: The fragment consists of two single leaves sewn together. The lower edge is trimmed, with loss of text. The outer edge of 1rv is trimmed, with loss of text. Str. 6 of *Eia recolamus* is missing and half of str. 7 erased. The major part of str. 11 of *Hanc concordi* is missing due to trimming.

Reconstruction:

[– Fr 27068, 1rv –]

[– Fr 27068, 2rv –]

Repertory: *Grates nunc omnes, Eia recolamus laudibus, Hanc concordi famulatu, Iohannes Iesu Christo –*

¶ Mi 386

Missale; 2 ff.; sequences inserted in the missal; writing space 30.0 x 21.5 cm.; 2 col.; number of lines: 38 (text); foliation; unnotated; s. 15 (CCM); Sweden: Eskilstuna: The Johannites (CCM).

Literature: Brunius 2008, 177.

Contents:

Fr 27070:1rv (fol. N. II) “In exaltatione sancte crucis” *Salve crux sancta arbor* (unnotated incipit) AH 53:82; (Matthaeus) “In die sancto” *Iucundare plebs fidelis* (unnotated incipit) AH 55:7.

Fr 27071:1rv (fol. M. XI) “In decollatione sancti Iohannis baptiste” *Psallite regi nostro* (unnotated incipit) AH 50:270.

Reconstruction:

[– Fr 27071 – Fr 27070 –]

Repertory: – **Psallite regi nostro* – **Salve crux sancta arbor, *Iucundare plebs fidelis* –

¶ Mi 387

Missale; 2 ff.; sequences gathered in a separate collection; writing space 29.0 x 20.0 cm.; 2 col.; number of lines: 36 (text); 12 (music); square notation; four-line staff; vertical strokes; s. 14–15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 27073:1rv (Missa pro defunctis). **2rv** (Nativitas domini) <*Laetabundus exultet fidelis*> AH 54:2, 2–12; “De sancto Stephano” *Hanc concordi famulatu* AH 53:215; “De sancto Iohanne evan<gelista>” *Iohannes Iesu Christo* AH 53:168; “De innocentibus” *Celsa pueri concrepent* AH 53:162, 1–4.

Remark: On 2v, the last are lines erased.

Reconstruction:

[– Fr 27073, 1rv – | – Fr 27073, 2rv –]

Repertory: – *Laetabundus exultet fidelis, Hanc concordi famulatu, Iohannes Iesu Christo, Celsa pueri concrepent* –

¶ Mi 388

Missale; 2 ff.; sequences gathered in a separate collection; writing space 27.0 x 19.5 cm.; 2 col.; number of lines: 31 (text); 15 (music); foliation; square notation; four-

line staff; s. 15 (MPO and CCM); orig./prov.: – (MPO and CCM).

Contents:

Fr 27074:1rv (the folio number cut out) (Proprium de tempore). 2rv (fol. f. XIX) (Corpus Christi) *Lauda Sion salvatorem* AH 50:385.

Remark: 1v is inaccessible; the sequence is not legible from str. 3b. The outer edge of 1rv is trimmed.

Reconstruction:

[– Fr 27074, 1rv – | – Fr 27074, 2rv –]

Repertory: – *Lauda Sion salvatorem* –

¶ Mi 389

Missale; 2 ff.; sequences inserted in the missal; writing space 26.0 (incomplete) x 20.0 cm.; 2 col.; number of lines: 26 (text, incomplete); square notation; four-line staff; s. 14–15 (CCM: 15. Jh.); orig./prov.: – (CCM).

Contents:

Fr 27075:1rv (Nativitas BMV) *Nativitas Ma^riae virginis* (unnotated incipit)

AH 54:188. 2rv (Catharina) *Odas hac in die* (unnotated incipit) AH 8:213.

Remark: The fragment is trimmed and severely damaged with important loss of text. It consists of two single leaves sewn together, probably belonging to different quires.

Reconstruction:

[– Fr 27075, 1rv –]

[– Fr 27075, 2rv –]

Repertory: – **Nativitas Mariae virginis* – **Odas hac in die* –

¶ Mi 394

Missale; 2 ff.; sequences gathered in a separate collection; writing space 27.0 x 15.5 cm.; 1 col.; capitals highlighted with yellow; number of lines: 15 (music); square notation; four-line staff; *custos*; s. 14–15 (CCM); Sweden (CCM).

This fragment resembles a gradual, although the collect for Olav is fully written out, and there are incipits of the epistle and mass chants.

Contents:

Fr 27076:1rv (Feast?) ... ? ... expl. *Ut te duce consequamur vitae donum et ducamur ad aeterna gaudia* (cf. *Ad honorem salvatoris* AH 8:299, str. 2a.–4b, which is a sequence for Saint Wilhelmus in the printed *Missale Hafniense*); “*Missa de sancto Olavo rege et martyre*” *Lux illuxit laetabunda* AH 42:302, 1a–7a. 2rv (Anna) *<Felix mundus ex caeli>* AH 42:165, 5b; “*De sancto Botvido*” *Caeli chorus esto* AH 42:192; “*Helene vidue et martyris*” *Voce dulcis melodiae* AH 42:237; “*De sancto Francisco*” *Salve fratrum dux minorum* AH 55:134, 1–12.

Reconstruction:

[– Fr 27076, 1rv – | – Fr 27076, 2rv –]

Repertory: – ? *Lux illuxit laetabunda* – *Felix mundus ex caeli*, *Caeli chorus esto*, *Voce dulcis melodiae*, *Salve fratrum dux minorum* –

¶ Mi 396

Missale; 1 f.; sequences inserted in the missal; writing space 30.0 x 19.5 cm.; 2 col.; number of lines: 33 (text); square notation; four-line staff; s. 15 (CCM); Sweden: Linköping?/OP? (CCM: Schweden: Linköping?).

Literature: Brunius 2008, 177.

Contents:

Fr 27078:irv “De sancto Erico rege” *Gratulemur <dulci prosa>* (unnotated incipit)

AH 42:215; “In translatione sancti Dominici” *In caelesti <hierarchia>* (unnotated incipit) AH 55:115.

Reconstruction:

[– Fr 27078 –]

Repertory: – **Gratulemur dulci prosa, In caelesti hierarchia* –

¶ Mi 397

Missale; 2 ff.; sequences gathered in a separate collection; writing space 28.5 x 20.0 cm (fol. 1: 29.5 x 19.5); 2 col.; number of lines: 28 (fol. 1 text); 11 (fol. 2 music); red and blue pen-flourished initials, the red initials with brown flourishing; square notation; four-line staff; s. 14–15 (CCM: 15. Jh.); orig./prov.: – (CCM).

Contents:

Fr 27079:irv (Proprium de tempore). **2rv** (Assumptio BMV) *<Congaudent angelorum chori>* AH 53:104, 8–18; “In decollatione sancti Iohannis baptiste” *Psallite regi nostro* AH 50:270, 1–7b.

Remark: The fragment consists of two single leaves sewn together. Different hands seem to have been working, and it is uncertain whether the leaves belong to the same book.

Reconstruction:

[– Fr 27079, 1rv – | – Fr 27079, 2rv –]

Repertory: – *Congaudent angelorum chori, Psallite regi nostro* –

¶ Mi 398

Missale; 2 ff.; sequence inserted in the missal; writing space 24.5 x 17.5 cm.; 2 col.; number of lines: 32 (text); 11 (music); square notation; four-line staff; *custos*; s. 15 (CCM); Sweden (CCM).

Literature: Brunius 2008, 177.

Contents:

Fr 27080:irv (Proprium de tempore); “Henrici martyris” *Coetus noster laetus* AH 42:238. **2rv** (Proprium de tempore).

Remark: The fragment is damaged and partially illegible. Most of *Coetus noster* is difficult to read.

Reconstruction:

[– Fr 27080, 1rv – | – Fr 27080, 2rv –]

Repertory: – *Coetus noster laetus* –

¶ Mi 399

Missale; 2 ff.; sequence added in cursive script in the missal; writing space 30,5 x 19,0 (incomplete) cm.; 2 col.; number of lines: 35 (text); square notation; four-line staff; s. 14 (CCM); orig./prov.: – (CCM).

Contents:

Fr 27081:1rv (Proprium de tempore). 1rv (Quinque Vulnera) Ave dextra manus, not in AH, see RH 1771. 2rv (Sanctorale).

Reconstruction:

[– Fr 27081 1rv – | – Fr 27081, 2rv –]

Repertory: – *Ave dextra manus* –

¶ Mi 400 = Mi 909

Missale; 4 ff.; sequences inserted in the missal; writing space 21,5 x 16,0 cm.; 2 col.; number of lines: 24 (text); unnotated; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 27082:1rv (Stephanus) Hanc concordi famulatu AH 53:215. 2rv “De sancto Iohanne” Verbum dei deo natum AH 55:188, 1–8.

Remark: The fragment is the middle bifolium of a quire. Strips of two more leaves of the same missal are pasted on 1rv and 2rv, but they do not contain sequences.

Fr 27885:1rv (Proprium de tempore). 2rv (Iohannes evangelista) <Verbum dei deo natum> AH 55:188, 11–13; 21–24; (Proprium de tempore).

Remark: The fragment consists of a strip attached to leaves of a processional (Proc 5 in MPO). Important loss of text.

Reconstruction:

[– Fr 27885, 1rv; Fr 27082, 1rv | Fr 27082, 2rv; Fr 27885, 2rv –]

Repertory: – *Hanc concordi famulatu, Verbum dei deo natum* –

¶ Mi 401 = Sequ 135 = Mi 115?

Missale; 3 ff.; sequences gathered in a separate collection; writing space 30,5 x 20,0 cm.; 2 col.; number of lines: 28 (text); unnotated; s. 15 (MPO and CCM); Sweden: Uppsala (MPO; CCM: Uppsala?).

Literature: Helander 2001, 196 n. 429 and 430, 201.

Contents:

Fr 27083:1rv (Spinea corona) Diadema salutare toto AH 54:136; “De ascensione domini” Rex omnipotens die AH 53:66; “De sancto Erico rege” Gratulemur dulci prosa AH 42:215; “De sancto spiritu” Sancti spiritus assit AH 53:70, 1–3. 2rv (Corpus Christi) <Lauda Sion salvatorem> AH 50:385, 7b–11b; “De sancto Eskillo martyre” Hac in die gloriemur AH 42:216; “De sancto Iohanne baptista” Sancti baptistae Christi AH 53:163; “Dominica infra octavam Iohannis baptiste” Ad honorem tuum Christe AH 55:178, 1–24.

Remark: The outer edge of 1rv is trimmed, with minor loss of text. The words *Ecce panis angelorum*, str. 10a of *Lauda Sion*, added with notation by the first hand in the lower margin.

Fr 28293:1rv (Pascha) <Ecce dies celebris> AH 54:144, 8–14; (Pascha) <Victimae paschali laudes> AH 54:7, 5–7; “De domina nostra tempore paschali” Virgini Mariae laudes concinant AH 54:21, 1–4; (Inventio crucis) <Salve crux sancta> AH 53:82, 2–8; “De spinea corona” (rubric only).

Remark: The fragment is the lower part of a leaf, the remainder is lost.

Reconstruction:

[– Fr 28293; Fr 27083, 1rv – | – Fr 27083, 2rv –]

Repertory: – *Ecce dies celebris, Victimae paschali laudes, Virgini Mariae laudes concinant, Salve crux sancta, Diadema salutare toto, Rex omnipotens die, Gratulemur dulci prosa, Sancti spiritus assit – Lauda Sion salvatorem, Hac in die gloriemur, Sancti baptistae Christi, Ad honorem tuum Christe –*

¶ Mi 402

Missale; 1 f.; sequence inserted in the missal; writing space 31.0 x 9.5 cm (incomplete); 1? col.; number of lines: 34 (text); red pen-flourished initial; early square notation; four-line staff; s. 13 (CCM); orig./prov.: – (CCM).

Contents:

Fr 27084:1rv (Pascha) *Victimae paschali laudes* AH 54:7.

Remark: The outer edge of the fragment is trimmed, with important loss of text.

Reconstruction:

[– Fr 27084 –]

Repertory: – *Victimae paschali laudes* –

¶ Mi 403

Missale; 2 ff.; sequence inserted in the missal; writing space 25.0 x 17.5 cm.; 2 col.; number of lines: 27 (text); unnotated; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 27085:1rv (BMV) “De domina post natalis (sic!) domini usque ad purificat” *Gaude dei genitrix quam* (division of *Natus ante saecula*), AH 53:15, 9–12. **2rv** (Votive mass: “Contra pestem”).

Reconstruction:

[– Fr 27085, 1rv – | – Fr 27085, 2rv –]

Repertory: – *Gaude dei genitrix quam* –

¶ Mi 404 = Mi 79 = Codex 117 (miss.)

Missale; 5 ff.; sequences inserted in the missal; writing space 29.0 x 19.0 cm.; 2 col.; number of lines: 33 (text); square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO and CCM); Sweden: Linköping (MPO and CCM: Schweden; CCM: – for Mi 79). (Mi 79 comprises one fragment without sequences.)

Literature: Brunius 2008, 167.

Contents:

Fr 731:1rv (Proprium de tempore). 2rv “In die sancto pasche” *Victimae paschali laudes* (unnotated incipit) AH 54:7.

Remark: The top edge of the fragment is trimmed, with loss of text; The outer edge of 2rv is trimmed as well, with loss of text.

Fr 802:1rv (Ericus) *Gratulemur dulci prosa* (unnotated incipit) AH 42:215; “In translatione sancti Dominici” *In caelesti hierarchia* (unnotated incipit) AH 55:115.

Fr 27087:1rv (Trinitas) *Benedicta semper sancta* (unnotated incipit) AH 53:81. 2rv (Laurentius) “In die sancto” *Stola <iucunditatis>* (unnotated incipit) AH 54:61.

Remark: The fragment is damaged, and the top edge is trimmed, with loss of text. The outer edge of 1rv is trimmed as well, with important loss of text.

Reconstruction:

[– Fr 731, 1rv – | – Fr 731, 2rv –]

[– Fr 802 –]

[– Fr 27087, 1rv – | – Fr 27087, 2rv –]

Repertory: – **Victimae paschali laudes* – **Gratulemur dulci prosa*, **In caelesti hierarchia* – **Benedicta semper sancta* – **Stola iucunditatis* –

¶ Mi 405

Missale; 2 ff.; sequence inserted in the missal; writing space 26.5 x 16.5 cm.; 2 col.; number of lines: 27 (text); square notation; four-line staff; *custos*; vertical strokes; s. 15 (CCM); Sweden: Skara? (CCM: –).

Contents:

Fr 27090:1rv (S. Crux) *Veneremur crucis lignum* AH 54:129, 1–3. 2rv (Votive masses).

Reconstruction:

[– Fr 27090, 1rv – | – Fr 27090, 2rv –]

Repertory: – *Veneremur crucis lignum* –

¶ Mi 406

Missale; 2 ff.; sequence inserted in the missal; writing space 24.5 x 17.5 cm.; 2 col.; number of lines: 30 (text); 15 (music); Gothic notation; four-line staff (one red line); s. 14 (CCM); Germany? (CCM: –).

Contents:

Fr 27091:1rv (Corpus Christi) <*Lauda Sion salvatorem*> AH 50:385, 4b–11b. 2rv (Proprium de tempore).

Remark: 2r is pasted on the archival document and inaccessible.

Reconstruction:

[– Fr 27091, 1rv – | – Fr 27091, 2rv –]

Repertory: – *Lauda Sion salvatorem* –

¶ Mi 407

Missale; 2 ff.; sequences inserted in the missal; writing space 27.0 (incomplete) x 19.0 cm.; 2 col.; number of lines: 12 (music); square notation; four-line staff; *custos*; s. 14–15 (CCM); OP?/OFM? (CCM: –).

Contents:

Fr 27093:1rv (Corpus Christi) <Lauda Sion salvatorem> AH 50:385, 9a–11b; “De sancta Elisabeth” (translatio) Florem mundus protulit AH 55:121, 1–6. **2rv** (Dominicus, translatio) In caelesti hierarchia AH 55:115; “De sancto Francisco” (translatio).

Remark: The fragment is damaged and the lower edge is trimmed, with minor loss of text.

Reconstruction:

[– Fr 27093, 1rv – | – Fr 27093, 2rv –]

Repertory: – *Lauda Sion salvatorem, Florem mundus protulit – In caelesti hierarchia* –

¶ Mi 408

Missale; 2 ff.; sequences inserted in the missal; writing space 17.5 x 12.0 cm.; 1 col.; number of lines: 29 (text); 10 (music); foliation; square notation; four-line staff; *custos*; s. 15 (CCM); Sweden: Linköping? (CCM).

Literature: Brunius 2008, 177.

Contents:

Fr 27094:1rv (fol. a XVII) (Visitatio BMV) <Praesens dies refulget> AH 42:55, 3b–5b. **2rv** (fol. a XX) (Botvidus) <Caeli chorus esto> AH 42:192, 2a–5b; “In festo sancte Helene” Voce dulcis <melodiae> (the first two words only) AH 42:237.

Reconstruction:

[– Fr 27094, 1rv – | – Fr 27094, 2rv –]

Repertory: – *Praesens dies refulget – Caeli chorus esto, Voce dulcis melodiae* –

¶ Mi 409

Missale; 2 ff.; sequence inserted in the missal; writing space 27.5 x 18.5 (incomplete) cm.; 2 col.; number of lines: 31 (text); 11 (music); capital decorated with drawn human head; square notation; four-line staff; *custos*; s. 15 (CCM); Sweden (CCM: –).

Contents:

Fr 27095:1rv (S. Crux) Veneremur crucis lignum AH 54:129; (Quinque vulnera). **2rv** blank.

Remark: The top, lower and outer edges of the fragment are trimmed, with minor loss of text.

Reconstruction:

[– Fr 27095, 1rv – | – Fr 27095, 2rv –]

Repertory: – *Veneremur crucis lignum* –

¶ Mi 410

Missale; 1 f.; sequence inserted in the missal; writing space 24.5 x 15.5 (incomplete) cm.; 2 col.; number of lines: 33 (text); 11 (music); capital decorated with human head; square notation; four-line staff; s. 15 (CCM); Sweden (CCM).

Literature: Brunius 2008, 177.

Contents:

Fr 27096:1rv (Spinea corona) *Diadema salutare toto* AH 54:136, 11–20; (Sanctorale: “De sancto Erico”).

Remark: The inner edge of the fragment is damaged with minor loss of text.

Reconstruction:

[– Fr 27096 –]

Repertory: – *Diadema salutare toto* –

¶ Mi 411 = Mi 353 = Codex 101 (miss.)

¶ Mi 412

Missale; 2 ff.; sequences inserted in the missal; writing space 26.0 x 18.0 cm.; 2 col.; number of lines: 30 (text); 10 (music); square notation; four-line staff; s. 15 (CCM); Sweden: Strängnäs?/Uppsala? (CCM: Schweden: Strängnäs?/Capella regia?).

Literature: Helander 2001, 200; Brunius 2008, 177.

Contents:

Fr 27099:1rv “De spinea corona” *Synagoga praeparavit* AH 54:137. 2rv (Compas-
sio BMV) *Stabat iuxta Christi crucem videns* AH 8:59; (Sanctorale).

Remark: The fragment is severely damaged with important loss of text. Str. 6–8 of *Synagoga praeparavit* are partially missing due to damage. Parts of str. 3b–6b in *Stabat iuxta* are missing due to damage.

Reconstruction:

[– Fr 27099, 1rv – | – Fr 27099, 2rv –]

Repertory: – *Synagoga praeparavit* – *Stabat iuxta Christi crucem videns* –

¶ Mi 413

Missale; 2 ff.; sequence inserted in the missal; writing space 24.0 x 17.0 cm.; 2 col.; number of lines: 32 (text); unnotated; s. 15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 27100:1rv (Assumptio BMV). 2rv (cont.) “Ad missam” *Congaudent angelorum
chori* AH 53:104.

Remark: The fragment is the middle bifolium of a quire.

Reconstruction:

[– Fr 27100, 1rv | Fr 27100, 2rv –]

Repertory: – *Congaudent angelorum chori* –

¶ Mi 414 = Mi 702

Missale; 2 ff.; sequence inserted in the missal; writing space 26.0 x 15.0 cm.; 2 col.; number of lines: 24 (text); 12 (music); square notation; four-line staff; s. 15 (CCM); Sweden: Linköping? (CCM).

Literature: Brunius 2008, 177.

Contents:

Fr 27101 (= Fr 27600):1rv (Sanctorale: Maria Magdalena, Olavus). 2rv (cont.);

“De sancta Birgitta” Surgit mundi vergente AH 37:152, 1a–4a.

Remark: This fragment was catalogued twice under different signatures. The fragment is the middle bifolium of a quire.

Reconstruction:

[– Fr 27101, 1rv | Fr 27101, 2rv –]

Repertory: – *Surgit mundi vergente* –

¶ Mi 415

Missale; 2 ff.; sequences gathered in a separate collection; writing space 22.5 x 17.5 cm.; 2 col.; number of lines: 29 (text); unnotated; s. 15 (CCM); Sweden (CCM).

Literature: Brunius 2008, 177.

Contents:

Fr 27102:1rv (Commune sanctorum). 2rv (BMV) <Iubilemus in hac die> AH

54:284, 18; “Item alia” Tibi cordis in altare AH 54:279; “Item alia” Ave virgo virginum AH 54:285; “Item alia” Salve sancta Christi parens AH 54:282; “Item alia” Ave virgo gratiosa AH 54:278; “Item” Ave virgo gloriosa caeli iubar AH 54:277, 1–15.

Remark: Str. 11 *Hortus clausus* ... and 12 *Virga Iesse* ... follow after str. 10 of *Salve sancta*, cf. AH 54, p. 428. Str. 8 of *Ave virgo gloriosa* is missing.

Reconstruction:

[– Fr 27102, 1rv – | – Fr 27102, 2rv –]

Repertory: – *Iubilemus in hac die*, *Tibi cordis in altare*, *Ave virgo virginum*, *Salve sancta Christi parens*, *Ave virgo gratiosa*, *Ave virgo gloriosa caeli iubar* –

¶ Mi 477

Missale; 2 ff.; sequence inserted in the missal; writing space 27.0 (incomplete) x 20.5 cm.; 2 col.; number of lines: 29 (text, incomplete); red, blue and green initials; capitals highlighted with yellow; unnotated; s. 14–15 (CCM); Sweden: Linköping (CCM).

Literature: Brunius 2008, 178.

Contents:

Fr 27211:1rv “Natalis sancte Birgittae” Surgit mundi vergente (unnotated incipit) AH 37:152. 2rv (cont. Sanctorale).

Remark: The fragment is the middle bifolium of a quire.

Reconstruction:

[– Fr 27211, 1rv | Fr 27211, 2rv –]

Repertory: – **Surgit mundi vergente* –

¶ Mi 612 = Codex 790 (miss.)

Missale; 2 ff.; sequence inserted in the missal; writing space 24.5 x 18.0 cm.; 2 col.; number of lines: 30 (text); unnotated; s. 15 (MPO and CCM); Sweden: Linköping (MPO; CCM: Schweden).

Literature: Brunius 2008, 178.

Contents:

Fr 5823:1rv (Commune sanctorum). **2rv** (BMV) *Stabat iuxta Christi crucem videns* (unnotated incipit) AH 8:59.

Remark: The top edge of the fragment is trimmed. The outer edge of 2rv is trimmed, with loss of text.

Reconstruction:

[– Fr 5823, 1rv – | – Fr 5823, 2rv –]

Repertory: – **Stabat iuxta Christi crucem videns* –

¶ Mi 617

Missale; 2 ff.; sequence inserted in the missal; writing space 25.5 x 19.0 cm.; 2 col.; number of lines: 27 (text); 9 (music); square notation; four-line staff; s. 15 (CCM); Sweden: Linköping (CCM).

Literature: Brunius 2008, 178.

Contents:

Fr 27468:1rv (Sanctorale). **2rv** “*In festo sancti Botvidi martyris*” *Caeli chorus esto* AH 42:192, 1a–2a.

Reconstruction:

[– Fr 27468, 1rv – | – Fr 27468, 2rv –]

Repertory: – *Caeli chorus esto* –

¶ Mi 643 = Codex 1437 (miss.)

Missale; 2 ff.; sequences gathered in a separate collection; writing space 27.5 x 21.0 cm.; 2 col.; number of lines: 30 (text); 15 (music); foliation; red and blue pen-flourished initials; square notation; four-line staff; *custos*; s. 15 (MPO and CCM); Sweden: Västerås? (MPO and CCM).

Contents:

Fr 9907:1rv (fol. o. I) (Votive masses). **2rv** (Gloria in excelsis); (Pascha) *Victimae paschali laudes* AH 54:7; “*In ascensione domini*” *Rex omnipotens die* AH 53:66, 1–12.

Remark: The lower edge of the fragment is trimmed, with minor loss of text.

Reconstruction:

[– Fr 9907, 1rv – | – Fr 9907, 2rv –]

Repertory: – *Victimae paschali laudes, Rex omnipotens die* –

¶ Mi 682 = Mi 62

¶ Mi 702 = Mi 414

¶ Mi 722

Missale; 2 ff.; sequence added in cursive script; writing space 26,5 x 19,5 cm.; 2 col.; number of lines: 31 (text); square notation; four-line staff; s. 13–14 (CCM); Sweden: Linköping? (CCM).

Literature: Brunius 2008, 179.

Contents:

Fr 27621:1rv (Sanctorale). **2r** (Sanctorale: Lucia). **2v** “Officium misse de sancta Birgitta” Surgit mundi vergente AH 37:152 (unnotated addition in a cursive hand on a blank page).

Reconstruction:

[– Fr 27621, 1rv – | – Fr 27621, 2rv –]

Repertory: – *Surgit mundi vergente* –

¶ Mi 757

Missale; 2 ff.; sequences inserted in the missal; writing space 28,5 x 19,5 cm.; 2 col.; number of lines: 33 (text); 11 (music); square notation; four-line staff; *custos*; s. 15 (CCM); Sweden: Linköping (CCM).

Literature: Brunius 2008, 179.

Contents:

Fr 27677:1rv “De sancta Birgitta” Surgit mundi <vergente> (unnotated incipit) AH 37:152. **2rv** (Laurentius) Stola iucunditatis (unnotated incipit) AH 54:61; “Infra octavas” Laurenti David magni (unnotated incipit) AH 53:173.

Reconstruction:

[– Fr 27677, 1rv – | – Fr 27677, 2rv –]

Repertory: – **Surgit mundi vergente* – **Stola iucunditatis*, **Laurenti David magni* –

¶ Mi 892

Missale; 2 ff.; sequence inserted in the missal; writing space 23,0 x 17,0 cm.; 2 col.; number of lines: 39 (text); unnotated; s. 14 (CCM: 14. Jh., 1. H.); orig./prov.: – (CCM).

Contents:

Fr 27868:1rv (Canon missae). **2rv** (cont.); “De corpore Christi” Lauda Sion salvatorem AH 50:385.

Remark: The fragment is the middle bifolium of a quire. The outer edge of 2rv is trimmed, with minor loss of text. The Corpus Christi mass is written by a different hand.

Reconstruction:

[– Fr 27868, 1rv | Fr 27868, 2rv –]

Repertory: – *Lauda Sion salvatorem* –

¶ Mi 909 = Mi 400

¶ Codex 33

Missale; 8 ff.; sequences inserted in the missal; writing space 24.0 x 13.5 cm.; 2 col.; number of lines: 32 (text); red, blue and green arabesque initials; early square notation; four-line staff; s. 12² (MPO); England (MPO).

Literature: Gullick 2005, 68.

Contents:

Fr 233:1rv (Inventio crucis) *Salve crux sancta arbor* (unnotated incipit) AH 53:82; “*Sancti Iohannis apostoli ante portam Latinam*” *Iohannes Iesu Christo* (unnotated incipit) AH 53:168; “*Octava sancti Erkenwaldi et natalis sancti Iohannis de Beverlaco episcopi et confessoris*”. 2rv (cont.) *Eia nostra <contio>* (unnotated incipit) not in AH; “*Sancti Dunstani archiepiscopi et confessoris*” *Organicis <canamus>* (unnotated incipit) AH 53:242.

Remark: The fragment is the middle bifolium of a quire.

Fr 235:1rv “*Sancti Alphegi episcopi et martyris*” *Adest nobis < dies alma >* (unnotated incipit) AH 53:24. 2rv (Sanctorale).

Fr 259:1rv (Sanctorale). 2rv (cont.) “*Sanctorum Fabiani et Sebastiani martyrum*” *Ecce pulchra <canorum>* (unnotated incipit) AH 53:114; “*Sancte Agnetis virginis et martyris*” *Virginis venerandae* (unnotated incipit) AH 53:246.

Remark: The fragment is the middle bifolium of a quire;

Fr 332:1rv (Feria VI quattuor temporum pentecostes) *Veni spiritus <aeternorum>* (unnotated incipit) AH 53:71. 2rv (Proprium de tempore).

Reconstruction:

[– Fr 259, 1rv | Fr 259, 2rv –]

[– Fr 235, 1rv – | – Fr 235, 2rv –]

[– Fr 233, 1rv | Fr 233, 2rv –]

[– Fr 332, 1rv – | – Fr 332, 2rv –]

Repertory: – **Ecce pulchra canorum*, **Virginis venerandae* – **Adest nobis dies alma* – **Salve crux sancta arbor*, **Iohannes Iesu Christo*, **Eia nostra contio*, **Organicis canamus* – **Veni spiritus aeternorum* –

¶ Codex 101 = Mi 353 = Mi 411

¶ Codex 117 = Mi 79 = Mi 404

¶ Codex 135

Missale; 2 ff.; sequences inserted in the missal; writing space 27.0 x 19.0 cm.; 2 col.; number of lines: 30 (text); foliation; square notation; four-line staff; s. 15 (MPO); Scandinavia (MPO).

Literature: Brunius 2008, 167.

Contents:

Fr 890:1rv (fol. A. V) (Conversio Pauli) *Dixit dominus ex Basan* (unnotated inci-

pit) AH 50:269. 2rv (fol. A. VIII) “Blasii episcopi” Agone triumphali (unnotated incipit) AH 53:229.

Reconstruction:

[– Fr 890, 1rv – | – Fr 890, 2rv –]

Repertory: – **Dixit dominus ex Basan* – **Agone triumphali* –

¶ Codex 154 = Mi 17

¶ Codex 348

Missale; 2 ff.; sequences inserted in the missal; writing space 20.5 x 16.0 cm.; 2 col.; number of lines: 28 (text); early square notation; four-line staff; s. 13¹ (MPO); England? (MPO).

Contents:

Fr 2266:1rv (Iohannes baptista) Exulta c_<aelum et laetare_> (unnotated incipit) AH 9:243; “Ad magnam missam” Sancti baptistae <Christi> (unnotated incipit) AH 53:163. 2rv (cont.) (Sanctorale).

Remark: The fragment is the middle bifolium of a quire. 1rv is damaged with loss of text.

Reconstruction:

[– Fr 2266, 1rv | Fr 2266, 2rv –]

Repertory: – **Exulta caelum et laetare*, **Sancti baptistae Christi* –

¶ Codex 422

Missale; 4 ff.; sequence inserted in the missal; writing space 21.5 x 16.0 cm.; 2 col.; number of lines: 26 (text); 14 (music); red and green decorated initials; early square notation; four-line staff; s. 12² (MPO); England?/North France? (MPO: –).

Contents:

Fr 2809:1rv “De sancta trinitate”. 2rv (cont.) Benedicta sit beata AH 7:96.

Fr 2811:1rv “Octava pentecosten” (sic!) Veni spiritus aeternorum AH 53:71. 2rv (Proprium de tempore: end of Trinitas).

Reconstruction:

[– Fr 2811, 1rv; Fr 2809, 1rv | Fr 2809, 2rv; Fr 2811, 2rv –]

Repertory: – *Veni spiritus aeternorum*, *Benedicta sit beata* –

¶ Codex 429 = Codex 849 (miss.)

Missale; 2 ff.; sequences inserted in the missal; writing space 24.5 x 17.0 cm.; 2 col.; number of lines: 32 (text); large decorated golden initial; unnotated; s. 15 (MPO); Sweden: Linköping? (MPO: Schweden: Strängnäs?; – for Codex 849).

Contents:

Fr 6211:1rv (Nativitas domini) Promissa mundo <gaudia> (unnotated incipit) AH 54:95.

Remark: The fragment is damaged with loss of text. This fragment was catalogued under the signature Codex 849.

Fr 11346:1rv (Dominica I adventus, memoria de BMV) *Missus Gabriel de caelis* (unnotated incipit) AH 54:192.

Remark: The fragment is severely damaged and trimmed at the outer edge, with loss of text. It was catalogued under the signature Codex 429.

Reconstruction:

[– Fr 11346 –]

[– Fr 6211 –]

Repertory: – **Missus Gabriel de caelis* – **Promissa mundo gaudia* –

¶ **Codex 431 = Mi 382**

¶ **Codex 457**

Missale; 2 ff.; sequence inserted in the missal; writing space 28.0 (incomplete) x 19.5 cm.; 2 col.; number of lines: 33 (text); square notation; four-line staff; s. 15 (MPO); Sweden (MPO).

Contents:

Fr 3148:1rv (Commune sanctorum). **2rv** (Votive masses); (S. Crux) “In paschali tempore” *Veneremur crucis lignum* AH 54:129.

Remark: The fragment is partially illegible and severely damaged, with loss of text. Most of str. 2 of *Veneremur crucis* is missing due to damage.

Reconstruction:

[– Fr 3148, 1rv – | – Fr 3148, 2rv –]

Repertory: – *Veneremur crucis lignum* –

¶ **Codex 720 = Mi 116**

¶ **Codex 731 = Sequ 131 = Gr 153 = Mi 139**

¶ **Codex 748**

Missale; 4 ff.; sequences inserted in the missal; writing space 26.5 x 18.0 cm.; 2 col.; number of lines: 34 (text); foliation; unnotated; s. 15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 5492:1rv (fol. g. 16) (Purificatio BMV) *Concentu parili hic te* AH 53:99; “Blasii martyris” *Laetetur ecclesia fidelium* AH 8:140, 1a–5b. **2rv** (fol. h. II) (Sanctorale).

Remark: In the margin next to *Concentu parili* the incipit *Laetabundus* added by another hand. Str. 5 and the first part of str. 6 in *Concentu parili* erased. After str. 2 is added: *Sanctissima corpore, castissima moribus, omnium pulcherrima virgo virginum*, cf. AH 53, p. 173.

Fr 11214:1rv (folio number inaccessible) (Conversio Pauli) *Dixit dominus ex Basan* AH 50:269, 1–7b. **2rv** (fol. h. 6) (Sanctorale).

Remark: Str. 8–10 of *Dixit dominus* are inaccessible: the leaf is folded and sewn together.

Reconstruction:

[– Fr 11214, 1rv – Fr 5492, 1rv – | – Fr 5492, 2rv – Fr 11214, 2rv –]

Repertory: – *Dixit dominus ex Basan – Concentu parili hic te, Laetetur ecclesia fidelium –*

¶ Codex 768

Missale; 2 ff.; sequence inserted in the missal; writing space 30.5 x 21.0 cm.; 2 col.; number of lines: 36 (text); red, blue and green pen-flourished initials; early square notation; four-line staff; s. 13 (MPO); England? (MPO).

Contents:

Fr 7918:1rv (Sanctorale). **2rv** (cont.) (Iohannes baptista) “In sancto die ad missam”

Sancti baptistae Christi (unannotated incipit) AH 53:163.

Remark: The fragment is the middle bifolium of a quire.

Reconstruction:

[– Fr 7918, 1rv | Fr 7918, 2rv –]

Repertory: – **Sancti baptistae Christi –*

¶ Codex 789 = Mi 75 = Codex 1265 (miss.)

¶ Codex 790 = Mi 612

¶ Codex 815 = Mi 78

¶ Codex 849 = Codex 429 (miss.)

¶ Codex 850

Missale; 4 ff.; sequences inserted in the missal; writing space 24.5 x 18.5 cm.; 2 col.; number of lines: 29 (text); 10 (music); square notation; *custos*; vertical strokes; four-line staff; s. 15 (MPO); Sweden: Linköping (MPO: Linköping?).

Literature: Brunius 2008, 170.

Contents:

Fr 6165:1rv (Ericus) G<ratulemur dulci prosa> AH 42:215. **2rv** (Visitatio BMV)

<Praesens dies refulget> AH 42:55, 4a–5b.

Remark: The fragment is severely damaged with important loss of text. Str. 3a, 5b–6a, 8b–9a of *Gratulemur dulci* are missing due to damage.

Fr 6202:1rv (Sanctorale: Compassio BMV; Petrus martyr). **2rv** (Birgitta) <Surgit mundi vergente> AH 37:152, 2b–5b.

Reconstruction:

[– Fr 6202, 1rv – Fr 6165, 1rv – | – Fr 6165, 2rv – Fr 6202, 1rv –]

Repertory: – *Gratulemur dulci prosa – Praesens dies refulget – Surgit mundi vergente –*

¶ Codex 897 = Mi 299

¶ Codex 900

Missale; 2 ff.; sequence inserted in the missal; writing space 26.5 (incomplete) x 20.0 cm.; 2 col.; number of lines: 34 (text, incomplete); square notation; four-line staff; *custos*; s. 15 (MPO); Sweden: Åbo (MPO: Schweden).

Literature: Brunius 2008, 170, who attributes this source to Linköping with query.

Contents:

Fr 7093:1rv (Proprium de tempore). 2rv (Henricus) *Ecce magnus presbyter* AH 42:239, 1a–1b.

Reconstruction:

[– Fr 7093, 1rv – | – Fr 7093, 2rv –]

Repertory: – *Ecce magnus presbyter* –

¶ Codex 912 = Mi 45

¶ Codex 919

Missale; 1 f.; sequence inserted in the missal; writing space 30.5 x 21.0 cm.; 2 col.; number of lines: 34 (text); red and blue pen-flourished initials; square notation; four-line staff; s. 14 (MPO); orig./prov.: – (MPO).

Contents:

Fr 6707:1rv (Conversio Pauli) *Dixit dominus ex Basan* (unnotated incipit) AH 50:269.

Remark: The fragment is attached to a strip from an antiphonary.

Reconstruction:

[– Fr 6707 –]

Repertory: – **Dixit dominus ex Basan* –

¶ Codex 927 = Gr 126

¶ Codex 949

Missale; 8 ff.; sequences inserted in the missal; writing space 27.0 x 18.5 cm.; 2 col.; number of lines: 32 (text); 11 (music); foliation; square notation; four-line staff; vertical strokes; s. 15 (MPO); Sweden: Linköping (MPO).

Literature: Brunius 2008, 170.

Contents:

Fr 6948:1rv (Sanctorale). 2rv (Spinea corona) <*Diadema salutare toto*> AH 54:136, 9–20; “*De sancto Erico rege*” *Gratuletur dulci prosa* AH 42:215, 1a–2a.

Remark: The top edge of the fragment is trimmed.

Fr 6949:1rv (fol. B. XXVIII) (Temporale). 2rv (fol. C. III) (Anna) *Felix mundus ex caeli* AH 42:165.

Fr 7005:1rv (Henricus) <*Coetus noster laetus*> AH 42:238, 1b–4b. 2rv (Ericus) <*Gratulemur dulci prosa*> AH 42:215, 2a–10b.

Remark: The top edge of the fragment is trimmed.

Fr 7038:1rv (fol.? XIII) “De sancto Eskillo” Hac in die gloriemur AH 42:216. 2rv
(fol.? XX) “In transfiguratione domini” Benedicta <semper sancta> (unno-
tated incipit) AH 53:81.

Remark: The top edge of the fragment is trimmed. 2rv contains the feast of the Relics of
Linköping cathedral (4. viii).

Reconstruction:

[– Fr 6949, 1rv – Fr 7005, 1rv; Fr 6948, 1rv – | – Fr 6948, 2rv; Fr 7005, 2rv – Fr 6949, 2rv –]
[– Fr 7038, 1rv – | – Fr 7038, 2rv –]

Repertory: – *Coetus noster laetus* – *Diadema salutare toto*, *Gratuletur dulci prosa* – *Felix mun-
dus ex caeli* – *Hac in die gloriemur* – **Benedicta semper sancta* –

§ Codex 969 = Sequi 139

Missale; 6 ff.; sequences gathered in a separate collection; writing space 30.0 x
21.0 cm.; 2 col.; number of lines: 28 (text); 14–16 (music); red, blue and green pen-
flourished initials; the red initials with brown flourishing; square notation; four-
line staff; *custos*; vertical strokes; s. 14 (MPO; CCM: s. 15 (Sequ 139)); Sweden:
Linköping (MPO: Schweden; CCM: Schweden? (Sequ 139)).

Literature: Brunius 2008, 170.

Contents:

Fr 6979:1rv (Sanctus; Agnus dei); (Pascha) <Victimae paschali laudes> AH 54:7,
2–5. 2rv (cont.) 6–7; “De sancta cruce” Laudes crucis attollamus AH 54:120,
1–17.

Remark: The fragment is the middle bifolium of a quire. The top and outer edges of 1rv
are trimmed, with important loss of text. The top edge of 2rv is trimmed, with loss of text.
After str. 13 follow two strophes: *Roma naves universas ...* and *Fusi Traces, caesi Persae ...*,
cf. AH 54, p. 191.

Fr 7055:1rv (Omnium sanctorum) Omnes sancti Seraphin AH 53:112, 12–14; “De
sancto Martino” Sacerdotem Christi Martinum AH 53:181; “De sancta Catha-
rina” Odas hac in die AH 8:213, 1a–3a. 2rv (Virgines) Virginis venerandae AH
53:246, 2–12; “In dedicatione ecclesie” Haec est domus domini, not in AH, see
Björkvall 2013.

Fr 28298:1rv (Martyres) <lucundetur ex affectu> AH 42:342, 2a–5b; “De mar-
tyribus” O beata beatorum AH 55:14; “De uno confessore” Hic sanctus cuius
(division of Supernae matris) AH 55:37, 21–26; (Confessores) Ad laudes salva-
toris AH 54:88, 1–6.

Fr 28299:1rv (Andreas) <Sacrosancta hodiernae> AH 54:30, 2–19; “De sancto
Nicolao” Congaudentes exultemus AH 54:66, 1–16.

Reconstruction:

[– Fr 6979, 1rv | Fr 6979, 2rv –]
[– Fr 7055, 1rv – Fr 28299 – | – Fr 28298 – Fr 7055, 2rv –]

Repertory: – *Victimae paschali laudes*, *Laudes crucis attollamus* – *Omnes sancti Seraphin*, *Sa-
cerdotem Christi Martinum*, *Odas hac in die* – *Sacrosancta hodiernae*, *Congaudentes exultemus*
– *Iucundetur ex affectu*, *O beata beatorum*, *Hic sanctus cuius*, *Ad laudes salvatoris* – *Virginis
venerandae*, *Haec est domus domini* –

¶ Codex 1047

Missale; 2 ff.; sequences inserted in the missal; writing space 25.5 x 16.5 cm.; 2 col.; number of lines: 36 (text); red and blue initials with brown, green and yellow shadings; early square notation; four-line staff; s. 13¹ (MPO); England? (MPO: –).

Contents:

Fr 10851:1rv “Sexta die <post nativitatem domini>” Nato canunt omnia (unnotated incipit) AH 53:24; “Dominica infra octavas nativitatis” Caeleste organum <hodie> (unnotated incipit) AH 54:1. 2rv (Proprium de tempore).

Remark: 1rv is damaged with loss of text.

Reconstruction:

[– Fr 10851, 1rv – | – Fr 10851, 2rv –]

Repertory: – **Nato canunt omnia*, **Caeleste organum hodie* –

¶ Codex 1072

Missale; 4 ff.; sequences inserted in the missal; writing space 20.5 x 15.5 cm.; 2 col.; number of lines: 34 (text); red and blue pen-flourished initials; early square notation; four-line staff; c. 1200 (MPO); England (MPO: England?).

Contents:

Fr 7802:1rv “Dominica III <adventus>” Qui regis sceptrum (unnotated incipit) AH 53:3. 2rv (Proprium de tempore).

Fr 7808:1rv “Apostolorum Philippi et Iacobi” Clare sanctorum <senatus> (unnotated incipit) AH 53:228; “Inventio sancte crucis” Salve crux sancta arbor (unnotated incipit) AH 53:82. 2rv “Iohannis apostoli ante portam Latinam” Iohannes Iesu Christo (unnotated incipit) “vel” Clare sanctorum <senatus> (unnotated incipit) AH 53:228; “Octava sancti Erkenwaldi episcopi et natalis sancti Iohannis de Beverlaco episcopi et confessoris” Eia nostra contio (unnotated incipit) not in AH; “Sancti Dunstani archiepiscopi et confessoris” Organicas <canamus> (unnotated incipit) AH 53:242; “Sancti Adelberti regis et martyris” Adest nobis <dies alma> (unnotated incipit) AH 53:241.

Remark: The fragment is the middle bifolium of a quire.

Reconstruction:

[– Fr 7802, 1rv – | – Fr 7802, 2rv –]

[– Fr 7808, 1rv | Fr 7808, 2rv –]

Repertory: – **Qui regis sceptrum* – **Clare sanctorum senatus*, **Salve crux sancta arbor*, **Iohannes Iesu Christo*, **Clare sanctorum senatus*, **Eia nostra contio*, **Organicas canamus*, **Adest nobis dies alma* –

¶ Codex 1129 = Mi 50

¶ Codex 1136

Missale; 2 ff.; sequences inserted in the missal; writing space 25.0 (incomplete) x 19.0 cm.; 2 col.; number of lines: 30 (text, incomplete); unnotated; s. 15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 8444:1rv “Iohannis et Pauli” O beata beatorum (unnotated incipit) AH 55:14. 2rv (Sanctorale).

Remark: The top edge of the fragment is trimmed, with loss of text. The outer edge of 1rv is trimmed as well, with loss of text.

Reconstruction:

[– Fr 8444, 1rv – | – Fr 8444, 2rv –]

Repertory: – *O beata beatorum –

¶ Codex 1237 = Mi 18

¶ Codex 1265 = Mi 75 = Codex 789 (miss.)

¶ Codex 1283

Missale; 2 ff.; sequences gathered in a separate collection; writing space 26.0 x 16.5 cm.; 2 col.; number of lines: 31 (text); 15 (music); square notation; four-line staff; s. 15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 9045:1rv (votive masses). 2rv (Ascensio) <Rex omnipotens die> AH 53:66, 23–24; “In die pentecostes” Sancti spiritus assit AH 53:70, “Item” Veni sancte spiritus et emitte AH 54:153, 1–9.

Remark: The top edge of the fragment is trimmed.

Reconstruction:

[– Fr 9045, 1rv – | – Fr 9045, 2rv –]

Repertory: – Rex omnipotens die, Sancti spiritus assit, Veni sancte spiritus et emitte –

¶ Codex 1291

Missale; 4 ff.; sequences inserted in the missal; writing space 25.0 x 17.0 cm.; 2 col.; number of lines: 32 (text); unnotated; s. 15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 8490:1rv (Sanctorale). 2rv “Apostolorum Philippi et Iacobi”; “aliud (sic!) de resurrectione sequentia” Victimae <paschali laudes> (unnotated incipit) AH 54:7.

Remark: The mentioning of *Victimae paschali laudes* here suggests that the Easter sequence should be sung when the feast of Philip and James, celebrated on 1.v, falls within Eastertide.

Fr 9071:1rv “De sancto Stephano” Hanc concordi famulatu AH 53:215, 1–10. 2rv (Epiphania) Festa Christi omnis AH 53:29, 13–14.

Remark: The scribal hand seems to differ slightly, which raises some doubt whether the two fragments belong to the same codex.

Reconstruction:

[– Fr 9071, 1rv – | – Fr 9071, 2rv –]

[– Fr 8490, 1rv – | – Fr 8490, 2rv –]

Repertory: – Hanc concordi famulatu – Festa Christi omnis – *Victimae paschali laudes –

¶ Codex 1327

Missale; 2 ff.; sequence inserted in the missal; writing space 26.0 x 19.0 cm.; 2 col.; number of lines: 34 (text); red and blue pen-flourished initials; one large bicoloured initial in red and blue decorated with flowers; early square notation; four-line staff; s. 13 (MPO); orig./prov.: – (MPO).

Contents:

Fr 4528:1rv (Sanctorale). 2rv (Sanctorale: Thomas apost.); “In dedicatione” Psallat ecclesia mater AH 53:247, 1.

Remark: The fragment is damaged and partially difficult to read.

Reconstruction:

[– Fr 4528, 1rv – | – Fr 4528, 2rv –]

Repertory: – *Psallat ecclesia mater* –

¶ Codex 1379

Missale; 2 ff.; sequence inserted in the missal; writing space 25.0 x 17.0 cm.; 2 col.; number of lines: 32 (text); red and green initials; one bicoloured initial in green and yellow; neumes; four-line staff; *custos*; s. 12² (MPO); Sweden (MPO).

Contents:

Fr 8656:1rv (Purificatio BMV) <Ave Maria gratia> AH 54:216, 8–12. 2rv (Sanctorale).

Remark: The fragment is damaged and partially inaccessible. Str. 13 of *Ave Maria* erased.

Reconstruction:

[– Fr 8656, 1rv – | – Fr 8656, 2rv –]

Repertory: – *Ave Maria gratia* –

¶ Codex 1437 = Mi 643

¶ Codex 1453

Missale; 1 f.; sequence inserted in the missal; writing space 25.0 x 17.0 cm.; 2 col.; number of lines: 32 (text); red, blue and green pen-flourished initials; square notation; four-line staff; s. 12¹ (MPO); England, adapted for use in Uppsala (MPO: England).

Literature: Helander 2001, 77; Brunius 2008, 169.

Contents:

Fr 10001:1rv “Augustini episcopi et confessoris” Adest <nobis> dies alma (unnotated incipit) AH 53:241.

Remark: The fragment was originally a bifolium, of which one leaf and a narrow strip remain.

Reconstruction:

[– Fr 10001 –]

Repertory: – **Adest nobis dies alma* –

¶ Codex 1581 = Sequ 13

¶ Codex 1617

Missale; 2 ff.; sequences inserted in the missal; writing space 29.5 x 20.0 cm.; 2 col.; number of lines: 34 (text); red and blue pen-flourished initials; early square notation; four-line staff; s. 13 (MPO); orig./prov.: – (MPO).

Contents:

Fr 11138:1rv (Dominica II adventus) “Sequentia” Regnantem sempiterna per saecla (unnotated incipit) AH 53:2. **2rv** (Dominica IV adventus; Vigilia nativitatis domini; Nativitas domini in gallicantu) “Deinde prosa” Laudes deo <devotas> (unnotated incipit) AH 54:14 (?).

Remark: The outer edge of 2rv is trimmed, with important loss of text. *Laudes deo devotas* is usually intended for Pentecost.

Reconstruction:

[– Fr 11138, 1rv – | – Fr 11138, 2rv –]

Repertory: – *Regnantem sempiterna per saecla – *Laudes deo devotas –

¶ Codex 1636

Missale; 2 ff.; sequences inserted in the missal; writing space 29.0 x 18.5 cm.; 2 col.; number of lines: 33 (text); Gothic notation; four-line staff; s. 13¹ (MPO); Germany? (MPO).

Contents:

Fr 846:1rv “In divisione apostolorum” Caeli enarrant gloriam AH 50:267, 1–6a. **2rv** (Sanctorale).

Remark: The addition of a collect for *Canutus* in the top margin of 1rv suggests that the ms. was used in Scandinavia.

Reconstruction:

[– Fr 846, 1rv – | – Fr 846, 2rv –]

Repertory: – *Caeli enarrant gloriam* –

¶ Fr 1735

Missale; 4 ff.; sequence inserted in the missal; writing space 22.5 (incomplete) x 16.9 cm.; 2 col.; number of lines: 25 (text; incomplete); red pen-flourished initials; unnotated; s. 15 (MPO); Sweden: Skara? (MPO).

Literature: Schmid 1935, 241; Brunius 2008, 168.

Contents:

Fr 1735:1rv (Proprium de sanctis). **2rv** (Proprium de sanctis). **3rv** (Proprium de sanctis). **4rv** (Catharina of Alexandria) “Sancte Katharine virginis et martyris. sequentia” Dilecto regi <virtutum> (unnotated incipit) AH 40:258?

Remark: The top and lower edges and outer edge of 3rv and 4rv are trimmed. The incipit *Dilecto regi* may correspond to AH 40:258, but it cannot be verified.

Reconstruction:

[– Fr 1735, 1rv | Fr 1735, 2rv –]

[– Fr 1735, 3rv | Fr 1735, 4rv –]

Repertory: – **Dilecto regi virtutum?* –

¶ Fr 1999

Missale; 2 ff.; sequence inserted in the missal; writing space 28.0 x 18.5 cm.; 2 col.; number of lines: 35 (text); 18 (music); red and blue pen-flourished initials; square notation; four-line staff; s. 14 (MPO); Sweden (MPO).

Contents:

Fr 1999:1rv (Proprium de tempore). 2rv “Feria VI” (Corpus Christi) *Lauda Sion salvatorem* AH 50:385, 1a–3a.

Remark: The fragment consists of two single leaves, originally the middle bifolium of a quire.

Reconstruction:

[– Fr 1999, 1rv | Fr 1999, 2rv –]

Repertory: – *Lauda Sion salvatorem* –

¶ Fr 2542

Missale; 2 ff.; sequences inserted in the missal; writing space 26.0 (incomplete) x 17.5 cm.; 2 col.; number of lines: 35 (text); 11 (music); red and brown (or perhaps yellow?) initials; square notation; four-line staff; s. 15 (MPO); Sweden: Strängnäs (MPO).

Literature: Brunius 2008, 169, who attributes the fragment to Sweden.

Contents:

Fr 2542:1rv (Canon missae). 2rv (Botvidus) *Caeli chorus esto laetus* AH 42:192; “*Helenae martyris*” *Voce dulcis melodiae* AH 42:237, 1a–2a.

Reconstruction:

[– Fr 2542, 1rv | – Fr 2542, 2rv –]

Repertory: – *Caeli chorus esto laetus, Voce dulcis melodiae* –

¶ Fr 3566

Missale; 2 ff.; sequences gathered in a separate collection; writing space 29.5 x 18.0 cm.; 2 col.; number of lines: 32 (text); foliation; one large bicoloured initial G(rates) in red and blue, decorated with brown flowers and branches; unnotated; s. 15 (MPO); Sweden: Uppsala (MPO: –).

Contents:

Fr 3566:1rv (fol. t. ? [the remainder erased]) (Votive masses). 2rv (fol. t. VIII) “*In nocte nativitatis domini*” *Grates nunc omnes* AH 53:10; “*Ad summam missam*” *Laetabundus exultet fidelis* AH 54:2; “*De sancto Thoma Cantuariensi*” *Laeta mundus sit iucundus* AH 9:351; “*In octava sancti Stephani*” *Hanc concordi famulatu* AH 53:215; “*In octava sancti Iohannis evangeliste*” *Christo laudes decantet* AH 8:204; “*In octava innocentium*” *Celsa pueri concrepent* AH 53:162, 1–20.

Remark: The outer edge of 2rv is trimmed. Str. 4a and 4b, 5a and 5b of *Christo laudes* are reversed. Most of *Celsa pueri* is difficult to read.

Reconstruction:

[– Fr 3566, 1rv – | – Fr 3566, 2rv –]

Repertory: *Grates nunc omnes, Laetabundus exultet fidelis, Laeta mundus sit iucundus, Hanc concordi famulatu, Christo laudes decantet, Celsa pueri concrepent –*

¶ Fr 4512

Missale; 2 ff.; sequences inserted in the missal; writing space 23,5 x 16,0 cm.; 2 col.; number of lines: 28 (text); 14 (music); red and green initials; square notation; four-line staff; s. 12² (MPO); orig./prov.: – (MPO).

Contents:

Fr 4512:1rv (Stephanus) *Magnus deus in universa* AH 53:220. **2rv** (Innocentes)
<*Celsa pueri concrepent*> AH 53:162, 12–24.

Reconstruction:

[– Fr 4512, 1rv – | – Fr 4512, 2rv –]

Repertory: – *Magnus deus in universa – Celsa pueri concrepent –*

¶ Fr 4911

Missale; 1 f.; sequence inserted in the missal; writing space 30,0 x 20,0 cm.; 2 col.; number of lines: 32 (?) (text); 14 (music); capital decorated with a drawn human head; square notation; four-line staff; *custos*; s. 15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 4911:1rv (Petrus martyr) *Adest dies celebris* (unnotated incipit) AH 55:293.

Remark: The fragment darkened and difficult to read.

Reconstruction:

[– Fr 4911 –]

Repertory: – **Adest dies celebris* –

¶ Fr 6267

Missale; 2 ff.; sequences inserted in the missal; writing space 24,5 x 16,5 cm.; 2 col.; number of lines: 30 (text); foliation; unnotated; s. 15 (MPO); Sweden: Linköping? (MPO).

Contents:

Fr 6267:1rv (fol. O. XV) (Sanctorale). **2rv** (fol. P. V) (Sanctorale); (Visitatio BMV)

Praesens dies <*refulget*> (unnotated incipit) AH 42:55; (Sanctorale); (Petri et Pauli octava) *Petre summe* <*Christi*> (unnotated incipit) AH 53:210.

Reconstruction:

[– Fr 6267, 1rv – | – Fr 6267, 2rv –]

Repertory: – **Praesens dies refulget*, **Petre summe Christi* –

¶ Fr 6750

Missale; 2 ff.; sequences inserted in the missal; writing space 22,0 x 16,5 cm.; 2 col.; number of lines: 27 (text); 9 (music); square notation; four-line staff; vertical strokes; s. 15 (MPO); Sweden: Linköping (MPO).

Contents:

Fr 6750:1rv (Liber generationis). **2rv** (Nativitas BMV) Nativitas Mariae virginis AH 54:188, 8–10; (Sanctorale: Lambertus; Wenceslaus); “De sancto Michaele archangelo” Ad celebres rex AH 53:190, 1–2.

Reconstruction:

[– Fr 6750, 1rv – | – Fr 6750, 2rv –]

Repertory: – *Nativitas Mariae virginis, Ad celebres rex* –

¶ Fr 6967

Missale; 2 ff.; sequences inserted in the missal; writing space 25,5 x 17,5 cm.; 2 col.; number of lines: 36 (text); 17 (music); red, blue and golden initials with brown, green and yellow shadings; early square notation; four-line staff; s. 13¹ (MPO); England? (MPO).

Contents:

Fr 6967:1rv (Sabbato post pascha) Mane prima sabbati (notated incipit) AH 54:143; “In octabas pasche” Laudes salvatori <voce> (unnotated incipit) AH 53:36. **2rv** (Proprium de tempore).

Remark: 2rv is damaged with loss of text.

Reconstruction:

[– Fr 6967, 1rv – | – Fr 6967, 2rv –]

Repertory: – **Mane prima sabbati* – **Laudes salvatori voce* –

¶ Fr 7833

Missale; 2 ff.; sequences gathered in a separate collection; writing space 30,0 x 18,5 cm.; 2 col.; number of lines: 30 (text); foliation; unnotated; s. 15 (MPO); Sweden: Linköping? (MPO); Schweden: Åbo?).

Contents:

Fr 7833:1rv (fol. K. XVII) (Commune sanctorum). **2rv** (fol. L. II) “In gallicantu” Grates nunc omnes AH 53:10; “In diluculo” Promissa mundo gaudia AH 54:95; “Ad summam missam” Laetabundus exultet fidelis AH 54:2; “De sancto Stephano” Hanc concordi famulatu AH 53:215; “De sancto Iohanne” Iohannes Iesu Christo AH 53:168; “De innocentibus” Celsa pueri concrepant AH 53:162.

Remark: Str. 7 and 8, 9 and 10, 13 and 14, 15 and 16 of *Promissa mundo* are reversed.

Reconstruction:

[– Fr 7833, 1rv – | – Fr 7833, 2rv –]

Repertory: *Grates nunc omnes, Promissa mundo gaudia, Laetabundus exultet fidelis, Hanc concordi famulatu, Iohannes Iesu Christo, Celsa pueri concrepant* –

¶ Fr 7880

Missale; 1 f.; sequence inserted in the missal; writing space 31,5 x 21,0 cm.; 2 col.; number of lines: 33 (text); 11 (music); capitals decorated with a drawn human head; square notation; four-line staff; s. 14²–15¹ (MPO); orig./prov.: – (MPO).

Contents:

Fr 7880:1rv (Sabbato sancto: ad elevationem crucis) *Victimae paschali <laudes>* (unnotated incipit) AH 54:7.

Reconstruction:

[– Fr 7880 –]

Repertory: – **Victimae paschali laudes* –

¶ Fr 8689

Missale; 2 ff.; sequences inserted in the missal; writing space 31.0 x 19.0 cm.; 2 col.; number of lines: 42 (text); 14 (music); capital decorated with a drawn human head; square notation; four-line staff; s. 15 (MPO); Sweden: Linköping? (MPO: Schweden).

Contents:

Fr 8689:1rv (Dedicatio ecclesiae) *Psallat ecclesia mater* AH 53:247. 2rv “De sancta Anna” *Felix mundus ex caeli* AH 42:165.

Reconstruction:

[– Fr 8689, 1rv – | – Fr 8689, 2rv –]

Repertory: – *Psallat ecclesia mater* – *Felix mundus ex caeli* –

¶ Fr 9208

Missale; 2 ff.; sequence inserted in the missal; writing space 24.0 (incomplete) x 17.0 cm.; 2 col.; number of lines: 31 (text, incomplete); red and blue pen-flourished initials; yellow and green shadings; square notation; four-line staff; s. 13 (MPO); England? (MPO).

Contents:

Fr 9208:1rv (Dominica in albis) *Laudes salvatori <voce>* (unnotated incipit) AH 53:36. 2rv (Proprium de tempore).

Reconstruction:

[– Fr 9208, 1rv – | – Fr 9208, 2rv –]

Repertory: – **Laudes salvatori voce* –

¶ Fr 9577

Missale; 4 ff.; sequence inserted in the missal; writing space 31.0 x 19.0 cm.; 2 col.; number of lines: 42 (text); 14 (music); square notation; four-line staff; s. 15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 9577:1rv (Proprium de tempore). 2rv (cont.) “*Infra adventum de domina*” *Mis-sus Gabriel <de caelis>* (unnotated incipit) AH 54:192. 3rv (Proprium de tempore). 4rv (cont. Proprium de tempore).

Remark: The leaves are reconstituted in their original order. 1rv and 4rv are an outer bifolium, 2rv and 3rv are an inner bifolium.

Reconstruction:

[– Fr 9577, 1rv; Fr 9577, 2rv – | – Fr 9577, 3rv; Fr 9577, 4rv –]

Repertory: – **Missus Gabriel de caelis* –

¶ Fr 9795

Missale; 1 f.; sequence inserted in the missal; writing space 29.0 x 21.0 cm.; 2 col.; number of lines: 33 (text); 11 (music); foliation; square notation; four-line staff; *custos*; s. 15 (MPO); Sweden: Strängnäs? (MPO).

Contents:

Fr 9795:1rv (fol. c. XLVIII) (Corpus Christi) *Lauda Sion <salvatorem>* (unnotated incipit) AH 50:385.

Reconstruction:

[– Fr 9795, 1rv – | – Fr 9795, 2rv –]

Repertory: – **Lauda Sion salvatorem* –

¶ Fr 10061

Missale?; 2 ff.; sequences gathered in a separate collection; writing space 28.0 x 19.5 cm.; 2 col.; number of lines: 34 (text); 17 (music); red and green pen-flourished initials; early square notation; four-line staff; s. 12² (MPO); orig./prov.: – (MPO).

Contents:

Fr 10061:1rv (Suffragia). **2rv** (Nativitas domini) <*Laetabundus exultet fidelis*> AH 54:2, 3–12; “In gallicantu” *Natus ante saecula* AH 53:15; “In die sancto ... ? ...” *Eia recolamus laudibus* AH 53:16, 1–12; (Pentecoste) *Laudes deo devotas* AH 54:14 (unnotated addition in the lower margin).

Remark: 2v is partially difficult to read.

Reconstruction:

[– Fr 10061, 1rv – | – Fr 10061, 2rv –]

Repertory: – *Laetabundus exultet fidelis*, *Natus ante saecula*, *Eia recolamus laudibus*, **Laudes deo devotas* –

¶ Fr 10383

Missale; 4 ff.; sequence inserted in the missal; writing space 20.0 x 15.0 cm.; 2 col.; number of lines: 30 (text); script: hybrida; unnotated; s. 15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 10383:1rv (Proprium de tempore). **2rv** (Proprium de tempore). **3rv** “*Michae- lis archangeli*” *Summi regis archangele* AH 53:192; (Sanctorale). **4rv** (cont.) (Sanctorale).

Remark: 3rv and 4rv are the middle bifolium of a quire. 3r is damaged and partially illegible.

Reconstruction:

[– Fr 10383, 1rv – | – Fr 10383, 2rv –]

[– Fr 10383, 3rv | Fr 10383, 4rv –]

Repertory: – *Summi regis archangele* –

¶ Fr 10889

Missale; 2 ff.; sequences inserted in the missal; writing space 24.5 x 16.0 cm.; 2 col.; number of lines: 28 (text); foliation; unnotated; s. 15 (MPO); orig./prov.: – (MPO).

Contents:

Fr 10889:1rv (fol. F. III) (Dedicatio ecclesiae) Rex Salomon fecit AH 55:31, 11–18.

2rv (fol. F. VIII) (Ascensio) Omnes gentes plaudite AH 54:152.

Reconstruction:

[– Fr 10889, 1r – | – Fr 10889, 2rv –]

Repertory: – *Rex Salomon fecit, Omnes gentes plaudite* –

¶ Fr 11252

Missale; 1 f.; sequence added in the missal; writing space 27.5 x 22.5 cm.; 1 col.; number of lines: 24 (text); red and blue initials with plain decoration; unnotated; date for the sequence: s. 14; date for the original missal: s. 12²–13¹ (MPO); orig./prov. Sweden: Skara? (MPO).

Contents:

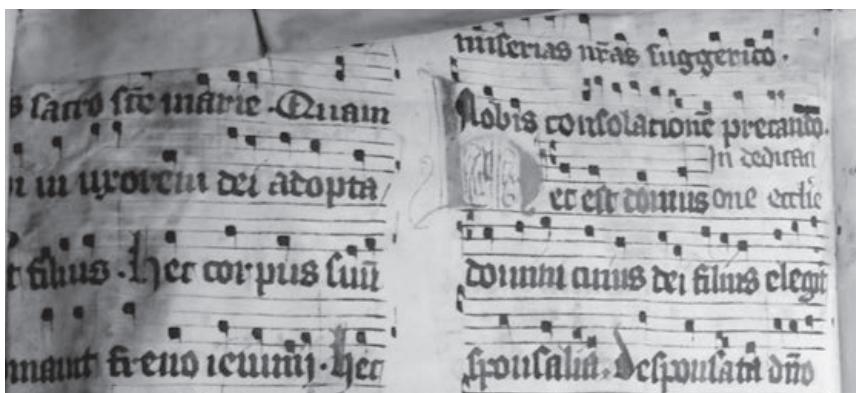
Fr 11252:1rv Ordo missae; (Omnium sanctorum) Superne matris gaudia AH 55:37 (addition).

Remark: The whole sequence was written on a blank space after Ordo missae. On iv, after the last section of the sequence, the addition of a synodal statute from 1280 concerning the diocese of Skara follows, which suggests that the book may come from Skara.

Reconstruction:

[– Fr 11252 –]

Repertory: – *Superne matris gaudia* –



Codex 969 (miss.), missal, s. 14, Linköping, (Fr 7055, 2r). The sequence *Haec est domus domini* for the Dedication of a Church.

Other types of sources

¶ Br mi 1

Breviary – Missale; 2 ff.; sequence inserted in the mass; writing space 20.0 x 13.5 cm.; 2 col.; number of lines: 26 (text); 9 (music); square notation; four-line staff; vertical strokes; s. 13 (CCM); Sweden: Strängnäs (CCM: Schweden).

Literature: Collijn 1914, 24, who named the breviary “Toresunds breviariet”; Brunius 2008, 179.

Contents:

Fr 30840:1rv (Botvidus). **2rv** (not cont.; Botvidus) “Ad missam” *Almi patris merita*, not in AH.

Reconstruction:

[– Fr 30840, 1rv – | – Fr 30840, 2rv –]

Repertory: – *Almi patris merita* –

¶ Br mi 2

Breviary – Missale; 3 ff.; sequence inserted in the mass; writing space 22.0 x 16.5 cm.; 1 col.; number of lines: 24 (text); 8 (music); red and green initials; square notation; four-line staff; s. 15 (CCM); Sweden: Linköping (CCM).

Literature: Brunius 2008, 172.

Contents:

Fr 25014:1rv (Translatio Birgittae) <*Surgit mundi vergente*> AH 37:152, 1b–5b. **2rv** (Eskillus). **3rv** (cont. Eskillus).

Remark: 2rv are two pieces of the same leaf attached to the outer bifolium 1rv and 3rv. The leaves were reconstituted in their original order.

Reconstruction:

[– Fr 25014, 1rv – | – Fr 25014, 2rv; Fr 25014, 3rv –]

Repertory: – *Surgit mundi vergente* –

¶ Br mi 3

Breviary – Missale; 2 ff.; sequence inserted in the mass; writing space 21.5 x 14.0 cm.; 1 col.; number of lines: 24 (text); 8 (music); square notation; four-line staff; s. 15–16 (CCM); Sweden (CCM: Schweden: Västerås?).

Literature: Brunius 2008, 172.

Contents:

Fr 25016:1rv (Ericus) <*Gratulemur dulci prosa*> AH 42:215, 9a–10b; (Sanctorale: Maria Magdalena). **2rv** (not cont. Maria Magdalena).

Reconstruction:

[– Fr 25016, 1rv – | – Fr 25016, 2rv –]

Repertory: – *Gratulemur dulci prosa* –

¶ Br mi 4

Breviary – Missale; 8 ff.; sequence inserted in the mass; writing space 19.0 x 12.0 cm.; 2 col.; number of lines: 27 (text); 9 (music); square notation; four-line staff; s. 14–15 (CCM); orig./prov.: – (CCM).

Contents:

Fr 25017:1rv (Corpus Christi) <Lauda Sion salvatorem> AH 50:385, 5a–10b. **2rv** (cont.) 11a–11b; (Corpus Christi mass cont.). **3rv** (cont.) “Per hebdomadam legenda” (Lessons). **4rv** (cont.).

Remark: The top edge of 1rv and 4rv, an outer bifolium, is trimmed, with minor loss of text. 2rv and 3rv are the middle bifolium of the quire. The leaves were reconstituted in their original order.

Fr 25018:1rv (Corpus Christi officium). **2rv** (cont.). **3rv** (Corpus Christi) Lauda Sion salvatorem AH 50:385, 1–5a. **4r** (Lectiones). **4v** blank.

Remark: 1rv and 2rv constitute the middle bifolium of a quire; 3rv consists of two pieces sewn together.

Reconstruction:

[– Fr 25018, 1rv | Fr 25018, 2rv –]

[– Fr 25018, 3rv; Fr 25017, 1rv; Fr 25017, 2rv | Fr 25017, 3rv; Fr 25017, 4rv; Fr 25018, 4rv –]

Repertory: – *Lauda Sion salvatorem* –

¶ Br mi 5

Breviary – Missale; 2 ff.; sequence inserted in the mass; writing space 22.0 (incomplete) x 21.0 cm.; 2 col.; number of lines: 23 (text, incomplete); 11 (music, incomplete) square notation; four-line staff; vertical strokes; s. 13–14 (CCM); Sweden (CCM).

Literature: Brunius 2008, 172.

Contents:

Fr 25019:1rv (Ericus; officium). **2rv** (cont.); “Sequentia” Gratulemur dulci prosa AH 42:215, 1a–6b.

Remark: The fragment constitutes the middle bifolium of a quire. The top edge is trimmed, with loss of text. 1rv is damaged with loss of text. Str. 2b–3a of *Gratulemur dulci* are missing due to trimming.

Reconstruction:

[– Fr 25019, 1rv | Fr 25019, 2rv –]

Repertory: – *Gratulemur dulci prosa* –

¶ Br mi 6

Breviary – Missale; 4 ff.; sequence inserted in the mass; writing space 21.5 x 14.0 cm.; 1 col.; number of lines: 27 (text); 9 (music); red, blue and green pen-flourished initials; early square notation; four-line staff; vertical strokes; s. 13–14 (CCM: 13. Jh.); Sweden: Linköping? (CCM).

Literature: Brunius 2008, 172.

Contents:

Fr 25020:1rv (Sigfridus: officium). **2rv** (not cont.; Sigfridus: officium); “Sequentia” *Clara laude turma* AH 42:321, 1a–4b. **3rv** (cont.) 4b–13b. **4rv** (Augustinus Hipponensis: officium).

Remark: The leaves were reconstituted in their original order. 2rv consists of two pieces of a single leaf, with important loss of text. Str. 3a–4b of *Clara laude* are mutilated. 4rv consists of two pieces of a single leaf suffering from important loss of text.

Reconstruction:

[– Fr 25020, 1rv – | – Fr 25020, 2rv; Fr 25020, 3rv –]

[– Fr 25020, 4rv –]

Repertory: – *Clara laude turma* –

¶ Br mi 7

Breviary – Missale; 2 ff.; sequence inserted in the mass; writing space 23.0 (incomplete) x 18.0 cm.; 1 col.; square notation; number of lines: 10 (music); four-line staff; *custos*; vertical strokes; s. 15 (CCM); Scandinavia: Sweden? (CCM: –).

Literature: Brunius 2008, 172.

Contents:

Fr 25022:1rv (Olavus, officium). **2rv** (not cont. Olavus, missa) *Lux illuxit laetabunda* AH 42:302, 2a–8b; (Olavus, missa cont.).

Reconstruction:

[– Fr 25022, 1rv – | – Fr 25022, 2rv –]

Repertory: – *Lux illuxit laetabunda* –

¶ Br mi 13 = Gr 104

Breviary – Missale; 2 ff.; sequence inserted in the gradual section; writing space 15.0 x 12.0 cm.; 2 col.; number of lines: 7 (music); square notation; four-line staff; s. 14 (CCM for Gr 104; CCM: 13.–14. Jh. for Br mi 13); orig./prov.: – (CCM).

Contents:

Fr 25319 (= Fr 25029):1rv (Corpus Christi) Alleluia verse; *Lauda Sion salvatorem* AH 50:385, 1–3a. **2rv** (not cont.) 9b–11b.

Remark: This fragment was catalogued twice under different signatures Fr 25319 = Gr 104, Fr 25029 = Br mi 13. The fragment is darkened and difficult to read.

Reconstruction:

[– Fr 25319, 1rv – | – Fr 25319, 2rv –]

Repertory: – *Lauda Sion salvatorem* –

¶ Codex 738

Breviary – Missale; 3 ff.; sequence inserted in the mass; writing space 29.0 x 21.0 cm.; 2 col.; number of lines: 36 (text); red and green pen-flourished initials; early square notation; four-line staff; s. 13 (MPO); orig./prov.: – (MPO).

Contents:

Fr 6253:1rv (Corpus Christi: officium). **2rv** (Corpus Christi: missa) <Lauda Sion salvatorem> AH 50:385, 11b.

Remark: The fragment is damaged with loss of text, and consists of two pieces.

Fr 6285:1rv (Corpus Christi: officium, missa) Lauda Sion Salvatorem AH 50:385, 1–10a.

Remark: The fragment is damaged with loss of text. Most of str. 4b and str. 10b–11a is missing due to damage.

Reconstruction:

[– Fr 6253, 1rv – | Fr 6285; Fr 6253, 2rv –]

Repertory: – *Lauda Sion salvatorem* –

¶ Codex 926

Breviarium – Missale; 8 ff.; sequence inserted in the mass; writing space 13,5 x 10,5 cm.; 1 col.; number of lines: 18 (text); 9 (music); red and green initials, some of them pen-flourished; early square notation; four-line staff; s. 13 (MPO); orig./prov.: – (MPO).

Contents:

Fr 6755:1rv (Corpus Christi: missa) <Lauda Sion salvatorem> AH 50:385, 9b–11b.

2rv (Corpus Christi: officium). **3rv–4rv** (Hebdomada infra Corpus Christi: officium).

Remark: The order of the leaves 1rv and 2rv should perhaps be reversed.

Fr 6828:1rv (Corpus Christi: missa) <Lauda Sion salvatorem> AH 50:385, 4b–9b.

2rv (Corpus Christi: officium). **3v–4v** (Hebdomada infra Corpus Christi: officium).

Remark: The order of the leaves should perhaps be reversed.

Reconstruction:

[– Fr 6828, 1rv; Fr 6755, 1rv – | – Fr 6755, 2rv; Fr 6828, 2rv –]

[– Fr 6828, 3rv; Fr 6755, 3rv – | – Fr 6755, 4rv; Fr 6828, 4rv –]

Repertory: – *Lauda Sion salvatorem* –

¶ Fr 6889

Breviarium – Missale?; 2 ff; sequence inserted in the mass; writing space: 32,0 x 21,5 cm.; 2 col.; red and blue initials with red and green flourishing; early square notation; number of lines: 15 (music); four-line staff; s. 13² (MPO); Sweden? (MPO: –).
Contents:

Fr 6889:1rv (Corona spinea: officium); “Ad missam officium” *Diadema salutare toto* AH 54:136, 1–3. **2rv** (Sanctorale).

Remark: The last lines of text on 1rv erased. 2rv is damaged with important loss of text.

Reconstruction:

[– Fr 6889, 1rv – | – Fr 6889, 2rv –]

Repertory: – *Diadema salutare toto* –

¶ Codex 640

Libellus festorum?; 3 ff.; sequence inserted in the mass; writing space 21.5 x 14.5 cm.; 1 col.; square notation; number of lines: 9 (music); four-line staff; *custos*; vertical strokes; s. 15 (MPO); Sweden? (MPO).

This manuscript contains office chants and prayers, but not lessons. It may be better classified as an antiphonary – sequentiary?

Contents:

Fr 4732:1rv (Dedicatio ecclesiae: officium). 2rv (not. cont. Dedicatio ecclesiae: officium). 3rv (Spinea corona) <Diadema salutare toto> AH 54:136, 8–18.

Remark: 3rv consists of two pieces of a single leaf sewn to the bifolium 1rv and 2rv. Parts of str. 8–18 of *Diadema salutare* are lost.

Reconstruction: The order of 1r–2v and 3rv is uncertain.

[– Fr 4732, 3rv –]

[– Fr 4732, 1rv – | – Fr 4732, 2rv –]

Repertory: – *Diadema salutare toto* –

¶ Codex 1630

Libellus festorum?; 8 ff.; sequence inserted in the mass; writing space 22.0 x 15.0 cm.; 1 col.; square notation; number of lines: 8–9 (music); four-line staff; vertical strokes; s. 15 (MPO); Sweden: Skara (MPO).

This manuscript, like the preceding, may be better classified as an antiphonary – sequentiary?

Contents:

Fr 7701:1rv (Corona spinea: officium). 2rv (cont.). 3rv “De spinea corona domini” <Diadema salutare toto> AH 54:136, 1–2. 4rv (cont.) 3–18. 5rv (cont.) 19–20; (Transfiguratio domini: officium).

Remark: The leaves are reconstituted in their original order. 2rv and 3rv constitute a bifolium. 4rv and 5rv are single leaves. The outer edge of 3rv is trimmed, with important loss of text.

Fr 7704:1rv–2rv “De sancto Bernardino” ... ? ... *ramorum Bernardine vasque morum* ... expl. *in patria. Amen*, not in AH. 3r “De transfiguratione domini. in-tritus misse”. 3v (notated addition in a different hand).

Remark: The fragment consists of three damaged single leaves, which seem to belong to the same manuscript, although the number of staves varies. In the Skara calendar Bernardinus appears as an addition on 20.v, see Helander 1963, col. 117–118, whereas the Transfiguratio is missing. In Uppsala the latter feast falls on 26.vii, in Strängnäs on 27.vii and in Linköping on 6.viii. Corona spinea falls on 2.ix in Skara. The Corona spinea officium here corresponds exactly with the printed *Breviarium Scarens*e, which is the main reason for the attribution to Skara. Nevertheless, the order of the items seems odd, and the reconstruction is uncertain.

Reconstruction:

[– Fr 7704, 1rv – | – Fr 7704, 2rv –]

[– Fr 7701, 1rv | – Fr 7701, 2rv –]

[– Fr 7701, 3rv; Fr 7701, 4rv; Fr 7701, 5rv – Fr 7704, 3rv –]

Repertory: –? – *Diadema salutare toto* –

¶ Br 13 = Codex 832 (brev.)

(Same ms. as Helsinki, The National Library, F.m. III. 38.)

Breviarium; 2 ff.; sequence inserted in the office; writing space 32.0 x 23.0 cm.; 2 col.; number of lines: 40 (text); red, blue and golden initials with yellow, brown and green shadings; early square notation; four-line staff; s. 13¹ (MPO; CCM: 12. Jh., 2. H.); England (CCM; MPO: -). The Helsinki F.m. III. 38 does not contain sequences.

Literature: Haapanen 1932, 21–22.

Contents:

Fr 7095:1rv (Sanctorale). 2rv (Petrus et Paulus) “Pro hymno sequentia” Clare sanc-
torum <senatus> (unnotated incipit) AH 53:228.

Reconstruction:

[– Fr 7095, 1rv – | – Fr 7095, 2rv –]

Repertory: – *Clare sanctorum senatus –

¶ Codex 224

Breviarium; 4 ff.; sequence inserted in the mass; writing space 27.0 x 19.0 cm.; 2 col.; number of lines: 32 (text); red, blue and green pen-flourished initials; deco-
rated capitals; early square notation; four-line staff; s. 13 (MPO); Sweden: Skara
(MPO: Schweden: Skara?).

Contents:

Fr 1504:1rv (Olavus) <Lux illuxit laetabunda> AH 42:302, 2b–8b. 2rv (Sanctorale).

Remark: The outer edge of 2rv is damaged and trimmed, with important loss of text.

Fr 1505:1rv (Olavus: officium); “Ad missam” Lux illuxit laetabunda AH 42:302,
1–2b. 2rv (Sanctorale).

Remark: The outer edge of 1rv is trimmed. 2rv is damaged with loss of text.

Reconstruction:

[– Fr 1505, 1rv; Fr 1504, 1rv – | – Fr 1504, 2rv; Fr 1505, 2rv –]

Repertory: – Lux illuxit laetabunda –

¶ Codex 832 = Br 13

¶ Ant et sequ 1

Antiphonarium et sequentiarium; 2 ff.; sequence inserted in the antiphonary;
writing space: 29.5 (incomplete) x 20.5 cm.; 2 col.; number of lines: 13 (music); red
and blue pen-flourished initials; square notation; four-line staff; s. 14–15 (CCM);
Scandinavia: Sweden? (CCM).

Contents:

Fr 30267:1rv (Olavus: officium). 2rv (not. cont. Olavus: officium); “Sequitur se-
quentia” Lux illuxit laetabunda AH 42:302, 1–7a.

Remark: 2rv is stained and difficult to read. The sequence follows the second Vespers on 2r.

Reconstruction:

[– Fr 30267, 1rv – | – Fr 30267, 2rv –]

Repertory: – *Lux illuxit laetabunda* –

¶ Ant 131

Antiphonarium; 1 f.; one single sequence; writing space: 25.0 (incomplete) x 20.0 cm.; 1 col.; square notation; number of lines: 8 (music); four-line staff; *custos*; vertical strokes; s. 15 (CCM); O. Cist.? (CCM).

Contents:

Fr 20332:1rv (Cuthbertus) <*Alme concrepent sonore*> AH 10:211, 3b–10a.

Remark: The top edge of the fragment is trimmed. At the lower edge of 1v the catch-word *(iu)bar bo<c>* denotes that the leaf was the last of a quire. Strangely enough, in the CCM catalogue this fragment was registered as an antiphonary. However, Ant 131 comprises only this fragment which looks more like a sequentiary.

Reconstruction:

[– Fr 20332]

Repertory: – *Alme concrepent sonore* –

¶ Ant 363 = Sequ 201

¶ Fr 7858

Antiphonarium; 4 ff.; sequence inserted in the mass; writing space: 21.5 x 15.0 cm.; 1 col.; number of lines: 9 (music); red and green initials; square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO); orig./prov.: – (MPO: OP?).

Contents:

Fr 7858:1rv (Proprium de tempore). **2rv** (Pascha: officium); (Ad missam) “Post alleluia sequitur prosa” *Victimae paschali* <*laudes*> (unnotated incipit) AH 54:7. **3rv** (Sanctorale). **4rv** (Sanctorale).

Remark: The bifolium 1rv and 2rv cut into two singletons and attached to the bifolium 3rv and 4rv.

Reconstruction:

[– Fr 7858, 1rv – | – Fr 7858, 2rv –]

[– Fr 7858, 3rv – | – Fr 7858, 4rv –]

Repertory: – **Victimae paschali laudes* –

¶ Codex 481

Rhymed offices; 4 ff.; sequence inserted in the mass; writing space: 26.5–27.0 x 17.0 cm.; 1 col.; number of lines: 9–10 (music); capitals decorated with a drawn human head; square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO); OP (MPO: OP?).

Contents:

Fr 3319:1rv (Rhymed offices: Undecim milia virginum). **2rv** (Anna) <*Omnis mundus exultet*> AH 9:130, 6b; (Anna: officium).

Remark: The fragment is damaged. The outer edge of 2rv is trimmed.

Fr 3320:1rv (Rhymed offices: Undecim milia virginum; Thomas de Aquino: translation). **2rv** (Anna) “Sequentia” *Omnis mundus exultet* AH 9:130, 1–6b.
Remark: The fragment is damaged and trimmed at the outer edge.

Reconstruction:

[– Fr 3319, 1rv; Fr 3320, 1rv – | – Fr 3320, 2rv; Fr 3319, 2rv –]

Repertory: – *Omnis mundus exultet* –

¶ Ord 2 = Codex 316 (ord.)

Liber ordinarius; 6 ff.; sequences inserted in the mass; writing space: 32.0 x 20.5 cm.; 2 col.; number of lines: 32 (text); capitals highlighted with yellow; square notation; four-line staff; *custos*; vertical strokes; s. 15 (MPO and CCM); Sweden: Vadstena OSS (MPO; CCM: OSS)

This book once contained two parts, a short summary of the usage and the ordinal proper. Fr 27926 belongs to the summary, Fr 839 and 2032 belong to the ordinal proper.

Literature: Wolodarski 2013, 40–44.

Contents:

Fr 838:1rv “In die sancto ad missam” *Laetabundus <exultet fidelis>* (unnotated incipit) AH 54:116; “Secunda die nativitatis domini usque ad circumcisione domini” *Gaude mater lesu* (unnotated incipit) AH 34:102. **2rv** (Septuagesima – Pascha).

Remark: *Gaude mater* is followed by the remark: “Et notandum est quod iste due sequentie scilicet *Laetabundus* et *Gaude mater Iesu Christe* cantande sunt alternatis diebus usque ad octavas purificationis nisi LXXa occurrerit.”

Fr 2032:1rv (Precepts for the hours and the mass). **2rv** “Ad missam per adventum” *Missus Gabriel de caelis* (unnotated incipit) AH 54:192; (Conceptio BMV) “In ipso die beate Marie” *Dies ista celebretur* (unnotated incipit) AH 54:180.

Remark: The fragment is damaged. The outer edge of 2rv is trimmed, with loss of text.

Fr 27926:1rv (Horae). **2rv** (Nativitas BMV) *Nativitas Mariae virginis* (unnotated incipit) AH 54:188; “In conceptione beate Marie virginis” *Dies ista celebretur* (unnotated incipit) AH 54:180.

Remark: The fragment, which was detached from its archival document, is slightly damaged.

Reconstruction:

[– Fr 27926, 1rv – | – Fr 27926, 2rv –]

[– Fr 2032, 1rv; Fr 838, 1rv – | – Fr 838, 2rv; Fr 2032, 2rv –]

Repertory: – **Nativitas Mariae virginis*, **Dies ista celebretur* – **Missus Gabriel de caelis*, **Dies ista celebretur*, **Laetabundus exultet fidelis*, **Gaude mater Iesu* – **Dies ista celebretur* –

¶ Codex 316 = Ord 2

¶ Cant sor 1 = Gr 143

Cantus sororum; 4 ff.; sequences gathered in a separate collection; writing space:

30.0 x 19.5 cm.; 1 col; number of lines: 9 (music); red and blue pen-flourished initials, the red initials with brown flourishing; square notation; four-line staff; vertical strokes; s. 15 (MPO and CCM); Sweden: Vadstena OSS (CCM; MPO: -).

Contents:

Fr 25033:1rv (Adventus de BMV) <Missus Gabriel de caelis> AH 54:192, 12; “De con^{cep}tione sancte Ma^{re} vir>ginis” Dies ista celebretur AH 54:180, 1–10. 2rv (cont.) 10–16; “In die nativitatis domini” Laetabundus exultet fidelis AH 54:2, 1–4.

Remark: The fragment constitutes the inner bifolium of a quire. The lower edge is trimmed, with minor loss of text. The outer edge of 1rv is trimmed, with minor loss of text. The text erased at the top edge.

Fr 30957 (= Fr 741):1rv (Proprium de tempore: Nativitas domini). 2rv (Purificatio BMV, introitus: *Suscepimus*; tractus: *Gaude Maria virgo*) “Prosa” Inviolata intacta et casta, cf. Geete 1895–97, 255.

Remark: This fragment was catalogued twice under different signatures. It is damaged and trimmed at the lower and outer edges with loss of text, and consists of two pieces of an original bifolium. The fragment belongs to the gradual section of the manuscript. *Inviolata intacta* is originally a prosula connected to the tract *Gaude Maria virgo*, but could also be used as a sequence.

Reconstruction:

[– Fr 30957, 1rv – | – Fr 30957, 2rv –]

[– Fr 25033, 1rv | Fr 25033, 2rv –]

Repertory: – *Inviolata intacta et casta* – *Missus Gabriel de caelis*, *Dies ista celebretur*, *Laetabundus exultet fidelis* –

¶ Cant sor 5 = Sequ 16

Concluding remarks

Through the inventory of the fragmentary sources containing sequences, and the reconstruction of dismembered leaves into larger entities, new and important sources are now available, hitherto largely unknown but now possible to grasp more clearly. In view of the substantial loss of medieval manuscripts over the years, this material, despite its irremediably incomplete state, is important not only for the history of Swedish music but for European cultural history in general. The fact that the majority of the sources contain musical notation on staves provides musicologists with the opportunity to retrieve the melodies of a large number of sequences. The material allows us to sketch a broad outline of the dissemination of this particular liturgical chant genre in Sweden. At the same time it gives us an idea of the multitude of similar now lost chant books that must have been available in many ecclesiastic establishments during the approximately four centuries of liturgical chant performed in Sweden. It reminds us of the once great importance and vitality of a genre in a northern country that was remote from European cultic and cultural centres. The number of sequences marked by their evocative poetic texts and melodies sung at mass on the most important feasts of the liturgical year is one expression, among many others, that Sweden was not isolated from current Christian thinking.

The genre was most probably introduced into Sweden in the 12th century at least, at about the same time as the Swedish dioceses were organized. The role of Lund was presumably important in this early formative period. Once firmly adopted in the liturgy, sequences continued to be sung during the entire Middle Ages and, to some extent, even after the Reformation. The production of new sequences composed by Swedish authors during the final centuries of the Middle Ages is remarkable and hardly accidental. Seen in relation to the concentration of the fragmentary sources to the 14th and 15th centuries, this could be interpreted in terms of intensified liturgical activity led by several prominent bishops during this late period.

Admittedly, the mutilated state of the material prevents us from drawing too confident conclusions, but one important result of the investigation is that the large stock of sequences found in the fragments has modified the picture offered by Carl Allan Moberg in 1927. Both his and Toni Schmid's assumption, that the inventory of sequences in the fragments would contribute to changing the history of the sequence genre in Sweden is confirmed. The picture has become both more complete and more representative. The total quantity of sequences found in sources extant in Sweden has been significantly augmented. As many as 88 items attested in the fragments were unknown to Moberg. Moreover, the sequences listed by Moberg on the basis of a single concordance could now be matched with the fragment ma-

terial, which has altered views on whether a sequence is common, rare or remains unique.

The 251 different sequences encountered in the fragments, taken as a whole, offer a variegated picture, the components of which mirror different chronological layers and a plurality of stylistic forms. The mere circumstance that Swedish sequence repertoires often seem to contain pieces from different periods of time and are composed in a plurality of styles, demonstrates the exceptional capacity of the liturgy to incorporate new elements into an ancient framework.

The most important components in the material are sequences that come from eastern Europe (German-speaking countries) amounting to about 28 per cent, western Europe (principally France and England) about 27 per cent, and Sweden about 15 per cent. The number of Swedish sequences is surprisingly high. Many of those sequences proposed by Moberg more or less confidently as composed by Swedish authors also appear in the fragments. Most of them are dated to the 14th or 15th century, while very few are dated to the 13th century and, not surprisingly, none to an earlier date, when the genre was probably still not fixed in the liturgy.

Other minor groups can be added to these: sequences restricted to England and sequences of Dominican origin, each category representing about 7 per cent. The role of the Dominicans, however, is more important than this figure suggests. They were promoters not only of sequences created by themselves but of other compositions as well that were adopted and circulated by their order. Finally, a small number comprise sequences of either unknown origin from Italy, Flanders, the Netherlands, the Slavic realms and the few examples of presumably Franciscan, Norwegian or Danish origin, all of them more rarely encountered in the material. In addition, despite all efforts, there are still a few unidentified items, of which only a couple of words or phrases are visible in the midst of an illegible text.

Less than half the number of the presumably Swedish sequences are attested in many sources, and they probably belong to a mainstream Swedish repertory. Swedish sequences of multiple concordances are: *Caeli chorus esto, Clara laude turma, Coetus noster laetus, Felix mundus ex caeli, Gratulemur dulci prosa, Hac in die gloriemur, Incundetur ex affectu, Praesens dies refulget, Surgit mundi vergente, Tibi pie Iesu Christe, Veneremur crucis lignum and Voce dulcis melodiae.*

The remaining ones are found more rarely, and they all have the possibility of belonging to a local Swedish tradition. It is symptomatic that not one single Swedish sequence was composed for the feasts of the Lord or for any of the ancient saints' feasts. There was already a firmly established tradition of sequences for these feasts. The new sequences were more often designated for low grade feasts that were upgraded in the late Middle Ages or feasts that had not been provided with a sequence earlier, for example the votive mass of the Cross, local Swedish saints or late Marian feasts such as the Visitation.

The German influence on the formation of early Swedish sequence repertories is of paramount importance. It can be interpreted as a result of the Hamburg–Bremen influence on the first stage of the Lund liturgy. An important number of fragmentary sources contain sequences attributed to Notker of St. Gall, which form the earliest German layer of sequences. They are designated for the most important feasts of the liturgical year: the feasts of the Lord (Christmas, Epiphany, Easter and Pentecost), Christ's followers (Stephen, John the Evangelist and the Innocents), the Assumption of Mary, important ancient saints (Peter and Paul, John the Baptist, Martin, Laurence), but also the Dedication of a Church, the common of martyrs and the common of virgins: *Agone triumphali, Congaudent angelorum, Eia recolamus laudibus, Festa Christi, Hanc concordi famulatu, Iohannes Iesu Christo, Laudes Christo redempti, Laudes salvatori, Laurenti David, Laus tibi Christe cui, Petre summe Christi, Psallat ecclesia mater, Sacerdotem Christi, Sancti spiritus assit, Sancti baptistae and Virginis venerandae.*

A second ancient German layer consists of other sequences for important feasts: feasts of the Lord (Christmas, Pentecost and Trinity), the Purification and the Nativity of Mary, important ancient saints or new feasts established for ancient saints (Michael, All Saints, the Conversion of Paul and the Beheading of John the Baptist) and the common of apostles: *Benedicta semper sancta, Clare sanctorum senatus, Concentu parili hic te, Dixit dominus ex Basan, Grates nunc omnes, Natus ante saecula, Omnes sancti Seraphin, Psallite regi nostro, Stirpe Maria regia, Summi regis archangele and Veni spiritus aeternorum.*

A third later German layer from the 11th–12th centuries is represented by the following sequences frequently attested in the fragments designated for various feasts, especially for the Virgin Mary or for *commune* feasts: *Ad laudes salvatori, Ave Maria gratia, Ave praeclara maris, Ave spes mundi, Caeli enarrant, Gaude Maria templum, Gaude mater luminis, Imperatrix gloria, Laus tibi Christe qui, O beata beatorum, Psallite regi and Qui sunt isti qui.*

These three groups of sequences constitute the central core of the German repertory. In addition, several other German sequences, mostly of a later date, occasionally occur assigned primarily to saints whose cult was renewed or intensified in the late Middle Ages, for example Joseph, Blaise and several popular women saints such as Margaret, Catherine of Alexandria, Barbara, Dorothea and Elisabeth of Hungary. The routes by which these sequences might have been transmitted to Sweden are difficult to discern. In some cases they appear in sources that seem to be imported books.

The French share of sequences is important too. It comprises an amalgam of sequences from different periods, extending from the 10th century to about 1300. After this period the French influence on the Swedish repertories seems to diminish. The earliest French, or rather Anglo-French, layer comprises a small number

of sequences designated for important feasts, such as the Epiphany, the Ascension, Michael and the common of a martyr: *Ad celebres rex, Adest nobis dies alma, Epiphaniam domino* and *Rex omnipotens*. These are sequences that became internationally disseminated.

A somewhat later French layer from the 11th and 12th century played a more important role for the formation and development of the Swedish repertoires. Many of these sequences are representatives of the new type, *sequentiae novae*, emerging between 1050 and 1150, that spread rapidly all over Europe. As opposed to the more fixed German repertory, these international sequences were probably transmitted as single items. Several of them were intended for important feasts for which there were already old German sequences. As representatives of a new and modern style they gained popularity, tended to replace their older counterparts, and were perhaps already incorporated into the early Lund tradition. The adoption of new pieces, however, obviously did not lead to complete abandonment of an older repertory, but rather to a reorganization, a phenomenon similar to the one observed in the Nidaros ordinal. Important feasts received new sequences of the new style: the feasts of the Lord (Christmas, Easter and Pentecost), Marian feasts, the Cross, the Dedication of a Church and important ancient saints' feasts (All Saints, Nicholas, Mary Magdalene, Andrew and Laurence): *Congaudentes exultemus, Hodiernae lux diei, Laetabundus exultet, Laudes crucis attollamus, Mane prima sabbati, Missus Gabriel, Rex Salomon fecit, Sacrosancta hodiernae, Salve crux sancta arbor, Stola iucunditatis, Supernae matris gaudia, Veni sancte spiritus, Verbum bonum et suave, Victimae paschali laudes, Virgini Mariae ... intonent* and *Virgini Mariae ... concinant*.

A later more restricted French layer from the 13th century is attested in many fragments. These sequences embellish the important feast of the Nativity of Mary, the Crown of Thorns, a feast specially promoted by the French kings, the common of evangelists and Sundays: *Diadema salutare, Iucundare plebs fidelis, Nativitas Mariae* and *Profitentes unitatem*.

Apart from these groups, some other French sequences both earlier and more recent were found, for example of Parisian origin, but they are all more rarely attested in the fragments, several Marian sequences in particular appear among them.

The specific English contribution to Swedish repertoires is less important. It comprises a small number of sequences from the 12th–14th centuries. They embellish Pentecost, the Innocents, Philip and James and Catherine of Alexandria, the common of apostles and Sundays: *Alleluia nunc decantet, Celsa pueri, Laudes deo devotas, Odas hac in die, Quicumque vult* and *Vox clarescat*. The two last, and perhaps also *Voce iubilantes*, designated for Sundays, were probably introduced as a group into Swedish repertoires, less than likely via Lund, as they do not appear in the printed *Missale Lundense*.

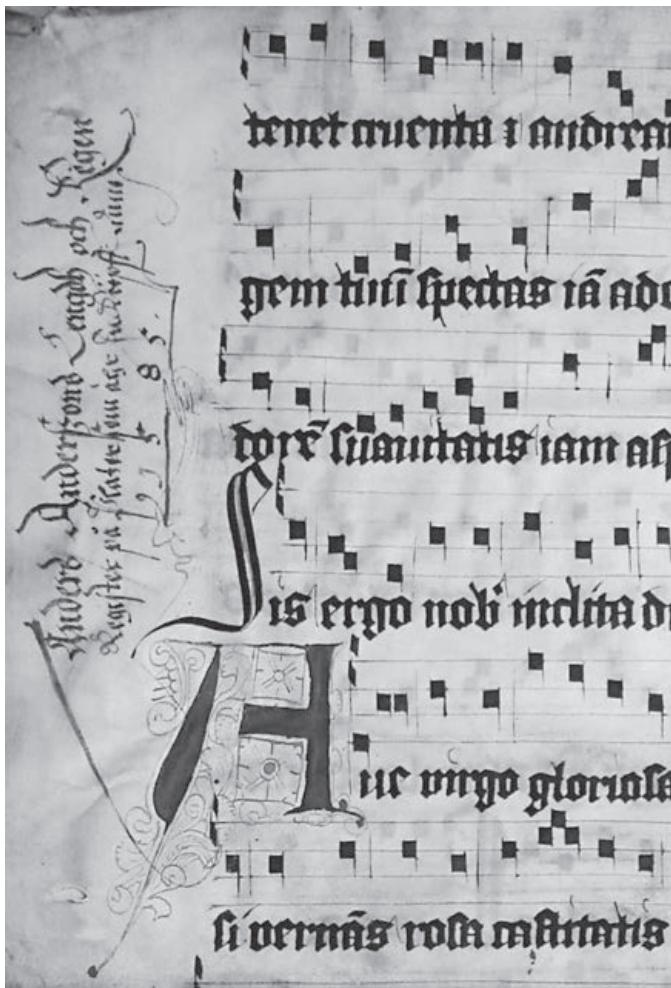
A number of English sequences designated for English saints such as Cuthbert and Thomas of Canterbury, and to popular women saints such as Catherine of Alexandria, Anne, Margaret and to Marian feasts, are found occasionally.

The importance of the Dominican influence has already been referred to. It has demonstrably affected several Swedish diocesan traditions. Nevertheless, sequences of Dominican origin represented by many concordances in the fragments are not particularly common. The most commonly attested ones embellish important feasts such as the Ascension and the saints of the order, the martyr Peter of Verona and Dominic, and above all Marian feasts: *Adest dies, Ave virgo gloriosa, Ave virgo gratiosa, Ave virgo virgo virginum, In caelesti hierarchia* and *Omnes gentes*. To begin a Marian sequence with the salutation *Ave* seems to be a favourite Dominican feature. The immensely diffused sequence *Lauda Sion salvatorem* composed by the Dominican Thomas Aquinas for the Corpus Christi feast, is exceptionally frequent in the fragments, and was probably sung in all Swedish diocesan traditions. However, several other, less attested, sequences both for Marian feasts and for saints promoted by the order such as Vincent of Saragossa or Mary Magdalene appear in the material.

The ambition stated at the outset – to outline official sequence repertoires connected to the Swedish dioceses – was less easy to fulfil. Nevertheless, a certain number of sources could be connected to a specific diocesan tradition, at least tentatively, by combining the criteria of repertory, paleography and secondary provenance of the accounts the sequences were attached to. It came as no surprise that it was more often possible to attribute sources to the official traditions of Linköping, Uppsala, Strängnäs, Västerås and Åbo with the help of extant comparative material. Several groups of sources attributed to Linköping, Uppsala and Västerås respectively were determined on the basis of paleographic similarities. Attributing sources to Skara and Växjö was much more difficult, and the sequence tradition of these dioceses still remains obscure. Much more and deeper research on these aspects needs to be done, especially with regard to paleographic analyses.

To describe the chronological development of specific diocesan sequence repertoires is even more difficult, mainly because of the incomplete state of the material. This is evident from the figures showing the number of sequences related to number of sources. The fact is that as many as about 68 per cent of the fragmentary sources contain no more than between 1–5 sequences, 20 per cent contain between 6–10 items, 8 per cent contain between 11–15 items, 1 per cent contain between 16–20 items, 1.5 per cent contain between 21–25 items, and 1.5 per cent contain between 26–55 items. Moreover, even if the sources were to be complete, they can still not be expected to mirror liturgical practice in every detail. Personal choices and preferences would undoubtedly have affected the liturgy.

A rough picture has emerged through this investigation, and it has enabled us to draw some cautious conclusions. Other important aspects, for example dealing with the textual and musical form of individual sequences, remain to be studied, and it is hoped that the present investigation has prepared the ground for further research.



Gr 74, gradual, s. 15, Åbo, (Fr 25241, iv). The sequence *Ave virgo gloriosa Barbaraque* for St. Barbara.

APPENDIX I: ARCHIVAL SIGNATURES AND PICTURE NUMBERS

MOST FRAGMENTS ARE KEPT at the Swedish National Archives (SRA) in Stockholm. When quoting a fragmentary source a complete signature would be for instance: Stockholm, Riksarkivet ('The Swedish National Archives), Sequ 1. The MPO database, now accessible on the internet, (<http://sok.riksarkivet.se/mpo>), allows searching both for the signature, Sequ 1, and for individual fragment numbers contained in Sequ 1.

Information about fragments kept elsewhere has been added. The number of fragments containing sequences in graduals and missals has been supplemented by the total number of other fragments not containing sequences. The latter number is added within brackets, for example (+ 3 fragm.). It should be reminded that all the Finnish fragments are extant online: <http://fragmenta.kansalliskirjasto.fi/ohje/>.

In addition to the archival signature, with information on sources, this appendix contains picture numbers, referring to the material on the enclosed cd.

Sequentiaries

	picture no.
Sequ 1: 3 fragm.; archival provenance: Södermanland	
Fr 28076: KB, A 103, i 14 (unknown archival provenance)	110–111
Fr 28077: Lokala tullräkenskaper 445:II (Tälje 1606)	112–113
Fr 30879: Lokala tullräkenskaper 445:III (Tälje 1606)	114–117
Sequ 2: 5 fragm.; archival provenance: Småland	
Fr 28078: KB, A 103, i 1 (Småland 1565)	118–121
Fr 28079: KB, A 103, i 5 (Småland 1565)	130–133
Fr 28080: Smålands handlingar 1566:14:3	122–125
Fr 28081: Örnbergska samlingen 7 Småland 1565:7	126–129
Fr 28082: Arkivariens skrivbord 4, transferred to Småland 1564:13 B (avtaget)	134–136
Sequ 3 = Codex 1015 (seq.): 20 fragm.; archival provenance: Småland	
Fr 7373: Lokala tullräkenskaper 477:VIII (Västervik 1559)	189–192
Fr 7410: Lokala tullräkenskaper 484:I (Kalmar 1558)	198–201
Fr 11015: Klädkammaren A:25:10 1560 (The Royal Palace Archives)	1379–1382
Fr 28083: KB, A 103, i 2 (Strömsrum)	137–138
Fr 28084: KB, A 103, i 3 (unknown archival provenance)	139–140
Fr 28085: KB, A 103, i 4 (unknown archival provenance)	141–142
Fr 28086: Smålands handlingar 1559:10	143–146
Fr 28087: Smålands handlingar 1559:23:1	147–150
Fr 28088: Smålands handlingar 1559:16:2	151–154
Fr 28089: Smålands handlingar 1559:21:1	155–158
Fr 28090: Smålands handlingar 1560:4:3	159–162
Fr 28091: Smålands handlingar 1560:9:1	163–164
Fr 28092: Smålands handlingar 1560:9:4	165–166
Fr 28093: Smålands handlingar 1560:9:3 (Räkenskap)	167–170
Fr 28094: Smålands handlingar 1560:9:3 (Fatbursräkenskap)	171–174
Fr 28095: Smålands handlingar 1561:11:3	175–178
Fr 28096: Smålands handlingar 1565:4:2	179–182
Fr 28097: Smålands handlingar 1561:12:3	183–184
Fr 28098: Skeppsgårdshandlingar 5:6 1559 (Björkenäs)	185–188
Fr 28099: Militäräkenskaper 1559:8 (Kalmar) (The Military Archives)	1336–1339

Sequ 4: 1 <i>fragm.; archival provenance: Småland</i> Fr 28100: KB, A 103, i 7 (Småland 1555)	202–203
Sequ 5: 2 <i>fragm.; archival provenance: Stockholm</i> Fr 28101: KB, A 103, i 21 (unknown archival provenance)	204–205
Fr 28102: Vinkällarräkenskaper 8:1, 1587 (The Royal Palace Archives)	1383–1384
Sequ 6: 1 <i>fragm.; archival provenance: unknown</i> Fr 28103: KB, A 103, i 19	206–207
Sequ 7: 2 <i>fragm.; archival provenance: unknown</i> Fr 28104: KB, A 103, i 25 (1634)	208–212
Fr 28105: Fragment lat. 191 (Uppsala University Library)	2307–2308
Sequ 8: 1 <i>fragm.; archival provenance: unknown</i> Fr 28106: KB, A 103, i 24	213–216
Sequ 9: 1 <i>fragm.; archival provenance: unknown</i> Fr 28107: KB, A 103	217–218
Sequ 10 = Sequ 180 = Sequ 182 = Gr 66: <i>11 fragm. (+ 5 fragm.): archival provenance: Stockholm?</i>	
Fr 25190: Västerbottens handlingar 1601:4 A: 1	2444–2445
Fr 25191: Västerbottens handlingar 1601:4 A: 2	2446, 2448–2449
Fr 28108: KB, A 103, i 15 (unknown archival provenance)	219–220
Fr 28109: Upplands handlingar 1600:19	221–222
Fr 28110: Militäräkenskaper 1575:17 (The Military Archives)	1340–1342
Fr 28111 (= Fr 25194): F.m. II. 124 (Gr. 124) (Helsinki, The National Library)	2361–2368
Fr 28112: Södermanlands handlingar 1603:7	223–225
Fr 28113: Södermanlands handlingar 1601:2:1	226–227
Fr 28114: Obestämd arkivalisk proveniens 233	228–229
Fr 28352: Upplands handlingar 1612:1:1	1038–1040
Fr 28354: Södermanlands handlingar 1601:20	1041–1043
Sequ 11: 2 <i>fragm.; archival provenance: Finland?</i>	
Fr 30880: KB, A 103, i 16 (unknown archival provenance)	230–233
Fr 30881: KB, A 103, i 18 (Finland 1623)	234–237
Sequ 12: 1 <i>fragm.; archival provenance: unknown</i>	
Fr 28115: KB, A 103, i 17	238–239

Sequ 13 = Codex 1581 (miss.) : 2 fragm.; archival provenance: probably Finland	
Fr 10895: Kungliga arkiv K 339:7 (Finland 1558)	2171–2173
Fr 28116: KB, A 103, i 11 (unknown archival provenance)	240–243
F.m. I. 137 (M. 137), (Helsinki, The National Library)	2397–2418
Sequ 14 : 2 fragm.; archival provenance: Dalarna	
Fr 28117: KB, A 103, i 6 (knekta från Dalarna 1566)	244–247
F.m. I. 65 (M. 65), (Helsinki, The National Library)	2388–2396
Sequ 15 : 1 fragm.; archival provenance: unknown	
Fr 28118: KB, A 103, i 12 (1585)	248–249
Sequ 16 = Cant sor 5 : (3 fragm.); archival provenance: Finland/Stockholm	
Fr 28119: KB, A 103, i 20 (arkliet Stockholm 1577)	250–253
Fr 28120: F.m. II. 58 (G. 58) (Helsinki, The National Library)	2349–2352
Fr 28121: Finska cameralia 70:5, 1578–1579	254–257
Sequ 17 : 1 fragm.; archival provenance: unknown	
Fr 28122: KB, A 103, i 23	258–259
Sequ 18 : 1 fragm.; archival provenance: unknown	
Fr 24224: KB, A 103, i 8 (157?)	260–263
Sequ 19 = Codex 1030 (seq.) : 5 fragm.; archival provenance: Finland/Värmland/Västmanland	
Fr 2454: Värmlands handlingar 1609:18:2	1159–1160
Fr 7490: Lokala tullräkenskaper 529:II (Västerås 1610)	1161–1162
Fr 7491: Lokala tullräkenskaper 529:III (Västerås 1610)	1163–1166
Fr 28123: KB, A 103, i 13 (unknown archival provenance)	264–265
Fr 28124: F.m. II. 97 (G. 97), 1632 (Helsinki, The National Library)	2357–2360
Sequ 20 : 4 fragm.; archival provenance: Norrland	
Fr 28125: KB, A 103, i 10 (Norrland)	266–267
Fr 28127: Ångermanlands handlingar 1610:2:5	273–276
Fr 28128: Ångermanlands handlingar 1607:9:1	277–280
Fr 28129: Norrlands handlingar 1606:2:2	281–284
Sequ 21 : 6 fragm.; archival provenance: Västmanland/Dalarna/Stockholm	
Fr 28130: Dalarnas handlingar 1569:8:1	287–290

Fr 28131: Västmanlands handlingar 1569:10	291–294
Fr 28132: Dalarnas handlingar 1570:15:1	295–298
Fr 28133: Västmanlands handlingar 1570:14: 1 (avtaget)	299–300
Fr 28134: Lokala tullräkenskaper 314:1 (Stockholm 1570)	301–304
Fr 28135: Varuhus och handling 43:1 (Stockholm 1574)	305–308

Sequ 22: 2 fragm.; archival provenance: Södermanland

Fr 28136: Södermanlands handlingar 1590:8:3	309–312
Fr 28137: Södermanlands handlingar 1589:20:2	313–316

Sequ 23: 1 fragm.; archival provenance: Småland

Fr 28138: Militieräkenskaper 1563:48 (Smålandsknektar) (The Military Archives)	1347–1350
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Sequ 24: 1 fragm.; archival provenance: Finland

Fr 28139: Militieräkenskaper 1563:77 (The Military Archives)	1343–1346
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Sequ 25: 1 fragm.; archival provenance: Småland

Fr 28140: Militieräkenskaper 1563:60 (Smålandsknektar) (The Military Archives)	1351–1354
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Sequ 26: 1 fragm.; archival provenance: Västergötland

Fr 28141: Militieräkenskaper 1564:38 (The Military Archives)	1369–1372
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Sequ 27: 1 fragm.; archival provenance: Småland

Fr 28142: Militieräkenskaper 1587:7 (Smålandsknektar) (The Military Archives)	1355–1358
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Sequ 28 = Codex 876 (seq.): 7 fragm.; archival provenance: Småland

Fr 5988: Smålands handlingar 1576:9:5	329–331
Fr 7433: Lokala tullräkenskaper 487:III (Kalmar 1579)	1306–1308
Fr 28143: Militieräkenskaper 1569:21 (The Military Archives)	1373–1375
Fr 28144: Smålands handlingar 1575:17:4	317–319
Fr 28145: Smålands handlingar 1577:1:1	320–322
Fr 28146: Smålands handlingar 1577:10:3	323–325
Fr 28147: Smålands handlingar 1576:9:3	326–328

Sequ 29: 2 fragm.; archival provenance: Småland (Kalmar)

Fr 28149: Smålands handlingar 1559:14:4	332–335
Fr 28150: Smålands handlingar 1560:5:3	336–338

Sequ 30: 1 fragm.; archival provenance: Västmanland	
Fr 28151: Västmanlands handlingar 1551:1:14	339–341
Sequ 30 bis: 2 fragm.; archival provenance: Norrland	
Fr 2870: Västerbottens handlingar 1559:10:2	1242–1245
Fr 28152: Jämtlands och Härjedalens handlingar 1570:6:2	342–345
Sequ 31: 1 fragm.; archival provenance: Uppland	
Fr 28153: Upplands handlingar 1550:3:3	346–349
Sequ 32: 2 fragm.; archival provenance: Uppland/Finland	
Fr 28154: Upplands handlingar 1567:18:3	350–353
Fr 28155: F.m. II. 4 (G. 4) (Helsinki, The National Library)	2337–2340
Sequ 33: 4 fragm.; archival provenance: Östergötland	
Fr 28156: Östergötlands handlingar 1582:12:1	354–357
Fr 28157: Fragment lat. 127 (Uppsala, University Library)	2309–2310
Fr 28158: Fragment lat. 128 (Uppsala, University Library)	2311–2312
Fr 28159: Östergötlands handlingar 1581:7:2	358–361
Sequ 34: 1 fragm.; archival provenance: Uppland	
Fr 28160: Upplands handlingar 1583:6 (avtaget)	362–363
Sequ 35: 4 fragm.; archival provenance: Västmanland	
Fr 9828: Bergsbruk: Salbergets räk. (vol 20 A–87), 25:25 Sala 1540	376–377
Fr 28161: Bergsbruk: Salbergets räk. (vol 20 A–87), 28:9 Sala/Eld 5.6, 1541	364–367
Fr 28162: Bergsbruk: Salbergets räk. (vol 20 A–87), 30:11 Sala 1542	368–371
Fr 28163: Bergsbruk: Salbergets räk. (vol 20 A–87), 25:22 Sala/Eld 23.24, 1540	372–375
Sequ 36: 2 fragm.; archival provenance: Västmanland/Södermanland	
Fr 28164: Västmanlands handlingar 1580:2 A:3	378–380
Fr 28165: Klädkammaren A 49:1 1585 (The Royal Palace Archives)	1385–1387
Sequ 37 = Sequ 51: 4 fragm.; archival provenance: Dalarna	
Fr 4592 (= Fr 28185): Dalarnas handlingar 1578:11:2	401–404
Fr 28394: Dalarnas handlingar 1577:4:2	390–392
Fr 28399: Dalarnas handlingar 1576:2:4	393–396
Fr 28400: Dalarnas handlingar 1575:14:3	397–400

Sequ 38: 2 fragm.; archival provenance: *Södermanland*

Fr 28166: Södermanlands handlingar 1590:5:2	405–408
Fr 28167: Södermanlands handlingar 1590:12:1	409–412

Sequ 39: 1 fragm.; archival provenance: *The Baltic countries*

Fr 28168: Baltiska fogderäkenskaper 8:1 F 365, 1585	413–416
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Sequ 40: 4 fragm.; archival provenance: *Östergötland/Uppland*

Fr 28169: Östergötlands handlingar 1612:15 B:2	417–419
Fr 28170: Upplands handlingar 1612:24:2	420–423
Fr 28171: Upplands handlingar 1612:25:2	424–426
Fr 28172: Östergötlands handlingar 1611:1 B:4 (avtaget)	427–428

Sequ 41: 2 fragm.; archival provenance: *Finland/Småland*

Fr 2981 (= Fr 28173): Norrlands handlingar 1609:8 (earlier: Finska cameralia: Österbotten 1609)	429–432
Fr 28174: Smålands handlingar 1605:14:1	433–436

Sequ 42 = Codex 1104 (grad.): 2 fragm. (+ 32 fragm. in G. 44);
archival provenance: *Finland*

Fr 28175: Finska cameralia 53:3 (Viborg 1587–1588)	437–440
F.m. II. 44 (G. 44), (Helsinki, The National Library) (4 leaves)	2341–2348

Sequ 43: 2 fragm.; archival provenance: *Stockholm/Småland*

Fr 28176: Provinträrkenskaper 39:2 (Stockholm 1606) (The Royal Palace Archives)	441–444
Fr 28187: Vimmerby protokoller, inneromslag 1620 (Göta Hovrätt)	Vimmerby 1620

Sequ 44: 1 fragm.; archival provenance: *Östergötland*

Fr 28177: Militäräkenskaper 1587:3 (Östgötaknektar 1587) (The Military Archives)	1367–1368
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Sequ 45: 2 fragm.; archival provenance: *Dalarna*

Fr 28178: Dalarnas handlingar 1552:8:2 (avtaget fol.)	445–446
Fr 28179: Dalarnas handlingar 1552:8:1	447–448

Sequ 46: 1 fragm.; archival provenance: *Dalarna*

Fr 28180: Dalarnas handlingar 1578:5 B:7	449–452
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Sequ 47: <i>1 fragm.; archival provenance: Dalarna</i> Fr 28181: Dalarnas handlingar 1570:1:2	453–456
Sequ 48: <i>1 fragm.; archival provenance: Dalarna</i> Fr 28182: Dalarnas handlingar 1580:8 A:2	457–459
Sequ 49: <i>1 fragm.; archival provenance: Dalarna</i> Fr 28183: Dalarna 1557:14:1 (avtaget)	460–461
Sequ 50: <i>1 fragm.; archival provenance: Dalarna</i> Fr 28184: Dalarnas handlingar 1609:5:1	462–465
Sequ 52: <i>2 fragm.; archival provenance: Dalarna/Stockholm</i> Fr 28186: Dalarnas handlingar 1580:13:1	466–469
Fr 28188: Klädkammaren A:14:5, 1553 (The Royal Palace Archives)	1391–1394
Sequ 53: <i>1 fragm.; archival provenance: Dalarna</i> Fr 28189 (= Fr 4764): Dalarnas handlingar 1619:1:3	470–472
Sequ 54: <i>1 fragm.; archival provenance: Småland</i> Fr 28190: Militärävenskaper 1593:17:1 (Smålands knekter)	1359–1362
(The Military Archives)	
Sequ 55: <i>1 fragm.; archival provenance: Småland</i> Fr 28191: Militärävenskaper 1590:27 (Smålands knekter)	1363–1366
(The Military Archives)	
Sequ 56: <i>1 fragm.; archival provenance: Södermanland (Nyköping)</i> Fr 28192: Klädkammaren A:58:4 1593 (The Royal Palace Archives)	1395–1398
Sequ 57: <i>2 fragm.; archival provenance: Stockholm/Hälsingland</i> Fr 28193: Klädkammaren A:33:5 1593 (The Royal Palace Archives)	1399–1400
Fr 28194: Hälsinglands handlingar 1582:7:1	473–476
Sequ 58: <i>1 fragm.; archival provenance: Stockholm</i> Fr 28195: Klädkammaren A:12:2 1552 (The Royal Palace Archives)	1401–1404
Sequ 59: <i>2 fragm.; archival provenance: Småland</i> Fr 7406: Lokala tullrävenskaper 483:VII (Kalmar 1556)	1903–1906
Fr 28196: Ångermanlands handlingar 1590:6:1 (earlier Småland 1556)	477–480

Sequ 60: 2 fragm.; archival provenance: Stockholm/Småland	
Fr 9484: Strödda kamera handlingar 24:7 1584	1318–1321
Fr 28197: Smålands handlingar 1569:5:7	481–483
Sequ 61: 3 fragm.; archival provenance: Småland	
Fr 2977: Norrlands handlingar 1605:6:2 (avtaget fol.)	1246–1249
Fr 28198: Norrlands handlingar 1604:11:1	484–487
Fr 28199: Norrlands handlingar 1604:11:2	488–491
Sequ 62: 1 fragm.; archival provenance: Småland	
Fr 28200: Smålands handlingar 1607:17:1 (Öland)	492–495
Sequ 63: 1 fragm.; archival provenance: Småland	
Fr 28201: Smålands handlingar 1574:4:4	496–497
Sequ 64: 1 fragm.; archival provenance: Småland	
Fr 28202: Smålands handlingar 1576:9:2 (avtaget)	498–501
Sequ 65: 1 fragm.; archival provenance: Västmanland	
Fr 28203: Västmanlands handlingar 1608:1:1	502–504
Sequ 66: 1 fragm.; archival provenance: Stockholm	
Fr 28204 (= Fr 28393): Klädkammaren A:41:4 1581 (The Royal Palace Archives)	1388–1390
Sequ 67: 1 fragm.; archival provenance: Stockholm	
Fr 28205: Skinnkammaren 6:1 1556 (The Royal Palace Archives)	1405–1408
Sequ 68: 1 fragm.; archival provenance: Stockholm	
Fr 28206: Vinkällarräkenskaper 5:3 1582 (The Royal Palace Archives)	1409–1412
Sequ 69: 1 fragm.; archival provenance: Stockholm	
Fr 28207: Kryddräkenskaper 1:9 1556 (The Royal Palace Archives)	1413–1416
Sequ 70: 2 fragm.; archival provenance: Stockholm	
Fr 28208: Klädkammaren A:23:2 1558 (The Royal Palace Archives)	1417–1420
F.m. IV. 305 (M. 305), (Helsinki, The National Library) (5 leaves)	2423–2432
Sequ 71: 1 fragm.; archival provenance: Stockholm	
Fr 28209: Kryddräkenskaper 1:3 1541 (The Royal Palace Archives)	1421–1423

Sequ 72: 1 fragm.; archival provenance: <i>Stockholm</i> Fr 28210 (= Fr 11172): Hovförtäringsräkenskaper 1577 (The Royal Palace Archives)	1424–1426
Sequ 73: 3 fragm.; archival provenance: <i>Västergötland</i> Fr 28211: Västergötlands handlingar 1584:10:5	505–507
Fr 28212: Västergötlands handlingar 1582:4:5	508–510
Fr 28213: Västergötlands handlingar 1583:6:5	511–513
Sequ 74: 2 fragm.; archival provenance: <i>Dalarna</i> Fr 4424: Dalarnas handlingar 1550:3:2	2453–2456
Fr 28214: Dalarnas handlingar 1549:3:1	514–517
Sequ 75: 1 fragm.; archival provenance: <i>Småland</i> Fr 28215: Smålands handlingar 1610:7:1	518–521
Sequ 76: 1 fragm.; archival provenance: <i>Värmland</i> Fr 28216: Värmlands handlingar 1581:7:1	522–524
Sequ 77: 1 fragm.; archival provenance: <i>Småland</i> Fr 28217: Smålands handlingar 1582:4:2 (avtaget)	525–528
Sequ 78: 1 fragm.; archival provenance: <i>Östergötland</i> Fr 28218: Östergötlands handlingar 1595:11	529–532
Sequ 79: 1 fragm.; archival provenance: <i>Östergötland</i> Fr 28219: Östergötlands handlingar 1596:14:4	533–536
Sequ 80: 1 fragm.; archival provenance: <i>Uppland</i> Fr 28220: Upplands handlingar 1615:19	537–538
Sequ 81: 1 fragm.; archival provenance: <i>Småland</i> Fr 28221: Smålands handlingar 1566:18:2	539–542
Sequ 82: 4 fragm.; archival provenance: <i>Ångermanland</i> Fr 28222: Ångermanlands handlingar 1565:2:3	543–545
Fr 28223: Ångermanlands handlingar 1565:2:6	546–548
Fr 28224: Ångermanlands handlingar 1567:10:3	549–551
Fr 28225: Räntekammarböcker 46 b:2 1567	552–554

Sequ 83: <i>1 fragm.; archival provenance: Västmanland</i>	
Fr 28226: Västmanlands handlingar 1572:9:10	559–561
Sequ 84: <i>1 fragm.; archival provenance: Småland</i>	
Fr 28227: Smålands handlingar 1562:21:3	562–565
Sequ 85: <i>3 fragm.; archival provenance: Uppland</i>	
Fr 28228: Upplands handlingar 1600:12:3	566–569
Fr 28229: Upplands handlingar 1600:12:2	570–573
Fr 28230: Upplands handlingar 1601:20	574–577
Sequ 86: <i>2 fragm.; archival provenance: Småland</i>	
Fr 28231: Smålands handlingar 1582:10:3	578–581
Fr 28232: Smålands handlingar 1582:10:4	582–585
Sequ 87: <i>1 fragm.; archival provenance: Ångermanland</i>	
Fr 28233: Ångermanlands handlingar 1565:12:2	586–589
Sequ 88: <i>1 fragm.; archival provenance: Östergötland</i>	
Fr 28234: Östergötlands handlingar 1588:4 (Linköping cathedral)	590– 591
Sequ 89: <i>2 fragm.; archival provenance: Uppland</i>	
Fr 28235: Upplands handlingar 1554:24:2	592–593
Fr 28236: Upplands handlingar 1551:9	594–596
Sequ 90: <i>3 fragm.; archival provenance: Norrland</i>	
Fr 28237: Vimmerby protokoller, Vimmerby 1615–34 (earlier Medelpad 1628) (Göta Hovrätt)	Vimmerby 1626–1634
Fr 28238: Obestämd arkivalisk proveniens 303	628–629
Fr 28239: Obestämd arkivalisk proveniens 304	630–631
Sequ 91: <i>1 fragm.; archival provenance: Stockholm</i>	
Fr 28240: Kammarens uträkningar och förslag 1601	632–635
Sequ 92: <i>1 fragm.; archival provenance: Östergötland</i>	
Fr 28241: Östergötlands handlingar 1603:1:1	636–637
Sequ 93: <i>2 fragm.; archival provenance: Östergötland</i>	
Fr 28242: Östergötlands handlingar 1588:12:1	638–641
Fr 28243: Östergötlands handlingar 1590:1:1	642–645

Sequ 94: <i>1 fragm.; archival provenance: Östergötland</i> Fr 28244: Östergötlands handlingar 1585:5:1	646–648
Sequ 95 = Sequ 205: <i>2 fragm.; archival provenance: Ångermanland</i> Fr 28245: Ångermanlands handlingar 1611:4:4 (avtaget)	649–652
Fr 28246: Ångermanlands handlingar 1611:4:2	653–654
Sequ 96: <i>1 fragm.; archival provenance: Småland</i> Fr 28247: Smålands handlingar 1605:6:2 (Kalmar cathedral)	655–657
Sequ 97: <i>1 fragm.; archival provenance: Västmanland</i> Fr 28248: Västmanlands handlingar 1610:10:2	658–661
Sequ 98: <i>2 fragm.; archival provenance: Västerbotten</i> Fr 28249: Västerbottens handlingar 1611:11:2	662–665
Fr 28250: Västerbottens handlingar 1611:12:1	666–669
Sequ 99: <i>1 fragm.; archival provenance: Västmanland</i> Fr 28251: Bergsbruk: Salbergets räkenskaper (vol 20 A-87), 25:25 Sala/Eld 5 1540	670–671
Sequ 100: <i>1 fragm.; archival provenance: Stockholm</i> Fr 28252: Varuhus och handling 53:4 (Stockholm 1596)	672–675
Sequ 101: <i>2 fragm.; archival provenance: Östergötland</i> Fr 28253: Älvsborgs lösen 1613 73:II (avtaget) (Östergötland 1615)	676–679
Fr 28254: Älvsborgs lösen 1613 73:V (Östergötland 1616)	680–683
Sequ 103: <i>1 fragm.; archival provenance: Uppland</i> Fr 28255: Upplands handlingar 1578:15:1	684–687
Sequ 104: <i>2 fragm.; archival provenance: Uppland</i> Fr 28256: Upplands handlingar 1567:20:3 (avtaget)	688–691
Fr 28257: Upplands handlingar 1567:20:4 (avtaget)	692–695
Sequ 105: <i>1 fragm.; archival provenance: Västergötland</i> Fr 28258: Västergötlands handlingar 1566:9:6	696–699
Sequ 106: <i>1 fragm.; archival provenance: Småland</i> Fr 28259: Smålands handlingar 1585:21:2	700–702

Sequ 107: <i>1 fragm.; archival provenance: Uppland</i> Fr 28260: Upplands handlingar 1622:1	703–704
Sequ 108: <i>1 fragm.; archival provenance: Småland</i> Fr 28261: Smålands handlingar 1550:3:2	705–708
Sequ 109: <i>2 fragm.; archival provenance: Småland/Finland</i> Fr 28262; Smålands handlingar 1548:3:1 (avtaget) F.m. I. 336 (M. 336), (Helsinki, The National Library)	709–712 2419–2422
Sequ 110: <i>2 fragm.; archival provenance: Uppland/Medelpad</i> Fr 28263: Upplands handlingar 1553:20:2 Fr 28264: Medelpads handlingar 1554:11:2	713–716 717–720
Sequ 111: <i>1 fragm.; archival provenance: Uppland</i> Fr 28265: Upplands handlingar 1549:17:3	721–724
Sequ 112: <i>1 fragm.; archival provenance: unknown</i> Fr 28266: Obestämd arkivalisk proveniens 273	725–726
Sequ 113: <i>1 fragm.; archival provenance: Västerbotten</i> Fr 28267: Västerbottens handlingar 1605:3:2	727–730
Sequ 114: <i>1 fragm.; archival provenance: Uppland</i> Fr 28268: Upplands handlingar 1599:28 B:5	731–732
Sequ 115: <i>1 fragm.; archival provenance: Uppland</i> Fr 28269: Upplands handlingar 1552:21:5	733–736
Sequ 116: <i>1 fragm.; archival provenance: Hälsingland</i> Fr 28270: Hälsinglands handlingar 1615:7:5	737–740
Sequ 117: <i>2 fragm.; archival provenance: Hälsingland/Uppland</i> Fr 28271: Hälsinglands handlingar 1616:2:2 Fr 28272: Upplands handlingar 1606:10	741–747 748–749
Sequ 118: <i>1 fragm.; archival provenance: Småland (Kalmar)</i> Fr 28273: Varuhus och handling 78:9 (Kalmar 1552)	750–753
Sequ 119: <i>1 fragm.; archival provenance: Västmanland</i> Fr 28274: Västmanlands handlingar 1551:1:2	754–757

Sequ 120: <i>1 fragm.; archival provenance: Västmanland</i> Fr 28275: Västmanlands handlingar 1552:4:2	758–759
Sequ 121: <i>2 fragm.; archival provenance: Västmanland</i> Fr 28276: Västmanlands handlingar 1584:12:3 (avtaget) Fr 31038: Västmanlands handlingar 1584:12:1 (avtaget)	760–761 762–765
Sequ 122: <i>1 fragm.; archival provenance: Småland</i> Fr 28277: Smålands handlingar 1605:14:2	766–768
Sequ 123: <i>1 fragm.; archival provenance: Östergötland</i> Fr 28278: Östergötlands handlingar 1601:10:5	769–771
Sequ 124 = Gr 25: <i>2 fragm. (+ 36 in G. 1); archival provenance: Stockholm</i> Fr 28279: Sammandrag över årliga räntan m.m. 9:2, 1575 Fr 28280: Sammandrag över årliga räntan m.m. 16:12, 1571 [F.m. II. 1 (G. 1; no sequences), (Helsinki, The National Library)]	772–775 776–779 2333–2336]
Sequ 125: <i>1 fragm.; archival provenance: Västergötland</i> Fr 28281: Boskaps m fl längder Västergötland 27:1, 1629	780–783
Sequ 126: <i>2 fragm.; archival provenance: Gästrikland/Stockholm</i> Fr 28282: Gästriklands handlingar 1563:8:3 Fr 28283: Varuhus och handling 34:5 Stockholm 1563	784–787 788–791
Sequ 127: <i>4 fragm.; archival provenance: Östergötland</i> Fr 28401: Östergötlands handlingar 1578:14:1 Fr 28402: Provanträkenskaper 1:7 Fälttåg 1563 Fr 28403: Östergötlands handlingar 1582:10 Fr 28404: Östergötlands handlingar 1587:5:3	792–794 795–797 798–800 801–803
Sequ 128: <i>1 fragm.; archival provenance: Småland</i> Fr 28284: Smålands handlingar 1574:15:1	805–808
Sequ 129: <i>2 fragm.; archival provenance: Stockholm</i> Fr 28285: Lokala tullräkenskaper 320:1:II (Stockholm 1578) Fr 28286: S 120	809–810 811–812
Sequ 130: <i>1 fragm.; archival provenance: Östergötland</i> Fr 28287: Östergötlands handlingar 1583:5:3	813–816

Sequ 131 = Gr 153 = Mi 139 = Codex 731 (miss.):

4 fragm. (+ 28 fragm.); archival provenance: Småland/Stockholm

Fr 25410: Smålands handlingar 1556:2:3	1779–1782
Fr 30882: Smålands handlingar 1556:5:1	817–820
Fr 30883: Smålands handlingar 1556:10:1	821–824
Fr 30884: Smålands handlingar 1555:2:1	825–828

Sequ 132: 3 fragm.; archival provenance: Uppland

Fr 28288: Lokala tullräkenskaper 400:II Stockholm 1619	829–832
Fr 28290: Upplands handlingar 1610:5:1	833–836
Fr 28291: Räntekammarböcker 1526–1630, 65:4, 1605	837–840

Sequ 133 = Sequ 196 = Gr 118 = Gr 134 = Codex 1693 (grad.):

*7 fragm. (+ 2 fragm.); archival provenance: Östergötland/
Västergötland/Västmanland*

Fr 241: Östergötlands handlingar 1580:10:1	1868–1871
Fr 8502: Faktoriräkenskaper 4:3 (Arboga 1581)	843–846
Fr 25384: Östergötlands handlingar 1582:14:1	1722–1725
Fr 28289: Smålands handlingar 1582:7:1 (avtaget)	841–842
Fr 28370: Västmanlands handlingar 1585:14 (Västerås cathedral)	1091–1092
Fr 30031: Västergötlands handlingar 1581:1:3	1616–1619
F.m. II. 99 (G. 99) (Helsinki, The National Library)	2380–2383

Sequ 134: 2 fragm.; archival provenance: Ångermanland

Fr 7567: Lokala tullräkenskaper 560:VI (Härnösand 1609)	850–853
Fr 28292: Ångermanlands handlingar 1589:2:2	847–849

Sequ 136: 2 fragm.; archival provenance: Stockholm

Fr 28294: Provianträkenskaper 1:18 (Fälttåg, Sjötåg 1563)	856–859
Fr 28295: Provianträkenskaper 1:18 (Fälttåg 1560–1563)	860–863

Sequ 137: 1 fragm.; archival provenance: unknown

Fr 28296: Obestämd arkivalisk proveniens 51	864–865
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Sequ 138: 1 fragm.; archival provenance: Stockholm

Fr 28297: Bergsbruk 1:3, Allmänt 1563	866–868
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Sequ 140: 2 fragm.; archival provenance: Östergötland

Fr 28300: Boskaps m fl längder Östergötland 8:3, 1623	876–877
Fr 28301: Östergötlands handlingar 1622:3:2	878–881

Sequ 141: <i>1 fragm.; archival provenance: Östergötland</i> Fr 28302: Adeln och dess gods 14 (Östergötland 1604)	882–884
Sequ 142: <i>1 fragm.; archival provenance: Småland (Kalmar)</i> Fr 28303: Skeppsgårdshandlingar 15:6, 1566	885–888
Sequ 143: <i>2 fragm.; archival provenance: Stockholm/Småland</i> Fr 8554: Kaperiräkenskaper 5:2 1565–1566 Fr 28304: Skeppsgårdshandlingar 15:5 (Kalmar 1566)	893–894 889–892
Sequ 144: <i>1 fragm.; archival provenance: Södermanland</i> Fr 28305: Södermanlands handlingar 1599:7	895–898
Sequ 145: <i>2 fragm.; archival provenance: Västmanland/Ångermanland</i> Fr 28306: Västmanlands handlingar 1556:5:1 Fr 28307: Ångermanlands handlingar 1557:1 A:2	899–902 903–906
Sequ 146: <i>3 fragm.; archival provenance: Stockholm/Östergötland</i> Fr 28308: Räntekammarböcker 1526–1630, 19:1 1544 Fr 28309: Räntekammarböcker 1526–1630, 20:4 1545 Fr 28310: Östergötlands handlingar 1544:3:2 (avtaget fol.)	907–909 910–912 913–914
Sequ 147: <i>2 fragm.; archival provenance: The Baltic countries</i> Fr 8327: Baltiska fogderäkenskaper 145:1 F 410 (Narva 1582) Fr 28312: Baltiska fogderäkenskaper 146:4 F 410, 1583	918–920 915–917
Sequ 148: <i>1 fragm.; archival provenance: Dalarna</i> Fr 28313: Dalarnas handlingar 1578:7:2	921–922
Sequ 149: <i>1 fragm.; archival provenance: Västergötland</i> Fr 28314: Västergötlands handlingar 1564:12:1	923–926
Sequ 150: <i>1 fragm.; archival provenance: Småland</i> Fr 28315: Smålands handlingar 1578:14:2 (avtaget)	927–930
Sequ 151: <i>1 fragm.; archival provenance: Västergötland</i> Fr 28316: Västergötlands handlingar 1564:5:2	931–934
Sequ 152: <i>1 fragm.; archival provenance: Västergötland</i> Fr 28317: Älvborgs lösen 1571, 14:28 (avtaget) (Västergötland)	935–936

Sequ 153: <i>2 fragm.; archival provenance: Småland</i>	
Fr 28318: Smålands handlingar 1572:17:5	937–940
Fr 28319: Smålands handlingar 1572:17:4	941–944
Sequ 154: <i>2 fragm.; archival provenance: Öland</i>	
Fr 28320: Strödda militiehandlingar före 1631	
Del 1: Armén, E:4 Salpeterräkenskap (Öland 1567)	945–948
Fr 28321 Strödda militiehandlingar före 1631	
Del 1: Armén, E:4 Salpeterräkenskap (Öland 1565–70)	949–952
Sequ 155: <i>1 fragm.; archival provenance: Stockholm</i>	
Fr 28322 (= Fr 8581): Skeppsgårdshandlingar 4:2 1556 Stockholm	953–956
Sequ 156: <i>1 fragm.; archival provenance: Västmanland</i>	
Fr 28323: Västmanlands handlingar 1573:9 B:5	957–960
Sequ 157: <i>2 fragm.; archival provenance: Västmanland</i>	
Fr 28324: Västmanlands handlingar 1610:12:4	961–963
Fr 28325: Västmanlands handlingar 1610:12:1	964–966
Sequ 158: <i>1 fragm.; archival provenance: Medelpad</i>	
Fr 28326: Medelpads handlingar 1565:3:3	2461
Sequ 160: <i>1 fragm.; archival provenance: unknown</i>	
Fr 28327: Klädkammaren A:27:2 1561 (The Royal Palace Archives)	1427–1430
Sequ 161: <i>4 fragm.; archival provenance: Stockholm</i>	
Fr 3507: Upplands handlingar 1567:17:4	977–978
Fr 28329: Upplands handlingar 1567:17:2	967–970
Fr 28330: Upplands handlingar 1567:17:1	971–972
Fr 28331: Upplands handlingar 1568:12	973–976
Sequ 162: <i>1 fragm.; archival provenance: Östergötland</i>	
Fr 28332: Östergötlands handlingar 1544:9 (Linköping)	979–980
Sequ 163: <i>1 fragm.; archival provenance: Östergötland</i>	
Fr 28333: Östergötlands handlingar 1594:2	981–984
Sequ 164: <i>1 fragm.; archival provenance: Småland</i>	
Fr 28334: Smålands handlingar 1567:11:4	985–988

Sequ 165: <i>1 fragm.; archival provenance: Finland (Åbo)</i> Fr 28335: Klädkammaren A:26:7, 1560 (The Royal Palace Archives)	1431–1432
Sequ 166: <i>1 fragm.; archival provenance: Västergötland</i> Fr 28336: Västergötlands handlingar 1620:6 (Skara hospital)	989–992
Sequ 167: <i>1 fragm.; archival provenance: Östergötland</i> Fr 28337: Boskaps m fl längder Östergötland 12:2, 1626	993–995
Sequ 168: <i>1 fragm.; archival provenance: Västmanland</i> Fr 28338: Västmanlands handlingar 1577:5:3	996–999
Sequ 169: <i>1 fragm.; archival provenance: Uppland</i> Fr 28339: Upplands handlingar 1602:28:1 (avtaget)	1000–1001
Sequ 170: <i>1 fragm.; archival provenance: unknown</i> Fr 28340: S 119, 1538	1002–1003
Sequ 172: <i>1 fragm.; archival provenance: Östergötland</i> Fr 28343: Östergötlands handlingar 1561:4:4	1008–1011
Sequ 173: <i>1 fragm.; archival provenance: Östergötland</i> Fr 28344: Östergötlands handlingar 1621:7:1	1012–1015
Sequ 174: <i>1 fragm.; archival provenance: Värmland</i> Fr 28345: Värmlands handlingar 1602:9:1	1016–1019
Sequ 175: <i>1 fragm.; archival provenance: unknown</i> Fr 28346: Fragment lat. 206 (Uppsala University Library)	2313–2316
Sequ 176: <i>1 fragm.; archival provenance: Uppland</i> Fr 28347: Upplands handlingar 1614:2 (avtaget)	1020–1021
Sequ 177: <i>1 fragm.; archival provenance: Uppland</i> Fr 28348: Upplands handlingar 1601:7:4	1022–1023
Sequ 178: <i>3 fragm.; archival provenance: Västmanland</i> Fr 4266: Västmanlands handlingar 1585:16:2	1032–1035
Fr 28349: Västmanlands handlingar 1584:9 B:5	1024–1027
Fr 28350: Västmanlands handlingar 1584:9 A:1	1028–1031

Sequ 179: <i>2 fragm.; archival provenance: Medelpad</i>	
Fr 8861: Hjälp och silverskattelängder 1569–1570, 3:7 (Medelpad 1570)	1313–1315
Fr 28351: Medelpads handlingar 1570:11:2	1036–1037
Sequ 183: <i>1 fragm.; archival provenance: Småland</i>	
Fr 28405: Smålands handlingar 1555:21	1044–1047
Sequ 184: <i>1 fragm.; archival provenance: Småland</i>	
Fr 28355: Smålands handlingar 1575:17:3	1048–1051
Sequ 185: <i>2 fragm.; archival provenance: Småland/Stockholm</i>	
Fr 28356: Smålands handlingar 1564:1:3	1052–1055
Fr 28357: Provianträkenskaper 1:16 Fälttåg 1563	1056–1059
Sequ 186: <i>1 fragm.; archival provenance: Finland</i>	
Fr 28359: Finska cameralia 93:14 (Viborg 1556–1620)	1060–1061
Sequ 187: <i>1 fragm.; archival provenance: Finland</i>	
Fr 28358: S 292 (Finland)	1062–1063
Sequ 188: <i>1 fragm.; archival provenance: Västerbotten</i>	
Fr 28360: Västerbottens handlingar 1561:4:2	1064–1066
Sequ 189: <i>2 fragm.; archival provenance: Stockholm</i>	
Fr 9568: Strödda kamerala handlingar 36:4, 1605	1322–1325
Fr 28361: Röda nummer 382, 1603–1608	1067–1070
Sequ 190 = Sequ 191: <i>4 fragm.; archival provenance: Finland</i>	
Fr 28362: Finska cameralia 87:1, 1589	1071–1073
Fr 28363: Finska cameralia 88:1:1, 1594	1074–1076
Fr 28364: S 168	1077–1078
Fr 28365: S 311	1079–1080
Sequ 192: <i>1 fragm.; archival provenance: unknown</i>	
Fr 28366: private owner	2465–2467
Sequ 193: <i>1 fragm.; archival provenance: Småland</i>	
Fr 28367: Adeln och dess gods 15, 1640	1081–1083

Sequ 194: <i>1 fragm.; archival provenance: Småland/Östergötland?</i> Fr 28368: Adeln och dess gods 15, 1617	1084–1086
Sequ 195: <i>1 fragm.; archival provenance: Uppland</i> Fr 28369: Upplands handlingar 1609:3:2	1087–1090
[Sequ 197: private owner, Värmlands fornminnesförening FMF 89060, not included in the investigation]	
Sequ 199: <i>1 fragm.; archival provenance: Södermanland</i> Fr 28373: Södermanlands handlingar 1591:18:1	1097–1100
Sequ 200: <i>2 fragm.; archival provenance: Småland</i> Fr 28374: Smålands handlingar 1583:18:1 (avtaget)	1101–1102; 2462
Fr 28375: Smålands handlingar 1583:18:4 (avtaget)	1103–1106
Sequ 201 = Ant 363: <i>1 fragm.; archival provenance: Västmanland</i> Fr 28376 (= Fr 29800): Västmanlands handlingar 1572:9:8	1107–1110
[Sequ 202: private owner, Hallbergs samling, kept at the Stockholm City Archives, not included in the investigation]	
Sequ 204: <i>1 fragm.; archival provenance: unknown</i> Fr 28380: Trolle–De Mornays släktarkiv, E 6167	1175–1176
[Sequ 206–209 non extant]	
[Sequ 210: KB, A 103, Landsarkivet i Göteborg, not included in the investigation]	
Sequ 211: <i>1 fragm.; archival provenance: Dalarna</i> Fr 28382: Dalarnas handlingar 1611:22:3 (avtaget)	1115–1118
Codex 87: <i>2 fragm.; archival provenance: Östergötland</i> Fr 551: Östergötlands handlingar 1596:2:1	1119–1122
Fr 552: Östergötlands handlingar 1596:2:2 1	1123–1126
Codex 462: <i>2 fragm.; archival provenance: Närke</i> Fr 3183: Närkes handlingar 1605:12:2	1127–1128
Fr 3185: Närkes handlingar 1605:12:3	1129–1130

Codex 637: 2 fragm.; archival provenance: Dalarna

Fr 4710: Dalarnas handlingar 1606:11 A:3	1131–1134
Fr 4711: Dalarnas handlingar 1606:11 B:4	1135–1136

Codex 894 = Codex 1499 (seq.): 4 fragm.; archival provenance: Småland

Fr 6548: Smålands handlingar 1602:2:1	1137–1140
Fr 6551: Smålands handlingar 1602:2:3	1141–1142
Fr 6627: Smålands handlingar 1603:14 B:3	1211–1214
Fr 6642: Smålands handlingar 1603:20:1	1215–1217

Codex 940: 3 fragm.; archival provenance: Småland

Fr 6854: Smålands handlingar 1607:19:1	1143–1144
Fr 6866: Smålands handlingar 1608:5:2	1145–1146
Fr 6871: Smålands handlingar 1608:8:1	1147–1150

Codex 945: 2 fragm.; archival provenance: Småland

Fr 6867: Smålands handlingar 1608:6:2	1151–1154
Fr 6923: Smålands handlingar 1609:10:2	1155–1158

Codex 1048: 2 fragm.; archival provenance: Västergötland/Uppland

Fr 1769: Västergötlands handlingar 1604:15 A:1	1167–1170
Fr 7575: Lokala tullräkenskaper 569:II (Uppsala, Köping, Enköping 1605)	1171–1174

Codex 1060: 2 fragm.; archival provenance: Stockholm

Fr 7700: Pärmfyllnader 1:3:1 1533	1177–1184
Fr 7703: Pärmfyllnader 1:4 1538	1189–1196

Codex 1202: 2 fragm.; archival provenance:

Västergötland/The Baltic countries

Fr 1441: Västergötlands handlingar 1586:15:1	1203–1206
Fr 8468: Östersjöprovinsernas tull- och licenträkenskaper 9:4, Narva 1588	1207–1210

Fr 268: 1 fragm.; archival provenance: Östergötland

Östergötlands handlingar 1581:18:2	1218–1219
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Fr 298: 1 fragm.; archival provenance: Östergötland

Östergötlands handlingar 1582:20:2	1220–1223
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Fr 826: 1 fragm.; archival provenance: <i>Östergötland (Norrköping)</i> Lokala tullräkenskaper 461:I	1227–1229
Fr 839: 1 fragm.; archival provenance: <i>Östergötland (Norrköping)</i> Lokala tullräkenskaper 463:II	1230–1233
Fr 1924: 1 fragm.; archival provenance: <i>Västergötland</i> Västergötlands handlingar 1609:15:2	1234–1235
Fr 1988: 1 fragm.; archival provenance: <i>Västergötland</i> Västergötlands handlingar 1612:2:2	1236–1239
Fr 2678: 1 fragm.; archival provenance: <i>Hälsingland</i> Hälsinglands handlingar 1602:11	1240–1241
Fr 2977: 1 fragm.; archival provenance: <i>Norrland</i> Norrländs handlingar 1605:6:2 (avtaget fol.)	1246–1249
Fr 3061: 1 fragm.; archival provenance: <i>Närke</i> Närkes handlingar 1553:5:2	1250–1251
Fr 4205: 1 fragm.; archival provenance: <i>Västmanland</i> Västmanlands handlingar 1580:11	1252–1254
Fr 4447: 1 fragm.; archival provenance: <i>Dalarna</i> Dalarnas handlingar 1559:5:1	1255–1257
Fr 5149: 1 fragm.; archival provenance: <i>Södermanland</i> Lokala tullräkenskaper 452:VIII, Nyköping 1605	1258–1261
Fr 5214: 1 fragm.; archival provenance: <i>Södermanland</i> Furstendömenas räntekammare 8:2 1592	1262–1265
Fr 5220: 1 fragm.; archival provenance: <i>Stockholm/Södermanland (Nyköping)?</i> Furstendömenas räntekammare 11:3 1589–1595	1266–1269
Fr 6013: 1 fragm.; archival provenance: <i>Småland</i> Smålands handlingar 1578:5:2	1270–1271

Fr 6261: <i>1 fragm.; archival provenance: Småland</i> Smålands handlingar 1590:3:2 (avtaget)	1272–1273
Fr 6272: <i>1 fragm.; archival provenance: Småland</i> Smålands handlingar 1590:11:2 (avtaget)	1274–1275
Fr 6454: <i>1 fragm.; archival provenance: Småland</i> Smålands handlingar 1600:5:1	1276–1279
Fr 6468: <i>1 fragm.; archival provenance: Småland</i> Smålands handlingar 1600:9:3	1280–1283
Fr 6484: <i>1 fragm.; archival provenance: Småland</i> Smålands handlingar 1600:15:3	1284–1287
Fr 6514: <i>1 fragm.; archival provenance: Småland</i> Smålands handlingar 1601:9:3	1288–1290
Fr 6543: <i>1 fragm.; archival provenance: Småland</i> Smålands handlingar 1601:24:3	1291–1294
Fr 6688: <i>1 fragm.; archival provenance: Småland</i> Smålands handlingar 1604:13	1295–1298
Fr 7062: <i>1 fragm.; archival provenance: Småland</i> Smålands handlingar 1613:10 A:2	1302–1305
Fr 9578: <i>1 fragm.; archival provenance: Västergötland</i> Strödda kamerala handlingar 43:1:4, Västergötland 1560	1326
Fr 9711: <i>1 fragm.; archival provenance: Stockholm</i> Strödda militiehandlingar före 1631 Del 2: Flottan, 1:10 1552	1327–1330
Fr 10477: <i>1 fragm.; archival provenance: Södermanland</i> Likvidationsakter 91:14:4, Nyköping 1597	1331–1333
Fr 28126: <i>1 fragm.; archival provenance: Norrland</i> KB, A 103, i 22 (Norrland 1611)	271–272
Fr 28148: <i>1 fragm.; archival provenance: unknown</i> Militäräkenskaper 1561:11 (The Military Archives)	1376–1378

Graduals

Gr 11: 4 fragm. (+ 4 fragm.); archival provenance:

The Baltic countries/Finland

Fr 11686: S 392 1587 1334–1335

Fr 25086: F.m. II. 128 (G. 128), (Helsinki, The National Library)

Viborg 1593–1611 2370–2371

Fr 25089: Baltiska fogderäkenskaper 165:2 F 415, 1584 1435–1437

Fr 25090: Baltiska fogderäkenskaper 186:1 F 422, 1586 1438–1440

Gr 17: 1 fragm. (+ 3 fragm.); archival provenance: *Småland*

Fr 25098: Militäräkenskaper 1579:14:1 (The Military Archives) 2295–2298

Gr 18 = Codex 294 (grad.): 1 fragm. (+ 4 fragm.);

archival provenance: *Ångermanland/Västerbotten*

Fr 10229: Älvsborgs lösen 1571, 21:5:1 (Västerbotten 1571) 1818–1821

Gr 67: 5 fragm. (+ 13 fragm.); archival provenance: *Småland: Kalmar*

Fr 25200: Smålands handlingar 1564:20:3 (avtaget) (Kalmar) 1441–1444

Fr 25202: Smålands handlingar 1564:20:6 (Kalmar) 1445–1448

Fr 25203: Smålands handlingar 1564:20:4 (Kalmar) 1449–1452

Fr 25204: Smålands handlingar 1564:20:2 (Kalmar) 1453–1456

Fr 25205: Smålands handlingar 1565:26 (Kalmar) 1457–1460

Gr 72 = Gr 178 = Codex 1398 (grad.): 4 fragm. (+ 12 fragm.);

archival provenance: *Småland*

Fr 25214: Smålands handlingar 1574:19:4 1461–1464

Fr 25218: Smålands handlingar 1575:15:4 1465–1468

Fr 25220: Smålands handlingar 1575:15:2 1469–1472

Fr 25222: Smålands handlingar 1578:5:2 1473–1476

Gr 74: 4 fragm. (+ 7 fragm.); archival provenance: *Dalarna*

Fr 25238: Bergsbruk: Salbergets räkenskaper (vol 20 A–87), 8–9:9 (avtaget) (Stora Kopparberget 1585) 1477–1478

Fr 25241: Bergsbruk: Salbergets räkenskaper (vol 20 A–87), 8–9:9 (Stora Kopparberget 1585) 1479–1481

Fr 25242: Dalarnas handlingar 1584:6:1 1482–1484

Fr 25243: Dalarnas handlingar 1584:8:1 1485–1487

Gr 76 = Sequ 181 = Codex 1005 (grad.): 3 fragm. (+ 11 fragm.);

archival provenance: *Uppland/Stockholm*

Fr 25257: Upplands handlingar 1600:14:2	1488–1490
Fr 28353 (= Fr 7337): Lokala tullräkenskaper 364:II 1600 (Stockholm)	1491
F.m. II. 104 (G. 104), (Helsinki, The National Library)	2384–2385

Gr 79: 1 fragm. (+ 2 fragm.); archival provenance: Östergötland

Fr 25263: Östergötlands handlingar 1562:1:6	1492–1493
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Gr 80: 1 fragm. (+ 1 fragm.); archival provenance: Småland

Fr 25266: S 59 (Småland 1560)	1494
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Gr 86: 4 fragm. (+ 1 fragm.); archival provenance:

The Baltic countries/Finland

Fr 25278: Baltiska fogderäkenskaper 77:3 F 382, 1583	1502–1504
Fr 25279: Baltiska fogderäkenskaper 78:2 F 382, 1586–1587	1499–1501
Fr 25280: Baltiska fogderäkenskaper 77:4 F 382, 1583	1495–1498
Fr 25281: Arkiräkenskaper 1588:35 (The Military Archives)	2299–2302
[F.m. II. 110 (G. 110 containing no sequences), (Helsinki, The National Library)]	2386–2387]

Gr 87: 1 fragm.; archival provenance: Östergötland

Fr 25283: Militäräkenskaper 1582:19 (Östgötaknektar 1582–1584) (The Military Archives)	2303–2306
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Gr 89 = Sequ 171: 8 fragm. (+ 1 fragm.); archival provenance:

Ångermanland/Finland

Fr 25285: Ångermanlands handlingar 1574:1:2	1505–1506
Fr 25286: Ångermanlands handlingar 1574:1:5	1511–1514
Fr 25287: Ångermanlands handlingar 1574:1:4	1507–1510
Fr 25288: Ångermanlands handlingar 1573:4:4	1515–1518
Fr 25289: Ångermanlands handlingar 1573:4:3	1519–1522
Fr 25290: Ångermanlands handlingar 1575:6:4	1523–1526
Fr 25291: F.m. II. 79 (G. 79) (Helsinki, The National Library) Åbo 1576	2353–2356
Fr 28341: För läningsregister 8:1 1572 (hela riket)	1004–1007

Gr 96: 3 fragm. (+ 3 fragm.); archival provenance: Närke

Fr 25298: Närkes handlingar 1590:9:2	1527–1529
Fr 25299: Närkes handlingar 1590:9:1	1530–1532
Fr 25301: Närkes handlingar 1591:4:3	1533–1535

Gr 97: 1 fragm. (+ 7 fragm.); <i>archival provenance: The Baltic countries</i> Fr 25305: Baltiska fogderäkenskaper 117:5 F 397, 1570–1572	1536–1537
Gr 101 = Gr 28 = Codex 920 (grad.): 5 fragm. (+ 15 fragm.); <i>archival provenance: Småland/Stockholm/Västmanland</i> Fr 6895: Smålands handlingar 1608:23 A:2 Fr 6907: Smålands handlingar 1609:2:1 Fr 7064: Smålands handlingar 1613:10 B:4 Fr 9971: Bergsbruk: Salbergets räkenskaper (vol 20 A–87), 87:2 1606–1607 Sala Fr 25316: Baltiska fogderäkenskaper 16:7 F 365, 1602	1540–1543 1544–1547 1548–1551 1552–1553 1538–1539
Gr 103 = Sequ 102: 1 fragm.; <i>archival provenance: Östergötland</i> Fr 25318 (= Fr 611): Östergötlands handlingar 1598:7:5	1554–1555
Gr 105: 1 fragm.; <i>archival provenance: Småland</i> Fr 25320: Smålands handlingar 1570:23	1558–1559
Gr 106: 1 fragm.; <i>archival provenance: Stockholm</i> Fr 25321: Hovstallet Kungl Maj:ts hovstall, G I a 4:3 1574 (The Royal Palace Archives)	2272–2275
Gr 107: 5 fragm.; <i>archival provenance: Dalarna</i> Fr 4655: Dalarnas handlingar 1584:6:4 Fr 25322: Dalarnas handlingar 1581:7:5 (avtaget) Fr 25323 (= Fr 28397): Dalarnas handlingar 1583:7 A:3 Fr 28396: Dalarnas handlingar 1582:12:4 Fr 28398: Dalarnas handlingar 1583:11 B:9 (avtaget)	1896–1898 1560–1561 1562–1564 1565–1567 1568–1569
Gr 108: 1 fragm.; <i>archival provenance: Ångermanland</i> Fr 25324: Ångermanlands handlingar 1587:1:2	1570–1573
Gr 109: 1 fragm.; <i>archival provenance: Stockholm</i> Fr 25325: Sammandrag över årliga räntan m m 9:1 1574	1574–1577
Gr 110: 1 fragm.; <i>archival provenance: The Baltic countries</i> Fr 25326: Baltiska fogderäkenskaper 124:1 F 399–401 (avtaget), 1581	1578–1579
Gr 113 = Sequ 203: 2 fragm. (+ 1 fragm.); <i>archival provenance: Stockholm</i> Fr 25329: Skeppsgårdshandlingar 18:1 1567 (Stockholm)	1580–1583

Fr 25330 (= Fr 28378): Provinräkenskaper 5:4 Fälttåg Sjötåg 1567–1568	1111–1114
Gr 115: 3 fragm. (+ 2 fragm.); archival provenance: Småland	
Fr 25332: Smålands handlingar 1576:7:2	1584–1587
Fr 25334: Smålands handlingar 1576:7:3	1588–1591
Fr 25336: Smålands handlingar 1577:17:2	1592–1595
Gr 116: 1 fragm.; archival provenance: Uppland	
Fr 25337: Upplands handlingar 1577:16:2	1596–1599
Gr 117: 4 fragm.; archival provenance: Småland	
Fr 25338: Smålands handlingar 1572:17:3	1600–1603
Fr 25339: Smålands handlingar 1572:17:2	1604–1607
Fr 25340: Smålands handlingar 1572:17:7	1608–1611
Fr 25341: Smålands handlingar 1573:1:1	1612–1615
Gr 119 = Sequ 159: 5 fragm.; archival provenance: Småland/Östergötland	
Fr 808: Lokala tullräkenskaper 458:III	1620–1622
Fr 25342: Smålands handlingar 1554:13:1	1623–1626
Fr 25343: Prostarnas tionderäkenskaper 6:12 (Linköping 1555)	1627–1630
Fr 25344: Smålands handlingar 1556:18:2	1631–1634
Fr 25345: Smålands handlingar 1554:8 A:1	1635–1638
Gr 120: 4 fragm.; archival provenance: Västmanland/Södermanland	
Fr 25346: Löningsregister 6:8 (Västerås o Strängnäs 1553)	1639–1642
Fr 25347: Löningsregister 7:3 (Västerås o Strängnäs 1555)	1643–1646
Fr 25348: Löningsregister 6:5 (Västerås o Strängnäs 1553)	1647–1650
Fr 25349: Löningsregister 7:5 (Västerås o Strängnäs 1555)	1651–1654
Gr 121: 2 fragm. (+ 4 fragm.); archival provenance: Södermanland	
Fr 25352: Varuhus och handling 97:7 (Nyköping 1563)	1655–1658
Fr 25353: Varuhus och handling 97:2 (Nyköping 1562)	1659–1662
Gr 122: 1 fragm. (+ 7 fragm.); archival provenance: Västergötland	
Fr 25356: Västergötlands handlingar 1564:14 A	1663–1666
Gr 123: 1 fragm. (+ 3 fragm.); archival provenance: Småland: Kalmar	
Fr 25366: Provinräkenskaper 74:12 (Kalmar 1566)	1667–1670

Gr 124: 1 fragm.; archival provenance: <i>Uppland</i> Fr 25367: Upplands handlingar 1624:26:1	1671–1674
Gr 125: 1 fragm.; archival provenance: <i>Västmanlands handlingar</i> Fr 25368: Västmanlands handlingar 1571:10 A:2 (avtaget)	1675–1678
Gr 126 = Codex 927 (grad.): 4 fragm. (+ 9 fragm.); archival provenance: <i>Småland</i> Fr 6404: Smålands handlingar 1599:6:3	1834–1837
Fr 6622: Smålands handlingar 1603:11:4	1838–1840
Fr 6738: Smålands handlingar 1605:8:3	1822–1825
Fr 25369: Smålands handlingar 1585:5:1 (avtaget)	1679–1680
Gr 127: 3 fragm.; archival provenance: <i>Småland</i> Fr 25372: Smålands handlingar 1574:3:1	1681–1684
Fr 25373: Smålands handlingar 1575:6 B:1	1685–1688
Fr 25374: Smålands handlingar 1575:6 B:4	1689–1692
Gr 128: 1 fragm.; archival provenance: <i>Västmanland</i> Fr 25375: Västmanlands handlingar 1583:10:2	1693–1696
Gr 129: 2 fragm.; archival provenance: <i>Västerbotten/Västmanland</i> Fr 25376: Västerbottens handlingar 1577:6:1	1699–1700
Fr 25377: Västmanlands handlingar 1550:8:2	1701–1706
Gr 130: 1 fragm.; archival provenance: <i>Småland</i> Fr 25378: Smålands handlingar 1565:16:6	1707–1709
Gr 131: 1 fragm.; archival provenance: <i>Uppland</i> Fr 25379: Upplands handlingar 1566:18:4	1710–1713
Gr 133: 2 fragm. (+ 1 fragm.); archival provenance: <i>Västmanland</i> Fr 25381: Västmanlands handlingar 1583:10:1	1714–1717
Fr 25382: Västmanlands handlingar 1584:9: A:2	1718–1721
Gr 135: 1 fragm.; archival provenance: <i>Norrland</i> Fr 25385: Norrlands handlingar 1607:11:2	1726–1729
Gr 137: 1 fragm.; archival provenance: <i>Värmland</i> Fr 25387: Värmlands handlingar 1612:5:1	1730–1731

Gr 139: 1 fragm.; archival provenance: <i>Västergötland</i> Fr 25389: Västergötlands handlingar 1578:13:2	1732–1735
Gr 140: 1 fragm.; archival provenance: <i>Västergötland</i> Fr 25390: Västergötlands handlingar 1573:12 B:1	1736–1739
Gr 142: 2 fragm.; archival provenance: <i>Gästrikland</i> Fr 2580: Gästriklands handlingar 1596:6:3	1740–1743
Fr 25392: Gästriklands handlingar 1596:6:2	1744–1747
Gr 145: 1 fragm. (+ 1 fragm.); archival provenance: <i>Östergötland</i> Fr 25395: Östergötlands handlingar 1589:19	1752–1755
Gr 147: 2 fragm. (+ 1 fragm.); archival provenance: <i>Östergötland</i> Fr 25397: Östergötlands handlingar 1595:8:4	1756–1759
Fr 25398: Östergötlands handlingar 1595:8:3	1760–1762
Gr 149: 1 fragm.; archival provenance: <i>Småland</i> Fr 25402: Smålands handlingar 1565:13:3	1763–1766
Gr 150: 1 fragm. (+ 3 fragm.); archival provenance: <i>Uppland/Medelpad</i> Fr 25403: Upplands handlingar 1572:16:1	1578–1579
Gr 151: 1 fragm. (+ 1 fragm.); archival provenance: <i>The Baltic countries</i> Fr 25407: Baltiska fogderäkenskaper 153:1 F 410, 1596	1771–1774
Gr 152: 1 fragm.; archival provenance: <i>Stockholm</i> Fr 25409 (= Fr 9192): Strödda kamerala handlingar 3:1556	1775–1778
Gr 166: 1 fragm.; archival provenance: <i>Västmanland</i> Fr 25424: Västmanlands handlingar 1606:2:2	1783–1785
Gr 187: 1 fragm.; archival provenance: <i>Stockholm</i> Fr 25467: Provianträkenskaper 37:2 (Stockholm 1604)	2458
Gr 191 = Codex 448 (grad.): 1 fragm. (+ 6 fragm.); archival provenance: <i>Norrland/Uppland</i> Fr 25476: Ångermanlands handlingar 1606:9:3	1786

Gr 211: 1 fragm.; archival provenance: <i>Uppland</i> Fr 25499: Besvär över fogde m fl räkenskaper 1:3 (Förslag av Hälsingland 1614–15)	1787–1790
Codex 138: 2 fragm.; archival provenance: <i>Östergötland (Söderköping)</i> Fr 903: Lokala tullräkenskaper 475:II 1606 Fr 904: Lokala tullräkenskaper 475:IV 1607	1791–1794 1795–1798
Codex 269: 3 fragm.; archival provenance: <i>Västergötland</i> Fr 1748: Västergötlands handlingar 1604:6 A:3 Fr 1750: Västergötlands handlingar 1604:6 B Fr 1757: Västergötlands handlingar 1604:12:4	1799–1802 1803–1806 1807–1809; 2717
Codex 285: 2 fragm. (+ 10 fragm.); archival provenance: <i>Västergötland</i> Fr 1854: Västergötlands handlingar 1606:16:1 Fr 2175: Lokala tullräkenskaper 515:II 1608	1810–1813 1814–1817
Codex 971 = Sequ 198: 4 fragm.; archival provenance: <i>Småland</i> Fr 7118: Smålands handlingar 1616:2:1 Fr 7120: Smålands handlingar 1616:2:3 Fr 9232: Rannsakningsregister över förminkade och förökade hemman 2:5 (Västergötland 1596) Fr 28372: Smålands handlingar 1560:22:2	1826–1829 1830–1833 1316–1317 1093–1096
Codex 1028: 1 fragm. (+ 1 fragm.); archival provenance: <i>Småland</i> Fr 7473: Lokala tullräkenskaper 497:I (Kalmar 1609)	1841–1844
Codex 1247: 2 fragm.; archival provenance: <i>Stockholm</i> Fr 8817: Gärder och hjälper 1535 1 Fr 8818: Gärder och hjälper 1535 2	1845–1846 1847–1848
Codex 1367: 1 fragm. (+ 1 fragm.); archival provenance: <i>Uppland/Norrland</i> Fr 7673: Räntekammarböcker 1526–1630, 54:1 1580	1849–1852
Codex 1372: 4 fragm. (+ 1 fragm.); archival provenance: <i>Dalarna</i> Fr 9596: Strödda kamerala handlingar 47:5 1582–1583 Fr 9597: Strödda kamerala handlingar 47:6 1582–1583 Fr 9598: Strödda kamerala handlingar 47:9 1584 Fr 9604: Strödda kamerala handlingar 48:6 1586–1587	1853–1855 1856–1858 1859–1861 1862–1864

Codex 1460: *1 fragm. (+ 1 fragm.); archival provenance: Östergötland*
 Fr 10043; Boskaps m fl längder Östergötland 5:1 1621 1865–1867

Codex 1692: *1 fragm. (+ 1 fragm.); archival provenance: Västergötland*
 Fr 1437; Västergötlands handlingar 1586:9:2 1880–1883

Fr 457: *1 fragm.; archival provenance: Östergötland*
 Östergötlands handlingar 1590:14:3 1872–1875

Fr 2549: *1 fragm.; archival provenance: Gästrikland*
 Gästriklands handlingar 1575:1:2 1884–1887

Fr 4253: *1 fragm.; archival provenance: Västmanland*
 Västmanlands handlingar 1584:9 B:6 1888–1891

Fr 4303: *1 fragm.; archival provenance: Västmanland*
 Västmanlands handlingar 1592:2:1 1892–1895

Fr 6212: *1 fragm.; archival provenance: Småland*
 Smålands handlingar 1587:3:3 1899–1900

Fr 6587: *1 fragm.; archival provenance: Småland*
 Smålands handlingar 1602:16 B:1 1901–1902

Fr 7696: *1 fragm.; archival provenance: Stockholm*
 Räntekammarböcker 1526–1630, 66b:3, 1606 1907–1909

Fr 7999: *1 fragm.; archival provenance: Stockholm*
 Provinträrkenskaper 31:5 (Stockholm 1583) 1910–1913

Fr 9886: *1 fragm.; archival provenance: Västmanland*
 Bergsbruk: Salbergets räkenskaper (vol 20 A–87) 47:9 (Sala 1552–54) 1914

Missals

Mi 17 = **Codex 154 (miss.)**: 4 *fragm.* (+ 30 *fragm.*);
archival provenance: Stockholm

Fr 26030: KB, A 103, b 39 (Stockholm 1574)	1915
Fr 26035: Arkiräkenskaper 1572:8 (The Military Archives)	2247; 2260–2262
Fr 30843: Militäräkenskaper 1567:1 (The Military Archives)	916
Fr 30846: KB, A 103, b 65 (unknown archival provenance)	917

Mi 18 = **Codex 1237 (miss.)**: 2 *fragm.* (+ 24 *fragm.*);
archival provenance: Stockholm

Fr 9538: Strödda kamerala handlingar 30:9 1586	2075–2076
Fr 9539: Strödda kamerala handlingar 30:11 1588	2077–2078

Mi 45 = **Codex 912 (miss.)**: 3 *fragm.* (+ 37 *fragm.*);
archival provenance: Småland

Fr 26123: Smålands handlingar 1606:17 A:2 (avtaget)	1918; 1927 (the strip)
Fr 26127: Smålands handlingar 1609:8 B:3 (avtaget)	1919
Fr 26136: Smålands handlingar 1608:17 A:2 (avtaget)	1920

Mi 50 = **Codex 1129 (miss.)**: 5 *fragm.* (+ 16 *fragm.*);
archival provenance: The Baltic countries/Stockholm/Finland

Fr 8121: Baltiska fogderäkenskaper 34 F 373 (Kegel 1565)	1925–1926
Fr 26191: Militäräkenskaper 1563:22 (Livland) (The Military Archives)	2248–2250
Fr 26195: Baltiska fogderäkenskaper 3:2 F 365, 1565	1921–1922
Fr 26197: Baltiska fogderäkenskaper 1:4 F 365, 1562	1923–1924
Fr 26200: Militäräkenskaper 1570:22 (Gullberg 1569–1570) (The Military Archives)	2251–2253

Mi 62 = **Mi 682**: 1 *fragm.* (+ 8 *fragm.*); *archival provenance: Uppland*

Fr 26234 (= Fr 27574): Upplands handlingar 1568:10:2	1928
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Mi 75 = **Codex 789 (miss.)** = **Codex 1265 (miss.)**: 5 *fragm.*
 (+ 2 *fragm.*); *archival provenance: Småland/Stockholm*

Fr 966: Provanträkenskaper Vadstena 1565–1574	2157–2158
Fr 5815: Smålands handlingar 1567:9 B:5	2107–2109
Fr 5820: Smålands handlingar 1567:12 A:1	2110–2111
Fr 8946: Salträkenskaper 2:6 1568	2159–2160
Fr 26274: Västergötlands handlingar 1567:17:2	1929–1930

Mi 78 = Codex 815 (miss.): 6 fragm. (+ 4 fragm.); archival provenance: Småland	
Fr 5978: Smålands handlingar 1575:18:4 (avtaget)	2112
Fr 6271: Smålands handlingar 1590:11:2 (avtaget)	2113–2114
Fr 6421: Smålands handlingar 1599:13:2	2115–2117
Fr 8705: Skeppsgårdshandlingar 45:4 (Drakenäs 1588)	2118–2121
Fr 26277: KB, A 103, b 195 (Småland 1590)	1931–1932
Fr 26278: KB, A 103, c 34 (unknown archival provenance)	1933–1934
Mi 98: 1 fragm.; archival provenance: Denmark?	
Fr 26306: KB, A 103, b 138 (1544, 1545)	1935
Mi 116 = Codex 720 (miss.): 3 fragm. (+ 30 fragm.); archival provenance: Stockholm	
Fr 5331: Smålands handlingar 1550:8:1	1936–1937
Fr 9792: Arv och eget 42:4, o 1550	1938–1940
Fr 26377: F.m. I. 359 (M. 359), (Helsinki, The National Library)	2376–2379
Mi 153: 1 fragm.; archival provenance: Uppland	
Fr 26504: KB, A 103, b 158 (Uppland 1553)	1941–1944
Mi 216: 1 fragm. (+ 11 fragm.); archival provenance: Finland	
Fr 26644: F.m. I. 24 (Mi. 24), (Helsinki, The National Library)	2372–2375
Mi 264: 1 fragm.; archival provenance: unknown	
Fr 26741: KB, A 103, b 126	1945
Mi 273: 1 fragm.; archival provenance: unknown	
Fr 26753: KB, A 103, b 70	1946–1949
Mi 291: 1 fragm.; archival provenance: unknown	
Fr 26779: KB, A 103, b 10	2317–2318
Mi 292 = Codex 897 (miss.): 1 fragm. (+ 21 fragm.); archival provenance: Småland	
Fr 26798: Räntekammarböcker 1526–1630, 38:13 1560	1950
Mi 300: 2 fragm. (+ 5 fragm.); archival provenance: Stockholm	
Fr 26800: KB, A 103, b 267 (1565)	1951–1954
Fr 26801: KB, A 103, b 449 (Uppland 1586)	1955–1958

Mi 331: 1 fragm. (+ 1 fragm.); archival provenance: Småland
 Fr 26876: Militärävenskaper 1584:10 (Smålandsnektar)
 (The Military Archives) 2254–2257

Mi 335: 1 fragm. (+1 fragm.); archival provenance: Östergötland
 Fr 26889: Östergötlands handlingar 1586:17:2 1959–1962

Mi 340: 1 fragm. (+ 2 fragm.); archival provenance: Småland
 Fr 26901: Obestämd arkivalisk proveniens 157 2442–2443

Mi 353 = Mi 411 = Codex 101 (miss.): 2 fragm. (+ 12 fragm.); archival provenance: Östergötland
 Fr 26963: Östergötlands handlingar 1595:16:2 1963–1964
 Fr 26965 (= Fr 27097): Östergötlands handlingar 1587:14:1 1965

Mi 357: 1 fragm. (+ 4 fragm.); archival provenance: Östergötland
 Fr 26983: Östergötlands handlingar 1599:9:1 1966–1967

Mi 374: 2 fragm.; archival provenance: Stockholm
 Fr 7693: Räntekammarsöcker 1526–1630, 62:1, 1601 1968–1971
 Fr 27035: Klädkammaren A:64:3, 1602 (The Royal Palace Archives) 2284–2287

Mi 375: 2 fragm.; archival provenance: Östergötland
 Fr 27036: Hovförtäringsrävenskaper, Kungl Maj:ts hov III A 2:2, 1579 (The Royal Palace Archives) 2288–2291
 Fr 27037: Hovförtäringsrävenskaper, Kungl Maj:ts hov III A 2:7, 1581 (The Royal Palace Archives) 2292–2294

Mi 378: 2 fragm. (+ 3 fragm.); archival provenance: Småland
 Fr 27040: Älvsborgs lösen 1613, 18:II (Vedbo) 1972–1975
 Fr 27044: Örnbergs samling 3 1976–1977

Mi 379: 1 fragm.; archival provenance: Småland
 Fr 27045: Militärävenskaper 1589:13 (Smålandsnektar 1589–1590) 2263–2264
 (The Military Archives)

Mi 381: 1 fragm. (+ 1 fragm.); archival provenance: unknown
 Fr 27053: S 121 1978–1981

Mi 382 = Codex 431 (miss.): 2 <i>fragm.</i> (+ 16 <i>fragm.</i>); <i>archival provenance: Småland</i>	
Fr 7453: Lokala tullräkenskaper 490:V, Kalmar 1584–85	1309–1312
Fr 27059: Smålands handlingar 1579:12:2	1982–1985
Mi 383: 3 <i>fragm.</i> ; <i>archival provenance: Småland</i>	
Fr 27061: Smålands handlingar 1586:8:1 (avtaget)	1986–1989
Fr 27062: Smålands handlingar 1586:8:2 (avtaget)	1990–1991
Fr 27063: Smålands handlingar 1586:8:3 (avtaget)	1992–1993
Mi 384: 1 <i>fragm.</i> (+ 2 <i>fragm.</i>); <i>archival provenance: Dalarna</i>	
Fr 27066: Dalarnas handlingar 1541:3:2	1994–1997
Mi 385: 1 <i>fragm.</i> (+ 2 <i>fragm.</i>); <i>archival provenance: Östergötland</i>	
Fr 27068: Östergötlands handlingar 1594:1 A:1	1998–2000
Mi 386: 2 <i>fragm.</i> ; <i>archival provenance: Östergötland</i>	
Fr 27070: Östergötlands handlingar 1583:2	2001–2003
Fr 27071: Östergötlands handlingar 1583:3	2004–2005
Mi 387: 1 <i>fragm.</i> (+ 1 <i>fragm.</i>); <i>archival provenance: Östergötland</i>	
Fr 27073: Östergötlands handlingar 1592:19:2	2006–2007
Mi 388: 1 <i>fragm.</i> (+ 1 <i>fragm.</i>); <i>archival provenance: Södermanland</i>	
Fr 27074: Södermanlands handlingar 1589:1 B:5	2008–2009
Mi 389: 1 <i>fragm.</i> ; <i>archival provenance: Östergötland</i>	
Fr 27075: Östergötlands handlingar 1604:13:1	2010–2011
Mi 394: 1 <i>fragm.</i> ; <i>archival provenance: Småland</i>	
Fr 27076: Smålands handlingar 1557:17:1	2012–2015
Mi 396: 1 <i>fragm.</i> ; <i>archival provenance: Södermanland</i>	
Fr 27078: Södermanlands handlingar 1595:14:2 (avtaget)	2016–2017
Mi 397: 1 <i>fragm.</i> ; <i>archival provenance: Uppland</i>	
Fr 27079: Upplands handlingar 1573:6:1	2024–2026
Mi 398: 1 <i>fragm.</i> ; <i>archival provenance: Uppland</i>	
Fr 27080: Upplands handlingar 1567:14:1	2022–2023

Mi 399: 1 fragm.; archival provenance: Östergötland
 Fr 27081: Östergötlands handlingar 1587:7:1 2024–2026

Mi 400 = Mi 909: 2 fragm.; archival provenance: Södermanland
 Fr 27082: Boskaps m fl längder, Södermanland 5:2 (Nyköping 1630) 2027–2030
 Fr 27885: Boskaps m fl längder, Södermanland 4:2 (Torshälla 1630) 2074

**Mi 401 = Sequ 135 = Mi 115?: 2 fragm. (+ 31 fragm. in Mi 115);
 archival provenance: Småland/Norrland**
 Fr 27083: Smålands handlingar 1565:20:1 2031–2034
 Fr 28293: Medelpads handlingar 1566:2:1 854–855

Mi 402: 1 fragm.; archival provenance: Östergötland
 Fr 27084: Boskaps m fl längder, Östergötland 8:6
 (Hammarkind 1623) 2035–2036

Mi 403: 1 fragm.; archival provenance: Finland
 Fr 27085: Finska cameralia 47:2, 1582 2037–2038

**Mi 404 = Mi 79 = Codex 117 (miss.): 3 fragm. (+ 6 fragm.);
 archival provenance: Östergötland**
 Fr 731: Östergötlands handlingar 1606:8:2 2043
 Fr 802: Östergötlands handlingar 1621:10:2 2039–2040
 Fr 27087: Östergötlands handlingar 1598:7 1/2:3 2041–2042

Mi 405: 1 fragm.; archival provenance: Östergötland
 Fr 27090: Östergötlands handlingar 1579:12:2 2044–2047

Mi 406: 1 fragm. (+ 1 fragm.); archival provenance: Stockholm
 Fr 27091: Lokala tullräkenskaper 343:I (Stockholm 1587) 2048–2049

Mi 407: 1 fragm.; archival provenance: Småland
 Fr 27093: Smålands handlingar 1551:16 (avtaget) 2050–2051

Mi 408: 1 fragm.; archival provenance: Småland
 Fr 27094: Röda nummer 186 (landbönder i Småland) 2052–2054

Mi 409: 1 fragm.; archival provenance: Småland
 Fr 27095: Smålands handlingar 1567:13:1 (avtaget) 2055

Mi 410: <i>1 fragm.; archival provenance: unknown</i> Fr 27096: Obestämd arkivalisk proveniens 83	2056–2057
Mi 412: <i>1 fragm.; archival provenance: Småland</i> Fr 27099: Smålands handlingar 1576:12:2	2058–2061
Mi 413: <i>1 fragm.; archival provenance: Västergötland</i> Fr 27100: Västergötlands handlingar 1567:4:5	2062
Mi 414 = Mi 702: <i>1 fragm. (+ 1 fragm.); archival provenance: Östergötland</i> Fr 27101 (= Fr 27600): Östergötlands handlingar 1545:6 B:6	2063–2064
Mi 415: <i>1 fragm.; archival provenance: Stockholm</i> Fr 27102: Varuhus och handling 24:3, Stockholm 1558:III	2065–2066
Mi 477: <i>1 fragm. (+ 1 fragm.); archival provenance: Norrland</i> Fr 27211: Norrlands lappmarker 1567:1:1	2067
Mi 612 = Codex 790 (miss.): <i>1 fragm. (+ 47 fragm.); archival provenance: Småland/Västergötland</i> Fr 5823: Smålands handlingar 1567:12 A:4	2079
Mi 617: <i>1 fragm.; archival provenance: Småland</i> Fr 27468: Smålands handlingar 1579:7:2 (avtaget)	2068–2069
Mi 643 = Codex 1437 (miss.): <i>1 fragm. (+ 8 fragm.); archival provenance: Västmanland</i> Fr 9907: Bergsbruk: Salbergets räkenskaper (vol 20 A–87), 55:3, Sala 1572	2080–2082
Mi 722: <i>1 fragm.; archival provenance: Östergötland</i> Fr 27621: Stavsundssamlingen, pergamentomslag II:1, Kvittensregister för Norrköping för införsel 1565	2070
Mi 757: <i>1 fragm.; archival provenance: Östergötland</i> Fr 27677: Älvsborgs lösen 1613, 72:V (Östergötland 1613)	2071–2072
Mi 892: <i>1 fragm.; archival provenance: Dalarna</i> Fr 27868: Dalarnas handlingar 1575:3 A:3	2073

Codex 33: 4 fragm. (+ 4 fragm.); archival provenance: Östergötland	
Fr 233: Östergötlands handlingar 1580:1	2083–2086
Fr 235: Östergötlands handlingar 1580:4	2087
Fr 259: Östergötlands handlingar 1581:12:2	2088
Fr 332: Östergötlands handlingar 1584:6:2	2089
Codex 135: 1 fragm. (+ 4 fragm.); archival provenance: Östergötland	
Fr 890: Lokala tullräkenskaper 472:V 1592	2090–2092
Codex 348: 1 fragm. (+ 3 fragm.); archival provenance: Dalsland	
Fr 2266: Dalslands handlingar 1579:5:1	2093–2094
Codex 422: 2 fragm. (+ 1 fragm.); archival provenance: Ångermanland	
Fr 2809: Ångermanlands handlingar 1602:5:3	2095–2096
Fr 2811: Ångermanlands handlingar 1603:2:2	2097
Codex 429 = Codex 849 (miss.): 2 fragm. (+ 1 fragm.); archival provenance: Småland/Stockholm	
Fr 6211: Smålands handlingar 1587:3:2	2122
Fr 11346: Obestämd arkivalisk proveniens 209	2098–2099
Codex 457: 1 fragm. (+ 2 fragm.); archival provenance: Närke	
Fr 3148: Närkes handlingar 1599:16	2100
Codex 748: 2 fragm. (+ 1 fragm.); archival provenance: Småland/Stockholm	
Fr 5492: Smålands handlingar 1542:3:2	2104–2105
Fr 11214: Hovstallet Kungl Majt:s hovstall G I a 7:6 1581 (The Royal Palace Archives)	2276–2279
Codex 768: 1 fragm. (+ 1 fragm.); archival provenance: Småland?	
Fr 7918: Provianträkenskaper 3:8, 1565	2106
Codex 850: 2 fragm.; archival provenance: Småland	
Fr 6165: Smålands handlingar 1586:23:1 (avtaget)	2123–2125
Fr 6202: Smålands handlingar 1586:23:3	2126–2127
Codex 900: 1 fragm. (+ 5 fragment): archival provenance: Småland	
Fr 7093: Smålands handlingar 1615:2:2	2190
Codex 919: 1 fragm. (+ 1 fragm.); archival provenance: Småland	
Fr 6707: Smålands handlingar 1604:19:3	2128–2129

Codex 949: 4 fragm.; archival provenance: Småland

Fr 6948: Smålands handlingar 1610:3:2	2134–2135
Fr 6949: Smålands handlingar 1610:3:3	2136–2137
Fr 7005: Smålands handlingar 1611:8:3	2138–2140
Fr 7038: Smålands handlingar 1612:15:1	2141–2143

Codex 969 = Sequ 139: 4 fragm. (+ 9 fragm.);

archival provenance: Småland/Östergötland (Norrköping)

Fr 6979: Smålands handlingar 1610:19	1299–1301
Fr 7055: Smålands handlingar 1613:6 A:2 2	2144–2147
Fr 28298: Varuhus och handling 74:15 (Norrköping 1544)	869–871
Fr 28299: Varuhus och handling 74:14 (Norrköping 1544)	872, 874–875

Codex 1047: 1 fragm. (+ 4 fragm.); archival provenance:

Ångermanland/Hälsingland

Fr 10851: Strödda domböcker och rättegångshandlingar 19 (Ångermanland 1612)	2148–2149
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Codex 1072: 2 fragm. (+ 1 fragm.); archival provenance: Stockholm

Fr 7802: Varuhus och handling 37:1 (Stockholm 1566)	2150–2151
Fr 7808: Varuhus och handling 39:1 (Stockholm 1568)	2152–2153

Codex 1136: 1 fragm. (+ 6 fragm.);

archival provenance: The Baltic countries

Fr 8444: Östersjöprovinsernas räkenskaper 122:7 (Reval 1567)	2156
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Codex 1283: 1 fragm. (+ 1 fragm.); archival provenance: Småland

Fr 9045: Löningsregister 14:10 (Småland 1566)	2164–2166
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Codex 1291: 2 fragm.; archival provenance: Västmanland/Finland

Fr 8490: Faktoriräkenskaper 2:4 (Arboga 1571)	2161
Fr 9071: Löningsregister 18:16 (Finland 1571)	2162–2163

Codex 1327: 1 fragm. (+ 2 fragm.);

archival provenance: Dalarna/ Stockholm

Fr 4528: Dalarnas handlingar 1573:12:2	2167–2168
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Codex 1379: 1 fragm. (+ 1 fragm.);

archival provenance: Småland/Finland

Fr 8656: Skeppsgårdshandlingar 34:9 (Kalmar 1578)	2169
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Codex 1453: *1 fragm. (+ 1 fragm.); archival provenance: Uppland/Norrland*
Fr 10001: Bergsbruk 110:1 (Uppland 1551) 2170

Codex 1617: *1 fragm. (+ 1 fragm.); archival provenance: Stockholm*
Fr 11138: Skinnkammaren 16:3 1566 (The Royal Palace Archives) 2280–2283

Codex 1636: *1 fragm. (+ 1 fragm.); archival provenance: Östergötland (Söderköping)*
Fr 846: Lokala tullräkenskaper 464:V 2174

Fr 1735: *1 fragm.; archival provenance: Västergötland*
Västergötlands handlingar 1604:1:3 2457

Fr 1999: *1 fragm.; archival provenance: Västergötland*
Västergötlands handlingar 1612:9:2 2175

Fr 2542: *1 fragm.; archival provenance: Gästrikland*
Gästriklands handlingar 1567:13:2 2176–2177

Fr 3566: *1 fragm.; archival provenance: Uppland*
Upplands handlingar 1572:18:1 2178–2180

Fr 4512: *1 fragm.; archival provenance: Dalarna*
Dalarnas handlingar 1572:13:3 2181–2183

Fr 4911: *1 fragm.; archival provenance: Södermanland*
Södermanlands handlingar 1592:16:1 2184–2185

Fr 6267: *1 fragm.; archival provenance: Småland*
Smålands handlingar 1590:8 A:4 2435–2438

Fr 6750: *1 fragm.; archival provenance: Småland*
Smålands handlingar 1605:11:6 2186–2187

Fr 6967: *1 fragm.; archival provenance: Småland*
Smålands handlingar 1610:14 B:4 2188–2189

Fr 7833: *1 fragm.; archival provenance: Stockholm*
Varuhus och handling 48:7 (Stockholm 1579–84) 2191–2192

Fr 7880: 1 fragm.; archival provenance: <i>Småland: Kalmar</i> Varuhus och handling 81:10 (Kalmar 1565)	2193–2194
Fr 8689: 1 fragm.; archival provenance: <i>Uppland</i> Skeppsgårdshandlingar 41:7 (Älvkarleby 1584)	2195–2197
Fr 9208: 1 fragm.; archival provenance: <i>Stockholm</i> Gärderäkenskaper 7:7 1564	2198
Fr 9577: 1 fragm.; archival provenance: <i>Stockholm</i> Strödda kamerala handlingar 42 1597	2199
Fr 9795: 1 fragm.; archival provenance: <i>Stockholm</i> Bergsbruk 1:4 1567–1568	2200–2201
Fr 10061: 1 fragm.; archival provenance: <i>Småland</i> Boskaps m fl längder, Småland 5 1620–1621	2202–2204
Fr 10383: 1 fragm.; archival provenance: <i>Finland</i> Finska cameralia 52:2, 1577–1579	2205
Fr 10889: 1 fragm.; archival provenance: <i>Finland</i> Kungliga arkiv K 339:2 (Finland 1556–1557)	2206–2207
Fr 11252: 1 fragm.; archival provenance: <i>unknown</i> or. perg. RA 12800707 SDHK nr 1141	2319–2320

Other types of sources

Br mi 1: 1 fragm. (+ 5 fragm.); archival provenance: <i>Södermanland</i> Fr 30840: Södermanlands handlingar 1598:8:1	2208–2209
Br mi 2: 1 fragm. (+ 1 fragm.); archival provenance: <i>Östergötland</i> Fr 25014: Provinträrkenskaper Norrköping 1578–1579	2210–2211
Br mi 3: 1 fragm. (+ 1 fragm.); archival provenance: <i>Stockholm</i> Fr 25016: Myntväsen 13 (1593)	2212
Br mi 4: 2 fragm.; archival provenance: <i>Gästrikland</i> Fr 25017: Gästriklands handlingar 1579:3:2	2213–2214
Fr 25018: Gästriklands handlingar 1579:3:1	2215–2216

Br mi 5: *1 fragm.; archival provenance: Uppland*
 Fr 25019: Upplands handlingar 1573:19:2 2217

Br mi 6: *1 fragm. (+ 1 fragm.); archival provenance: Östergötland*
 Fr 25020: Östergötlands handlingar 1586:6:2 (avtaget) 2218–2220

Br mi 7: *1 fragm.; archival provenance: Stockholm*
 Fr 25022: Skinnkammaren 19:4 1582 (varor från Medelpad) 2265–2267

Br mi 13 = Gr 104: *1 fragm.; archival provenance: Uppland*
 Fr 25319 (= Fr 25029): Upplands handlingar 1548:4
 (avtaget; pärmpyllnad) 1556–1557

Codex 738 (brev. miss.): *2 fragm. (+ 1 fragm.); archival provenance: Småland*
 Fr 6253: Smålands handlingar 1589:22:1 (avtaget) 2101
 Fr 6285: Smålands handlingar 1590:21:3 2102–2103

Codex 926 (brev. miss.): *2 fragm.; archival provenance: Småland*
 Fr 6755: Smålands handlingar 1605:12:6 2130–2131
 Fr 6828: Smålands handlingar 1606:19:3 2132–2133

Fr 6889 (brev. miss.): *1 fragm.; archival provenance: Småland*
 Smålands handlingar 1608:18:2 2233–2234

Codex 640 (libellus fest.): *1 fragm. (+ 1 fragm.); archival provenance: Dalarna*
 Fr 4732: Dalarnas handlingar 1609:8:3 2221–2223

Codex 1630 (libellus fest.): *2 fragm.; archival provenance: Stockholm*
 Fr 7701: Pärmpyllnader 1:3:1 1533 Räntekammarbok 1185–1187; 2224–2227
 Fr 7704: Pärmpyllnader 1:4 1538 Räntekammarbok 1197–1202; 2228–2229

Br 13 = Codex 832 (brev.): *1 fragm. (+ 10 fragm.); archival provenance: Småland*
 Fr 7095: Smålands handlingar 1615:4:3 2230

Codex 224 (brev.): *2 fragm. (+ 7 fragm.); archival provenance: Västergötland*
 Fr 1504: Västergötlands handlingar 1588:4 A:1 2231
 Fr 1505: Västergötlands handlingar 1588:4 A:2 2232

Ant et sequ 1: <i>1 fragm.; archival provenance: Stockholm</i> Fr 30267: Hovstallet Kungl Majt:s hov G I a 1:2 1554 (The Royal Palace Archives)	2268–2271
Ant 131: <i>1 fragm.; archival provenance: Dalarna</i> Fr 20332: Dalarnas handlingar 1577:4:4	2450–2452
Fr 7858 (ant.): <i>1 fragm.; archival provenance: Stockholm</i> Varuhus och handling 59:2 Stockholm 1611	2235
Codex 481 (rhymed off.): <i>2 fragm.; archival provenance: Uppland</i> Fr 3319: Upplands handlingar 1551:10:1	2236
Fr 3320: Upplands handlingar 1551:10:3	2237–2238
Ord 2 = Codex 316 (ord.): <i>3 fragm.; archival provenance: Västergötland</i> Fr 838: Lokala tullräkenskaper 463:I, 1615	2239
Fr 2032: Västergötlands handlingar 1615:4:1	2240–2241
Fr 27926: Arkivariens skrivbord 9 (Västergötland 1614)	2242
Cant sor 1 = Gr 143: <i>2 fragm. (+ 2 fragm.); archival provenance: Östergötland</i> Fr 25033: Östergötlands handlingar 1606:6:3	2243–2246
Fr 30957 (= Fr 741): Östergötlands handlingar 1609:4 (avtaget fol.)	1748–1751

APPENDIX II: ALPHABETICAL LIST OF THE SEQUENCES AND CONDENSED LIST OF THE FRAGMENTARY SOURCES

THIS APPENDIX LISTS all the sequences in alphabetical order followed by a summary of the fragmentary sources. If text incipits are identical, the first diverging word is added. Reference to AH provides the number of the volume and sequence number. A restricted number of items were not edited in AH. Most of them are identified by reference to RH, or to another extant edition. A few sequences remain unidentified. The 163 references to Moberg 1927, vol. I are based on his list of sequences on p. 40–55; the melody numbers refer to Moberg, vol. II.

Festal assignments and/or dates may vary according to different diocesan traditions, and an alternative reference may have been added in the list. Generally, however, dates for the celebration of translations of saints are not included, although a sequence may have been used for both the main feast and the translation without it being explicitly mentioned. In addition, the same sequence may be used for more than one feast or for different categories of saints, which has been indicated in the Feast column.

The following abbreviations and signs are used in the table: BMV = *Beata Maria Virgo*, M = Moberg; mel. = melody in Moberg, vol. II (1927); sn = *sine notis*; * before the signature of a fragmentary source indicates that the sequence appears as an incipit.

FEAST	MONTH	SEQUENCE	ED.: AH, MOBERG etc.
Adventus		Ab arce siderea	8:5/M
		<i>Sequentiaries: Fr 6514</i>	
Michael	29.ix	Ad celebres rex	53:190/M, mel. 31
		<i>Sequentiaries: 5, 10, 20, 23, 24, 47, 59, 73, 81, 91, 101, 125, 141, 154, Codex 87, Fr 268, Fr 2977, Fr 9711. Graduals: 67, 72, 119, 126. Missals: 75, 300, Fr 6750</i>	
Iacobus	25.vii	Ad honorem et decorum	8:190
		<i>Sequentiaries: Cod. 945. Graduals: 86</i>	
Dominica infra Iohannem Bapti-stam/ Iohannes Baptista	24.vi	Ad honorem tuum Christe	55:178/M
		<i>Sequentiaries: 32. Missals: 401</i>	
Confessores/ Martyres		Ad laudes salvatoris	54:88/M
		<i>Sequentiaries: 28, 70, 100, 130, 184, Codex 894, Fr 6468, Fr 6688. Graduals: 67, Codex 1372. Missals: Codex 969</i>	
Anna	26.vii / 9.xii	Ad matris Annae annua	34:193/M
		<i>Graduals: 124</i>	
Andreas	30.xi	Ad sanctorum angelorum	Schmid 1954, 214–215
		<i>Graduals: 86</i>	
Petrus martyr	29.iv	Adest dies celebris	55:293/M, mel. 24
		<i>Sequentiaries: 3, 19, 21, 48, 60, 109, Fr 4205. Graduals: Codex 1028. Missals: 382, Fr 4911*</i>	
Unus martyr		Adest nobis (variant: namque) dies alma	53:241/M
		<i>Sequentiaries: 27, 37, 47, 55, 69, 85, 101, 115, 153, 163, Fr 839, Fr 6543. Graduals: 89, 139. Missals: Codex 33*, Codex 1072*, Codex 1453*</i>	
Decem Milia Militum	22.vi	Adrianus rex profanus	55:41
		<i>Missals: 384</i>	
Feriae post pascha		Agni paschal is esu	53:50
		<i>Sequentiaries: 14, Codex 894. Graduals: 122. Missals: 331</i>	
Martyres/Dedi-catio		Agone triumphali	53:229/M
		<i>Sequentiaries: 27, 55, 161, Codex 894, Fr 6543. Graduals: 67, 72, 86, 139. Missals: Codex 135*</i>	
Apostoli/Philippus & Iacobus	1.v	Alleluia nunc decantet	54:86/M
		<i>Sequentiaries: 1*, 19, 52, 66, 101, 103, 109, 164, 170, Codex 1202, Fr 4205, Fr 6543. Graduals: 67, 89, 120, Codex 269</i>	
BMV		Alma virgo florens	8:95
		<i>Sequentiaries: 152</i>	

Petri vincula	1.viii	Alma virtus salvatoris	8:269/M
		<i>Sequentiaries: 21, 33, 43</i>	
Cuthbertus	20.iii	Alme concrepent sonore	10:211
		<i>Other sources: Ant 131</i>	
Botvidus	28.vii	Almi patris merita	
		<i>Sequentiaries: Codex 1048. Other sources: Br mi 1</i>	
Agnes	21.i	Animetur ad agonem	55:50
		<i>Sequentiaries: 126</i>	
David de Munk-torp	25.vi / 25.vii	Ante mundum mundum scivit	42:206/M, mel. 33
		<i>Sequentiaries: 36</i>	
Augustinus Episcopus Hipponensis	28.viii	Augustine pater cleri	55:76
		<i>Sequentiaries: 204</i>	
Assumptio BMV	15.viii	Aurea virga primae	53:106a/M
		<i>Sequentiaries: 23, 90, 98, Fr 6261</i>	
Quinque Vulnera Christi		Ave dextra manus division of Ave caput Christi	RH 1771/M
		<i>Graduals: 76, 125, 166. Missals: 399</i>	
BMV		Ave Maria gratia	54:216/M, mel. 34
		<i>Sequentiaries: 29, 42, 62, 70, 88, 100, 131, 145, 153, 160, 161, Fr 6468. Graduals: 67. Missals: 50, 300, Codex 1379</i>	
Barbara	4.xii	Ave martyr (variant: virgo) gloriosa Barbaraque	55:79/M
		<i>Sequentiaries: 31. Graduals: 74</i>	
BMV		Ave nostrae spes	30:114
		<i>Sequentiaries: Codex 1060</i>	
BMV		Ave plena singulari	54:222/M
		<i>Sequentiaries: 185</i>	
Catharina de Alexandria	25.xi	Ave praeclara margarita	54:57
		<i>Graduals: 119</i>	
BMV		Ave praeclara maris	50:241/M, mel. 36
		<i>Sequentiaries: 3, 10, 70, 100, 133, 146, 149, 160, Codex 1060, Fr 5214, Fr 6454. Graduals: 11, 67, 101. Missals: 50</i>	
BMV		Ave spes mundi	54:217/M, mel. 35
		<i>Sequentiaries: 7, 11, 13, 27, 73, 128, 134, 144, 153, 161. Graduals: 67, 119</i>	
Clara	12.viii	Ave virgo felix Clara	42:200
		<i>Sequentiaries: 127</i>	
BMV		Ave virgo gloriosa caeli iubar	54:277/M
		<i>Sequentiaries: 10, 19, 20, 38, 70, 74, 76, 90, 131, 147, 153, 185, 195, Codex 1202. Missals: 415</i>	
BMV		Ave virgo gratiosa	54:278/M
		<i>Sequentiaries: 40, 60, 70, 76, 179, 195, Codex 1060, Codex 1202. Graduals: 72. Missals: 415, Codex 1581</i>	

BMV		Ave virgo singularis	54:204
		<i>Sequentiaries: 37</i>	
BMV		Ave virgo virginum	54:285/M
		<i>Sequentiaries: 3, 38, 69, 71, 76, 185, 188, 195, Codex 1202. Graduals: 119. Missals: 415</i>	
BMV		Benedicta es caelorum	54:252/M
		<i>Sequentiaries: 38, 188</i>	
Trinitas/Trans-figuratio	26.vii / 6.viii	Benedicta semper sancta	53:81/M, mel. 16a
		<i>Sequentiaries: 5, 21, 41, 61, 84, 101, 113, 126, 143, 157, 161, 166, 172, 173, 189, Codex 462, Codex 940, Codex 945, Codex 1060, Fr 5214. Graduals: 89, 101, 127. Missals: 153 sn, 273 sn, 382, 404*, Codex 949*</i>	
Trinitas		Benedicta sit beata	7:96
		<i>Sequentiaries: 23, 73, 126. Missals: Codex 422</i>	
Infra octavam Nativitatis Domini		Caeleste organum hodie	54:1
		<i>Missals: Codex 1047*</i>	
Nativitas Domini		Caelica resonant clare	53:19
		<i>Sequentiaries: 158. Missals: 75</i>	
Botvidus	28.vii	Caeli chorus esto	42:192/M
		<i>Sequentiaries: 3, 19, 43, Fr 10477. Missals: 382, 394, 408, 617, Fr 2542</i>	
Divisio Apostolorum	15.vii	Caeli enarrant gloriam	50:267/M
		<i>Sequentiaries: 3, 21, 28, 70, 127, 133, 164, 170, Codex 894. Graduals: 86. Missals: 379*, 382, Codex 1636</i>	
Franciscus	4.x	Caput draconis ultimum	9:215
		<i>Sequentiaries: 4, 91, 94, 101</i>	
Catharina de Alexandria	25.xi	Catharinae passio virginis	cf. Schmid 1954, 216
		<i>Sequentiaries: Codex 940. Graduals: 119</i>	
Innocentes	28.xii	Celsa pueri concrepant	53:162/M
		<i>Sequentiaries: 8, 46, 52, 56, 59, 86, 88, 104, 118, 142, Fr 5149. Graduals: 89, 103, 113, 119, 131, 133. Missals: 387, Fr 3566, Fr 4512, Fr 7833 sn</i>	
Margaretha	20.vii	Christianae Margarethae sollemnizant	42:283/M
		<i>Missals: 382</i>	
Iohannes Evangelista	27.xii	Christo laudes decantet (variant: persolvat)	8:204/M
		<i>Sequentiaries: 8, 131, 142. Graduals: 113. Missals: Fr 3566</i>	
Ioseph	15.i / 19.iii	Christus praedilectus sponsus	55:197/M
		<i>Missals: 116</i>	
Sigfridus	15.ii	Clara laude turma	42:321/M
		<i>Sequentiaries: 1, 60, Fr 4205. Graduals: 116, Codex 138*. Missals: 116, 291, 375, 382. Other sources: Br mi 6</i>	

Apostoli		Clare sanctorum senatus	53:228/M
		<i>Sequentiaries: 3, 26, 37, 47, 57, 64, 101, 146, 153, 154, Codex 1202, Fr 6543. Graduals: 67, 101, 115. Missals: 45*, 75, 300*, 374*, 383, Codex 1072*</i>	
Henricus	19 (20).i	Coetus noster laetus	42:238/M, mel. 11b
		<i>Sequentiaries: 11, 30bis, 31, 42, 134. Graduals: 17, 74, 80*, 115, 120, 133, Codex 138*, Codex 971. Missals: 17*, 116, 375, 382, 398, Codex 949</i>	
Purificatio BMV/ BMV	2.ii	Concentu parili hic te	53:99
		<i>Sequentiaries: 86, 124. Graduals: 67, Fr 457. Missals: 18, Codex 748 sn</i>	
Sigfridus	15.ii	Confessorum flos corona	42:322/M
		<i>Sequentiaries: 3. Graduals: 113, Codex 971</i>	
Assumptio BMV	15.viii	Congaudent angelorum chori	53:104/M, mel. 12
		<i>Sequentiaries: 2, 3, 16, 19, 33, 34, 46, 54, 70, 82, 89, 93, 98, 101, 108, 132, 145, 167, Codex 1048, Fr 268, Fr 826, Fr 6272. Graduals: 11, 135. Missals: 50, 78, 374, 397, 413</i>	
Nicolaus	6.xii	Congaudentes exultemus	54:66/M, mel. 22
		<i>Sequentiaries: 3, 20, 22, 26, 30bis, 36, 57, 74, 79, 81, 85, 89, 101, 109, 130, 137, 143, 153, 154, 160, 161, 162, 183, 199, Codex 87, Codex 1202, Fr 5149, Fr 6543, Fr 7062. Graduals: 115, Codex 138*. Missals: 45*, 299, 383, Codex 969</i>	
Pentecoste/Spiri- tus Sanctus		Consolator alme veni division of Lux iucunda	54:154/M, mel. 40
		<i>Sequentiaries: 10</i>	
Iacobus	25.vii	Cor angustum dilatamus	9:378
		<i>Sequentiaries: 200</i>	
Augustinus Episco- pus Hippomensis	28.viii	De profundis tenebrarum	55:75/M, mel. 19
		<i>Sequentiaries: 46, 74, 77, 138. Missals: 374</i>	
Andreas	30.xi	Deus in tua virtute	53:122
		<i>Sequentiaries: 108, Codex 894</i>	
Corona Spinea	4.v / 2.ix	Diadema salutare toto	54:136/M
		<i>Sequentiaries: 19, 21, 109. Graduals: 108, Codex 1028. Missals: 401 sn, 410, Codex 949. Other sources: Codex 640, Codex 1630, Fr 6889</i>	
Bartholomaeus	24.viii	Diem festum Bartholomaei	53:128/M
		<i>Sequentiaries: 33, 101</i>	
Simeon	9.ii	Diem sancti Simeonis	Malin & Haapa- nen 1922, 18–19
		<i>Graduals: 74</i>	
De Defunctis		Dies irae dies illa	54:178/M
		<i>Sequentiaries: 129</i>	
Conceptio BMV	8.xii	Dies ista celebretur	54:180/M
		<i>Sequentiaries: 3, 16, 26, 74, 109. Other sources: Ord 2*, Cant sor 1</i>	

Catharina de Alexandria	25.xi	Dilecto regi <virtutum>	40:258
		<i>Missals: Fr 1735*</i>	
Conversio Pauli	25.i	Dixit dominus ex Basan	50:269/M, mel. 42
		<i>Sequentiaries: 22, 60, 66, 86, 90, 104, 111, 116, 121, 126, 136, 140, Codex 894, Fr 2678, Fr 9578. Graduals: 17, 67, 107, 115, 117, 120, 133, 140, Codex 971, Fr 457. Missals: 18, 116, 353*, 382, 384, Codex 135*, Codex 748 sn, Codex 919*</i>	
Anna	26.vii / 9.xii	Dulcis Iesu matris	42:164/M
		<i>Sequentiaries: 31, 199. Graduals: 113</i>	
Nomen Iesu		Dulcis Iesu Nazarenus	54:113/M
		<i>Missals: 357</i>	
Ursula & Undecim Milia Virginum	21.x	Dulci voce resonet	8:289/M
		<i>Sequentiaries: 110</i>	
Pascha		Ecce dies celebris	54:144/M
		<i>Missals: 401</i>	
Henricus	19 (20).i	Ecce magnus presbyter	42:239/M
		<i>Sequentiaries: 42. Missals: Codex 900</i>	
Fabianus & Sebastianus	20.i	Ecce pulchra canorum	53:114
		<i>Missals: Codex 33*</i>	
Erkenwaldus	7.iv	Eia nostra contio	
		<i>Missals: Codex 33*, Codex 1072*</i>	
Nativitas Domini		Eia recolamus laudibus	53:16/M, mel. 43
		<i>Sequentiaries: 3, 14, 25, 28, 46, 91, 165, Codex 894, Codex 1060. Graduals: 87, 89, 108, 115, 126, 129, 147. Missals: 383, 385, Fr 10061</i>	
Iohannes Baptista	24.vi	Elisabeth Zachariae magnum	9:240
		<i>Sequentiaries: 178</i>	
Epiphania		Epiphaniam domino canamus	53:28/M, mel. 15b
		<i>Sequentiaries: 1, 22, 56, 86, 88, 90, 113, 116, 121, 131, 189, Fr 9578. Graduals: 17, 74, 89, 96, 103, 107, 115, 119, 120, Codex 1367, Fr 7696. Missals: 116</i>	
Iohannes Baptista	24.vi	Exulta caelum et laetare	9:243
		<i>Missals: Codex 348</i>	
Patroni regni	11 (12).vii	Exultant angelorum chori	42:307/M
		<i>Sequentiaries: 9, 185. Graduals: 89</i>	
Vincentius	22.i	Exultantes iubilemus laudes	cf. Schmid 1954, 218
		<i>Sequentiaries: 58</i>	
Ursula & Undecim Milia Virginum	21.x	Exultemus in hac die	8:290
		<i>Sequentiaries: 78</i>	
Virgines		Exultent filiae Sion	50:271/M
		<i>Sequentiaries: 70</i>	

Anna	26.vii / 9.xii	Felix mundus ex caeli	42:165/M
		<i>Sequentiaries: 19, 43, 55, 84, 147. Graduals: Codex 138*. Missals: 78, 394, Codex 949, Fr 8689</i>	
Unus confessor		Felix vixit hic confessor	42:349/M
		<i>Sequentiaries: Fr 6688</i>	
Epiphania		Festa Christi omnis	53:29/M, mel. 16b
		<i>Sequentiaries: 25, 46, 86, 123, 140, 142, 190, Codex 894. Graduals: 101, 117, 140, Codex 971. Missals: 382, 384, Codex 1291 sn;</i>	
Quinque Vulnera Christi		Festinemus quidem (variant: nunc) vere	42:9/M
		<i>Sequentiaries: 13, 62. Missals: 78, 340 sn</i>	
Elisabeth de Thuringia/Viduae	19.xi	Florem mundus protulit	55:121/M
		<i>Sequentiaries: 3, 77. Missals: 407</i>	
Virgines		Gaude caelestis sponsa	54:92
		<i>Sequentiaries: Codex 894</i>	
BMV		Gaude dei genitrix gaude	40:86/M, mel. 44
		<i>Sequentiaries: 71, 134, 136, 185</i>	
BMV		Gaude dei genitrix quam division of Natus ante saecula	53:15
		<i>Missals: 403</i>	
BMV		Gaude Maria templum	54:213/M
		<i>Sequentiaries: 27, 29, 153, Fr 6454. Graduals: 67, 119</i>	
BMV		Gaude mater Iesu	34:102/M
		<i>Sequentiaries: 2, 16, 29, 40. Other sources: Ord 2*</i>	
BMV		Gaude mater luminis	54:225/M
		<i>Sequentiaries: 71, 134, 136, 185, 199</i>	
BMV		Gaude mater Sion	34:138/M, mel. 46
		<i>Sequentiaries: 37, 71, 74;</i>	
Dionysius	9.x	Gaude prole Graecia	55:113/M
		<i>Sequentiaries: 4, 43, 101</i>	
Elisabeth de Thuringia	19.xi	Gaude Sion quod egressus	55:120/M
		<i>Graduals: 97</i>	
BMV		Gaude virgo mater Christi	cf. 42:73/M, mel. 48; Geete 1895–97, 260
		<i>Sequentiaries: 40, Fr 1988. Graduals: Codex 971</i>	
Dedicatio ecclesiae		Gaude virgo mater ecclesiae	9:47
		<i>Sequentiaries: 183, Fr 1924. Graduals: 137</i>	
Visitatio BMV	2.vii	Gaude virgo vere theotokos	Schmid 1938, 105–106
		<i>Sequentiaries: 200. Graduals: 113</i>	
		Gaudemus omnes <i>see</i> Laudemus omnes	

Nativitas Domini		Grates nunc omnes	53:10/M, mel. 49
		<i>Sequentiaries: 14, 22, 91, 121, 151. Graduals: 89, 107, 115, 117, 120, 126, 147, 211, Codex 971, Codex 1460. Missals: 116, 385, Fr 3566, Fr 7833 sn</i>	
Iohannes Evangelista	27.xii	Gratulemur ad festivum	55:191
		<i>Sequentiaries: 131</i>	
Ericus	18.v	Gratulemur dulci prosa	42:215/M
		<i>Sequentiaries: 3, 5, 21, 22, 31, 35, 42, 58, 65, 97, 99, 117, 134, Fr 4447. Graduals: 89, 120, Codex 269, Fr 6212. Missals: 396*, 401 sn, Codex 850, Codex 949. Other sources: Br mi 3, Br mi 5</i>	
BMV		Hac clara die turma	53:98
		<i>Sequentiaries: 47, III</i>	
Eskillus	(II) 12.vi	Hac in die gloriemur	42:216/M
		<i>Sequentiaries: 2, 3, 20, 21, 33, 35, 61, 82, 117, 178. Graduals: 116, 119. Missals: 382, 401, Codex 949</i>	
Margaretha	20.vi	Hac in die magnalia	40:284/M
		<i>Sequentiaries: 32. Missals: 383</i>	
Catharina de Alexandria	25.xi	Hac in die mentes	55:202
		<i>Sequentiaries: 145</i>	
Dedicatio ecclesiae		Haec est domus domini	Björkvall 2013, 144–157
		<i>Sequentiaries: 15, 83, 122. Graduals: 72. Missals: Codex 969</i>	Cf. 8:42
Stephanus	26.xii	Hanc concordi famulatu	53:215/M, mel. 15a
		<i>Sequentiaries: 3, 25, 28, 44, 56, 63, 86, 90, 91, 104, 126, Codex 894, Fr 2678. Graduals: 76, 87, 96, 101, 107, 113, 117, 120, 126, 129, 147, 151, 152, Fr 4253. Missals: 18, 385, 387, 400, Codex 1291 sn, Fr 3566, Fr 7833 sn</i>	
Confessores/Martyres		Hic sanctus cuius division of Superneae matris	55:37/M
		<i>Missals: Codex 969</i>	
Lancea et Claves		Hodiernae festum lucis	54:140
		<i>Graduals: 110. Missals: 50</i>	
BMV		Hodiernae lux diei	54:219/M, mel. 3
		<i>Sequentiaries: 7, 11, 28, 29, 30, 38, 70, 71, 74, 75, 78, 136, 160, 163, 179, 183, 185, 199, Fr 839. Graduals: 119</i>	
?		Iesus rex potens	
		<i>Sequentiaries: 112</i>	
Pascha		Illuxit dies quam fecit	8:31
		<i>Sequentiaries: 126</i>	
BMV		Imperatrix gloria	54:221/M, mel. 51
		<i>Sequentiaries: 29, 38, 60, 70, 71, 75, 134, 179, 184, 185, 199, Fr 6454. Graduals: Codex 1372</i>	
Ascensio		In ascensu salvatoris	Schmid 1954, 222
		<i>Sequentiaries: 127</i>	

Dominicus	5.viii	In caelesti hierarchia	55:115/M, mel. 2
		<i>Sequentiaries: 2, 3, 10, 21, 46, 53, 98, 128, 147, 211. Graduals: 89. Missals: 382, 396*, 404*, 407</i>	
Michael	29.ix	In conspectu angelorum	9:306
		<i>Missals: 50</i>	
Visitatio BMV	2.vii	In his sollemniis	8:52
		<i>Sequentiaries: 16</i>	
Birgitta	23.vii / 7.x / 9.xii	Insistentes cantileneae	42:191/M
		<i>Sequentiaries: 20, 72, Fr 298, Fr 2977</i>	
Augustinus Episcopus Hippomensis	28.viii	Interni festi gaudia	55:74
		<i>Sequentiaries: 132</i>	
BMV		Inviolata intacta et casta	Geete 1895-7, 255
		<i>Graduals: Codex 138. Other sources: Cant sor 1</i>	
Iohannes Evangelista	27.xii	Iohannes Iesu Christo	53:168/M, mel. 26
		<i>Sequentiaries: 3, 25, 28, 46, 56, 59, 63, 86, 91, 104, 126, 165, Codex 894, Codex 940. Graduals: 96, 101, 107, 117, 119, 126, 131, 133, 147, 152, Codex 285*. Missals: 18, 383, 385, 387, Codex 33*, Codex 1072*, Fr 7833 sn</i>	
Petrus & Paulus	29.vi	Iubar mundo geminatur	42:312/M
		<i>Sequentiaries: 67, 131, 175, 178, Codex 637, Codex 1048</i>	
BMV		Iubilemus in hac die	54:284/M
		<i>Sequentiaries: 7, 38, 40, 128, 144, 185, 188, 199. Graduals: 119. Missals: 415</i>	
Augustinus Episcopus Hippomensis	28.viii	Iubilemus salvatori	42:176/M
		<i>Sequentiaries: 3, 4, 21, 33, 101, Fr 28148</i>	
Evangelistae		Iucundare plebs fidelis	55:7/M, mel. 21a
		<i>Sequentiaries: 3, 6, 10, 18, 27, 50, 64, 75, 92, 101, 153, 161, 163, 186, 199, Codex 894, Codex 1202, Fr 5220. Graduals: 72, 76, 86, 89, 120*, 137, 145, Codex 1372. Missals: 386*</i>	
Unus martyr		Iucundetur ex affectu	42:342/M
		<i>Sequentiaries: 3, 6, 10, 50, 100, 101, 105, 199, Fr 5220, Fr 6543. Graduals: 72, 76, 89, 120*. Missals: Codex 969</i>	
Inventio/Exaltatio Crucis	3.v / 14.ix	Laetabundus et iucundus	54:131/M
		<i>Sequentiaries: 59, 131</i>	
Nativitas Domini/ Circumcisio/Purificatio	1.i / 2.ii	Laetabundus exultet fidelis	54:2/M, mel. 4
		<i>Sequentiaries: 16, 25, 35, 37, 44, 56, 63, 75*, 90, 113, 116*, 121, 123, 131, 134*, 140*, 151, Fr 2678. Graduals: 76, 89, 96, 108, 115, 117, 119, 120, 140, 191*, Codex 138*, Codex 269, Codex 1367, Fr 4253, Fr 7999*. Missals: 116, 264*, 383, 384, 387, Codex 1581, Fr 3566, Fr 7833 sn, Fr 10061. Other sources: Ord 2*, Cant sor 1</i>	

Visitatio BMV	2.vii	Laeta caeli hierarchia	54:195/M
		<i>Graduals: 89</i>	
Thomas Episcopus Cantuariensis	29.xii	Laeta mundus (variant: Laetabundus) sit iucundus	9:351/M
		<i>Sequentiaries: 1, 46, 52, 56, 118, 123, Fr 5149. Graduals: 96, 103, 107, 117, Codex 971. Missals: Fr 3566.</i>	
Blasius	3.ii	Laetetur ecclesia fidelium	8:140
		<i>Missals: Codex 748</i>	
Transfiguratio	26.vii / 6.viii	Laetetur hodie matris	54:110
		<i>Sequentiaries: 68</i>	
Corpus Christi		Lauda Sion salvatorem	50:385/M
		<i>Sequentiaries: 2, 3, 10, 13, 17, 20, 21, 35, 48, 61, 70, 82, 92, 96, 99, 101, 109, 117, 118, 155, 157, 174, 178, Codex 940. Graduals: 74, 89, 101, 126, 127, Codex 1247, Fr 2549, Fr 4303, Fr 6587. Missals: 273 sn, 381, 382, 388, 401 sn, 406, 407, 892 sn, Fr 1999, Fr 9795*. Other sources: Br mi 4, Br mi 13, Codex 738, Codex 926</i>	
Visitatio BMV	2.vii	Lauda sponsa genitricem	54:196/M
		<i>Sequentiaries: 110</i>	
Petrus & Paulus	29.vi	Laude iucunda melos	53:211
		<i>Missals: 62, 383</i>	
Bartholomaeus	24.viii	Laudemus (variant: Gaudemus) omnes inclita	55:86
		<i>Sequentiaries: 46</i>	
Pascha		Laudes Christo redempti	53:45/M
		<i>Sequentiaries: 14, 124, 126, 161, Codex 894. Graduals: 67, 122. Missals: 331</i>	
Inventio/Exaltatio Crucis	3.v / 14.ix	Laudes crucis attollamus	54:120/M, mel. 1
		<i>Sequentiaries: 2, 5, 18, 19, 20, 21, 24, 37, 41, 47, 52, 54, 66, 72, 73, 81, 101, 109, 125, 132, 141, 154, 193, 194, Codex 894, Codex 940, Codex 1048, Fr 268, Fr 6272. Graduals: 67, 101, 115, 119, 126. Missals: 383, Codex 969</i>	
Pentecoste/Spiritus Sanctus		Laudes deo devotas	54:14/M
		<i>Sequentiaries: 23, 41, 104, 136, 143, 161, Fr 5214. Graduals: 67, 87. Missals: Codex 1617*, Fr 10061*</i>	
Feriae post Pascha		Laudes salvatori voce	53:36/M
		<i>Sequentiaries: 14, 103, 124, 132, 161. Graduals: Codex 285*. Missals: 18, Fr 6967*, Fr 9208</i>	
Laurentius	10.viii	Laurenti David magni	53:173/M
		<i>Sequentiaries: 3, 23, 33, 34, 54, 70, 101, 111, 132, 167, Codex 894, Fr 268, Fr 6261, Fr 6272. Missals: 382</i>	
Trinitas		Laus deo patri	54:15
		<i>Sequentiaries: Codex 940</i>	
Michael	29.ix	Laus erumpat ex affectu	55:258/M
		<i>Sequentiaries: 72, 175, 187. Graduals: Codex 269</i>	

Nicolaus	6.xii	Laus et gloria deo	53:197
		<i>Sequentiaries: 93</i>	
Innocentes	28.xii	Laus tibi Christe cui	53:156/M
		<i>Sequentiaries: 25, 28, 63, 86, 123, Codex 894, Codex 940. Graduals: 96, 120, 126, Codex 971</i>	
Innocentes	28.xii	Laus tibi Christe patris	53:157/M
		<i>Missals: 383, 384</i>	
Maria Magdalena	22.vii	Laus tibi Christe qui	50:268/M, mel. 23
		<i>Sequentiaries: 2, 3, 9, 10, 12, 22, 32, 41, 64, 67, 70, 80, 82, 95, 111, 114, 117, 126, 132, 149, 168, Codex 894, Codex 945, Fr 2977, Fr 3061. Graduals: 107, Codex 269. Missals: 379</i>	
Nativitas Domini		Lux fulget hodierna	8:6
		<i>Missals: 383</i>	
Olavus	29.vii	Lux illuxit laetabunda	42:302/M, mel. 53
		<i>Sequentiaries: 2, 3, 10, 20, 21, 33, 43, 53, 57, 61, 67, 80, 82, 90, 95, 98, 101, 111, 131, 138, 145, 147, 148, 150, 211, Codex 637, Codex 1048, Fr 2977. Graduals: 72, 89, 107. Missals: 45, 382, 394. Other sources: Br mi 7, Codex 224, Ant et sequ 1</i>	
Pentecoste		Lux iucunda lux	54:154/M
		<i>Sequentiaries: 3</i>	
Stephanus	26.xii	Magnus deus in universa	53:220
		<i>Sequentiaries: 165. Graduals: 119. Missals: 383, Fr 4512</i>	
Maria Magdalena/ Pascha	22.vii	Mane prima sabbati	54:143/M, mel. 8
		<i>Sequentiaries: 3, 14, 21, 32, 90, 97, 103, 104, 121, 124, 126, 131, 169, Codex 945. Graduals: 72, 74, 119, 126, 127, 128, 133. Missals: 383, Fr 6967*</i>	
BMV		Mariae praeconio serviat	54:249
		<i>Sequentiaries: 179, Codex 1060, Codex 1202</i>	
Margareta	20.vii	Margaritam pretiosam (variant: speciosam)	55:233/M
		<i>Sequentiaries: 70</i>	
Vincentius	22.i	Martyris egregii triumphos	55:340
		<i>Sequentiaries: 126</i>	
Laurentius	10.viii	Martyris eximii Levitae	55:218/M
		<i>Sequentiaries: 10, 98. Graduals: 89</i>	
BMV		Mater patris nati	54:281/M
		<i>Sequentiaries: 185. Graduals: 119</i>	
Unus martyr		Mirabilis deus in sanctis	53:231
		<i>Sequentiaries: 47</i>	
BMV		Missus Gabriel de caelis	54:192/M, mel. 54
		<i>Sequentiaries: 10, 28, 29, 39, 71, 85, 161, 164, 184, Fr 1988, Fr 6454. Graduals: Codex 971. Missals: Codex 429*, Fr 9577*. Other sources: Ord 2*, Cantor 1</i>	

BMV		Mittit ad virginem	54:191
		<i>Sequentiaries: 49, 70, 78, 127, 136, 161, 183. Graduals: 139</i>	
Maria Magdalena	22.vii	Monti Sion dat virorem	8:230/M, mel. 55
		<i>Sequentiaries: 19, 131, 147, 148, Codex 637</i>	
Thomas Episcopus Cantuariensis	29.xii	Mundo Christus oritur	40:349/M
		<i>Missals: 384 sn</i>	
Nativitas BMV	8.ix	Nativitas Mariae virginis	54:188/M, mel. 5b
		<i>Sequentiaries: 2, 3, 13, 16, 18, 21, 33, 42, 52, 54, 59, 74, 82, 90, 95, 101, 119, 125, 155, 177, 193, 194, Codex 1048, Fr 826. Graduals: 115, Codex 269. Missals: 389*, Fr 6750. Other sources: Ord 2*</i>	
Nativitas Domini		Nato canunt omnia	53:24
		<i>Sequentiaries: 37, 56. Missals: Mi 75, Codex 1047*</i>	
Nativitas Domini		Nato nobis salvatore	54:101/M
		<i>Sequentiaries: 22. Graduals: 96, 120</i>	
Nativitas Domini		Natus ante saecula	53:15/M
		<i>Sequentiaries: 14, 35, 91, 121, Codex 894, Codex 1060. Graduals: 101, 107, 117, 126, 147, 211, Codex 971, Codex 1460, Fr 4253. Missals: 18, Fr 10061</i>	
Nativitas Domini		Natus est nobis ab arce	
		<i>Sequentiaries: 158</i>	
Martyres		O beata beatorum	55:14/M, mel. 27
		<i>Sequentiaries: 3, 10, 28, 69, 70, 85, 100, 101, 131*, 146, 186, Fr 839. Graduals: 89, 107, 119, Codex 1372. Missals: 98, Codex 969, Codex 1136*</i>	
BMV		O Maria virgo pia	cf. AH 42:82
		<i>Sequentiaries: 146</i>	
Ascensio		O quam mira sunt	53:69
		<i>Sequentiaries: Sequ 13</i>	
Catharina de Alexandria	25.xi	Odas hac in die	8:213/M, mel. 56
		<i>Sequentiaries: 3, 10, 20, 30bis, 45, 50, 52, 81, 82, 85, 109, 156, 160, Codex 87, Fr 6688, Fr 7062. Graduals: 89. Missals: 78, 389*, Codex 969</i>	
Michael?/Angeli	29.ix	Omnes angeli beati	M
		<i>Missals: 78</i>	
Ascensio		Omnes gentes plaudite	54:152/M
		<i>Sequentiaries: 35, 42, 70, 120, 174. Graduals: 120, 133. Missals: Fr 10889 sn</i>	
Festum Omnium Sanctorum	1.xi	Omnes sancti Seraphin	53:112/M
		<i>Sequentiaries: 3, 5, 37, 70, 108, 133, 150, 154, Codex 87, Codex 894, Codex 940, Fr 6013, Fr 6484. Graduals: 67, 72, 119. Missals: 383, Codex 969</i>	
Anna	26.vii / 9.xii	Omnis mundus exultet	9:130
		<i>Sequentiaries: 110. Other sources: Codex 481</i>	

Dunstanus	19.v	Organicis canamus	53:242
		<i>Missals: Mi 335*, Codex 33*, Codex 1072*</i>	
Visitatio BMV	2.vii	Osculetur nos dilectus	42:147/M
		<i>Sequentiaries: 36, 90, 200, Codex 637. Missals: 116*</i>	
Margareta	20.vii	Pange lingua gloriosae virginitatis	
		<i>Sequentiaries: 3</i>	
Annuntiatio BMV	25.iii	Paranymphus salutat virginem	10:88
		<i>Sequentiaries: Codex 1202. Graduals: 139</i>	
Petrus & Paulus	29.vi	Petre summe Christi	53:210/M
		<i>Sequentiaries: 2, 12, 22, 23, 33, 36, 41, 61, 64, 70, 92, 93, 95, 101, 104, 149, 168, 178, Codex 940, Codex 1048, Fr 6484. Graduals: 101, 113, 119, 121. Missals: 50, 75, 382, 384, Fr 6267*</i>	
Elisabeth de Thuringia	19.xi	Plebs devota iucundetur	8:155/M
		<i>Sequentiaries: 91</i>	
Purificatio BMV	2.ii	Post impletum stabilitum	48:340/M
		<i>Sequentiaries: 131. Graduals: 142. Missals: 116</i>	
Iohannes Baptista	24.vi	Praecursorem summi regis ... En baptista	42:252
		<i>Sequentiaries: 65, 97, 131, 155, 175</i>	
Visitatio BMV	2.vii	Praesens dies refulget	42:55/M
		<i>Sequentiaries: 2, 21, 28, 92, 114, 117. Missals: 17*, 382, 408, Codex 850, Fr 6267*</i>	
Canutus Rex	10.vii	Pretiosa mors sanctorum	8:208
		<i>Sequentiaries: Fr 10477</i>	
Reliquiae	4.viii	Pretiosi sancti dei	42:336/M
		<i>Sequentiaries: 19, 21, 33, 101</i>	
Dominicae per annum		Profitentes unitatem	54:161/M
		<i>Sequentiaries: 10, 35, 42, 48, 77, 106, 151, 157, 174, Codex 1060. Graduals: 89, 96, 109, 150. Missals: 153 sn</i>	
Nativitas Domini		Promissa mundo gaudia	54:95/M
		<i>Sequentiaries: 44, 91, 126. Missals: Codex 429*, Fr 7833 sn</i>	
Laurentius	10.viii	Prunis datum admiramur	55:217/M
		<i>Sequentiaries: 131</i>	
Dorothea	6.ii	Psallat concors (variant: chorus) symphonia	55:116
		<i>Sequentiaries: 70</i>	
Dedicatio ecclesiae		Psallat ecclesia mater	53:247/M, mel. 57
		<i>Sequentiaries: 62, 69, 70, 78, 115, 130, 133, 145, 146, 153, 163, Fr 6468. Graduals: 101, 137. Missals: Codex 1327, Fr 8689</i>	

Decollatio Iohannis	29.viii	Psallite regi nostro	50:270/M
		<i>Sequentiaries: 3, 46, 59, 68, 70, 93, 108, 132, 145, 149, 155. Codex 894, Fr 826, Fr 5214. Missals: 374, 386*, 397</i>	
Dedicatio ecclesiae		Quam dilecta tabernacula	55:30/M
		<i>Sequentiaries: 28, 78, 130, 161, Fr 6468</i>	
Dominicae per annum		Quicumque vult salvus	54:163/M, mel. 59
		<i>Sequentiaries: 3, 5, 17, 20, 22, 27, 28, 39, 48, 62, 101, 109, 115, 118, 126, 136, 166, 173, 178. Codex 945. Graduals: 74; 89</i>	
Adventus		Qui regis sceptrum	53:3
		<i>Missals: Codex 1072*</i>	
Apostoli/Iacobus	25.vii	Qui sunt isti qui	54:87/M, mel. 58
		<i>Sequentiaries: 3, 6, 13, 18, 27, 35, 36, 62, 64, 92, 101, 109, 134*, 153, 154, 199. Codex 1202, Fr 6543. Graduals: 67, 72, 89, 115, 130</i>	
Katharina filia Birgittae	2.viii	Recensemus in hac die	42:266/M
		<i>Sequentiaries: 40</i>	
BMV		Recolamus venerandam Mariae	8:72
		<i>Sequentiaries: Fr 6013</i>	
Adventus		Regnante sempiterna per saecula	53:2
		<i>Missals: Codex 1617*</i>	
Ascensio		Rex omnipotens die	53:66/M, mel. 14a
		<i>Sequentiaries: 3, 19, 21, 28, 32, 35, 37, 61, 73, 88, 107, 111, 116, 124, 131, 134, 143, 161, 189. Codex 462, Fr 1924. Graduals: 72, 76, 87, 106, 108, 119, 121, 127, 142. Codex 1372. Missals: 216, 383, 401 sn, 643. Codex 1283</i>	
Dedicatio ecclesiae		Rex Salomon fecit	55:31/M, mel. 60
		<i>Sequentiaries: 10, 42, 72, 85, 87, 147, 201, Fr 298, Fr 4447. Graduals: 89. Missals: Codex 1581, Fr 10889 sn</i>	
Martinus	11.xi	Sacerdotem Christi Martinum	53:181/M, mel. 28
		<i>Sequentiaries: 3, 5, 7, 10, 30bis, 45, 50, 57, 70, 72, 82, 85, 89, 91, 108, 109, 146, 150, 154, 183. Codex 87, Codex 894, Codex 940, Fr 6484, Fr 6688, Fr 9711. Graduals: 67, 89, 119. Missals: 78, Codex 969</i>	
Andreas	30.xi	Sacrosancta hodiernae	54:30/M, mel. 25
		<i>Sequentiaries: 3, 10, 20, 26, 30bis, 52, 79, 81, 85, 93, 101, 109, 137, 140, 143, 145, 154, 160, 161, 162, 164, 183. Codex 87, Codex 940, Fr 1924, Fr 5149, Fr 6514, Fr 7062. Graduals: 74, 119, Codex 138*. Missals: Codex 969</i>	
Adventus		Salus aeterna indeficiens	53:1
		<i>Sequentiaries: 37, 156</i>	
BMV		Salvatoris mater pia	54:280/M
		<i>Sequentiaries: 2, 38. Graduals: Codex 1372</i>	

Exaltatio Crucis/ S. Crux	14.ix	Salve crux arbor vitae	54:121
		<i>Sequentiaries: 37</i>	
Inventio/Exaltatio Crucis	3.v / 14.ix	Salve crux sancta arbor	53:82/M, mel. 61
		<i>Sequentiaries: 1, 3, 14, 21, 23, 32, 87, 88, 107, 111, 116, 161, Codex 945. Graduals: 72, 108, 113, 127, 128, Codex 1028. Missals: 386*, 401, Codex 33*, Codex 1072*</i>	
Franciscus	4.x	Salve fratrum dux minorum	55:134/M, mel. 29
		<i>Sequentiaries: 3, 10. Missals: 394</i>	
Assumptio BMV	15.viii	Salve mater salvatoris	54:245/M, mel. 10
		<i>Sequentiaries: 13, 42, 70, 105, 128, Codex 1060. Missals: 50</i>	
BMV		Salve porta crystallina	54:265
		<i>Sequentiaries: 49</i>	
BMV		Salve sancta Christi parens	54:282/M
		<i>Sequentiaries: 185. Graduals: 119. Missals: 415</i>	
Ursula et Undecim Milia Virginum	21.x	Salve turba virginalis	Schmid 1954, 221
		<i>Sequentiaries: 192</i>	
Nicolaus	6.xii	Sancte dei pontifex	55:267
		<i>Sequentiaries: 133</i>	
Iohannes Baptista	24.vi	Sancti baptistae Christi	53:163/M, mel. 17
		<i>Sequentiaries: 2, 3, 12, 21, 23, 33, 41, 61, 64, 70, 92, 93, 95, 101, 104, 117, 133, 149, 178, Fr 6484. Gradu- als: 72, 101, 113, 119. Missals: 75, 382, 384, 401 sn, Codex 348*, Codex 768*</i>	
Pentecoste/Spiri- tus Sanctus		Sancti spiritus assit	53:70/M, mel. 14b
		<i>Sequentiaries: 3, 19, 21, 23, 28, 35, 37, 42, 61, 73, 88, 101, 104, 119, 120, 124, 132, 143, 161, 168, 172, 189, Codex 945, Fr 5214. Graduals: 67, 72, 87, 89, 96, 106, 109, 115, 119, 120, 121, 127, 133, 142, 149, Codex 1372. Missals: 153 sn, 273 sn, 401 sn, Codex 1283</i>	
Catharina de Alexandria	25.xi	Sanctissimae virginis votiva	55:203/M
		<i>Sequentiaries: 133, 146. Graduals: 97</i>	
Pentecoste/Spiri- tus Sanctus		Septiformis consolator	Schmid 1952, 8-10
		<i>Sequentiaries: 37, 136</i>	
Paulus	30.vi	Sollemnitas sancti Pauli	53:205/M, mel. 62
		<i>Sequentiaries: 32, 149</i>	
Apostoli		Splendor regis gloriae	
		<i>Sequentiaries: 3</i>	
BMV		Stabat iuxta Christi crucem stabat	8:58
		<i>Sequentiaries: Codex 1060</i>	

BMV		Stabat iuxta Christi crucem videns	8:59/M, mel. 20
		<i>Sequentiaries: 3, 14, 20*, 28, 29, 40, 55, 60, 105, Codex 1060, Codex 1202. Graduals: Codex 971, Codex 1372, Codex 1692*. Missals: 17, 375, 412, 612*</i>	
BMV		Stabat mater dolorosa	54:201/M
		<i>Sequentiaries: 195</i>	
BMV		Stella maris o Maria	54:283/M
		<i>Sequentiaries: 11, 38, 185. Graduals: 119</i>	
BMV		Stella solem praeter morem	54:276/M
		<i>Sequentiaries: 153, 179, 183</i>	
Nativitas BMV	8.ix	Stirpe Maria regia	53:95/M
		<i>Sequentiaries: 23, 54, 68, 70, 108, 149. Missals: 374</i>	
Laurentius	10.viii	Stola iucunditatis	54:61/M, mel. 63
		<i>Sequentiaries: 2, 3, 10, 20, 21, 33, 34, 42, 57, 67, 82, 89, 93, 95, 101, 119, 145, 147, 150, Codex 1048. Graduals: 89. Missals: 78, 382, 404*, 757*</i>	
Michael	29.ix	Summi regis archangele	53:192
		<i>Sequentiaries: 3, 70, 89, Codex 940. Graduals: 101. Missals: 353*, Fr 10383 sn</i>	
Ascensio		Summi triumphum regis	53:67
		<i>Sequentiaries: 120, 190. Missals: 273 sn</i>	
Omnes Sancti/ Martyres	1.xi	Supernae matris gaudia	55:37/M, mel. 64
		<i>Sequentiaries: 3, 7, 13, 30bis, 35, 37, 43, 45, 57, 72, 79, 83, 91, 109, 130, 131*, 143*, 153, 176, 177, 187, Fr 298, Fr 6454, Fr 9711. Graduals: 72. Missals: Fr 11252</i>	
Birgitta	23.vii / 7.x / 9.xii	Surgit mundi vergente	37:152/M
		<i>Sequentiaries: 2, 3, 35, 84. Graduals: 79, Fr 9886. Missals: 378, 414, 477*, 722 sn, 757*, Codex 850. Other sources: Br mi 2</i>	
Pascha		Surrexit leo fortis	Schmid 1954, 222; Eggen 1968, I: 67–68, II:154
		<i>Sequentiaries: 73</i>	
Corona Spinea	4.v / 2.ix	Synagoga praeparavit	54:137/M
		<i>Graduals: 105, 123. Missals: 412</i>	
BMV		Te honorant superi	8:82
		<i>Sequentiaries: 10, 133</i>	
BMV		Tibi cordis in altari	54:279/M
		<i>Sequentiaries: 11, 38, 185. Graduals: 119. Missals: 415</i>	
Decollatio Iohannis	29.viii	Tibi pic Iesu Christe	42:254/M
		<i>Sequentiaries: 3, 21, 32, 33, 101, Codex 945, Fr 28148. Graduals: 115, 121</i>	

Visitatio BMV	2.vii	Tota pulchra es amica	37:94/M
		<i>Sequentiaries: 16, 40</i>	
Petrus	29.vi	Tu es Petrus	55:285/M
		<i>Sequentiaries: 32</i>	
BMV		Uterus virginatus thronus	54:248
		<i>Sequentiaries: 70, 133</i>	
Inventio/Exaltatio Crucis/S. Crux	3.v / 14.ix	Veneremur crucis lignum	54:129/M, mel. 21b
		<i>Sequentiaries: 3, 20, 28, 39, 141, 175, Fr 4447. Graduals: 18, 67, Codex 269. Missals: 405, 409, Codex 457</i>	
Olavus	29.vii	Veneremur sanctum istum	Maalin & Haapanen 1922, 18
		<i>Graduals: Codex 269</i>	
Visitatio BMV	2.vii	Veni praecelsa domina	54:193/M
		<i>Sequentiaries: Fr 6484. Missals: 378</i>	
Pentecoste/Spiritus Sanctus		Veni sancte spiritus et emitte	54:153/M
		<i>Sequentiaries: 13, 21, 28, 35, 42, 48, 61, 73, 84, 101, 104, 119, 126, 166, 168, 172, 173, Codex 462, Codex 945. Graduals: 67, 96, 109, 115, 120, 121, 149, 150, Codex 1372. Missals: 153 sn, 273 sn, 382, Codex 1283</i>	
Pentecoste/Spiritus Sanctus		Veni spiritus aeternorum	53:71/M
		<i>Sequentiaries: 126, 136, 143, Fr 5214. Graduals: 106. Missals: Codex 33*, Codex 422</i>	
BMV		Veni virgo virginum	54:250/M
		<i>Sequentiaries: 30</i>	
BMV		Verbum bonum et suave	54:218/M, mel. 7
		<i>Sequentiaries: 7, 10, 11, 28, 38, 70, 75, 78, 79, 163, 176, 177, 179, 185, 188, 199, Fr 1988. Graduals: 11, 139</i>	
Iohannes Evangeliista	27.xii	Verbum dei deo natum	55:188
		<i>Graduals: 151. Missals: 18, 400</i>	
Pascha		Victimae paschali laudes	54:7/M, mel. 5a
		<i>Sequentiaries: 1, 3, 13, 14, 21, 37, 42, 60, 88, 103, 104, 111, 116, 126, 134, 169, 174, 189, 190, Codex 894, Codex 945, Fr 4205. Graduals: 11, 89, 113, 120, 127, 128, 142, Codex 269, Codex 285*. Missals: 116, 382, 401, 402, 404*, 643, Codex 969, Codex 1291*, Fr 7880*. Other sources: Fr 7858*</i>	
BMV		Virgini Mariae laudes intonent (variant: intonant)	54:18/M
		<i>Sequentiaries: 15, 28, 52, 79, 111</i>	

BMV		Virgini Mariae laudes concinant (variant: intonant)	54:21/M
		<i>Sequentiaries: 7, 11, 28, 60, 71, 75, 105, 134, 189, 195, Fr 1988. Graduals: 11, 89, 113. Missals: 401</i>	
Virgines		Virginis venerandae	53:246/M, mel. 67
		<i>Sequentiaries: 3, 28, 79, 85, 115, 145, 153, 163, 184, Fr 839, Fr 6688. Graduals: 67, 89. Missals: Codex 33*, Codex 969</i>	
Thomas Episcopus Cantuariensis	29.xii	Virgo gaudet filio	39:327
		<i>Sequentiaries: 86, 140. Graduals: 131, 140</i>	
BMV		Virgo munda et fecunda	10:114
		<i>Sequentiaries: 71</i>	
BMV		Virgo parens gaudet	8:81
		<i>Sequentiaries: 152</i>	
BMV		Virgo patris filia	Schmid 1954, 220
		<i>Sequentiaries: 136</i>	
Ansgarius	4.ii	Virtus sancti spiritus	42:168/M
		<i>Sequentiaries: 19, 60. Graduals: Codex 138*. Missals: 116 sn, 375, 382</i>	
Elin of Skövde (Helena de Schedvia)	30 (31).vii	Voce dulcis melodiae	42:237/M, mel. 18
		<i>Sequentiaries: 2, 3, 10, 20, 21, 33, 43, 53, 98, 101, 211. Graduals: 89, Codex 269. Missals: 78, 382, 394, 408, Fr 2542</i>	
Dominicae per annum		Voce iubilantes magna	10:37/M, mel. 68
		<i>Sequentiaries: 3, 5, 20, 27, 39, 48, 101, 104, 109, 130, 166, 173, 178, Fr 6013. Graduals: 74, 89, 107, 119. Missals: 153 sn</i>	
Dominicae per annum		Vox clarescat mens	54:164/M
		<i>Sequentiaries: 2, 10, 20, 27, 28, 48, 82, 101, 109, 166, 168, 173. Graduals: 74, 119</i>	
Pascha		Zyma vetus expurgetur	54:149/M
		<i>Sequentiaries: 14, 103. Graduals: 122</i>	

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IN EUROPE, throughout the Middle Ages, a sequence was sung before the reading of the Gospel in the Roman Mass at the most prominent feasts of the liturgical year. The genre is remarkable through its often large scale compositions, poetic language and peculiar melodies. Different liturgical traditions gradually developed their own sequence repertoires, with different stylistic forms.

The scarcity of preserved manuscripts has long impeded an assessment of the diffusion of the genre in Sweden. This situation radically changed with the recent cataloguing of numerous parchment leaves cut from medieval books and used in the binding of 16th century accounts, during the reign of Gustav Vasa and his sons. In spite of their fragmentary state the leaves contain a surprisingly rich sequence material.

The first part of this volume focuses on the repertoires, listing all the sequences found for each specific feast. If possible, both the earlier European and later Swedish transmission of a sequence is sketched.

The second part is an inventory and close description of all the fragments containing sequences. The fragments date from the 12th through the 15th century, originating above all from sequentiaries, graduals or missals.

The enclosed cd contains about 2 060 images covering the entire sequence material used in the investigation.

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