THE HYMN *REX SANCTORUM ANGELORUM*
IN NOTATED MISSAL MS. 387 AND ITS PARTIAL MEANING
IN THE SEARCH OF THE PROVENANCE OF THE MANUSCRIPT

The Notated Missal 387 is a manuscript with dimensions 220 x 155 mm. It has a well-preserved leather cover with wooden tables filled with dark red leather. The decorating bucklers have the shape of rosettes. The written texts and the notated chants are recorded in one column (we observe some further hands in folios 1, 14r-15v, 252v-255, incl. marginal inscriptions). The decoration is relatively simple. It is made up of red and blue coloured initials, with pen-drawing *fleuronné*. The Missal contains the summer part of the liturgical year, i.e.: within the temporal cycle it is the time from Easter Sunday to the last (25th) Sunday after the Most Holy Trinity; within the sanctoral cycle it represents the feasts from mid-April until the end of November.

On the basis of current researches concerning the calendar of the Missal, we observe that the ms. 387 is close to the family of calendars from the territory of modern Sweden (notably to calendars from the former archdiocese of Lund). We can find evidence of this in several local feasts, which are typical of this specific liturgical tradition. Let’s think, for example, of the feasts of

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1 This study was originated within the frame of management of the project VEGA 1/0105/17-Missale Romanum sign. ms. 387 from the Central Library of the Slovak Academy of Sciences—research and source edition.

2 The first mentions about ms. 387: Sopko 148; Szendrei 103; Dobszay 11-22; Veselovská *Mittelalteriche* and “Choralnotationen” 92-93; Veselovská, Adamko, and Bednáriková 111.
saints like the martyrs’ Knut and Olaf, the abbot Botulf or bishop Willead. The feasts linked to the above-mentioned saints are recorded in the calendar as *festa fori*, i.e. public rest days.\(^3\)

During the studies concerning the provenance of the manuscript—by comparing a list of Sunday hallelujah chants *post Pentecosten*—it was shown that it is about a liturgical tradition spread not only in Bavaria (Seeon, Freising), but also in Sweden (Strängnäs). Indeed, starting from the 9th century, the Danish, Norwegian, and Swedish missionaries were Benedictines (e.g. St. Oscar, † 865) who founded monasteries and implemented their own liturgical traditions in the given environment. Probably, as a consequence of this, several German liturgical common practices were introduced into the Missal—e.g. singing of hymn *Rex sanctorum angelorum* during the Pentecost Eve (Adamko, “Príspevok” 144-151). Jerzy Pikulik states that the Hymn *Rex sanctorum angelorum* is found notably in diocesan graduals (129); and we have had such statement confirmed even within the frame of our research. In the following part of our work, we shall pay specific attention to such chant.

In the Middle Ages, Pentecost Eve was a specific celebration with many elements identical to Easter Eve. In ms. 387 it is recorded on folios 50v-55v (*Missale Notatum*). Similarly to other manuscripts and prints, it contains four Old Testament readings without their “announcement” (*sine titulo*) with relevant Psalm hymns (*tractus*) and prayers (*collecta*).\(^4\) After their reading, the priests and their assistants went to the baptismal font by singing the hymn *Rex sanctorum angelorum*. Then, water blessing and baptism ceremony followed, with the Paschal intonation of chants *Kyrie eleison* and *Gloria in excelsis Deo*. Then, followed the invocation *Pax vobis*, *Dominus vobiscum*. And the ritual was ended with the prayer *Omnipotens sempiterne Deus ut claritatis*. The Holy Mass went on with the New Testament letter *Cum Apollo esset* and with the hallelujah chant *Confitemini Domino*.

\(^3\) Amongst the above mentioned feasts of Swedish saints, the sanctoral cycle reports only two of them (*Olavi regis* and *Willeadi ep. et cf.*), unfortunately without specific chants (Adamko, “Príspevok” 144-151).

\(^4\) The contents and the order were as follows: 1. lectio *Temptavit Deus Abraham* (Genesis)—collecta *Deus qui in Abraham*; 2. lectio *Scriptit Moyses* (Deuteronomium)—tractus *Attendite cœlum* with verses *Exspectetur sicut pluvia, Date magnificentiam deo*, *Deus fidelis in nobis per prophetarum*; 3. lectio *Apprehendent septem mulieres* (Isaiah)—tractus *Vinea facta est* with verses *Et maceriam circumdedit, Et torcular fodit in ea*—collecta *Deus qui nos ad celebrandum*; 4. lectio *Audi Israel mandata* (Baruch)—collecta *Deus in commutabilis virtus et lumen*; and then the following tractus *Sicut cervus desiderat* with verses *Sittivit anima mea, Fuerunt michi lacrime*—collecta *Concede quesumus omnipotens deus ut qui sollemnitatem.*
DESCRIPTION OF THE WATER BLESSING RITUAL
ON THE PENTECOST EVE

Saturday’s Pentecost Eve (i.e. 50 days after Easter) is a specific day not only for its multiple readings and chants, compared to other ordinary feasts but also, because—to a certain extent—it copies the Easter Eve celebrations, incl. the rituals between the liturgy of the Word and the Eucharistic liturgy. In Roman Church, water is blessed twice a year (source, baptismal font): on Easter Eve and on the Pentecost day. The rituals and prayers are narrowly related to ancient baptism manner. Notably, during the Pentecost Eve, believers invoke the strength and gifts of the Holy Spirit to come down into baptismal water, so that souls can be born again, have their sin taken away, and return to primary innocence. The celebrant also immersed the Paschal Candle in water. Through its light, this candle symbolises the ray of goods, actions and virtues that every Christian should practice. Such baptismal font blessing ritual is quite old. It is mentioned already by St. Cyprian who dates it back to 3rd century (Bergier 151).

The water blessing ritual (ad fontem) was inserted after the fourth reading, followed by the tractus Sicut cervus and by the prayer Concede quae-sumus omnipotens deus ut qui sollemnitatem doni sancti spiritus... Consequently, the priest and his assistant moved from the sanctuary to the baptismal font by singing the litanies. At the end of the water blessing ritual, the priest and his assistants went by to the sanctuary (by singing the litanies again). In this moment, the cantor sang loud alta voce the solemn paschal version of “Lord have mercy on us—Christ have mercy on us—Lord have mercy on us.” Then, followed the chant “Glory to God in the Highest.” The rubrics almost always report the expression “as for Easter Eve” (sicut in Vigilia Pasche), as well as instructions concerning further continuation of the Holy Mass, by reminding some chants—e.g. offertorium, alleluia, tractus, Agnus Dei or communio. Instructions also mention the omission of the repentance act (per missa confessione), or—in certain cases—the rubrics warn about candle lights before reading the Gospel as well as for expression of the sign.

5 The Missale Warmiense in the relevant rubric of Pentecost Eve contains different instructions. Indeed, instead of the litanies, the celebrants had to sing the hymn Rex sanctorum angelorum: Notandum qui hic non dicitur letania sed loco letanie cantatur ymnus (Missale Warmiense 102, f. CVIIIr). Similarly, even the Missale Miskolci instructs that the priests must walk to/from the baptismal font by singing the hymn: et procedant cum processione ad fontem cantantes rex cantorum (...) reddeant ad chorum cantantes Rex sanctorum (Missale Miskolci 764, f. 96r).
of peace (ante evangelium etiam portantur lumina et pax datur). The description of the ritual in the Notated Missal 387 is as follows:6

Deinde descenditur ad fontem cum Letania Rex sanctorum angelorum
Deinde fons benedicitur et baptizato uno infante reditur in chorum letania
Qua finita imponat cantor sollemnitur Kyrieleison Christeleison Kyrieleison
Kyrieleison Gloria in excelsis deo Ipsa quoque missa per oram sicut in vigilia
pasche propter quod habet cantum offertorii et agnus dei et communio Ante
evangelium eciam portantur lumina et pax datur
Collecta cum salutatione Presta quesumus omnipotens deus ut clamavi me
super nos...

As mentioned in the rubric, the ritual was followed by chants Kyrie eleison and Gloria in excelsis Deo, as well as other parts and relevant chants of the Holy Mass. Almost all the rubrics of the analysed manuscripts indicate this in a similar way. One fact interested us particularly: some water blessing ritual rubrics also mention the baptism of a child. Apart from our ms. 387, this instruction is contained in two Danish prints: Missale Hafniense (1510) and Missale Lundense (1514). After the hymn Rex sanctorum angelorum, the concerned rubrics describe the baptism of a child (baptizato uno infante), followed by a procession with the triple litany.7 This fact might be an important clue supporting the Danish origin of ms. 387, which could have become a model for the two more recent Danish prints.

TEXT ANALYSIS OF CHANT REX SANCTORUM ANGELORUM

In the Notated Missal 387, our hymn Rex sanctorum angelorum is recorded with his full lyrics and melody. Within the frame of our research, we tried to search for this chant in many other missals or graduals. We mostly focused on manuscripts or prints from Southern Germany, Poland, and

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7 Collecta Concede quesumus omnipotens deus ut qui sollemnitate doni spiritus... Finita hac oracione descenditur ad fontem cum letania Rex sanctorum angelorum Require put habetur in vigilia pasche. Qua finita baptismus benedicitur et baptizato uno infante processio cum trina letania regreditur. Qua usque Christe audi nos Finita imponat cantor Kyrieleison Gloria in excelsis In ipsa quoque missa agatur a per omnia sicut in vigilia pasche. Propter qui habet cantum offertorii et Agni dei et communio. Ante evangelium etiam portantur lumina et pax datur. Collecta Presta quesumus omnipotens deus ut qui claritatis super nos... Compare: Missale Lundense 45, f. CXIIv and Missale Hafniense 843, f. 137r.
Scandinavia. We have studied more than 40 sources and we have found out that—apart from Missal 387—the complete lyrics records with notation (for Pentecost Eve) were present in two Cologne graduals. The remaining missals (mostly non-notated or partially notated) showed complete records of lyrics. They are all reported in the following table.

Table 1. View of the analysed manuscripts and prints with complete chant lyrics *Rex sanctorum angelorum* in the Pentecost Eve context

<table>
<thead>
<tr>
<th>Name of manuscript / printing</th>
<th>Sign.</th>
<th>Date of writing of the manuscript / printing</th>
<th>Place of origin</th>
<th>Hymn <em>Rex sanctorum</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduale Wiślica</td>
<td>RL 1</td>
<td>14th cent.</td>
<td>Wiślica, Poland</td>
<td>f. 124</td>
</tr>
<tr>
<td>Graduale Sandomierz</td>
<td>Sak 40</td>
<td>14th cent.</td>
<td>Sandomierz, Poland</td>
<td>f. 48</td>
</tr>
<tr>
<td>Missale Göttingen</td>
<td>AB III 9</td>
<td>1400</td>
<td>Göttingen, Germany</td>
<td>f. 128</td>
</tr>
<tr>
<td>Missale Gnesnense</td>
<td>99*</td>
<td>1492</td>
<td>Gniezno, Poland</td>
<td>f. CIIIr-v</td>
</tr>
<tr>
<td>Missale Cracoviense</td>
<td>100*</td>
<td>1493</td>
<td>Cracow, Poland</td>
<td>f. CXVIIv</td>
</tr>
<tr>
<td>Missale Traiectense</td>
<td>96*</td>
<td>1495</td>
<td>Utrecht, Netherlands</td>
<td>f. XCVIv</td>
</tr>
<tr>
<td>Missale Warmiense</td>
<td>102*</td>
<td>1497</td>
<td>Lidzbark Warmiński, Poland</td>
<td>f. CVIIIr</td>
</tr>
<tr>
<td>Graduale Köln 1</td>
<td>229</td>
<td>1498</td>
<td>Cologne, Germany</td>
<td>f. 146-147</td>
</tr>
<tr>
<td>Missale Aquileiense</td>
<td>164*</td>
<td>1517</td>
<td>Aquileia, Italy</td>
<td>f. 76v</td>
</tr>
<tr>
<td>Missale Plocense</td>
<td>8*</td>
<td>1520</td>
<td>Plock, Poland</td>
<td>f. 99v</td>
</tr>
<tr>
<td>Graduale Köln 2</td>
<td>220</td>
<td>16th cent.</td>
<td>Cologne, Germany</td>
<td>f. 126-127</td>
</tr>
</tbody>
</table>

* the signature is referred to numbering in the database www.usuarium.elte.hu

Apart from the aforementioned manuscripts and prints reported in the table, we know about the presence of our hymn also in some other manuscripts. Unfortunately, we didn’t have a chance to get them during the preparation of this article. Similarly, we were not able to verify some detected clues in the collection *Analecta hymnica medii aevi*. In particular, we are thinking about two manuscripts from Sankt Gallen with signatures 381 and 382, or the manuscripts *Emmeramense*, *Garstense* and *Augustanum* (Dreves 242-243). In near future, in order to have a more precise study, we would like to include also the *Graduale Strigoniense* by Ferenc Futaki (1463, Istanbul, Topkap Seray, sign. 2429), the *Graduale Wladislai II*. (16th cent. in,

In the following lines, we report a complete transcription of the text of the hymn *Rex sanctorum angelorum* and all text variants of these sources, as stated in the previous table.

*Rex sanctorum angelorum totum mundum adjuva*¹

¹ Płock, Kraków, Gniezno adds: *Chorus Rex sanctorum*  
Wiśl., Köln1 adds *Rex*, Sandomierz: *Rex sanctorum*

*Ora primum tu pro nobis virgo mater germinis et ministri patris*² *summi*³  
*ordinis*⁴ angelici *Rex sanctorum*⁵

² Utrecht, Köln2: *regis*  
³ Lidzbark, Wiślicki: *summi patris*  
⁴ Utrecht: *ordinis*  
⁵ Lidzbark, Płock uvádzajú: *Totum mundum*, Sandomierz, Wiśl.: *totum*  
Köln2: *Rex*  
Aquilaia, Kraków, Gniezdo, Utrecht do not report: *Rex sanctorum*

*Supplicate christo regi cetus apostolici*⁶ *supplicetque per magnorum sanguis*  
*fusus*⁷ *martyrum* *Totum mundum*⁸

⁶ Wiślicki: *apostolicus*  
⁷ Wiślicki: *fusus sanctis*  
Aquilaia, Kraków, Gniezdo, Utrecht do not report repetendum

*Implorate*⁹ *confessores consoneque*¹⁰ *virgines quo*¹¹ *donetur magne*¹² *nobis*  
*tempus indulgencie* *Rex*¹³

⁹ Gött.: *Implorate*  
¹⁰ Kraków, Płock: *consonentque*  
¹¹ Lidzbark: *ut*  
¹² Sandomierz: *magnum*  
¹³ Köln1 uváda: *Rex sanctorum*,  
Lidzbark, Płock, Sandomierz, Wiśl. report: *Totum*  
Aquilaia, Kraków, Gniezdo, Utrecht do not report repetendum

*Omnes sancti atque justi vos*¹⁴ *precamur cernui ut purgetur crimen omnem*¹⁵  
*vestre*¹⁶ *sub vivamine*¹⁷ *Totum mundum*¹⁸

¹⁴ Köln1: *nos*  
¹⁵ Gniezno, Kraków, Lidzbark, Płock, Gött.: *omne crimen*  
¹⁶ Aquileia, Kraków, Lidzbark, Płock, Sandom., Köln1, Köln2, Gött.: *vestro*  
Gniezno: *nostro*
Hujus christe rector alme vota plebis\textsuperscript{19} suscipe qui plamasti\textsuperscript{20} prothoplastum\textsuperscript{21} et genus gignencium\textsuperscript{22} Rex\textsuperscript{23}

Fac\textsuperscript{24} interna\textsuperscript{25} fontis hujus sacratum\textsuperscript{26} mysterium qui profluxit cum cruore sacro christi corpore\textsuperscript{27} Totum mundum\textsuperscript{28}

Et\textsuperscript{29} letetur mater sancta\textsuperscript{30} tota nunc ecclesia ex profectu\textsuperscript{31} renascentis tante multitudinis Rex sanctorum\textsuperscript{32}

Mitte\textsuperscript{33} sanctum nunc\textsuperscript{34} amborum spirituum paraclytum in hanc plebem quam recentem\textsuperscript{35} fons baptismi parturit Totum\textsuperscript{36}
According to comparison of the aforementioned sources, we can observe that the chant *Rex sanctorum angelorum* in ms. 387 is more or less autonomous. For example, amongst the compared sources, it is the only manuscript that includes the variants no. 17—*sub iuvamine* and 20—*plamasti*. Although at first sight, it might look like a writer’s mistake, we have indirectly found the first variant in the manuscript from Sankt Gallen 381 (Dreves 242).

The German manuscript from Göttingen (from 14th century) has got relatively few variants in which we can observe analogies with the Polish sources. Only the autonomous variant no. 9 *Inplorate* can be considered as a graphic mistake.

A significant similarity with our missal is shown notably by the Cologne gradual (Köln2, sign. 220), which can be distinguished especially because of three variants (2—*regis*, 31—*provectu*, 39—*patris*) in compliance with some other German or Polish manuscripts. A typical feature of this codex is the fact that—after each single verse—we notice the same repetendum (*Rex*), whereas the chants never include the verse *Mitte sanctum*. On the other hand, it is the only manuscript that is compliant with our missal—specifically under numbers 19—*plamasti*, 27—*Et* and in the exact order of verses. The older gradual from Cologne with sign. 229 (Köln1, 1498) is quite different than its more recent version from the 16th century; and it resembles more to Polish manuscripts.

The higher extent of differentness is shown by the Dutch manuscript from Utrecht, as it is shown by the largest number of autonomous variants (2—*regis*, 4—*ordinis*, 21—*prothoplaustum*, 22—*gingnencium*, 26—*sacrum*, 27—*latere*). In most of the cases, the changes are intentional. They are not simple mistakes due to distraction. It means that the print contents were probably influenced by a different tradition.
The Polish manuscripts from Gniezno, Kraków, Lidzbark, Płock, and Sandomierz show mutual similarity, although some of them present their own autonomous peculiarities (Gniezno: 36—recener, 41—voto; Lidzbark: no. 40—nate; Wiślicki: 6—apostolicus, 7—fusus sanctis). It is interesting that even the Italian missal from Aquileia is compliant with them (compared to them, it shows only one autonomous distinction—the variant no. 35—quem).

And there is also another noteworthy element: in two sources, we observe rubrics in the middle of the chant (specifically, after the verse Huius christe rector alme). The Utrecht missal warns about the fact that—in the relevant place—it is necessary to add the following verse (Nota qui ubi est fons ad- duntur versum sequentes). The Płock manuscript indicates that (by standing aside over the baptismal font) it is necessary to sing three verses (Post eam per latus supra fontem stans integrebos tres versus canat).

**Occurrence of the Chant Rex Sanctorum Angelorum in Other Manuscripts and Prints**

During the search of comparative material, we have found our hymn much more often in manuscripts and prints only in its incipit form. In some other manuscripts and prints it is completely absent. In order to provide a more complete view, in the following table we also report details about such manuscripts and prints (less relevant for our research).

<table>
<thead>
<tr>
<th>Name of manuscript / printing</th>
<th>Sign.*</th>
<th>Date of writing of the manuscript/ printing</th>
<th>Place of origin</th>
<th>Hymn Rex sanctorum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Codex Pray, sacramentary, not.</td>
<td>710</td>
<td>1190-1200</td>
<td>Budapest, Hungary</td>
<td>f. 60r</td>
</tr>
<tr>
<td>Missale Istanbul, not.</td>
<td>303</td>
<td>about 1300</td>
<td>Istanbul, Turkey</td>
<td>photo 211**</td>
</tr>
<tr>
<td>Missale Strigoniense, not.</td>
<td>840</td>
<td>before 1341</td>
<td>Bratislava, Slovakia</td>
<td>f. 86r</td>
</tr>
<tr>
<td>Missale Miskolci</td>
<td>764</td>
<td>1394</td>
<td>Eger, Hungary</td>
<td>f. 96r</td>
</tr>
<tr>
<td>Missale Lincöpense, not.</td>
<td>336</td>
<td>1400-1500</td>
<td>Stockholm, Sweden</td>
<td>f. 79r</td>
</tr>
<tr>
<td>Missale Strengnense</td>
<td>104</td>
<td>1487</td>
<td>Stockholm, Sweden</td>
<td>f. E XVr</td>
</tr>
</tbody>
</table>
A relatively high number of studied manuscripts do not contain the hymn *Rex sanctorum angelorum*. For example, we took a look at eight specimen editions from the collection *Paléographie Musicale*, but we didn’t find this chant in any of them. It can be an important clue for us: the concerned hymn appeared in the liturgy of Pentecost Eve mostly in the later epoch.

Table 3. List of the of the analysed manuscripts and prints where the hymn *Rex sanctorum angelorum* in the Pentecost Eve context is completely absent

<table>
<thead>
<tr>
<th>Name of manuscript / printing</th>
<th>sign.*</th>
<th>Date of writing of the manuscript / printing</th>
<th>Place of origin</th>
<th>In vigilia Pentecosten</th>
</tr>
</thead>
<tbody>
<tr>
<td>Missale Troianum, not.</td>
<td>1137</td>
<td>1100-1200</td>
<td>Troia, Italy</td>
<td>f. CXVII</td>
</tr>
<tr>
<td>Missale Vercellense, not.</td>
<td>1142</td>
<td>1146-1155</td>
<td>Vercelli, Italy</td>
<td>**</td>
</tr>
<tr>
<td>Missale de Nemetújvári, not.</td>
<td>692</td>
<td>1200-1300</td>
<td>Zagreb, Némétújvár (Güssing) Austria</td>
<td>f. 147v</td>
</tr>
<tr>
<td>Missale Rigense</td>
<td>560</td>
<td>about 1450</td>
<td>Riga, Latvia</td>
<td>f. 95</td>
</tr>
<tr>
<td>Missale Dominorum Ultramontanorum</td>
<td>434</td>
<td>1480</td>
<td>ODU, Hungary</td>
<td>f. 182</td>
</tr>
<tr>
<td>Missale Benedictinum</td>
<td>469</td>
<td>1481</td>
<td>OSB, Italy</td>
<td>f. XCVII</td>
</tr>
<tr>
<td>Missale Romanum</td>
<td>95</td>
<td>1481</td>
<td>Roma, Italy</td>
<td>f. 106v</td>
</tr>
</tbody>
</table>

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9 An exception is represented by some manuscripts reported in the *Analecta hymnica mediæ aevi*, as for example the Graduale of Sankt-Gallen 381 and 382. Unfortunately, as we have already mentioned, we were not able to find the concerned chant in the online version.
The medieval musical heritage preserved in the territory of Slovakia is currently represented by 18 manuscripts. Apart from ms. 387, the analysed chant is also present in other domestic manuscripts. The first of them is the already mentioned Bratislava Notated Missal I, also known with the Latin name of Missale notatum Strigoniense (Szendrei and Rybarič). For the Pentecost Eve, it only records the incipit form of the hymn. For Easter Eve, the whole hymn is reported in its entirety. Paradoxically, this doesn’t happen in the main corpus of the manuscript, but in its extracted part (preserved in the Budapest State Archive under sign. EC Lad 3).

An originally domestic manuscript (the Graduale Cassoviense) is long-time preserved in Budapest. Theoretical analysis of this codex was performed by Rastislav Adamko and Eva Veselovská. Unfortunately, due to a source defect, it is not clear whether the chant was used even during the solemnity In vigilia Pentecoste. By the way, it got preserved in the part of the Easter Eve (Adamko and Veselovská 75).

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10 It is worth to remind that: out of the above mentioned 18 manuscripts, only 11 manuscripts were studied and made accessible through publication. Therefore, the above reported number is not relevant (publications include: 3 graduals, 6 antiphonaries, and 2 missals; and one of these missals is ms. 387 under research).
The Esztergom gradual (Szendrei, Graduale Strigoniense 117-118) is not actually our domestic source, but it certainly belongs to the Esztergom tradition which concerns also the Bratislava Notated Missal I. For this reason, we have classified it in the comparison of domestic sources.

The other manuscript that records the chant both in its text and in its melodic form (but only in the context of Pentecost Eve) are the Spiš gradual by George from Kežmarok from 1426 (Akmijak, Adamko and Bednáriková f. 31; Graduale Scepusiense) and the Nitra gradual from the 16th century (Adamko, Graduale Nitriense 100-103). The hymn is also reported in the Cantione sacrae, sign. MUS I 92, f. 40, though only with its incipit form (Cantionae sacrae, f. 40).

Apart from the above-mentioned manuscripts, the analysed chant is also preserved in the Fragment no. 6 located in the Central Library of the Slovak Academy of Sciences in Bratislava (Veselovská 66-67). Unfortunately, this version is not complete, due to fragment damage. Despite slight deviation from established criteria of searching and comparison, we have mutually compared the texts of the aforementioned sources with the Notated Missal ms. 387. We report the single variants in the following passage.

**Rex sanctorum angelorum totum mundum adjuva Rex sanctorum**

1 ECL3: Rex, NiGr does not have repetendum

Ora primum tu pro nobis virgo mater germinis et ministri patris summi

ordines angelici Rex sanctorum

2 NiGr: sumpni

3 SpGr, NiGr report repetendum Totum mundum, ECL3: Totum

Supplicate christo regi cetus apostolici supplicetque per magnorum sanguis

fusus martyrum Totum mundum

4 SpGr report repetendum Rex sanctorum, ECL3: Rex

NiGr does not have repetendum

Implorate confessores consoneque virgines quo

donetur magne nobis

tempus indulgencie Rex

5 NiGr: consonentque

6 SpGr, GrStr, Fr6: ut

7 SpGr: nobis magne, NiGr: consonentque

8 SpGr reports repetendum Totum mundum, ECL3: Totum

NiGr does not have repetendum
Omnes sancti atque justi vos precamus cernui ut purgetur crimen omne vestre subiuvamine Totum mundum

9 SpGr, NiGr: omne crimen vestro, ECL3, GrStr: vestro
10 SpGr, NiGr: sub oramine
11 SpGr, ECL3 reports repetendu Rex, NiGr does not have any

Hujus christe rector alme vota plebis suscipe qui plamasti prothoplaustum et genus gignentium Rex

12 SpGr, NiGr, ECL3, GrStr: plebis vota
13 SpGr, NiGr, ECL3: plasmasti
14 NiGr, ECL3: prothoplaustum
15 NiGr: gyyancium
16 SpGr reports repetendu Totum mundum, ECL3: Totum
NiGr does not have repetendum

Fac interna fontis huius sacratum mysterium qui profluxit cum cruore sacro christi corpore Totum mundum

17 SpGr, NiGr, ECL3 continues with the verse Mitte sanctum
18 NiGr, ECL3, GrStr, Fr6: in terra
19 GrStr, Fr6: sanguine
20 ECL3: Totum, NiGr does not have repetendum

Et letetur mater sancta tota nunc ecclesia ex profectu renascentis tante multitudinis Rex sanctorum

21 SpGr, ECL3, GrStr: Ut
SpGr before this word includes the rubric Deinum pueri
22 SpGr: provecta
23 ECL3: Rex, NiGr does not have repetendum

Mitte sanctum nunc amborum spiritum paraclitum in hanc plebem quam recentem fons baptismi parturit Rex

24 SpGr: before this word includes the rubric presbiter
25 NiGr does not have repetendum

Presta patris atque nati compar sancte spiritus ut te solum semper omni diligamus tempore Totum Rex

26 NiGr: pater atque nate
27 ECL3: spirite

On the basis of the comparison of single versions, we must notice that the elements that were different in the ms. 387 (with regard to compared versions from the first table) are almost identical also in the Spiš and in the Nitra
graduals. It is confirmed—for example—by the relevant repetenda. Indeed, in the Bratislava Missal they are reported reversely, whereas in the Spiš gradual they are identical to those of the other sources (in the Bratislava Missal it is adapted after the change of verses). The Spiš manuscript was probably more subject to the influence of Polish manuscripts, whereas the Missal 387 shows resemblances rather with German models and artworks.

The Nitra gradual seems to be half a way through it. It partially “reproduces” the text of the Spiš gradual or of the Bratislava Missal (variants no. 9, 10, 12, 13, 14, 17, 18); but, in other parts, it includes independent and different variants (no. 15, 26); and it also shows identical features as in the Scandinavian manuscripts, unlike the other domestic sources (consistency in no. 6, 21).

The Bratislava Missal EC Lad 3 is relatively consistent with ms. 387 (a more significant and autonomous distinction is presented only in variant no. 27), although it is sometimes close to the variants of both graduals (no. 9, 12, 13, 17, 18). The partially preserved Fragment 6 has got only three variants (no. 6, 18, 19). Unfortunately, due to its incompleteness, it does not have full plausibility.

The Hungarian manuscript Graduale Strigoniense shows variants that are—in most of the cases—consistent with domestic codices (n. 6, 9, 12, 18, 21). A noteworthy element is the replacement of the word *corpore* with the word *sanguine* (variant no. 19—in compliance with Fragment 6), as we did not find in any of the studied sources.

**CONCLUSION**

The hymn *Rex sanctorum angelorum* is one of the Pentecost Eve chants that were sung during the water blessing ceremony, before the solemn baptism of catechumens. This chant was even more considerable in the context of the Pentecost Eve, which was almost entirely identical to the Easter Eve liturgy. The presence of this hymn in medieval manuscripts is not completely normal. So far, no great attention was paid to this topic. We started to be interested in this topic with regard to the fact that the Notated Missal located in Bratislava (ms. 387) and likely to be originated in Scandinavia, reports the hymn *Rex sanctorum angelorum* even on the Pentecost Eve—in its full lyrics and music version.

In order to get more information about the provenance of this manuscript, we began to investigate the presence of the aforementioned chant in several
medieval codices. We have analysed a total of 46 manuscripts from Southern Germany, Poland, Scandinavia, and Kingdom of Hungary; and we have ascertained that the hymn *Rex sanctorum angelorum* is reported in the context of Pentecost Eve only in 11 manuscripts (6 from Poland, 3 from Germany, 1 from Italy, and 1 from the Netherlands). Only in 4 cases out of 11 the chant is reported with its melodic record (2 from Germany and 2 from Poland). We have found the hymn in its incipit form in 10 manuscripts (6 from the Kingdom of Hungary, 2 from Sweden, and 2 from Denmark). As for the other analysed sources, this chant is not reported on the Pentecost Eve (or it is recorded only on Easter Eve).

The textual analysis of the chant *Rex sanctorum angelorum* in the Notated Missal ms. 387 shows that its version draws apart from the majority of manuscripts. Amongst the aforementioned variants, our Missal has got some specific features that are seldom found in other sources or are inexistent in other sources: indeed, only in our missal—instead of the expression *sub oramine* in the fifth verse we observe the words *sub iuvamine*; the word *plamasti* is recorded only in three other sources; and at the beginning of the last but one verse we observe the word *Et*, (which can be found in the same position only in four other sources). Apart from that, our Missal is one of the rare manuscripts (together with the more recent Cologne manuscript from the 16th century) showing an inverted order of verses: after the verse *Huius christe* we observe the words *Fac interna*, whereas the other manuscripts report the words *Mitte sanctum*. With regard to studied manuscripts, our chant shows the most of analogies with the Cologne print from the 16th century (*Köln2*) and the least of analogies with the Dutch Missal from Utrecht (edited by printing). We might assume that ms. 387 followed rather the German tradition than the Polish or Italian or Hungarian traditions.

With regard to domestic sources (or sources from the Kingdom of Hungary) containing the analysed hymn only within Easter Eve, we can observe that they take several influences—often relating to their geographical position. For example, the Spiš gradual by George from Kežmarok is more influenced by Polish models, whereas the Nitra gradual inclines to the Esztergom manuscripts. The Bratislava Missal EC Lad3 has the highest number of analogies with the Scandinavian manuscript, although it also presents some variants identical to those of Polish manuscripts.

Within the frame of total research on chant and relevant rubrics concerning the ceremony *ad fontem* we have discovered further interesting matters. One of them is, for example—the fact that two analysed sources (*Missale
*Hafniense* and *Missale Lundense*, originally under the administration of Denmark) report about the baptism of one child after water blessing; this act was not practiced elsewhere, or at least there are no mentions about it. This fact is recorded in the Notated Missal ms. 387 showing a strong connection with Scandinavian (notably Danish) tradition. And this may support—or underline—the idea of a Danish origin of our manuscript.

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LITERATURE


THE HYMN REX SANCTORUM ANGELORUM IN NOTATED MISSAL MS. 387
AND ITS PARTIAL MEANING IN THE SEARCH OF THE PROVENANCE
OF THE MANUSCRIPT

Summary

Amongst the 18 notated manuscripts (today located in Slovak depositories as part of our precious cultural heritage), we can find Notated Missal ms. 387 from the former Evangelical College Library in Bratislava. It is preserved in the Central Library of the Slovak Academy of Sciences in Bratislava. Currently it is the subject of deeper research. Its most disputable aspect is its provenance. According to many scholars, it dates back to the 13th century, because it does not include the Feast of Corpus Christi. On the basis of a later note in the calendar (f. 5) we may also assume that the manuscript was written (or, at least, utilised) in the city of Lund, Sweden. For confirmation or refutation of such a hypothesis, the author will take into account the considerations regarding the hymn Rex sanctorum angelorum, that may represent one of the clues in order to get closer to the truth.

Key words: medieval manuscripts; Gregorian chant; liturgical tradition; missal; hymn.