

Folio Information and Variants:

The following tables provide references between the source and the edition. The tables list staves and those indented on each folio, calligraphic and illuminated initials (for example, **K** or illuminated **K**) and voice designations (for example, C1, F3), manuscript accidental and other informations such as the inclusion of puncti divisionis (*pd*), puncti perfectionis (*pp*) and signa congruentia (*sc*), erasures, alterations and variants between the source and this edition. Tenor lines that also transmit mass titles are identified with ***bold italic*** type.

SienBC K. I. 2: Siena, Biblioteca Comunale degli Intronati, MS K. I. 2

[Johannes Martini]

[*Missa Dio te salvi gotarello*]

ff. 214v-221v

Kyrie

Kyrie [I]/Christe/Kyrie [II] (mm. 1-43)

214v	215r
1 [discantus] C2	1 [contra] C3
2 Xpriste starts 1/4 through this stave; after 19: <i>pd</i> (m. 20, after 3)	2 after 13: <i>pd</i> (m. 13, after 1); Xpriste starts 1/2 through this stave
3 Kyrie [II] starts 1/4 through this stave	3 Kyrie [II] starts 2/3 through this stave
4	4
5 blank	5 after 1: <i>pd</i> (m. 38, after 3)
6 blank	6 blank
7 [tenor] C4	7 [bassus] F4
8 Xpriste starts 1/3 through this stave	8 Xpriste starts 1/4 through this stave; after 9: <i>pd</i> (m. 18, after 2); after 18: <i>pd</i> (m. after 3)
9 Kyrie [II] starts 1/3 through this stave	9 Kyrie [II] starts 1/3 through this stave
10 after 13: <i>pd</i> (m. 37, after 4)	10 after 15: <i>pd</i> (m. 37, after 2); after 18: <i>pd</i> (m. 37, after 5)

Gloria in excelsis deo

Et in terra/Domine deus, agnus dei (mm. 1- 57)

<p>215v</p> <p>1 [discantus] C2 2 3 4 Domine deus starts 2/3 through this stave 5 6 7 [tenor] C4 8 9 Domine deus starts 1/2 through this stave 10</p>	<p>216r</p> <p>1 [contra] C3 2 3 before 18: flat (m. 26,3) 4 after 30: <i>pd</i> (m. 34, after 4); before 33: flat (m. 42,3) 5 Domine deus starts on this stave; after 12: flat (m. 47,4) 6 7 [bassus] F4; above 2: <i>sc</i> (m. 8,1) 8 9 note 21: <i>minima</i> E should read <i>minima</i> D (m. 38,1) 10 Domine deus starts on this stave</p>
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Qui tollis (mm. 58-144)

<p>216v</p> <p>1 [discantus] C2 2 3 note 23: <i>semibrevis</i> a inserted between notes 25 & 27 (m. 104,2) 4 5 6 blank 7 [tenor] C4 8 9 10</p>	<p>217r</p> <p>1 [contra] C3 2 3 4 5 note 27: MS correction- ascending stem erased to change <i>minima</i> to <i>semibrevis</i> (m. 21,1) 6 7 [bassus] F4 8 9 10 after 44: <i>pd</i> (m. 136, after 2)</p>
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Credo in unum deum

Patrem/Et incarnatus est (mm. 1-78)

217v 1 [discantus] C2 2 3 4 Et incarnatus est starts 1/2 through this stave 5 6 7 [tenor] C4 8 9 Et incarnatus est starts 1/2 through this stave; after 9: <i>pd</i> (m. 54, after 5) 10 after 6 above rests: <i>sc</i> (m. 65)	218r 1 [contra] C3; note 25: source correction- ascending stem removed to change <i>minima</i> a to <i>semibrevis</i> a (m. 10,3) 2 3 4 after 2: <i>pd</i> (m. 44, after 2) 5 Et incarnatus est on this stave 6 [bassus] F4; note 16: <i>semibrevis</i> A notated as <i>minima</i> A (m. 5,2) 7 8 before 28: flat (m. 42,2); after 31: <i>pd</i> (m. 45, after 2) 9 Et incarnatus est starts 1/2 through this stave; after 13: <i>pd</i> (m. 53, after 2) 10
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Crucifixus (mm. 79-198)

218v 1 [discantus] C2 2 3 4 5 6 [tenor] C4 7 8 9 10 note 20: <i>semibrevis</i> c notated as <i>semibrevis</i> d (m. 182,2)	219r 1 [contra] C3 2 after 4: <i>minima</i> a omitted in source (m. 95,4) 3 4 5 6 7 [bassus] F4; above 9: <i>sc</i> (m. 86,1) 8 9 10 after 37: flat (m. 186,2) for note 40 (m. 187,3)
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Sanctus/Pleni sunt/Osanna [I]=[II] (mm. 1-90)

<p>219v</p> <p>1 [discantus] C2</p> <p>2</p> <p>3 Pleni sunt starts 1/2 through this stave</p> <p>4</p> <p>5 Osanna starts on this stave: <u>underlaid with Agnus dei text</u></p> <p>6</p> <p>7 [tenor] C4; above 34: <i>sc</i> (m. 13)</p> <p>8</p> <p>9 Pleni sunt starts on this stave; above 39: <i>sc</i> (m. 45)</p> <p>10 Osanna starts on this stave: <u>underlaid with Agnus dei text</u></p>	<p>220r</p> <p>1 [contra] C3</p> <p>2 Pleni sunt starts 3/4 through this stave</p> <p>3 above 32: <i>sc</i> (m. 56)</p> <p>4 Osanna starts on this stave (un texted)</p> <p>5</p> <p>6 [bassus] F4</p> <p>7 before 27: flat (m. 22,1)</p> <p>8 Pleni sunt starts 1/3 through this stave</p> <p>9 before 25: flat (m. 60,1); Osanna starts 3/4 through this stave (un texted);</p> <p>10</p>
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Benedictus/Agnus [I] (mm. 91-133/1-29)

<p>220v</p> <p>1 [discantus] C2; Duo</p> <p>2</p> <p>3</p> <p>4 Agnus [I] starts on this stave</p> <p>5</p> <p>6 [bassus] F4; Duo</p> <p>7 before 34: flat (m. 118,4)</p> <p>8</p> <p>9 [tenor] C4; Agnus I starts on this stave; above 12: <i>sc</i> (m. 6)- should be above <i>semibrevis</i> after 12</p> <p>10</p>	<p>221r</p> <p>1 [contra] C3</p> <p>2 after 35: <i>pd</i> (m. 24, after 2)</p> <p>3 before 1: flat (m. 26,2)</p> <p>4 blank</p> <p>5 blank</p> <p>6 blank</p> <p>7 [bassus] F4</p> <p>8 after 13: <i>pd</i> (m. 24, after 2)</p> <p>9 blank</p> <p>10 blank</p>
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Agnus [II]/[III]* (mm. 29-110)

221v

- 1 [discantus] C2
- 2 above 13: *sc* (m. 51,3)
- 3 Agnus [III] starts 1/4 through this stave
- 4
- 5
- 6
- 7 [tenor] C4
- 8
- 9 Agnus [III] starts on this stave
- 10

* no altus and bassus