

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.

MunBS 65: Munich: Bayerische Staatsbibliothek, Musiksammlung. Musica MS 65 (olim H.C.85 - MaiM5)

Anonymous

Credo

ff. 35v-44r

Credo in unum deum

Patrem (mm. 1-35)

35v	36r
1 [discantus] C1	1 [Altus] C4
2	2
3	3
4	4
5 [Bassus] F4; before 5: flat (m. 6,1); <i>semibrevis</i> F notated as <i>semibrevis</i> G (m. 11,1)	5 [Tenor] C4; above 3: <i>sc</i> (m. 7) for canonic Tenor I @ 5th above and 2 measures distance
6	6 before 12: flat (m. 22,1)
7 before 20: flat (m. 29,1)	7
8	

Patrem (mm. 36-63)

<p>36v</p> <p>1 [discantus] C1 2 3 4 5 [Bassus] F4 6 7 8</p>	<p>37r</p> <p>1 [Altus] C4 2 3 4 5 [Tenor] C4 6 7</p>
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Patrem (mm. 64-94)

<p>37v</p> <p>1 [discantus] C1 2 3 4 5 [Bassus] F4 6 7 8</p>	<p>38r</p> <p>1 [Altus] C4 2 3 before 12: flat (m. 82,3) 4 5 [Tenor] C4 6 7 8</p>
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Patrem (mm. 95-117)

<p>38v</p> <p>1 [discantus] C1 2 3 4 5 [Bassus] F4 6 7</p>	<p>39r</p> <p>1 [Altus] C4 2 3 4 blank 5 [Tenor] C4 6</p>
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Crucifixus (mm. 118-147)

<p>39v</p> <p>1 [discantus] C1 2 3 4 5 [Bassus] F4 6 7 8</p>	<p>40r</p> <p>1 [Altus] C4 2 3 4 5 [Tenor] C4; above 5: sc (m. 123,1) for canonic Tenor I @ 5th above and 2 measures distance 6 7</p>
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Crucifixus (mm. 148-178)

<p>40v</p> <p>1 [discantus] C1 2 3 before 8: flat (m. 168,2) 4 5 [Bassus] F4 6 7 8</p>	<p>41r</p> <p>1 [Altus] C4 2 3 4 5 [Tenor] C4 6 7</p>
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Et in spiritum (mm. 179-208)

<p>41v</p> <p>1 [discantus II] C1 2 3 4 5 [Bassus] F4 6 7</p> <p>8 after 12: flat for note 1, f. 42v, stave 1 (m. 209,1)</p>	<p>42r</p> <p>1 [Altus] C4 2 3 4 5 [Tenor] C4; sc above rests (m. 179) for precursor canonic discantus I @ 12th above and 2 measures distance 6 7 last 5 notes also drawn at beginning of f. 43r, stave 5 then deleted on that stave - correction due to precursor nature of the canon</p>
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Et in spiritum (mm. 209-237)

<p>42v</p> <p>1 [discantus II] C1 2 3 4 5 [Bassus] F4 6 7 8 after 12: <i>pd</i> (m. 236, after 2)</p>	<p>43r</p> <p>1 [Altus] C4 2 3 4 after 9: <i>pd</i> (m. 236, after 2) 5 [Tenor] C4 6 7 8 last note and following rest also drawing at beginning of f. 44r, stave 5, then deleted on that stave - correction due to precursor nature of the canon</p>
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Et in spiritum (mm. 238-267)

<p>43v</p> <p>1 [discantus II] C1 2 3 4 after 16: <i>pd</i> (m. 261, after 3) 5 [Bassus] F4 6 note 3: <i>minima</i> A notated as <i>minima</i> G (m. 247,2) 7 after 18: <i>pd</i> (m. 261, after 2)</p>	<p>44r</p> <p>1 [Altus] C4 2 3 after 17: <i>pd</i> (m. 259, after 2) 4 5 [Tenor] C4 6 after 6: <i>pd</i> (m. 253, after 2) 7</p>
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