

**MiID 2:** Milan, Archivio della Veneranda Fabbrica del Duomo, Sezione Musicale, Librone 2 (*olim* 2268).

**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 signae 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.

..Io. Mar.[tini]  
*Missa Coda di pavon*  
ff. 20v-26r

Gloria in excelsis deo

Et in terra (mm. 1-52)

<b>20v</b>	<b>21r</b>
1 [discantus] C1; above this stave: attribution ..Io. Mar.[tini]	1 [C]Ontra.[tenor] C3
2	2
3	3
4	4
5 before 13: flat (m. 46,1) for note 14 (m. 46,2)	5
6 blank	6 blank
7 blank	7 blank
8 [ <b>T</b> ]Enor C3	8 [ <b>B</b> ]Assus C4
9	9
10	10
11	11 above 8: <i>sc</i> (m. 38)
12 blank	12

Qui tollis (mm. 53-130)

<p><b>21v</b></p> <p>1 [discantus] C1  2  3 above 26: <i>sc</i> (m. 101,1)  4  5  6 blank  7 blank  8 [<b>T</b>]Enor C3  9  10  11  12 blank</p>	<p><b>22r</b></p> <p>1 [<b>C</b>]Ontra.[tenor] C3  2 before 13 flat (m. 79) for note 14 (m. 80,1)  3  4  5 before 28: flat (m. 119,1) for note 29 (m. 119,2)  6 blank  7 blank  8 [<b>B</b>]Assus C4  9  10  11  12 blank</p>
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Credo in unum deum

Patrem (mm. 1-60)

<p><b>22v</b></p> <p>1 [discantus] C1; note 23: minima f left unchanged*  2  3  4  5  6 blank  7 blank  8 [<b>T</b>]Enor C3  9  10  11  12</p>	<p><b>23r</b></p> <p>1 [<b>C</b>]Ontra.[tenor] C3  2 before 23: flat (m. 25,2) for note 24 (m. 26,1)  3 before 11: flat (m. 45,1) for note 13 (m. 45,3)  4  5 blank  6 blank  7 blank  8 [<b>B</b>]Assus C4; before 4: flat (m. 3) for note 5 (m. 4,1)  9 before 23: flat (m. 25,2) for note 24 (m. 26,1)  10 before 13: flat (m. 44,1) for note 14 (m. 44,2)  11  12 blank</p>
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Both **ModE M.1.13** (f. 132v, stave 1, 23note) and **SienBC K. I.2** (f. 134v, stave 1, note 30). transmit the pitch g'. Although the dissonance transmitted in **MiID 2** is striking, it is by no means outside of Martini's musical language and it supports the underlay.

Et resurrexit (mm. 61-114)

<p><b>23v</b></p> <p>1 [discantus] C1  2  3  4  5 blank  6 blank  7 blank  8 [<b>T</b>]Enor C3  9  10  11 blank  12 blank</p>	<p><b>24r</b></p> <p>1 [<b>C</b>]Ontra.[tenor] C3  2  3  4 note 2 (m. 101,2): pitch variant with <b>ModE M.1.13</b> and <b>SienBC K I.2*</b>  5  6 blank  7 blank  8 [<b>B</b>]Assus C4  9  10 above 16: <i>sc</i> (m. 91)  11 above 19: flat (m. 107) for note 21 (m. 108,2)  12 blank</p>
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In **MiID 2**, the pitch is e in the other two sources transmitted as d

Sanctus

Sanctus/Pleni sunt (mm. 1-61)

<p><b>24v</b></p> <p>1 [discantus] C1  2  3 Pleni sunt starts 1/2 through this stave  4  5  6 blank  7 blank  8 [<b>T</b>]Enor C3  9    10 at the end of this stave: pleni.tacet  11 blank  12 blank</p>	<p><b>25r</b></p> <p>1 [<b>C</b>]Ontra.[tenor] C3  2  3 Pleni sunt starts 1/4 through this stave  4  5  6 blank  7 blank  8 [<b>B</b>]Assus C4  9 before 5: flat (m. 14,3) for note 6 (m. 14,4)before 14: flat (m. 18,1) for note 15 (m. 18,2)  10 before 10: flat (m. 28,1); Pleni sunt starts 1/3 through this stave  11  12 blank</p>
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Osanna [I]=[II]/Benedictus (mm. 62-123)

<p><b>25v</b></p> <p>1 [discantus] C1 2 3 Benedictus starts on this stave 4 5 6 at the end of this stave: Ossanna ut supra 7 blank 8 [<b>T</b>]Enor C3 9 10 11 on this stave: Benedictus tacet Ossanna ut supra. 12 blank</p>	<p><b>26r</b></p> <p>1 [<b>C</b>]Ontra.[tenor] C3 2 Benedictus starts 2/3 through this stave 3 4 5 at the end of this stave: Ossanna ut supra. 6 blank 7 blank 8 [<b>B</b>]Assus C4 9 Benedictus starts 2/3 through this stave 10 11 before 9: flat (m. 120,1); at the end of this stave: Ossanna ut supra. 12 blank</p>
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