

**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.

[Heinrich] Ysaac

*Missa Quant j'ay au cueur*

ff. 28v-37v

Kyrie

Kyrie [I]/Christe/Kyrie II (mm. 1-72)

28v	29r
1 [discantus] C2; [ <b>K</b> ] 2 Christe starts on this stave 3 4 Kyrie [II] starts 2/3rds into this stave; after 28: <i>pd</i> (m. 59, after 2)	1 [Altus] C4; <b>K</b> 2 3 Christe starts on this stave 4 Kyrie [II] starts 1/6th into this stave; after 9: <i>pd</i> (m. 58, after 2); after 13: <i>pd</i> (m. 59, after 2); after 17: <i>pd</i> (m. 60, after 2); before 44: flat (m. 65, 4)
5	5 after 9: <i>pd</i> (m. 67, after 5); before 17: C3 (m. 70, before 1); 23-24: <u><i>fusae</i></u> notated as <u><i>semifusae</i></u> (m. 71, 1-2).
6	6 blank
7	7 <b>B</b> assus F; above 6 (m. 2,1): flat for 8 (m. 3,1)
8 [Tenor] C4; <b>K</b>	8 Christe starts 1/3rd into this stave
9 Christe starts on this stave	9 Kyrie [II] starts 1/2 into this stave; after 19: <i>pd</i> (m. 60, after 2); after 23: <i>pd</i> (m. 61, after 2); after 27: <i>pd</i> (m. 62, after 2)
10 Kyrie [II] starts on this stave; after 2: <i>pd</i> (m. 61, after 2); after 6: <i>pd</i> (m. 62, after 6); after 17: <i>pd</i> (m. 65, after 3)	10 after 3: <i>pd</i> (m. 65, after 3); after 14: <i>pd</i> (m. 67, after 6)

## Gloria in excelsis deo

### Et in terra (mm. 1-62)

<b>29v</b>  1 [discantus] C2; E 2 above 6: <i>sc</i> (m. 11) 3 after 8: <i>pp</i> (m. 21) 4 5 6 blank 7 8 <i>T</i> enor C4; 9 10 blank	<b>30r</b>  1 [Altus] C4; 2 after 7: <i>pp</i> (m. 18) 3 4 5 6 blank 7 <i>B</i> assus F4; 8 9 10 before 21: flat (m. 60, 1)
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### Qui tollis/Cum sancto (mm. 63-171 )

<b>30v</b>  1 [discantus] C2; E 2 3 4 Cum sancto starts on this stave  5 6 <i>B</i> assus [=tenor]C4; 16: <i>brevis</i> G notated as <i>semibrevis</i> G (m. 78) 7 8 Cum sancto starts 2/3rds through this stave 9 10 after 10: <i>pd</i> (m. 168, after 3)	<b>31r</b>  1 [Altus] C4; 2 3 4 Cum sancto starts on this stave; after 32: <i>pd</i> (m. 153, after 3); after 38: <i>pd</i> (m. 157, after 3); after 40: <i>pd</i> (m. 158, after 2) 5 before 12: diesis (m. 164, 1); after 23: <i>pd</i> (m. 168, after 3) 6 [Bassus] F4 7 before 9: flat (m. 86) 8 9 Cum sancto starts on this stave 10 before 22: flat (m. 168, before 3) for note 23 (m. 169, 1).
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Credo in unum deum

Patrem (mm. 1-52 )

<b>31v</b>  1 [discantus] C2; <b>P</b> 2 3 4 5 6 blank 7 <b>T</b> enor C4; 20: <i>minima</i> E notated as <i>minima</i> D (m. 37,2) 8 9 10 blank	<b>32r</b>  1 [Altus] C4; <b>P</b> 2 3 4 5 6 <b>B</b> assus F4; starts 1/4 through this stave 7 8 9 10
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Et incarnatus est (mm. 53-115 )

<b>32v</b>  1 [discantus] * C2; <b>E</b> ; 11: <i>minima</i> f notated as <i>minima</i> g' (m. 72,3) 2 3 4 5 6 blank 7 blank 8 blank 9 blank 10 blank	<b>33r</b>  1 [Altus] C4; <b>E</b> 2 3 4 5 blank 6 <b>B</b> assus F4; 7 8 9 10 blank
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\* I have placed text in the edition as transmitted in the source. However, it is likely that for the *Crucifixus*, text has been misaligned in the source and more appropriately should start at m. 78, with the text *Et homo factus est* underlaid for the whole of mm. 69-75.

Et iterum (mm. 116-227 )

<p><b>33v</b></p> <p>1 [discantus] C2; <i>E</i> 2</p> <p>3 4 note 17: <u>semiminima</u> d notated as <u>semiminima</u> e (m. 176,2)</p> <p>5 6 7 8 <i>Tenor</i> C4; 9 after 28: <i>pd</i> (m. 220, after 3) 10 Bassus, F4; (mm. 215-227); after 21: correction in source by another hand (mm. 222-225)</p>	<p><b>34r</b></p> <p>1 [Altus] C4; <i>E</i> 2 after 19: 3 rests and 9 notes omitted from stave and added by another hand at end of stave (mm. 138-141) 3 after 19: <u>minima</u> G omitted from transmission (m. 153,2) 4 after 12: <u>semibrevis</u> d and following <u>minima</u> rest omitted by principal hand but added by another (m. 172) 5 6 after 23: <i>pp</i> (m. 221); after 28: <i>pp</i> (m. 223) 7 <i>Bassus</i> F4; 8 9 before 34: flat (m. 175,1) 10</p>
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Sanctus

Sanctus/Pleni sunt (mm. 1-88 )

<p><b>34v</b></p> <p>1 [discantus] C2; <i>S</i> 2 above 4: <i>sc</i> (m. 11,4) 3 after 20: <i>pp</i> (m. 24); before 26: flat (m. 25,6); after 48: <i>pp</i> (m. 31) 4 after 14: <i>pp</i> (m. 36); <i>Pleni sunt</i> starts 3/4 through this stave 5 6 7 [Tenor] C4; <i>S</i> 8 after 4: <i>pd</i> (m. 39, after 2); <i>Pleni sunt</i> starts 1/6 through this stave 9 10</p>	<p><b>35r</b></p> <p>1 [Altus] C4; <i>S</i> 2 after 22: <i>pp</i> (m. 16) 3 4 blank 5 [Bassus] F4; <i>S</i> 6 after 11: <i>sc</i> (m. 17); after 38: <i>pp</i> (m. 24); before 43: flat (m. 25,5) 7 after 26: <i>pp</i> (m. 37) 8 <i>Pleni sunt</i> starts on this stave 9 10</p>
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Osanna [I]-[II]/ Benedictus (mm. 89-170 )

<p><b>35v</b></p> <p>1 [discantus] C2; <i>O</i>  2  3 Benedictus starts 2/3 through this stave  4  5  6 on this stave: Osanna vt supra  7 blank  8 blank; on this stave: Fuga in dyapente venue tempts pausando  9 <i>Tenor</i> C4; before 24: flat (m. 101,2)  10 on this stave: Benedictus Tacet</p>	<p><b>36r</b></p> <p>1 [Altus] C4; <i>Benedictus</i>  2  3  4 on this stave: Benedictus Tacet  5 [Bassus] F4; <i>Osanna</i>; after 28: <i>pp</i> (m. 97)  6  7 <i>Benedictus</i> starts on this stave  8  9 before 28: flat (m. 161); before 38: flat (m. 167, before 1) for note 42 (m. 168,2)  10 on this stave: Osanna vt Supra</p>
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Agnus dei

Agnus [I]/Agnus [II] (mm. 116-227 )

<p><b>36v</b></p> <p>1 [discantus] C2; <i>A</i>; after 26: <u>semiminia a' omitted from source</u> (m. 7,4)  2  3  4 <i>Agnus</i> [II] starts 1/3 through this stave  5  6  7 blank  8 [<i>Tenor</i>] C4; <i>A</i>  9  10 on this stave: Fuga In dyapente pausando tempus vnum- dyapente corrected to dyatessaroon in another hand with the inscription man. sec (secondary hand)</p>	<p><b>37r</b></p> <p>1 [Altus] C4; <i>A</i>  2  3  4 <i>Agnus</i> [II] starts 1/6 through this stave  5  6  7 blank  8 [Bassus] F4; above this stave: Prima Agnus Super Tenorum; <i>Agnus</i> [II] starts on this stave  9  10</p>
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Agnus [III] (mm. 116-227 )

37v

1 [discantus] C2; A; above this stave: Bassus decimal do omnium sue possideo

2

3

4 after 29: correction in source with two values added in another hand after double bar line (mm. 131-132,2)

5 blank

6 *T*enor C4;

7

8 [Bassus] F4; A

9

10 below this stave: Bassus Cantatur in decimal sub Cantu

Jo[hannes] Martini  
*Missa La martinelle*  
ff. 38r-52r

## Kyrie

### Kyrie [I] (mm. 1-29)

#### 38r

1 [discantus] C2; [**K**]  
2  
3  
4 **T**enor C4; under this stave: Crescit in duplo; *La Martinelle*  
5 **C**ontratenor C4;  
6  
7 blank  
8 **B**assus F4; before 30: flat (m. 16,1)  
9 before 10: flat (m. 20)  
10 blank

### Christe/Kyrie [II] (mm. 30-93)

#### 38v

1 [discantus] C2; **X**  
2  
3  
4 Kyrie [II] starts on this stave  
5 under this stave: Xpriste Tacet  
6 blank: on this stave: xpriste Tacet  
7 **T**enor C4  
8 blank  
9 blank  
10 blank

#### 39r

1 [**C**ontratenor] C4; **X**  
2  
3 before 26: flat (m. 66,2)  
4 Kyrie [II] starts on this stave  
5  
6 **B**assus F4;  
7  
8 before 10: flat (m. 68,1) for note 11 (m. 68,2)  
9 Kyrie [II] starts on this stave  
10 before 11: flat (m. 90,1) for note 13 (m. 90,3)

Gloria in excelsis deo

Et in terra (mm. 1-82)

<b>39v</b>  1 [discantus] C2; <i>E</i> 2 3 4 before 28: flat (m. 55,4); above 28: <i>sc</i> (m. 56,2) 5 6 7 blank 8 <i>Tenor</i> C4; above 25: <i>sc</i> (m. 56,1); after 31: <i>pd</i> (m. 60) 9 10 blank	<b>40r</b>  1 [Contratenor] C4; <i>E</i> 2 before 7: flat (m. 24) for note 9 (m. 25,2) 3 after 12: <i>pd</i> (m. 36, after 2); before 13: flat (m. 37,2) 4 before 18: flat (m. 54,2) for note 20 (m. 55,1); before 27: flat (m. 58,2) 5 6 <i>Bassus</i> F4; after 16: C5 (m. 17, after 1) 7 F4; before 25: flat (m. 34,3) for note 27 (m. 35,2); before 32: flat (m. 37,2) 8 before 23: flat (m. 47,3) 9 above 6: <i>sc</i> (m. 56,2); before 9: flat (m. 58,2) 10
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Qui tollis (mm. 83-191)

<b>40v</b>  1 [discantus] C2; <i>Q</i> ; before 9: flat (m. 91) 2 3 4 5 6 7 blank; below this stave: Prima vice Crescit in duplo Secundi vice vt Iacet 8 <i>Tenor</i> C4; 9 blank 10 blank	<b>41r</b>  1 [Contratenor] C4; <i>Q</i> 2 3 before 20: flat (m. 134,1) 4 before 35: flat (m. 171, before 1) for note 37 (m. 172,1) 5 6 [Bassus] F4; <i>Q</i> ; before 17: flat (m. 97) 7 before 34: flat (m. 134,1) 8 9 10
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Cum sancto (mm. 192-225)

<p><b>41v</b></p> <p>1 [discantus] C2; <b>C</b> 2 3 4 blank 5 blank 6 blank 7 <b>Tenor</b> C4; above this stave: Crescit in duplo 8 blank 9 blank 10 blank</p>	<p><b>42r</b></p> <p>1 [Contratenor] C4; <b>C</b>; before 29: flat (m. 201,2) 2 under 29: flat (m. 213,1) for note 31 (m. 213,3) 3 4 blank 5 blank 6 blank 7 <b>Bassus</b> F4; before 22: flat (m. 201,3) 8 before 34: flat (m. 217,1) 9 before 5: flat (m. 220,3) 10 blank</p>
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Credo in unum deum

Patrem (mm. 1-75)

<p><b>42v</b></p> <p>1 [discantus] C2; <b>P</b> 2 above 32: <i>sc</i> (m. 25,1) 3 4 5 6 note 29: correction in source- dotted to dotted <i>semibrevis</i> (m. 72,2) 7 blank; below this stave: Crescit in duplo 8 <b>Tenor</b> C4; 9 10</p>	<p><b>43r</b></p> <p>1 [Contratenor] C4; <b>P</b> 2 before 13: flat (m. 27,4) 3 4 5 6 [Bassus] F4; <b>P</b> 7 above 38: <i>sc</i> (m.25,1)); before 45: flat (m. 27,2) 8 9 before 23: flat (m. 47,2) for note 26 (m.48,3); before 35: flat (m. 54) 10</p>
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Et incarnatus est (mm. 76-155)

<p><b>43v</b></p> <p>1 [discantus] C2; <i>E</i>                  2 above 3: <i>sc</i> (m. 88,1)                  3                  4                  5                  6 blank                  7 blank                  8 <i>Tenor</i> C4;                  9                  10 blank</p>	<p><b>44r</b></p> <p>1 [Contratenor] C4; <i>E</i>                  2                  3 before 2: flat (m. 106,1) for note 2 (m. 106,2); before 22: flat (m. 112,1)                  4                  5                  6                  7                  8 [Bassus] F4; <i>E</i>                  9                  10</p>
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Crucifixus (mm. 156-236)

<p><b>44v</b></p> <p>1 [discantus] C2; <i>S</i>; before 29 above <i>brevis</i> rest: <i>sc</i> (m. 176)                  2                  3                  4                  5 blank                  6 blank                  7 <i>Tenor</i> C4; above this stave: Prima vice in duplo 2nd vt Iacet                  8 blank                  9 blank                  10 blank</p>	<p><b>45r</b></p> <p>1 [Contratenor] C4; <i>C</i>                  2                  3                  4                  5                  6 <i>Bassus</i> F4; <i>C</i>                  7 above 19: <i>sc</i> (m. 176,1)                  8                  9                  10</p>
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Crucifixus (mm. 237-307)

<p><b>45v</b></p> <p>1 [discantus] C2</p> <p>2</p> <p>3</p> <p>4</p> <p>5 blank</p> <p>6 blank</p> <p>7 <i>Tenor</i> C4</p> <p>8</p> <p>9 blank</p> <p>10 blank</p>	<p><b>46r</b></p> <p>1 [Contratenor] C4; before 41: flat (m. 253,3)</p> <p>2</p> <p>3</p> <p>4</p> <p>5 blank</p> <p>6 [Bassus] F4; before 1; flat (m. 237,1)</p> <p>7 before 6: flat (m. 253,2)</p> <p>8</p> <p>9</p> <p>10 blank</p>
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Sanctus

Sanctus/Pleni sunt (mm. 1-109)

<p><b>46v</b></p> <p>1 [discantus] C2; <i>S</i></p> <p>2</p> <p>3 Pleni starts 1/2 through this stave</p> <p>4</p> <p>5</p> <p>6</p> <p>7 <i>Tenor</i> C4; before 12: <i>pd</i> (m. 23, after 2); at the end of this stave: Pleni Tacet</p> <p>8 blank</p> <p>9 Bassus, F4 (mm. 68-109)</p> <p>10</p>	<p><b>47r</b></p> <p>1 [Contratenor] C4; <i>S</i>; above 36: <i>sc</i> (m. 14,2); before 39: flat (m. 16,2) for note 41 (m. 16,4)</p> <p>2 before 3: extra manum flat (m. 19,1)</p> <p>3</p> <p>4 Pleni starts on this stave</p> <p>5</p> <p>6</p> <p>7</p> <p>8 <i>Bassus</i> F4:</p> <p>9</p> <p>10 Pleni starts on this stave</p>
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Osanna [I]=[II] (mm. 110-156)

<p><b>47v</b></p> <p>1 [discantus] C2; <b>O</b> 2 3 4 5 blank 6 blank 7 blank; above this stave: Prima vice Crescit in duplo 2nd vice Vt Iacet 8 <b>Tenor</b> C4; 9 blank 10 blank</p>	<p><b>48r</b></p> <p>1 [Contratenor] C4; <b>O</b> 2 3 4 5 blank 6 blank 7 <b>Bassus</b> F4: before 1: flat (m. 131) 8 9 before 21: flat (m. 151,2) 10 blank</p>
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Benedictus (mm. 157-226)

<p><b>48v</b></p> <p>1 [discantus] C2; <b>B</b> 2 3 4 5 blank; under this stave: Osanna vt supra 6 blank 7 blank 8 blank; under this stave: Tenor Benedictus Tacet 9 blank 10 blank</p>	<p><b>49r</b></p> <p>1 [Contratenor] C4; <b>B</b> 2 above 11: <i>sc</i> (m. 180) 3 4 before 42: flat (m. 213,2) 5 at the end of this stave: Osanna vt supra 6 blank 7 <b>Bassus</b> F4: 8 9 before 18: flat (m. 218,2) 10 blank; under this stave: Osanna vt supra</p>
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Agnus dei

Agnus [I] (mm. 1-57)

<p><b>49v</b></p> <p>1 [discantus] C2; <i>A</i> 2 3 4 5 blank 6 blank 7 <i>Tenor</i> C4; <i>La Martinelle</i>; 8 9 10 blank</p>	<p><b>50r</b></p> <p>1 [Contratenor] C4; <i>A</i> 2 3 4 before 12: flat (m. 53,1) 5 blank 6 blank 7 [Bassus] F4: 8 9 10 before 7: flat (m. 53,1)</p>
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Agnus [II] (mm. 58-127)

<p><b>50v</b></p> <p>1 [discantus] C2; <i>A</i> 2 3 4 5 blank 6 blank 7 blank; under this stave: Seconds Agnus Tacet 8 blank 9 blank 10 blank</p>	<p><b>51r</b></p> <p>1 [Contratenor] C4; <i>A</i> 2 before 31: flat (m. 84,2) 3 4 5 6 blank 7 <i>Bassus</i> F4: 8 9 before 2: flat (m. 113,3) 10 blank</p>
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Agnus [III] (mm. 128-173)

<p><b>51v</b></p> <p>1 [discantus] C2; <i>A</i> 2 before 14: redundant flat (m. 150,2) 3 4 blank 5 blank 6 blank 7 <i>Tenor</i> C4; 8 9 10 blank</p>	<p><b>52r</b></p> <p>1 [Contratenor] C4; <i>A</i> 2 before 24: flat (m. 149) 3 4 5 blank 6 [Bassus] F4: 7 8 9 10 blank</p>
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[Johannes] Prioris  
*Missa Allez regrets*  
ff. 52v-62r

## Kyrie

### Kyrie [I]/Christe/Kyrie II (mm. 1-50)

<b>52v</b>  1 [discantus] C1; [ <b>K</b> ] 2 Christe starts 1/3 into this stave; <b>X</b> 3 4 Kyrie [II] starts on this stave 5 6 blank 7 <b>Tenor</b> C4; 8 Christe starts on this stave; <b>X</b> 9 <b>Kyrie</b> [II] starts on this stave 10	<b>53r</b>  1 [Contra ]C3; <b>K</b> 2 Christe starts 1/3 through this stave; <b>X</b> 3 4 5 6 <b>Bassus</b> F4; <b>K</b> ; 7 after 3 (m. 10, after 3): flat for note 5 (m. 11,2) 8 Christe starts on this stave; <b>X</b> 9 <b>Kyrie</b> [II] starts on this stave 10
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## Gloria in excelsis deo

### Et in terra (mm. 1- 25)

<b>53v</b>  1 [discantus] C1; <b>E</b> 2 3 after 29: <i>pd</i> (m. 19, after 2) 4 5 blank 6 [Tenor] C4; <b>E</b> 7 8 9 after 12: <i>pd</i> (m. 19, after 2); after 19: <i>pp</i> (m. 22) 10 blank	<b>54r</b>  1 [Contra] C3; <b>E</b> 2 after 13: <i>minima</i> e erased (m. 9, 3); before 20: flat (m. 10,6) 3 before 35: flat (m. 19,6) 4 5 blank 6 blank 7 [Bassus] F4; <b>E</b> 8 9 before 14: flat (m. 10, 6); before 18: flat (m. 19,4); after 20: <i>pd</i> (m. 20, after 2); after 25: <i>pd</i> (m. 21, after 5) 10
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Qui tollis-Cum sancto (mm. 1- 25)

<p><b>54v</b></p> <p>1 [discantus] C1; <b>Q</b> 2 3 <b>Cum sancto</b> starts 2/3 through this stave 4 5 blank 6 blank 7 [Tenor] C4; <b>Q</b> 8 9 <b>Cum sancto</b> starts 1/4 through this stave 10</p>	<p><b>55r</b></p> <p>1 [Contra] C3; <b>E</b> 2 3 4 <b>Cum sancto</b> starts on this stave; before 9: flat (m. 80,1) 5 blank 6 blank 7 [Bassus] F4; <b>Q</b> 8 9 before 10: flat (m. 70,1) for note 12 (m. 80,1) <b>Cum sancto</b> starts 1/4 through this stave 10</p>
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Credo in unum deum

Patrem/Et incarnatus est (mm. 1-75)

<p><b>55v</b></p> <p>1 [discantus] C1; <b>F</b> 2 3 4 5 [Tenor] C4; <b>P</b> 6 7 8 Duo: <b>Et incarnatus est</b> starts 2/3 through this stave 9 10</p>	<p><b>56r</b></p> <p>1 [Contra] C3; <b>F</b> 2 before 32: flat (m. 27,1) 3 4 5 <b>Bassus</b> F4 6 7 before 1: flat (m. 27,1) 8 at the end of this stave: Duo 9 <b>Et incarnatus est</b> starts on this stave 10</p>
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Crucifixus (mm. 76-140)

<p><b>56v</b></p> <p>1 [discantus] C1; <b>C</b> 2 3 before 26: flat (m. 114,2) for note 27: (m. 114,3) 4 5 6 <b>Tenor</b> C4 7 8 note 14: <u>minima f</u> notated as <u>minima e</u> (m. 115,3) 9 10 blank</p>	<p><b>57r</b></p> <p>1 [Contra] C3; <b>C</b> 2 3 4 5 6 <b>Bassus</b> F4 7 8 9 10</p>
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Confiteor [no barline break] (mm. 141-167)

<p><b>57v</b></p> <p>1 [discantus] C1; <b>C</b> 2 3 4 blank 5 blank 6 blank 7 [Tenor] C4; <b>C</b> 8 9 10 blank</p>	<p><b>58r</b></p> <p>1 [Contra] C3; <b>C</b> 2 3 4 5 blank 6 blank 7 [Bassus] F4; <b>C</b>; before 3: flat (m. 142,1) 8 9 10 blank</p>
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## Sanctus

### Sanctus/Pleni sunt-Osanna [I] (mm. 1-40)

<p><b>58v</b></p> <p>1 [discantus] C1; <b>S</b> 2 3 Pleni sunt-Osanna [I] starts 1/2 through this stave 4 5 blank 6 blank 7 Tenor C4; 8 9 Pleni sunt-Osanna [I] starts on this stave 10 blank</p>	<p><b>59r</b></p> <p>1 [Contra] C3; <b>S</b> 2 3 before 32: flat (m. 21,2) 4 Pleni sunt-Osanna [I] starts on this stave 5 6 <b>B</b>assus F4 7 before 38: flat (m. 21,3) 8 Pleni sunt-Osanna [I] starts 1/3 through this stave 9 10</p>
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### Benedictus-Osanna [II] (mm. 40-92)

<p><b>59v</b></p> <p>1 [discantus] C1; <b>I</b>: before 11: flat (m. 57,2) 2 3 4 blank 5 blank 6 blank 7 [Tenor] C4; <b>B</b> 8 9 10</p>	<p><b>60r</b></p> <p>1 [Contra] C3; <b>I</b> 2 3 4 5 blank 6 blank 7 [Bassus] F4; <b>B</b> 8 9 10</p>
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## Agnus dei

### Agnus [I]/Agnus [II] (mm. 1-50)

<b>60v</b>  1 [discantus] C1; <i>A</i> 2 before 14: flat (m. 13,2) for note 17 (m. 13,5) 3 before 2: flat (m. 19,2); <i>Agnus [II]</i> starts 1/4 through this stave 4 5 blank 6 blank 7 <i>Tenor</i> C4; after 9: <i>pd</i> (m. 11, after 2) 8 after 1: <i>pp</i> (m. 18); <i>Agnus [II]</i> starts 1/4 through this stave 9 10 blank	<b>61r</b>  1 [Contra] C3; <i>A</i> 2 3 4 <i>Agnus [II]</i> starts 1/2 through this stave 5 6 blank 7 <i>Bassus</i> F4 8 9 <i>Agnus [II]</i> starts 1/2 through this stave; <i>Q</i> 10
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### Agnus [III] (mm. 51-81)

<b>61v</b>  1 [discantus] C1; <i>A</i> ; before 22: flat (m. 59,3) for note 24 (m. 60,1) 2 3 4 blank 5 blank 6 blank 7 [Tenor] C4; <i>A</i> 8 9 10 blank	<b>62r</b>  1 [Contra] C3; <i>A</i> ; before 18: flat (m. 57,2) for note 20 (m. 58,2) 2 3 before 13: flat (m. 76,1) 4 blank 5 blank 6 blank 7 [Bassus] F4; <i>A</i> 8 9 10 blank
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L[oyset] Compère  
*Missa L'homme armé*  
ff. 62v-71r

Kyrie

Kyrie [I]/Christe/Kyrie [II] (mm. 1-72)

<b>62v</b>  1 [discantus] C2; [ <b>K</b> ]; after 21: <i>pd</i> (m. 7, after 2) 2 Christe starts 1/2 through this stave 3 4 Kyrie [II] starts on this stave; <b>K</b> ; after 4: <i>pd</i> (m. 48, after 2) 5 6 7 Tenor C4; after 4: <i>pd</i> (m.2, after 2) 8 Xpriste starts on this stave 9 Kyrie [II] starts on this stave; after 4: <i>pd</i> (m. 46, after 2); after 11: <i>pd</i> (m. 52, after 2) 10	<b>63r</b>  1 <b>C</b> ontratenor C4 2 Xpriste starts 1/6 through this stave 3 4 <b>K</b> yrise [II] starts on this stave; after 4: <i>pd</i> (m. 47, after 2) 5 after 36: <i>pd</i> (m. 69, after 2) 6 blank 7 <b>B</b> assus F4 8 Xpriste starts on this stave 9 <b>K</b> yrise [II] starts 1/6 through this stave; after 4: <i>pd</i> (m. 49, after 2); after 10: <i>pp</i> (m. 53,3) 10 after 9: <i>pp</i> (m. 64)
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Gloria in excelsis deo

Et in terra/Domine deus (mm. 1-73)

<b>63v</b>  1 [discantus] C2; <b>E</b> ; after 3: <i>pp</i> (m. 7,2) 2 3 4 on this stave: Domine deus Tacet 5 blank 6 blank 7 Tenor C4; after 3: <i>pp</i> (m. 6); after 18: <i>pp</i> (m. 11,6) 8 9 blank; on this stave: Domine deus Tacet 10 blank	<b>64r</b>  1 [Contratenor] C4; <b>E</b> 2 after 5: <i>pp</i> (m. 12,3) 3 after 41: <i>pp</i> (m. 32) 4 Domine deus starts 1/3 through this stave 5 6 <b>B</b> assus F4; after 22: <i>pd</i> (m. 8, after 2) 7 8 after double bar line: Duo: F5; Domine deus starts 3/4 though this stave 9 F5 10 F4
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Qui tollis (mm. 74-151)

<p><b>64v</b></p> <p>1 [discantus] C2; [<b>Q</b>] 2 3 4 5 blank 6 blank 7 <b>T</b>enor C4 8 9 10 blank</p>	<p><b>65r</b></p> <p>1 [Contratenor] C4; <b>Q</b> 2 3 4 5 6 blank 7 <b>B</b>assus F4 8 9 10</p>
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Credo in unum deum

Patrem (mm. 1-116)

<p><b>65v</b></p> <p>1 [discantus] C2; <b>P</b> 2 3 4 5 6 before 8: flat (m. 106) for note 98: 9 (m. 107) 7 blank 8 <b>T</b>enor C4 9 10 blank</p>	<p><b>66r</b></p> <p>1 [Contratenor] C4; <b>P</b> 2 3 4 5 6 <b>B</b>assus F4 7 8 before 13: flat (m. 63,1) 9 10 before 13: flat (m. 107)</p>
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## Crucifixus (mm. 117-255)

<p><b>66v</b></p> <p>1 [discantus] C2; <b>C</b></p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6</p> <p>7 <b>Tenor</b> C4</p> <p>8</p> <p>9 after 32: <i>pd</i> (m. 250, after 2)</p> <p>10 <b>Bassus</b> F4; (mm. 229-255); last 6 values drawn on stave extended in to RH margin (mm. 253-254)</p>	<p><b>67r</b></p> <p>1 [Contratenor] C4; <b>C</b></p> <p>2</p> <p>3</p> <p>4</p> <p>5 before 57: flat (m. 234,1)</p> <p>6</p> <p>7 [<b>Bassus</b>] F4; <b>C</b></p> <p>8</p> <p>9 before 42: flat (m. 195,2)</p> <p>10</p>
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## Sanctus

### Sanctus/Pleni sunt/ Osanna [I] (mm. 1-107)

<p><b>67v</b></p> <p>1 [discantus] C2; <b>S</b></p> <p>2 before 38: flat (m. 19, before 1) for note 40 (m. 20,1)</p> <p>3</p> <p>4 <b>Pleni sunt</b> starts 2/3 through this stave</p> <p>5 <b>Osanna</b> [I] starts 2/3 through this stave</p> <p>6 note 19: void <i>minima</i> (m. 80,2)</p> <p>7</p> <p>8 <b>Tenor</b> C4: On this stave: Canon- Tempora bin pause has uni postonyssa</p> <p>9 after 17: <i>pd</i> (m. 27, after 2)</p> <p>10 <b>Pleni sunt</b> starts on this stave; on this stave: Canon- Gradatim sanders her replica mesh querens; queratur supra bassusafter <b>Pleni</b> aunt: <b>Osanna</b> primus</p>	<p><b>68r</b></p> <p>1 [Contratenor] C4; above this stave: Contratenor; at the beginning of this stave: Sanctus queratur supra tenor; <b>Pleni</b> aunt starts on this stave</p> <p>2 <b>Osanna</b> [I] starts 1/2 through this stave</p> <p>3</p> <p>4</p> <p>5 blank</p> <p>6 <b>Bassus</b> F4; after 21: <i>pp</i> (m. 9)</p> <p>7 before 9: flat (m. 20); after 33: <i>pp</i> (m. 29)</p> <p>8 <b>Pleni sunt</b> starts 1/3 through this stave</p> <p>9</p> <p>10 <b>Osanna</b> [I] starts on this stave; at the beginning of this stave: Canon- Ad nonam Canitur tempora bina silens ; before 18: flat (m. 99) for note 19 (m. 100)</p>
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Benedictus/Osanna [II] (mm. 108-182)

<p><b>68v</b></p> <p>1 [discantus] C2; <b>B</b> 2 3 Osanna [II] starts 1/4 through this stave 4 5 6 blank 7 <b>Tenor</b> C4 8 9 Osanna [II] starts on this stave; at the beginning of this stave: Fuga quatuor tempore In Epydyapenthe 10</p>	<p><b>69r</b></p> <p>1 [Contratenor] C4; <b>B</b> 2 3 4 blank; under this stave: Osanna 2nd quere supra tenor 5 blank 6 <b>Bassus</b> F4 7 8 Osanna [II] starts on this stave 9 10 blank</p>
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Agnus dei

Agnus [I]/Agnus [II] (mm. 1-54)

<p><b>69v</b></p> <p>1 [discantus] C2; <b>A</b>; after 26: <i>pp</i> (m. 8) 2 3 Agnus [II] starts on this stave 4 5 blank 6 blank 7 <b>Tenor</b> C4; at the beginning of this stave: Fuga duorum temporum In E la my; before 3: flat (m. 7) 8 Agnus [II] starts 1/4 through this stave 9 10 blank</p>	<p><b>70r</b></p> <p>1 [Contratenor] C4; <b>A</b>; the the beginning of this stave: Agnus primus queriteur supra tenorum; above 21: misplaced <i>sc</i> (m. 6,2)- <u>should be above 20</u> (m. 6,1) 2 3 4 blank 5 blank 6 [Bassus] F4; <b>A</b>; after 35: <i>pd</i> (m. 9, after 2) 7 Agnus [II] starts 2/3 through this this stave 8 9 10 blank</p>
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Agnus [III] (mm. 55-91)

<p><b>70v</b></p> <p>1 [discantus] C2; <i>A</i> 2 3 4 5 6 blank 7 <i>T</i>enor C4; at the beginning of this stave: Fuga vines temporise in Epytono 8 9 10 blank</p>	<p><b>71r</b></p> <p>1 blank; under this stave: Contratenor Agnus 3rd Supra Tenorem 2 blank 3 blank 4 [Bassus] F4; after 7: <i>pd</i> (m. 58, after 2) 5 6 7 8 blank 9 blank 10 blank</p>
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M[ar]brianus] de Orto

*Missa [ad fugam]*

ff. 104v-110r

Kyrie

Kyrie [I]/ChristeKyrie [II] (mm. 1-65)

<b>104v</b>  1 [discantus] C2; [ <b>K</b> ]; below 3: <i>sc</i> (m. 2,1) 2 3 Xpriste starts on this stave; below 8: <i>sc</i> (m. 24,1) 4 5 Kyrie [II] starts on this stave: below 6: <i>sc</i> (m. 49,1) 6 7 blank 8 blank 9 blank 10 Bassus F4 (mm. 55-65); before 21: flat (m. 60,4)	<b>105r</b>  1 [Contra] C3; <b>K</b> 2 Xpriste starts 5/6 though this stave 3 4 Kyrie [II] starts 5/6 through this stave 5 6 7 <b>B</b> assus F4; after 32: <i>pp</i> (m. 10); before 33: flat (m. 11,1) 8 Xpriste starts 2/3 through this stave 9 before 1: flat (m. 31,1) 10 Kyrie [II] starts on this stave; before 11: flat (m. 49,2)
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Gloria in excelsis deo

Et in terra (mm. 1-41)

<b>105v</b>  1 [discantus] C2; <b>E</b> ; below 7: <i>sc</i> (m. 4,1) 2 3 4 5 6 blank 7 blank 8 blank 9 blank 10 blank	<b>106r</b>  1 <b>C</b> ontra C3 2 before 14: flat (m. 12,5) 3 4 5 6 <b>B</b> assus F4; before 29: flat (m. 7,1) for note 30 (m. 7,2) 7 before 12: flat (m. 12,1) 8 before 17: flat (m. 23,3) 9 10
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Qui tollis/Suscipe/Tu solus dominus (mm. 42-117)

<p><b>106v</b></p> <p>1 [discantus] C2; below 8: <i>sc</i> (m. 75,3); above this stave: Qui Tollis Tacet                  2 <i>Tu solus dominus</i> starts 1/2 through this stave; below 27: <i>sc</i> (m. 102,1)                  3                  4                  5                  6 blank                  7 blank                  8 Bassus F4 (mm. 106,3-117); after 6: <i>pd</i> (m. 107, after 3)' after 13: <i>pd</i> (m. 109, after 2)                  9                  10 blank</p>	<p><b>107r</b></p> <p>1 <i>Contra</i> C3; <b><i>Q</i></b>                  2                  3 <i>Suscipe</i> starts on this stave                  4 note 38: <i>minima</i> d notated as <i>semibrevis</i> d (m. 95,1)                  5 <i>Tu solus dominus</i> starts on this stave                  6                  7 Bassus F4; before 22: flat (m. 49,1)                  8 <i>Suscipe</i> starts 3/4 through this stave                  9                  10 <i>Tu solus dominus</i> starts 1/3 through this stave; before 16: flat (m. 101,1) for note 18 (m. 101,3); after 21: <i>pd</i> (m. 102, after 2)</p>
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Sanctus

Sanctus/Pleni sunt (mm. 1-55)

<p><b>107v</b></p> <p>1 [discantus] C2; <b><i>S</i></b>; after 2: <i>pd</i> (m. 1, after 2); below 5: <i>sc</i> (m. 3,1)                  2                  3                  4 <i>Pleni sunt</i> starts on this stave: below 4: <i>sc</i> (m. 28,1)                  5                  6 blank                  7 blank                  8 blank                  9 blank                  10 blank</p>	<p><b>108r</b></p> <p>1 <i>Contra</i> C3; <b><i>S</i></b>                  2                  3 at the end of this stave: Pleni Tacet                  4 <i>Gloria tua</i> starts on this stave                  5 blank                  6 Bassus F4; before 4: flat (m. 2,1) for note 5 (m. 2,2)                  7 before 33: flat (m. 20,5) for note 34 (m. 21,1)                  8 at the beginning of this stave: Pleni tacet; <i>Gloria tua</i> starts on this stave                  9 before 11: flat (m. 50,3)                  10 blank</p>
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Osanna [I]=[II]/Benedictus (mm. 56-118)

<p><b>108v</b></p> <p>1 [discantus] C2; <b>O</b>; below 6: <i>sc</i> (m. 60,1) 2 below 20: <i>sc</i> (m. 3 <b>B</b>enedictus starts on this stave 4 at the end of this stave: Osanna vt [supra] 5 blank 6 blank 7 blank 8 blank 9 blank 10 blank</p>	<p><b>109r</b></p> <p>1 <b>C</b>ontra C3; <b>O</b> 2 3 Benedictis starts 1/2 through this stave 4 5 below the end of this stave: Osanna vt [supra] 6 <b>B</b>assus F4 7 8 Benedictus starts on this stave; at the beginning of this stave: flat for note 6 (m. 80,2) 9 10 at the end of this stave: Osanna vt [supra]</p>
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Agnus dei

Agnus [I]=[III]/Agnus [II] (mm. 1-100)

<p><b>100v</b></p> <p>1 [discantus] C2; <b>A</b>; below 4: <i>sc</i> (m. 3,1) 2 3 <b>A</b>gnus [II] starts 1/4 through this stave 4 5 at the end of this stave: 3rd vt supra 6 blank 7 blank 8 blank 9 Bassus F4 (mm. 56,3) 10 at the end of this stave: 3rd vt supra</p>	<p><b>110r</b></p> <p>1 <b>C</b>ontra C3; <b>A</b> 2 3 <b>A</b>gnus [II] starts 1/2 through this stave 4 5 6 7 <b>B</b>assus F4 8 9 <b>A</b>gnus [II] starts on this stave 10</p>
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Gaspar [van Weerbeke]  
*Missa Se mieulx ne vient*  
ff. 137r-148r

## Kyrie

### Kyrie [I] (mm. 1-20)

	<p><b>137r</b></p> <p>1 [discantus] C1; [<b>K</b>] 2 3 4 <i>Tenor</i> C4; <i>Se mieulx ne vient</i> 5 6 <i>CO</i>ntratenor C4 7 8 9 <i>B</i>assus F4; above 21: <i>sc</i> (m. 6,2) 10</p>
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### Christe/Kyrie [II] (mm. 21-92)

<p><b>137v</b></p> <p>1 [discantus] C1; <b>X</b> 2 3 4 Kyrie [II] starts on this stave; <b>K</b> 5 6 blank; on this stave: Xpriste tacet 7 [Tenor] C4 8 9 blank 10 blank</p>	<p><b>138r</b></p> <p>1 <i>Con</i>tra C4 2 3 4 Kyrie [II] starts 1/4 through this stave 5 6 <i>B</i>assus F4 7 8 Kyrie [II] starts 3/4 through this stave 9 10</p>
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Gloria in excess deo

Et in terra (mm. 1-47)

<p><b>138v</b></p> <p>1 [discantus] C1; <i>E</i> 2 3 4 5 6 blank 7 <i>T</i>enor C4 8 9 10 blank</p>	<p><b>139r</b></p> <p>1 [Contra] C4; <i>E</i> 2 3 4 5 6 7 <i>B</i>Assus F4 8 after note 11: <i>pp</i> (m. 17) 9 10</p>
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Domine deus agnus dei (mm. 48-85)

<p><b>139v</b></p> <p>1 [discantus] C1; <i>D</i> 2 3 4 blank 5 blank 6 blank 7 blank 8 blank 9 blank 10 blank</p>	<p><b>140r</b></p> <p>1 [Contra] C4; <i>D</i> 2 3 4 5 blank 6 blank 7 <i>B</i>Assus F4 8 9 10 blank</p>
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Qui tollis (mm. 86-92)

<p><b>140v</b></p> <p>1 [discantus] C1; <b>Q</b>; below 22: <i>sc</i> (m. 94)</p> <p>2</p> <p>3</p> <p>4</p> <p>5 after 18: <i>pd</i> (m. 171, after 3)</p> <p>6 blank</p> <p>7 <b>T</b>enor C4</p> <p>8</p> <p>9</p> <p>10 blank</p>	<p><b>141r</b></p> <p>1 [Contra] C4; <b>Q</b></p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6 <b>B</b>assus F4</p> <p>7</p> <p>8 note 36: <u><i>minima</i> F notated as <i>minima</i> E</u> (m. 140,1)</p> <p>9</p> <p>10</p>
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Credo in unum deum

Patrem (mm. 1-57)

<p><b>141v</b></p> <p>1 [discantus] C1; <b>P</b></p> <p>2 above 24: <i>sc</i> (m. 18,1)</p> <p>3</p> <p>4</p> <p>5</p> <p>6 blank</p> <p>7 <b>T</b>enor C4</p> <p>8</p> <p>9</p> <p>10 blank</p>	<p><b>142r</b></p> <p>1 <b>C</b>ontratenor C4</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6 <b>B</b>assus F4</p> <p>7</p> <p>8</p> <p>9</p> <p>10</p>
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Et incarnatus est (mm. 58-123)

<p><b>142v</b></p> <p>1 [discantus] C1; <i>E</i></p> <p>2</p> <p>3</p> <p>4</p> <p>5 blank</p> <p>6 blank</p> <p>7 blank</p> <p>8 blank</p> <p>9 blank</p> <p>10 blank</p>	<p><b>143r</b></p> <p>1 [Contra] C4; <i>E</i></p> <p>2</p> <p>3</p> <p>4</p> <p>5 blank</p> <p>6 blank</p> <p>7 [Bassus] F4; <i>E</i></p> <p>8</p> <p>9</p> <p>10 blank</p>
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Et iterum (mm. 124-221)

<p><b>143v</b></p> <p>1 [discantus] C1; <i>E</i></p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6 blank</p> <p>7 <i>Tenor</i> C4</p> <p>8</p> <p>9</p> <p>10</p>	<p><b>144r</b></p> <p>1 [Contra] C4; <i>C</i></p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6 [Bassus] F4; <i>E</i></p> <p>7</p> <p>8</p> <p>9</p> <p>10</p>
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## Sanctus

### Sanctus/Pleni sunt (mm. 1-89)

<b>144v</b>  1 [discantus] C1; <b>S</b> ; below 22: <i>sc</i> (m. 7,3) 2 3 4 <b>Pleni sunt</b> starts on this stave 5 6 blank 7 <b>Tenor</b> C4 8 9 blank 10 Bassus; F 4; mm. 59,3-89)	<b>145r</b>  1 [Contra] C4; <b>S</b> 2 3 4 <b>Pleni sunt</b> starts 1/4 through this stave 5 6 <b>Bassus</b> F4 7 8 9 10 <b>Pleni sunt</b> starts on this stave; after 15: 1 rest and 4 notes omitted from main musical text- added by another Hand under stave 10 (mm. 47-48)
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### Osanna [I]=[II]/Benedictus (mm. 90-92)

<b>145v</b>  1 [discantus] C1; <b>O</b> 2 after 31: <i>pp</i> (m. 122) 3 <b>Benedictus</b> starts 1/2 through this stave 4 5 6 blank 7 <b>Tenor</b> C4; after 12: <i>pd</i> (m. 96, after 2) 8 after 15: <i>pd</i> (m. 17, after 3) 9 blank 10 blank	<b>146r</b>  1 [Contra] C4; <b>O</b> ; after 2: <i>pd</i> (m. 93, after 2); after 19: <i>pd</i> (after 2) 2 after 8: <i>pp</i> (m. 116); after 28: <i>pd</i> (m. 24, after 2) 3 <b>Benedictus</b> starts 1/4 through this stave 4 5 6 [Bassus] F4; <b>O</b> ; after 12: <i>pp</i> (m. 95); after 24: <i>pd</i> (m. 102, after 2) 7 after 8: <i>pd</i> (m. 107, after 2); after 22: <i>pd</i> (m. 118, after 3) 8 after 6: <i>pd</i> (m. 130, after 2); <b>Benedictus</b> starts 1/4 through this stave 9 10
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## Agnus dei

### Agnus [I]/Agnus [II] (mm. 1-87)

<p><b>146v</b></p> <p>1 [discantus] C1; <i>A</i> 2 3 4 <i>Agnus</i> [II] starts on this stave 5 6 7 <i>T</i>enor C4; after 6: <i>pd</i> (m. 8, after 2) 8 9 blank; on this stave: <i>Agnus Tacet</i> 10 <i>Bassus</i> F4; (mm. 75-87)</p>	<p><b>147r</b></p> <p>1 [Contra] C4; <i>A</i> 2 3 4 <i>Agnus</i> [II] starts on this stave 5 6 7 <i>Bassus</i> F4 8 9 <i>Agnus</i> [II] starts 1/3 through this stave 10</p>
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### Agnus [III] (mm. 88-159)

<p><b>147v</b></p> <p>1 [discantus] C1; <i>A</i> 2 3 4 5 blank 6 blank 7 8 <i>T</i>enor C4; <i>A</i> 9 10</p>	<p><b>148r</b></p> <p>1 [Contra] C4; <i>A</i> 2 3 4 5 6 7 [<i>Bassus</i>] F4; <i>A</i> 8 9 10</p>
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Gaspar [van Weerbeke]  
*Missa Princess d'amourettes*  
ff. 158-170r

## Kyrie

### Kyrie [I] (mm. 1-21)

<b>158v</b>  1 [discantus] C1; [ <b>K</b> ] 2 3 above 1: <i>sc</i> (m. 9) 4 5 6 blank 7 8 <i>Tenor</i> C4; <i>Princesse damourettes</i> 9 10 blank	<b>159r</b>  1 <i>CON</i> tratenor C3; above 19: <i>sc</i> (m. 6,3) 2 3 4 blank 5 blank 6 blank 7 <b>B</b> Assus F4 8 9 blank 10 blank
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### Christe/Kyrie [II] (mm. 22-85)

<b>159v</b>  1 [discantus] C1; <b>X</b> 2 3 4 Kyrie [II] starts 1/4 through this stave 5 6 7 blank; 8 <i>Tenor</i> C4; above this stave: <i>X</i> priste tacet; after 10: <i>pd</i> (m. 75, after 2) 9 blank 10 blank	<b>160r</b>  1 [ <i>Contra</i> ] C3; <b>X</b> 2 3 before 19: diesis (m. 57); Kyrie [II] starts 2/4 through this stave 4 5 6 <b>B</b> Assus F4 7 8 Kyrie [II] starts 1/3 through this stave 9 10 blank
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Gloria in excelsis deo

Et in terra (mm. 1-57)

<p><b>160v</b></p> <p>1 [discantus] C1; <b>E</b>; above 35: <i>sc</i> (m. 10) 2 3 4 5 6 after 11: <i>pd</i> (m. 54) 7 blank 8 <b>Tenor</b> C4; after 4: <i>pp</i> (m. 17); after 18: <i>pp</i> (m. 27) 9 10 blank</p>	<p><b>161r</b></p> <p>1 [Contra] C3; <b>E</b> 2 above 2: <i>sc</i> (m. 9) 3 4 5 6 7 <b>BAssus</b> F4 8 after 46: <i>pp</i> (m. 34) 9 10</p>
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Qui tollis (mm. 58-167)

<p><b>161v</b></p> <p>1 [discantus] C1; <b>Q</b> 2 under 7: <i>sc</i> (m. 80) 3 4 5 6 after 6: <i>pd</i> (m. 154, after 2); after 10: <i>pd</i> (m. 156, after 2) 7 blank 8 <b>Tenor</b> C4 9 after 26: <i>pd</i> (m. 157) 10 after 10: <i>pd</i> (m. 162, after 4)</p>	<p><b>162r</b></p> <p>1 [Contra] C3; <b>Q</b> 2 3 4 5 6 7 <b>BAssus</b> F4 8 9 10 after 8: <i>pd</i> (m. 154, after 2)</p>
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Credo in unum deum

Patrem (mm. 1-57)

<p><b>162v</b></p> <p>1 [discantus] C1; <b>F</b> 2 3 4 5 6 blank 7 <b>T</b>enor C4; after 12: <i>pd</i> (m. 9) 8 9 10 blank</p>	<p><b>163r</b></p> <p>1 [Contra] C3 2 under 27: diesis (m. 14,5) 3 4 5 6 <b>B</b>Assus F4 starts 1/4 through this stave 7 8 9 10</p>
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Et incarnatus est (mm. 58-128)

<p><b>163v</b></p> <p>1 [discantus] C1; <b>E</b> 2 3 4 5 6 blank 7 blank 8 blank 9 blank 10 blank</p>	<p><b>164r</b></p> <p>1 <b>C</b>Ontratenor C3; <b>E</b> 2 3 4 5 blank 6 [Bassus] F4; <b>E</b> 7 8 9 10</p>
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Et iterum (mm. 129-250)

<p><b>164v</b></p> <p>1 [discantus] C1; <i>E</i> 2 3 4 5 6 7 <i>T</i>enor C4 8</p> <p>9 blank 10 Bassus F; (mm. 226-245) and below this stave at right hand margin: partial stave with remainder of Bassus (mm. 246-250)</p>	<p><b>165r</b></p> <p>1 [Contra] C3; <i>E</i> 2 3 4 5 after 59: source places custos for E, <u>should be for C</u> (mm. 214-215) 6 7 <i>B</i>Assus F4 8 after 19: 8 modern measure omitted from main musical text- supplied below stave 10 in another Hand (mm. 159-166) 9 10</p>
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Sanctus

Sanctus/Pleni sunt (mm. 1-88)

<p><b>165v</b></p> <p>1 [discantus] C1; <i>S</i> 2 3 4 <i>P</i>leni sunt starts on this stave 5 6 7 blank 8 <i>T</i>enor C4; after 10: <i>pd</i> (m. 27, after 2); at the end of this stave: Pleni tacet 9 blank 10 Bassus F4; (mm. 70,3-88)</p>	<p><b>166r</b></p> <p>1 [Contra] C3; <i>S</i>; after 1: <i>pp</i> (m. 1); above 25: <i>sc</i> (m. 7,3) 2 above 30: <i>sc</i> (m. 12,1) 3 4 <i>P</i>leni sunt starts 3/4 through this stave 5 6 7 <i>B</i>Assus F4; after 31: <i>pp</i> (m. 24); after 43: <i>pd</i> (m. 27, after 6) 8 9 <i>P</i>leni sunt starts 1/2 through this stave 10</p>
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Osanna [I]=[II]/Benedictus (mm. 89-207)

<p><b>166v</b></p> <p>1 [discantus] C1; <b>O</b> 2 3 4 <b>Benedictus</b> starts 2/3 through this stave 5 6 7 at the end of this stave: Osanna vt supra 8 <b>Tenor</b> C4; at the beginning of this stave: Benedictus tacet 9 10 Bassus F4; (mm. 198-207); at the end of this stave: Osanna vt supra</p>	<p><b>167r</b></p> <p>1 [Contra] C3; <b>O</b> 2 3 4 <b>Benedictus</b> starts on this stave 5 6 7 [Bassus] F4; <b>O</b> 8 9 <b>Benedictus</b> starts 1/8 through this stave; before 15: diesis (m. 158,4) 10</p>
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Agnus dei

Agnus [I] (mm. 1-30)

<p><b>167v</b></p> <p>1 [discantus] C1; <b>A</b> 2 3 4 5 blank 6 blank 7 <b>Tenor</b> C4; after 1: <i>pp</i> (m. 9) 8 9 blank 10 blank</p>	<p><b>168r</b></p> <p>1 <b>CON</b>tratenor C3; <b>A</b>; above 35: <i>sc</i> (m. 9,1) 2 3 note 9: <u>minima</u> D notated as <u>minima</u> C (m. 20,1) 4 5 blank 6 blank 7 [Bassus] F4; <b>A</b>; after 1: <i>pp</i> (m. 9) 8 9 blank 10 blank</p>
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Agnus [II] (mm. 31-87)

<p><b>168v</b></p> <p>1 [discantus] C1; <i>A</i> 2 3 4 5 6 blank 7 blank 8 blank 9 blank 10 blank</p>	<p><b>169r</b></p> <p>1 [Contra] C3; <i>A</i> 2 3 4 5 blank 6 [Bassus] F4; <i>A</i> 7 8 9 10 blank</p>
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Agnus [III] (mm. 88-163)

<p><b>169v</b></p> <p>1 [discantus] C1; <i>A</i> 2 3 4 5 blank 6 <i>Tenor</i> C4 7 8 9 10 blank</p>	<p><b>170r</b></p> <p>1 [Contra] C3; <i>A</i> 2 3 4 5 blank 6 [Bassus] F4; <i>A</i> 7 8 after 15: 1 rest &amp; 6 values omitted from main musical text, added after double bar line by another Hand (mm. 142-144) 9 blank 10 blank</p>
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[Marbrianus] de Orto  
*Missa [ad fagam]*  
ff. 206v-208v

Credo in unum deum

Patrem (mm. 1-72)

<b>206v</b>  1 [discantus] C2; <i>P</i> ; below 7: <i>sc</i> (m. 6,1) 2 3 4 5 6 blank 7 blank 8 blank 9 blank 10 [Contra bassus] F4 (mm. 62,2-72)	<b>207r</b>  1 <b>C</b> Ontra C3 2 3 4 5 6 on this stave after music: Bassus 7 [Contra bassus] F4 8 before 16: flat (m. 22,3) 9 10
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Et incarnatus est/Crucifixus (mm. 73-190)

<b>207v</b>  1 [discantus] C2; <i>E</i> ; below 7: <i>sc</i> (m. 76) 2 below 24: <i>sc</i> (m.120,1) 3 4 5 6 7 blank 8 Contra bassus F4 (mm. 129-190) 9 note 30: <u>minima C</u> notated as <u>minima B</u> (m. 163,2) 10 substantial ink corrosion 11 partial stave on RH side for last 6 values of contra basses (mm. 187-190)	<b>208r</b>  1 <b>C</b> Ontra C3 2 3 4 5 6 7 8 Contra bassus in LH margin F4; before 20: flat (m. 82,2) 9 10
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## Confiteor (mm. 191-239)

**208v**

1 [discantus] C2; **C**; after 2: *pd* (m. 193, after 2); after 4 below *brevis* rests: *sc* (m. 195); after 6: *pd* (m. 197, after 2); after 25: *pd* (m. 206, after 2)

2 after 4: *pd* (m. 211, after 2)

3

4 [Contratenor] C3; after 2: *pd* (m. 191, after 2)

5 after 2: *pd* (m. 206, after 2); after 15: *pd* (m. 211, after 2)

6

7 blank; on this stave: Contra. bassus

8 bassus F4; **Confiteor** starts on this stave; after 2: *pd* (m. 191, after 2); after 11: *pp* (m. 197); after 33: *pd* (m. 206, after 2)

9

10