

VatS 36, Città del Vaticano, Biblioteca Apostolica Vaticana, MS Cappella Sistina 36

Folio Information and Variants:

The following table provides direct reference between the edition and the source. The table lists staves and those indented on each folio, calligraphic initials and voice designations, clefs (for example, C1, F3), manuscripts accidentals and other information such as the inclusion of *puncti divisionis* (*pd*), *puncti perferctionis* (*pp*) and *signa congruentiae* (*sc*), erasures, other alterations and variants between the source and the edition.

Pierre de la Rue:

Missæ O gloriosa margaretha
ff. 50v-65r

KYRIE

Kyrie [I] (mm. 1-35)

50v 1 <i>illuminated K</i> [discantus] G2 2 3 4 5 6 <i>painted T</i> tenor. C3 7 8	51r 1 <i>coat of arms</i> [Margaret of Austria] Cont. C2 2 3 4 5 <i>painted B</i> bassus. C4 6 7
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Christe (mm. 36-76)

<p>51v</p> <p>1 C [discantus] G2</p> <p>2</p> <p>3</p> <p>4</p> <p>5 T tenor. C3</p> <p>6</p> <p>7</p> <p>8</p>	<p>52r</p> <p>1 C contratenor. C2</p> <p>2</p> <p>3</p> <p>4</p> <p>5 blank</p> <p>6 B bassus. C4</p> <p>7</p> <p>8</p> <p>9</p>
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Kyrie [II] (mm. 77-96)

<p>52v</p> <p>1 K [discantus] G2</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6 T tenor. C3</p> <p>7</p> <p>8</p> <p>9</p>	<p>53r</p> <p>1 C contra C2</p> <p>2</p> <p>3</p> <p>4</p> <p>5 blank</p> <p>6 B barricanor. C4</p> <p>7</p> <p>8</p> <p>9</p>
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GLORIA IN EXCELSIS DEO

Et in terra (mm. 1-56)

<p>53v</p> <p>1 <i>C</i> [discantus] G2 2 3 4 5 6 <i>T</i> tenor. C3 7 8 9</p>	<p>54r</p> <p>1 <i>C</i> contra C2 2 3 4 5 6 <i>B</i> bassus. 7 8 9 10</p>
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Et in terra/Qui tollis (mm. 57-105)

<p>54v</p> <p>1 [discantus] G2 2 3 4 5 6 [tenor.] C3 7 8 9 10</p>	<p>55r</p> <p>1 [contra] C2 2 3 4 5 6 [bassus.] C4 7 8 9 10</p>
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Qui tollis (mm. 106-158)

55v 1 [discantus] G2 2 3 4 5 6 [tenor.] C3 7 8 9 10	56r 1 [contra] C2 2 3 4 5 6 [bassus.] C4 7 8 9 10
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CREDO IN UNUM DEUM

Patrem (mm. 1-37)

56v 1 P [discantus] G2 2 3 4 5 6 7 T tenor. C3 8 9 C2 (mm. 14-27) 10 C3 (mm. 28-37)	57r 1 C contra C2 2 3 4 5 6 B baricanor. C4 7 8 9
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Patrem/Crucifixus (mm. 38-84)

<p>57v</p> <p>1 [discantus] G2 2 3 4 C [discantus] G2; Crucifixus starts on this stave 5 6 [tenor.] C3 7 8 9 [tenor.] C2; Etiam pro nobis starts at the end of this stave 10 one brevis rest missing to give correct place for page turn.</p>	<p>58r</p> <p>1 [contra] C3 2 3 [contra] C3; Crucifixus starts ½ way through this stave 4 5 6 [baricanor.] C4 7 after 13: <i>pp</i> (m. 46) 8 9 C [baricanor.] C4; Crucifixus starts on this stave 10</p>
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Crucifixus (mm. 85-143)

<p>58v</p> <p>1 [discantus] G2 2 3 4 5 6 [tenor.] C3; one brevis rest erased* 7 8 9 10</p>	<p>59r</p> <p>1 [contra] C3 2 3 4 5 6 [baricanor.] C4 7 8 9 10</p>
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* inclusion of this rest and those at the end of folio 57v gives the required number: presumably the error was noted and corrected on folio 58v but not on folio 57v.

Crucifixus (mm. 144-195)

59v 1 [discantus] G2 2 3 4 5 6 [tenor.] C3 7 8 9 10	60r 1 [contra] C2 2 3 before 11: flat (m. 171,1) 4 5 6 [baricanor.] C4 7 8 9 10
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SANCTUS

Sanctus (mm. 1-44)

60v 1 S [discantus] G2 2 3 4 5 blank 6 T tenor. C3 7 8 9 blank	61r 1 C contratenor C2 2 3 4 5 blank 6 7 B baricanor. C4 8 9
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Pleni sunt (mm. 45-92)

61v 1 P [discantus] G2 2 3 4 5 6 T tenor; blank; below this stave: <i>Rex venit atque means normam seruabit eandem.</i> (1) 7 blank 8 blank 9 blank	62r 1 C cont. C2 2 3 4 5 6 B bassus. C4 7 8 9
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(1) Bonnie J. Blackburn, "The Eloquence of Silence: Tacet Inscriptions in the Alamire Manuscripts" in *Citation and Authority in Medieval and Renaissance Musical Culture: Leaning from the Learned*, eds. S. Clark and E. E. Leach, (Studies in Medieval and Renaissance Music, 4.) Rochester, NY: Boydell Press, 2005, p. 222.

Osanna [I]=[II]/Benedictus/In nomine domini (mm. 93-174)

62v 1 O [discantus] G2 2 8: <i>minima g</i> notated as <i>minima a</i> ' in this edition (m. 106,1) 3 4 ½ through this stave: <i>Benedictus tacet in discantus</i> ; beginning of <i>In nomine domini</i> 5 6 7 T tenor. C3 8 9 10 Duo . C3; beginning of Benedictus 11 at the end of this stave: <i>In nomine domini tacet.</i>	63r 1 C cont. C3 2 before 7: flat (m. 105,2) 3 24-28: corrections in source (mm. 127,3-129,1); below 27: erasure of <i>minima b</i> (m. 128,3); below 28: erasure of <i>minima a</i> (m. 129,1); after 32: addition of <i>semibrevis a</i> ' (m. 130,2)* 4 Duo . <i>In nomine domini</i> starts on this stave 5 6 at the end of this stave: <i>Osanna vt supra et vt primus</i> 7 B bassus. C4 8 9 at the end of this stave: Duo . 10 Benedictus starts on this stave 11 at the end of this stave: <i>In nomine domini tacet.</i>
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* the same reading is transmitted in MontsM 773 folio 57, stave 3 but without corrections.

AGNUS DEI

Agnus [I] (mm. 1-26)

63v 1 <i>A</i> [discantus] G2 2 3 4 5 G1 (mm. 21-22,2), G2 (mm. 22,3 ff.) 6 <i>T</i> tenor. C3 7 C2 (mm. 8-17) 8 C3 (mm. 18 ff.) 9	64r 1 <i>C</i> contr C2; between 4 <i>semibrevis</i> rests: flat (beginning m. 8) for note 16 (m. 8) 2 3 4 5 6 <i>B</i> bassus. C4 7 8 9 before 13: flat (m. 21,2) for note 14 (m. 21,3)
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Agnus [III] (mm. 27-87)

64v 1 <i>A</i> [discantus] G2 2 3 4 5 6 <i>T</i> tenor. C3 7 8 9 10 [bassus.] C4 (mm. 80-87); before 2: flat (m. 80,2); before 13: flat (m. 84,1)	65r 1 <i>C</i> cont. C2 2 3 4 5 6 C1 (mm. 80-87) 7 <i>B</i> bassus. C4 8 9 10
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65v blank	66r blank
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Petrus de +†+ rue.

Missa de virinibus.

ff. 66v-79r

KYRIE

Kyrie [I] (mm. 1-23)

<p>66v</p> <p>1 <i>illuminated K</i> [discantus] C1 2 3 4 5 6 <i>painted initial T</i> TEnor. C3 7 8</p>	<p>67r</p> <p>1 <i>painted initial C</i> COntratenor. C3 2 3 4 5 <i>painted initial B</i> BAssus. C4 6 7</p>
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Christe/Kyrie [II] (mm. 24-85)

<p>67v</p> <p>1 <i>C</i> [discantus] G2; 17: <i>minima e'</i> notated as <i>minima d'</i> in this edition (m. 33,1) 2 3 Kyrie [II] starts ½ through this stave 4 5 after 4: <i>semibrevis a'</i> inserted in source (m. 70,2) 6 TEnor.; last 6 values of discantus on this stave (mm. 82,3-85) 7 8 Kyrie [II] starts ½ way through this stave 9 10</p>	<p>68r</p> <p>1 <i>C</i>Ontra. C2 2 3 Kyrie [II] starts ¼ through this stave 4 5 6 <i>B</i>assus. C4 7 8 Kyrie [II] starts on this stave 9 10 after double bar line: 14 values omitted from stave 6 found here (mm. 30-34,3)</p>
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GLORIA IN EXCELSIS DEO

Et in terra (mm. 1-55)

<p>68v</p> <p>1 <i>E</i> [discantus] C1</p> <p>2</p> <p>3</p> <p>4 after 18: <u>semibrevis rest omitted</u> in source (mm. 46-47)</p> <p>5 G2</p> <p>6 <i>Tenor.</i> C3</p> <p>7</p> <p>8</p> <p>9</p> <p>10</p>	<p>69r</p> <p>1 <i>Contra</i> C2</p> <p>2</p> <p>3</p> <p>4</p> <p>5 after 12: 4 values inserted in source (mm. 53-54,1)</p> <p>6 <i>Barripharius</i> C4</p> <p>7</p> <p>8</p> <p>9</p> <p>10</p>
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Et in terra/Qui tollis (mm. 56-112)

<p>69v</p> <p>1 [discantus] G2; after 19: two values inserted in source (m. 63,4-5)</p> <p>2 <i>Qui tollis</i> starts 1/8 through this stave</p> <p>3</p> <p>4</p> <p>5 stave extended into right hand margin to accommodate last two values (m. 112,3-4)</p> <p>6 [Tenor.] C3</p> <p>7 <i>Qui tollis</i> starts on this stave</p> <p>8</p> <p>9</p> <p>10</p>	<p>70r</p> <p>1 [Contra] C2</p> <p>2 <i>Qui tollis</i> starts 1/4 through this stave</p> <p>3</p> <p>4</p> <p>5</p> <p>6 [Barripharius] C4</p> <p>7 <i>Qui tollis</i> starts on this stave</p> <p>8</p> <p>9</p> <p>10</p>
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Qui tollis (mm. 113-156)

70v 1 [discantus] G2 2 3 4 5 6 [Tenor] C3 7 8 9 10	71r 1 [Contra] C2 2 3 4 5 6 [Barripharius] C4 7 8 9 10
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CREDO IN UNUM DEUM

Patrem (mm.1-52)

71v 1 P [discantus] G2; mensural signature drawn as ϕ , should read C 2 3 4 5 6 Tenor. C3 7 8 9 10	72r 1 Contra. C2 2 3 4 5 6 Bassus F3 7 8 9 10
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Patrem (mm. 53-108)

<p>72v</p> <p>1 [discantus] G2 2 3 4 5 6 [Tenor.] C3; at end of this stave: last 8 values of discantus (mm. 105,3-108) 7 8 9 10</p>	<p>73r</p> <p>1 [Contra.] C2 2 before 27: flat (m. 71,2) 3 4 5 6 [Bassus] F3 7 before 17: flat (m. 71,3) 8 before 1: flat (m. 75,3); before 28: flat (m. 86,3) 9 10</p>
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Crucifixus (mm. 109-165)

<p>73v</p> <p>1 C [discantus] G2 2 3 4 5 6 Tenor C3 7 8 9 10 under 2: <u>the word <i>cum</i> should read <i>ex</i></u> (m. 161,2)</p>	<p>74r</p> <p>1 Contra C2 2 3 4 5 6 Bassus F3 7 8 before 12: flat (m. 31,4) 9 10</p>
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Crucifixus (mm. 166-232)

<p>74v</p> <p>1 [discantus] G2 2 3 4 5 last note: <u>longa g should read f</u> (m. 230) 6 [Tenor] C3 7 8 9 10</p>	<p>75r</p> <p>1 [Contra] C2; after 13: two values inserted in source (mm. 169,3-170,1) 2 after 15: <i>pd</i> (m. 179, after 2); before 19: flat (m. 181,2) 3 4 5 6 [Bassus] F3; last 11 values on contratenor on this stave (mm. 225,4-232) 7 after 17: <i>pd</i> (m. 179, after 2); before 21: <i>pd</i> (m. 181, after 2) 8 after 11: <i>pd</i> (m. 191, after 2) 9 10 under 20: flat (m. 228,3) for note 21: (m.229,1)</p>
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SANCTUS

Sanctus/Pleni sunt (mm. 1-52)

<p>75v</p> <p>1 <i>S</i> [discantus] G2 2 3 before 13: flat (m. 13,2) 4 5 <i>T</i>Enor. C3 6 7 before 8: flat (m. 16,1) 8 <i>P</i> bassus duo starts ¼ through this stave; F3 9 10</p>	<p>76r</p> <p>1 <i>C</i>Ontratenor. C2 2 3 before 7: flat (m. 14,4) 4 <i>P</i> [contratenor] Duo starts ½ through this stave 5 6 7 8 <i>B</i>assus. F3; before 15: flat (m. 5,2) 9 10 before 2: flat (m. 13,2); before 10: flat (m. 16,1)</p>
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Osanna [I]=[II]/Benedictus/In nomine domini (mm. 53-138)

<p>76v</p> <p>1 O [discantus] G2</p> <p>2</p> <p>3 C1</p> <p>4</p> <p>5 Duo. <i>Benedictus</i> starts 1/3 through this stave</p> <p>6 under this stave at end: <i>In nomine domini Tacet. Osanna vt supra</i></p> <p>7 Tenor. C3</p> <p>8</p> <p>9 <i>In nomine domini</i> starts on this stave; under this stave at beginning: <i>Benedictus tacet</i></p> <p>10 under this stave at end: <i>Osanna vt supra.</i></p>	<p>77r</p> <p>1 Contra. C2</p> <p>2</p> <p>3 after 10: <i>semibrevis</i> d inserted in source (m. 82,2)</p> <p>4 <i>Benedictus</i> duo starts 1/3 through this stave</p> <p>5 written on the stave at end: <i>In nomine domini in contratenore tacet.</i>; under this stave at end: <i>Osanna vt supra.</i></p> <p>6 Bassus. F3</p> <p>7</p> <p>8</p> <p>9 <i>In nomine domini</i> starts ¼ through this stave; under this stave: <i>Benedictus tacet.</i></p> <p>10 before 24: flat (m. 134,3); under this stave at end: <i>Osanna vt supra.</i></p>
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AGNUS DEI

Agnus [I] (mm. 1-50)

<p>77v</p> <p>1 A [discantus] G2</p> <p>2</p> <p>3</p> <p>4</p> <p>5 before 13: flat (m. 45,2)</p> <p>6 Tenor. C3</p> <p>7</p> <p>8</p> <p>9</p> <p>10</p>	<p>78r</p> <p>1 Contra. C2</p> <p>2</p> <p>3</p> <p>4</p> <p>5 before 8: flat (m. 46,1); before 9: flat (m. 46,2)</p> <p>6 Barritonus. F3</p> <p>7</p> <p>8</p> <p>9 note 3: <i>minima</i> G notated as <i>minima</i> F in this edition (m. 30,3)</p> <p>10 before 14: flat (m. 45,3); before 15: flat (m. 46,1)</p>
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Agnus [III] (mm. 51-95)

78v 1 <i>A</i> [discantus] G2 2 3 4 5 6 <i>Tenor</i> . C3; after 14: <i>pd</i> (m. 57, after 2) 7 8 9	79r 1 <i>Contra</i> C2 2 3 4 5 6 <i>Bassus</i> . F3 7 8 9 10
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79v blank	80r blank
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[Pierre de la Rue]

Missa pro fidelibus defunctis

ff. 80v-90r

petrus de la rue.
Patrem sex vocum.
ff. 90v-96r

CREDO IN UNUM DEUM

Patrem (mm. 1-29)

90v 1 P [discantus] C2 2 3 4 T Enor C4 5 6 7 C ontra. F4 8 9	91r 1 TR iplum C2 2 3 4 5 T enor C5 6 7 8 B Assus F5 9 10
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Patrem (mm.30-62)

91v 1 [discantus] C2 2 3 4 [TEnor] C4; last 6 values of discantus at end of this stave (mm. 58, <i>minima</i> rest-62) 5 after 23: <u>one semibrevis rest omitted</u> in source (m. 47) 6 7 [Contra.] F4 8 9	92r 1 [TRiplum] C2 2 3 4 5 [Tenor] C5 6 7 8 [BAssus] F5 9 10
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Et incarnatus est (mm. 63-87)

<p>92v</p> <p>1 <i>E</i> [discantus] C2 2 3</p> <p>4 <i>Tenor.</i> C4 5</p> <p>6 <i>Bassus</i> F4 7</p>	<p>93r</p> <p>1 <i>TRiplum</i> C2 2 3</p> <p>4 <i>Tenor.</i> C5 5</p> <p>6 <i>Bassus.</i> F5 7</p>
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Crucifixus (mm. 88-125)

<p>93v</p> <p>1 <i>C</i> [discantus] C2 2 3 4</p> <p>5 <i>Tenor.</i> C4 6 7</p> <p>8 <i>Contra</i> F4 9 10</p>	<p>94r</p> <p>1 <i>Contra</i> C2 2 note 11: <i>minima e</i> notated as <i>semibrevis e</i> in this edition (m. 110,1) 3 4</p> <p>5 <i>Tenor.</i> C5 6 7 after 9: <i>minima D</i> omitted in source (m. 122,1) 8 <i>Barricanor.</i> F5 9 10</p>
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Crucifixus (mm. 126-166)

94v 1 [discantus] C2 2 3 4 [Tenor.] C4 5 6 7 [Contra] F4 8 9 after 22: <i>semibrevis</i> rest notated as <i>minima</i> rest in this edition (m. 161, after 1) 10 partial stave: starting 2/3rds across page	95r 1 [Contra] C2 2 3 4 5 [Tenor.] C5 6 7 8 [Barricanor.] F5 9 10
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Crucifixus (mm. 167-203)

95v 1 [discantus] C2 2 3 4 5 [Tenor.] C4 6 7 8 [Contra] F4 9 10	96r 1 [Contra] C2 2 3 4 [Tenor.] C5 5 6 7 [Barricanor.] F5 8 9
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96v blank
