

VatS 51, Città del Vaticano, Biblioteca Apostolica Vaticana, MS Cappella Sistina 51

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.

[Bertrandus] V[aqueras]:

Credo in unum deum à5

ff. 183v-187r

SECOND LAYER of the source

CREDO IN UNUM DEUM

Patrem (mm. 1-120)

183v	184r
1* [discantus] C1	1* [contratenor] C4
2	2
3	3
4 TENOR C4	4 before 32: flat (m. 105,1) for note 33 (m. 105,2)
5	5
6 TENOR C4	6 Bassus F4; above 6: <i>sc</i> (m. 17)
7	7
8	8
9	9
10	10

* no calligraphic initials drawn in these spaces until the third layer, beginning at f. 196v

Qui propter nos homines (mm. 121-204)

184v 1 [discantus] C1 2 3 TENOR C4 4 5 blank 6 TENOR C4 7 8 9 10	185r 1 [contratenor] C4 2 3 4 before 9: flat (m. 171,1) 5 6 Bassus F4 7 8 before 35: flat (m. 166,2) 9 before 3: flat (m. 171,1) 10
---	--

Et ascendit (mm. 205-303)

185v 1 [discantus] C1 2 3 TENOR C4 4 5 TENOR C4 6 7 8 9 10 blank	186r 1 [contratenor] C4 2 3 4 5 6 Bassus F4; before 23: flat (m. 214,3) for note 24 (m. 215,1) 7 8 9 10
---	--

Et unam sanctam/Amen (mm. 304-339)

186v 1 [discantus] C1 2 3 blank 4 [T]ENOR C4 5 6 [T]ENOR C4 7 8 9 10 blank	187r 1 [contratenor] C4 2 note 34: <i>semibrevis f</i> notated as <i>semibrevis g</i> in this edition (m. 332,2) 3 4 before 32: flat (m. 359,4) 5 6 Bassus F4; before 30: flat (m. 215,1) 7 8 9 before 31: flat (m. 359,1) for note 32 (m. 359,2) 10
---	---

Anonymous:

Credo in unum deum
ff. 187v-190r

CREDO IN UNUM DEUM

Patrem (mm.1-54)

187v 1 [discantus] G2 2 3 4 5 6 7 [tenor] C3; note 25: correction in source by ascending stem erasure (m. 9,1) 8 9 10	188r 1 [contratneor] C3 2 15: ascending and descending stem attached to this note head (m. 13,3) 3 before 34: flat (m. 28,2) 4 5 6 [bassus] F3; before 4: flat (m. 2,2); after 18: <i>pp</i> (m. 6) 7 8 9 10
--	---

Et incarnatus est/Crucifixus (mm. 55-154)

<p>188v</p> <p>1 [discantus] G2 2 Crucifixus (at <i>Sub pontio pilato</i>) starts on this stave 3 4 notes 5-8: erasure replaced with <i>minima a'</i>, colored <i>semibrevis f</i> and <i>minima g'</i> and uncolored <i>minima a'</i> (m. 126,3-127, 1-3) 5 6 [tenor] C3 7 <i>C</i> Crucifixus starts on this stave 8 9 at beginning of stave for note 2: flat (m. 106,2) 10 blank</p>	<p>189r</p> <p>1 [contratenor] C3; before 14: flat (m. 64,1) for note 15 (m. 64,2) 2 Crucifixus (at <i>Sub pontio pilato</i>) starts ¼ into this stave 3 4 5 6 [bassus] F3; before 9: flat (m. 62,2) for note 11 (m. 64) 7 <i>C</i> Crucifixus starts on this stave 8 before 11: flat (m. 111,2) 9 10 blank</p>
---	---

Crucifixus/Confiteor (mm. 155-243)

<p>189v</p> <p>1* [discantus] G2 2 3 Confiteor starts ¾ through this stave; after 33: <i>pp</i> (m. 202) 4 after 2: <i>pd</i> (m. 205, after 2); after 19: <i>pd</i> (m. 215, after 2) 5 after rest after 6: <i>pd</i> (m. 229, after rest) 6 [tenor] C3 7 8 Confiteor starts on this stave; after 2: <i>pp</i> (m. 202); after 6: <i>pd</i> (m. 205, after 2) 9 after 17: <i>pd</i> (m. 233, after 2); before 19: flat (m. 234,2) 10 blank</p>	<p>190r</p> <p>1* [contratenor] C3; before 16: flat (m. 162,2) 2 3 Confiteor starts ½ through this stave; after 23: <i>pd</i> (m. 206, after 2); after 33: <i>pd</i> (m. 210, after 2) 4 5 after 12: <i>pd</i> (m. 237, after 4) 6 [bassus] F3 7 8 Confiteor starts ¼ through this stave; after 13: <i>pp</i> (m. 203); after 17: <i>pd</i> (m. 206,2); after 34: <i>pd</i> (m. 213, after 2); after 38: <i>pd</i> (m. 216, after 2) 9 10 after 2: <i>pd</i> (m. 233, after 2); after 11: <i>pp</i> (m. 239)</p>
---	--

* these indented staves require no calligraphic initials as these folios transmit a continuation of the Crucifixus.

[Bertrandus] Vaqueras:

Credo in unum deum à4

ff. 190v-185r

CREDO IN UNUM DEUM

Patrem (mm.1-94)

190v 1 [discantus] C1 2 3 4 5 blank 6 [tenor] C4 7 8 9 10	191r 1 [contratenor] C3 2 3 4 5 6 [bassus] F4 7 8 9 10
--	---

Patrem (mm. 95- 154)

191v 1 [discantus] C1 2 3 4 5 blank 6 [tenor] C4 7 8 9 10 blank	192r 1 [contratenor] C3 2 3 4 5 blank 6 blank 7 [bassus] F4 8 before 2: flat (m. 111,1); before 12: flat (m. 118,1) 9 10
--	---

Et incarnatus est (mm. 155-220)

192v 1 [discantus] C1 2 3 4 5 blank 6 blank 7 [tenor] C4; before 11: flat (m. 162,1) 8 9 10	193r 1 [contratenor] C3 2 3 4 5 blank 6 [bassus] F4; before 1: flat (m. 164) for note 2 (m. 165) 7 8 9 10 blank
--	--

Et incarnatus est (mm. 221-311)

193v 1 [discantus] C1 2 3 4 5 blank 6 [tenor] C4 7 8 9 before 30: flat (m. 306,2) 10	194r 1 [contratenor] C3 2 before 8: flat (m. 240,2) 3 4 after 30: <i>pp</i> (m. 289) 5 before 20: flat (m. 306,2) for note 21 (m. 307,1) 6 [bassus] F4 7 8 9 10
---	--

Et unam sanctam (mm. 312-409)

<p>194v</p> <p>1 [discantus] C1 2 3 4 5 6 [tenor] C4 7 8 9 10 blank</p>	<p>195r</p> <p>1 [contratenor] C3 2 3 4 5 6 [bassus] F4; notes 10-18: several erasures replaced with <i>minimae</i> values (mm. 325,1-3- 327,1-2) 7 8 9 note 20: correction in source by ascending stem erasure (m. 385, 3) 10 before 6: flat (m. 400,1) for note 9 (m. 400,2)</p>
<p>195v</p> <p>blank</p>	<p>196r</p> <p>blank</p>

Jacob Obrecht:

Missae Salve diva parens

ff. 196v-215r

THIRD LAYER of the source

KYRIE

Kyrie [I]/Christe (mm.1-77)

<p>196v</p> <p>1 illumitaed K including Pope Innocent VIII's coat of arms [discantus] G2 2 3 X Christe starts on this stave 4 5 6 7 TEnor C3 8 9 X Christe starts on this stave 10</p>	<p>197r</p> <p>1 COntratenor C3 2 Christe starts at the end of this stave; X 3 4 5 6 BAssus F3; after 18: <i>pp</i> (m. 10) 7 8 X Christe starts on this stave 9 before 20: flat (m. 49,1) 10</p>
---	--

Kyrie [II] (mm. 78-99)

<p>197v</p> <p>1 K [discantus] G2 2 3 4 blank 5 blank 6 blank 7 TEnor C4 8 9 10 blank</p>	<p>198r</p> <p>1 K [contratenor] C3 2 3 4 blank 5 blank 6 blank 7 blank 8 K [bassus] F3 9 10 blank</p>
--	---

GLORIA IN EXCELSIS DEO

Et in terra (mm.1-29)

<p>198v</p> <p>1 <i>E</i> [discantus] G2 2 note 8: <i>fusa</i> b' notated as <i>semiminima</i> b' in this edition (m. 9,3) 3 before 18: flat (m. 17,1) 4 5 blank 6 blank 7 blank 8 <i>T</i>Enor C3</p> <p>9 after 4: <i>pd</i> (m. 29, after 2) 10 blank</p>	<p>199r</p> <p>1 <i>E</i> [contratenor] C3 2 3 4 5 blank 6 blank 7 <i>E</i> [bassus] F3 8 above 7: <i>sc</i> (m. 12,1); before 21: flat (m. 16,50; before 24: flat (m. 17,1); above 29: flat (m. 19,2) for note 31 (m. 20,2) 9 after 13: * (m. 25) 10 blank</p>
---	---

Et in terra (mm. 30-56)

<p>199v</p> <p>1 [discantus] G2 2 3 4 5 blank 6 blank 7 [tenor] C3 8 9 10 blank</p>	<p>200r</p> <p>1 [contratenor] C3 2 before 24: flat (m. 39,10) 3 4 5 blank 6 blank 7 [bassus] F3 8 before 1: flat (m. 40,2) 9 10 blank</p>
---	--

Domine deus agnus dei (mm. 57-138)

<p>200v</p> <p>1 D [discantus] G2 2 3 4 5 6 blank 7 Tenor C3 8 9 10 blank</p>	<p>201r</p> <p>1 D [contratenor] C3; before 18: flat (m. 70) for note 20 (m. 71,2) 2 3 4 5 blank 6 blank 7 Bassus F3 8 9 10 blank</p>
--	--

Domine deus agnus dei (mm. 139-213)

<p>201v</p> <p>1 [discantus] G2 2 3 4 5 6 7 blank 8 [tenor] C3 9 10</p>	<p>202r</p> <p>1 [contratenor] C3 2 3 4 5 6 [bassus] F3 7 before 37: flat (m. 169,4) 8 9 10</p>
--	--

Cum sancto (mm. 214-237)

<p>202v</p> <p>1 C [discantus] G2 2 3 4 blank 5 blank 6 blank 7 C [tenor] C3; after 2: <i>pd</i> (m. 214, after 2) 8 9 10 blank</p>	<p>203r</p> <p>1 C [contratenor] C3 2 3 4 5 blank 6 blank 7 C [bassus] F3; after 2: <i>pd</i> (m. 214, after 2) 8 9 before 15: flat (m. 231,4) for note 17 (m. 232,2) 10 blank</p>
--	---

CREDO IN UNUM DEUM

Patrem (mm.1-45)

<p>203v</p> <p>1 P [dicantus] G2 2 above 14: <i>sc</i> (m. 15,2) 3 4 blank 5 blank 6 blank 7 TEnor C3 8 9 10 blank</p>	<p>204r</p> <p>1 P [contratenor] C3; above 11: <i>sc</i> (m. 5,1) 2 before 22: flat (m. 21,5) 3 4 5 6 blank 7 BAssus F3 8 after 16: <i>pd</i> (m. 20, after 2); before 16: flat (m. 21,2) 9 before 33: flat (m. 31,4) 10</p>
---	---

Genitum (mm. 46-113)

204v 1 G [discantus] G2 2 3 4 5 blank 6 blank 7 T enor C3 8 9 10 blank	205r 1 G [contratenor] C3 2 3 4 5 blank 6 blank 7 B assus F3 8 9 10 blank
---	--

Et incarnatus est (mm. 114-223)

205v 1 E [discantus] G2 2 3 4 5 6 blank 7 E [tenor] C3 8 9 10	206r 1 E [contratenor] C3 2 3 4 5 6 blank 7 E [bassus] F3 8 above rest after 4: flat (m. 141, above rest) for note 6 (m. 142,1) 9 10
--	---

Qui cum patre (mm. 224-280) omitted in this source

Confiteor (mm. 281-316)

<p>206v</p> <p>1 C [discantus] G2; before 23: flat (m. 287,2) 2 3 4 5 notes 8-9: <u>semiminimae</u> notated as <u>fusae</u> in this edition (m. 314,5-6) 6 blank 7 C [tenor] C3; after 23: sign directing singers to 6 values drawn after double bar line, stave 10 (mm.287-288,1) 8 9 before 15: flat (m. 305,4) 10</p>	<p>207r</p> <p>1 C [contratenor] C3 2 3 4 before 17: flat (m. 307,4) 5 6 blank 7 C [bassus] F3; before mensural signature: flat* for note 2 (m. 281,2) 8 9 10</p>
--	---

* this sign could be understood as a modal signature for this stave as all bs would probably sung as a B flat in modern terms (mm. 282-288)

SANCTUS

Sanctus (mm.1-47)*

<p>207v</p> <p>1 S [discantus] G2 2 3 after 1: <i>pp</i> (m. 15) 4 5 6 7 Tenor C3 8 9 10</p>	<p>208r</p> <p>1 S [contratenor] C3; after 2: <i>pd</i> (m. 1, after 2) 2 3 4 5 6 S [bassus] F3; above 33: <i>sc</i> (m. 15,1) 7 8 9 10</p>
--	---

* the **VienNB SM 15495**, (ff. 12v-13r) transmission concludes the Sanctus at m. 36.

Pleni sunt (mm. 48-121)

208v 1 P [discantus] G2 2 3 4 5 6 7 blank 8 blank 9 blank 10 blank	209r 1 P [contratenor] C3 2 3 4 5 6 7 B assus C4 8 9 10
--	--

Osanna [I] (mm. 122-173) omitted in this source

Benedictus (mm. 174-253)

209v 1 [discantus] G2 2 3 4 5 blank 6 blank 7 B [tenor] C3 8 9 10 blank	210r 1 [contratenor] C3; before 2: flat (m. 196) 2 3 4 5 6 blank 7 blank 8 B [bassus] F3 9 10 blank
---	---

Osanna [II] (mm. 254-278)

<p>210v</p> <p>1 <i>O</i> [discantus] G2 2 3 before 1: flat (m. 269,2) 4 before 6: flat (m. 275,5) 5 blank 6 blank 7 <i>O</i> [tenor] C3 8 9 10</p>	<p>211r</p> <p>1 <i>O</i> [contratenor] C3 2 before 27: flat (m. 269,2) 3 4 blank 5 blank 6 7 <i>O</i> [bassus] F3 8 9 10 blank</p>
--	--

AGNUS DEI

Agnus [I] (mm.1-32)

<p>211v</p> <p>1 <i>A</i> [discantus] G2 2 3 after 28: <i>pp</i> (m. 22,2) 4 5 blank 6 blank 7 <i>T</i>[tenor] C3; before 15: <i>semibrevis</i> rest omitted in source (m. 26) 8 9 blank 10 blank</p>	<p>212r</p> <p>1 <i>A</i> [contratenor] C3; before 5: flat (m. 1,5) for note 6 (m. 2,1) 2 3 4 5 blank 6 blank 7 <i>A</i> [bassus] C4; above 2: flat (m. 3,3) for note 6 (m. 4,1) 8 9 10 blank</p>
--	--

Agnus [II] (mm. 33-75)

212v 1 <i>A</i> [discantus] G2 2 3 4 5 blank 6 blank 7 blank 8 blank 9 blank 10 blank	213r 1 <i>A</i> [contratenor] C3 2 3 4 5 blank 6 <i>A</i> [bassus] C4 7 before 17: flat (m. 54,2) 8 9
--	---

Agnus [III] (mm. 76-111)

213v 1 <i>A</i> [discantus] G2 2 3 4 blank 5 blank 6 blank 7 <i>T</i> Enor C3 8 9 blank	214r 1 <i>A</i> [contratenor] C3 2 3 4 blank 5 blank 6 blank 7 <i>A</i> [bassus] C4 8 9 blank 10 blank
---	---

Agnus [III] (mm. 112-189)

214v

1 [discantus] G2
2
3
4
5
6 blank
7 [tenor] C3
8
9
10 blank

215r

1 [contratenor] C3
2
3
4
5
6 [bassus] F4
7
8
9
10 blank