

VatS 51: Città del Vaticano, MS 51.

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.

Anonymous

Missa Lardant desir

ff. 90v-104r

Kyrie

Kyrie [I]/Christe (mm. 1-88)

90v	91r
1 [discantus] C2; K *	1 C Ontra[tenor] C4; above 16: <i>sc</i> (m. 7,1)after 20: <i>pd</i> (m. 10, after 3)
2	2 C riste starts 7/8 through this stave
3	3
4 X priste C2	4
5 note 15: <i>semibrevis</i> c corrected to <i>minima</i> c in source (m. 44,1)	5
6	6 B Assus F3; after 27: <i>pd</i> (m. 14, after 5); after 29: <i>pd</i> (m. 16, after 1)
7	7 X priste starts 1/2 through this stave
8 blank	8
9 T enor C4; <i>Lardant desir</i>	9 above 1: <i>sc</i> (m. 56)
10 before 1: flat (m. 17,1); at the end of this stave: xpriste tacet	10

* This opening calligraphic initial also includes a miniature as follows: stylised K consisting of several motifs - L.H. downward stroke in form of Venus; upper R.H. stroke in the form of a sail, lower R.H. stroke in the form of a bridle - both held by Venus standing on an aggressive looking dolphin-like creature with the sail filled by wind, in gold, in the form of two faces with Venus passing hills with trees against a background of multi-toned sky. Miniature in tones of green, blue, brown, cream, gold and magenta bordered on the L & R sides by pillars in magenta with the upper and lower borders using same motif in green.

Kyrie [II] (mm. 89-114)

<p>91v</p> <p>1 [discantus] C2; K 2 after 19: <i>pd</i> (m. 102, after 2) 3 after 17: <i>pp</i> (m. 109) 4 5 blank 6 blank 7 blank 8 blank 9 Tenor 10 blank</p>	<p>92r</p> <p>1 [Contratenor] C4; K; before 27: flat (m. 98,1) 2 3 4 blank 5 blank 6 blank 7 [Bassus] F4 8 9 10 blank</p>
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Gloria in excelsis deo

Et in terra (mm. 1-87)

<p>92v</p> <p>1 [discantus] C2; E; above this stave the word <i>Ramalogia</i>; after 28: <i>pp</i> (m. 10); before 29: flat (m. 13,1) 2 above 4: <i>sc</i> (m. 13); above 27: flat (m. 19,1) for note 36 (m. 21,2) 3 after 7: <i>pp</i> (m. 25) 4 after 35: <i>pp</i> (m. 44) 5 6 7 before 32: flat (m. 81,2) 8 Tenor C4 9 10 Bassus F4 (mm. 67,3-87)</p>	<p>93r</p> <p>1 [Contratenor] C4; E; above this stave the word: <i>E pentonans</i>; above 30: <i>sc</i> (m. 13,1) 2 3 before 15: flat (m. 33,1) 4 5 6 before 13: flat (m. 76,2); note 15: <i>minima f</i> notated as <i>minima e</i> (m. 77,1) 7 BAssus F4; after 24: <i>pp</i> (m. 22) 8 before 25: flat (m. 33) 9 10 before 2: flat (m. 52,3); above 38: <i>sc</i> (m. 63)</p>
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Domine deus agnus dei (mm. 88-234)

<p>93v</p> <p>1 [discantus] C2; D 2 3 before 23: flat (m. 149,1) 4 5 6 notes 12-13: inserted correction in source (m. 208,1-2) 7 8 Tenor C4 9 10</p>	<p>94r</p> <p>1 [Contratenor] C4; D 2 3 before 3: flat (m. 144,1); after 27: C3' after 38: flat (m. 158) 4 5 6 Contra[tenor] F4 starts 1/3 through this stave 7 8 before 11: flat (m. 147,2); notes 33-34: inserted correction in source (mm. 160-161,1); after 34: F3 9 after 48: <i>pd</i> (m. 199) 10</p>
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Cum sancto (mm. 235-269)

<p>94v</p> <p>1 [discantus] C2; C 2 3 4 blank 5 blank 6 blank 7 Tenor C4 8 9 blank 10 blank</p>	<p>95r</p> <p>1 [Contratenor] C4; C 2 3 4 blank 5 blank 6 7 [Bassus] F4 8 F3 9 10 blank</p>
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Credo in unum deum

Patrem (mm. 1-72)

95v 1 [discantus] C2; P 2 3 above 6: fl at (m. 19,1) for note 8 (m. 20,1) 4 5 C1; note 15: semibrevis a notated as semibrevis g (m. 45,3); note 16; minima g notated as minima f (m. 45,4) 6 C2 7 before 18: diesis (m. 69, before 1) 8 blank 9 T Enor C4 10	96r 1 [Contratenor] C4; P ; above this stave the word: <i>Antipptongus</i> 2 above 13: <i>sc</i> (m. 16); after 29: diesis in space 3 (m. 23, after 3); after 30: <i>pp</i> (m. 24) 3 before 15: flat (m. 29,5); after 24: C3; after 38: <i>pp</i> (m. 34) 4 C4 5 after 12: <i>pp</i> (m. 50,1); after 20: <i>pd</i> (m. 53, before rest) 6 7 B Ariboans F4; after 1: <i>pp</i> (m. 16); after 12: <i>pd</i> (m. 19); before 14: flat (m. 22, before 1) for note 17 (m. 23,1) 8 before 4: flat (m. 28) 9 after 24: <i>pd</i> (m. 47, after 1) 10 before 2: flat (m. 52,3); above 38: <i>sc</i> (m. 63)
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Et incarnatus est (mm. 73-135)

96v 1 [discantus] C2; E 2 3 4 before 31: diesis (m. 132, before 3) 5 blank 6 blank 7 blank 8 blank 9 blank 10 blank	97r 1 [Contratenor] C4; E 2 3 after 20: C3 4 C4 5 blank 6 blank 7 [Bassus] F4; E 8 F3 9 10
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Et resurrexit (mm. 136-179)

<p>97v</p> <p>1 [discantus] C3; E 2 C2 3 4 5 6 7 before 23: diesis (m. 279) 8 TEnor F3 9 10 before 12: flat (m. 274) for note 14 (m. 276)</p>	<p>98r</p> <p>1 [Contratenor] C4; E 2 3 C3; note 24: <i>minima c</i> notated as <i>semibrevis c</i> (m. 203,3) 4 C4 5 before 9: flat (m. 248,1) 6 Bassus F4 E starts 1/4 through this stave 7 F3 8 9 before 34: flat (m. 247) 10</p>
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Confiteor (mm. 55-179)

<p>98v</p> <p>1 [discantus] C2; C 2 3 4 5 6 blank 7 blank 8 TEnor C4 9 10</p>	<p>99r</p> <p>1 [Contratenor] C4; C 2 3 4 5 blank 6 blank 7 BAssus F4 8 before 14: flat (m. 301,2) 9 10</p>
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Sanctus

Sanctus/Pleni sunt(mm. 1-94)

99v 1 [discantus] C2; S ; above this stave: E pitroporosus 2 after 35: <i>pp</i> (m. 21,2) 3 after 28: <i>pd</i> (m. 33, after 3) 4 5 Pleni sunt starts on this stave 6 after 26: <i>pd</i> (m. 69, after 2) 7 8 9 T Enor C4 10 at the end of this stave: pleni tacet	100r 1 [Contratenor] C4; S ; after 3: <i>pp</i> (m. 3); above 32: <i>sc</i> (m. 13,1) 2 after 31: <i>pp</i> (m. 28) 3 4 duo; Pleni sunt starts on this stave; after 1: <i>pp</i> (m. 51) 5 before 17: flat (m. 66,1) for note 21 (m. 68, 2) 6 7 8 S Tipibolizacus F3 9 before 21: flat (m. 40,2); after 28: <i>pd</i> (m. 42, after 2) 10 F4; at the end of this stave: Sileamus ibi quia dominus noster silere nos fecit. Jheremie 8°. pleni [tacet]. Let us be silent there since our Lord makes us silent.
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Osanna [I]/Benedictus/Osanna [II] (mm. 95-212)

100v 1 [discantus] C2; O; 2 note 16: <i>minima</i> f notated as <i>minima</i> g' (m. 136,1) 3 Benedictus starts on this stave; in the left-hand margin: Baton In tribolon: lycanosipatonizasco secundo Occentantem cum secundo sed in mese condo. Srep out in three casts singing out in the second mode at D with the second voice but I am found at a. 4 5 6 Osanna [II] starts 7/8 through this stave 7 after 1: <i>pp</i> (m. 228) 8 after 25: <i>pd</i> (m. 244, after 2) 9 T Enor C4; 2/3 through this stave : Benedictus tacet: Osanna [II] starts 3/4 through this stave 10	101r 1 [Contratenor] C4; O ; after 27: <i>pp</i> (m. 119) 2 note 11: <i>minima</i> F notated as <i>minima</i> E (m. 131,2) 3 before 1: flat (m. 144,2); before 4: diesis (m. 146); midway on this stave: Benedictus Accedet homo ad cor altum et exaltabitur deus; The man approaches the loft heart and exalted by God. 4 5 6 7 under 13: flat (m. 136,1) for note 16 (m. 139,2); at the end of this stave: Benedictus Siimilis ero altissimo Ysaye 14°. I will be like the most high. 8 after 11: <i>pd</i> (m. 225, after 2) 9 after 16: <i>pp</i> (m. 138) 10
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Agnus dei

Agnus [I] (mm. 1-40)

<p>101v</p> <p>1 [discantus] C2; <i>A</i>; before 29: flat (m. 11,2) for note 30 (m. 11,3) 2 before 1: flat (m. 12,4) 3 4 after 4: <i>pp</i> (m. 32) 5 blank 6 blank 7 <i>T</i>Enor C4; after 22: <i>pd</i> (m. 19,1) 8 after 9: <i>pd</i> (m. 31, after 1) 9 blank 10 blank</p>	<p>102r</p> <p>1 [Contratenor] C4; <i>A</i> 2 before 8: flat (m. 12,1) 3 before 7: flat (m. 19,1) for note 8 (m. 19,2) 4 5 blank 6 blank 7 <i>B</i>Assus F4; below 29: flat (m. 11,3) for note 30 (m. 11,4) 8 9 after 26: <i>pd</i> (m. 30, after 2); after 30; <i>pd</i> (m. 33, after 1) 10</p>
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Agnus [II] (mm. 41-129)

102v

1 [discantus] C2; *A*
 2
 3
 4
 5
 6 blank
 7 blank
 8 *T*Enor C4; after 14: *pd* (m. 63, after 1); note 16: *brevis a* notated as *longa a* (mm. 65-66)
 9 before 13: diesis (m. 101)
 10

103r

1 [Contratenor] C4; *A*
 2 after 27: *pp* (m. 77)
 3
 4
 5
 6 blank
 7 *B*Assus F4
 8 F3
 9 F4; after 35: *pp* (m. 116)
 10

Agnus [III] (mm. 131-234)

103v

1 [discantus] C2; *A*; note 22: *semibrevis a* notated as *semibrevis G* (m. 149,2)
 2
 3 note 25: *brevis e* notated as *brevis d* (m. 185)
 4
 5
 6
 7
 8 *T*Enor C4
 9
 10

104r

1 [Contratenor] C4; *A*; before 14: flat (m. 140)
 2
 3 C3
 4 C4
 5 C3
 6 blank
 7 *B*Assus F4
 8 F3; before 29: flat (m. 182)
 9
 10 before 30: flat (m. 228)

