

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.

Jo. Martini

Missa Sela sans plus

ff. 155v-165r

Kyrie

Kyrie [I]/Christe/Kyrie [II] (mm. 1-61)

155v	156r
1 [discantus] C1; K *; above this stave: attribution Jo. Martini	1 CO ntra[tenor] C4
2	2 Xpriste starts 1/2 through this stave
3 Xpriste starts on this stave	3
4	4 Kyrie [II] on this stave
5 Kyrie [II] starts on this stave	5 blank
6	6 blank
7 blank	7 CO ntra[tenor] F4
8 TE nor C4; <i>Sela sans plus</i>	8 Xpriste starts 1/3 through this stave
9 Criste on this stave; Kyrie [II] starts 3/4 through this stave	9 Kyrie [II] starts 3/4 through this stave
10	10

The opening K consists of several motifs - L.H. descending stroke in the form of a pillar in 2 shades of blue with both ends being flaring motifs in dark magenta and blue; a circular motif in brownish bronze surrounds the pillar midway; to the left of the pillar is a curly brace-like motif in dark magenta, blue and green, and above the pillar is a flower-like motif in a variety of colours - blue, gold, yellow, green, dark magenta, orange dots; the upper R.H. stroke in two shades of blue is on a curving axis at about 45 degrees with a flared end; the lower R.H. stroke is curved like a Queen Anne chair but more circular ending in a swirling motif in dark magenta; the upper centre of the initial consists of two sections both with a flower pattern, one on a blue background, the other on orange; the lower centre has same pattern but on backgrounds of reddish magenta for the upper half, and green for the lower; superimposed on this

is a flower motif in blue and dark magenta; a boarder in bronze with inner thin strips of yellow outline both the upper and lower centres; a motif consisting of flowers extends to the right side of the initial between the upper and lower strokes; the whole initial on a gold background bordered in black ink.

Gloria in excelsis deo

Et in terra (mm. 1-63)

<p>156v</p> <p>1 [discantus] C2; <i>L</i></p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6 blank</p> <p>7 <i>T</i>Enor C4</p> <p>8 above 16: <i>sc</i> (m. 43,2)</p> <p>9</p> <p>10 blank</p>	<p>157r</p> <p>1 [Contratenor] C4; <i>E</i></p> <p>2</p> <p>3</p> <p>4 below 25: <i>sc</i> (m. 43,3)</p> <p>5</p> <p>6 <i>C</i>Ontra[tenor] F4</p> <p>7</p> <p>8 above 23: <i>sc</i> (m. 43,2)</p> <p>9</p> <p>10 before 1: flat (m. 58,3) for note 2 (m. 59,1)</p>
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Qui tollis (mm. 64-177)

<p>157v</p> <p>1 [discantus] C2; <i>Q</i></p> <p>2</p> <p>3 C1; after 23: C2</p> <p>4 below 9: <i>sc</i> (m. 119,1)</p> <p>5</p> <p>6</p> <p>7 <i>T</i>Enor C4</p> <p>8</p> <p>9</p> <p>10</p>	<p>158r</p> <p>1 [Contratenor] C4; <i>C</i></p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6 <i>B</i>Assus F4</p> <p>7 above 8: <i>sc</i> (m. 86)</p> <p>8 below 46: <i>sc</i> (m. 119,1)</p> <p>9</p> <p>10 before 53: flat (m. 174,1)</p>
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Credo in unum deum

Patrem (mm. 1-55)

<p>158v</p> <p>1 [discantus] C2; <i>P</i> 2 after 28: C1 3 4 C2 5 6 blank 7 <i>T</i>enor C4; after 7: <i>pd</i> (m. 14, after 2) 8 9 10</p>	<p>159r</p> <p>1 [Contratenor] C4; <i>P</i> 2 after 22: C3 3 C4 4 above 13: <i>sc</i> (m. 35,1) 5 6 <i>C</i>ontra[tenor] F4 7 8 9 10 before 45: flat (m. 53,3)</p>
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Et incarnatus est (mm. 56-135)

<p>159v</p> <p>1 [discantus] C2; <i>E</i> 2 3 4 5 6 blank 7 blank 8 blank 9 blank 10 blank</p>	<p>160r</p> <p>1 [Contratenor] C4; <i>E</i> 2 3 4 5 6 [Contratenor] F4; <i>E</i> 7 8 9 10</p>
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Crucifixus (mm. 136-179)

160v 1 [discantus] C2; C 2 3 4 5 6 7 8 T enor F4 9 10	161r 1 [Contratenor] C4; C 2 3 4 5 6 7 B assus F4 8 9 10
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Sanctus

Sanctus/Pleni sunt(mm. 1-99)

161v 1 [discantus] C2; S 2 3 Pleni sunt starts 1/3 through this stave 4 5 6 7 T enor C4 8 before 18: flat (m. 29,1) 9 at the end of this stave: pleni tacet 10 Bassus F4 (mm. 86,3-99); before 17: flat (m. 92,4)	162r 1 [Contratenor] C4; S 2 3 4 Pleni sunt starts on this stave; before 27: flat (m. 56,1) for note 28 (m. 65,2) 5 above 22: <i>sc</i> (m. 70) 6 7 B assus F4 8 9 Gloria of Pleni sunt starts 2/3 through this stave 10
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Osanna [I]/Benedictus/Osanna [II] ut supra (mm. 100-208)

<p>162v</p> <p>1 [discantus] C2; O 2 3 Benedictus starts 1/4 through this stave 4 5 6 at the end of this stave: osanna vt supra 7 Tenor C4 8 above 16: flat (m. 128,2)) for note 22 (m. 130,3); at end of this stave: osanna ut supra 9 Bassus (mm. 173-208) 10 at the end of this stave: osanna vt supra</p>	<p>163r</p> <p>1 [Contratenor] C4; O 2 3 4 5 above 1: <i>sc</i> (. 167) 6 7 at the end of this stave: osanna vt supra 8 Bassus F4; before 19: flat (m. 108,1) for note 20 (m. 108,2) 9 10 Benedictus starts 1/2 through this stave</p>
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Agnus dei

Agnus [I]=[III] (mm. 1-40)

<p>163v</p> <p>1 [discantus] C2; A 2 C1 3 C2; after 17: C1 4 C2 5 blank 6 blank 7 Tenor C4 8 9 blank 10 blank</p>	<p>164r</p> <p>1 [Contratenor] C4; A 2 3 4 5 blank 6 blank 7 Bassus F4 8 9 10</p>
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Agnus [I]=[III] (mm. 1-40)

<p>164v</p> <p>1 [discantus] C1; <i>A</i> 2 3 C2 4 at the end of this stave: Agnus dei vt supra 5 blank 6 blank 7 blank 8 blank 9 blank 10 blank</p>	<p>165r</p> <p>1 [Contratenor] C4; <i>A</i> 2 C3 3 4 C4 5 blank 6 blank 7 <i>B</i>Assus F4 8 9 10</p>
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