

A Critical Edition of Philippe Basiron's
Missa de Franza

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In Memory of Dr. David Evans

Introduction

Praised as a composer of ‘considerable skill and subtlety’,¹ and ‘entirely deserving of Crétin’s plaudit, ‘Basiron [est] très notable’ (‘Basiron is very significant’),² Philippe Basiron (c.1449 – shortly before 31 May 1491) was ranked very highly amongst his contemporaries.³ A French composer from the Loire Valley, records place him firmly within Bourges for most of his life.⁴ After entering the Sistine Chapelle of the Royale Palace as a chorister in October 1458, his musical talent quickly became apparent and he was granted the responsibility of ‘instructing the other boys in singing and in the art of music’ by May 1464.⁵ Acting as the catalyst for the rumours that Basiron ‘may have been the earliest known child composer’,⁶ four chansons ascribed to Basiron have also been found in the so-called ‘Loire Valley Chansonniers’, originally dated before 1465.⁷ However, the scholarly consensus is now in the process of relinquishing the notion that Basiron was quite such an early bloomer as he would have been ‘too young, still a choirboy, for his first attempts at composition to be included in a prestigious collection’,⁸ and the ‘quality and innovative style of these works suggest a composer of more advanced experiences than a mere choirboy’.⁹ Subsequently, the collection has more recently been re-dated to c.1470.¹⁰

An innovative member of a small transitional school, including such greats as Obrecht and Busnoys, a common interest amongst its members was the improvement of canon and imitation, techniques which had previously been executed almost entirely ineffectively,¹¹ but which feature prominently and exquisitely throughout the *Missa de Franza*. Another distinctive feature of the Mass

¹ Paula Higgins, ‘Tracing the Careers of Late Medieval Composers. The Case of Philippe Basiron of Bourges’, *Acta Musicologica*, Vol. 62, Fasc. 1 (1990), p. 2.

² Paula Higgins, ‘Music and Musicians at the Sainte-Chapelle of the Bourges Palace, 1405-1515’, in *Transmissione e ricezione delle forme di cultura musicale: Atti del XIV Congresso della Società Internazionale di Musicologia*, iii, ed. Angelo Pompilio et al. (Turin, 1990), p. 694.

³ Jeffrey Dean, ‘Philippe Basiron’, *Grove Music Online*, last accessed 29 March 2013.

⁴ Ibid.

⁵ Paula Higgins, ‘Tracing the Careers of Late Medieval Composers. The Case of Philippe Basiron of Bourges’, *Acta Musicologica*, Vol. 62, Fasc. 1 (1990), pp. 5-6.

⁶ Barry Cooper, *Child Composers and Their Works: A Historical Survey* (Maryland, 2009), p. 77.

⁷ Martella Gutiérrez-Denhoff, ‘Untersuchungen zu Gestalt, Entstehung und Repertoire des Chansonniers Laborde’, *Archiv für Musikwissenschaft* 41 (1984), pp. 113-46.

⁸ Peter Woetmann Christoffersen, ‘The chansons of Basiron’s youth and the dating of the ‘Loire Valley’ chansonniers’, 2013, <http://www.pwch.dk/Publications/PWCH_Basiron.pdf>, last accessed 28 March 2013.

⁹ Paula Higgins (ed.), *Chansonnier Nivelles de la Chaussée: Bibliothèque nationale, Paris, Rés. Vmc. ms. 57, ca. 1460* (Genève, 1984), p. x.

¹⁰ Jane Alden, ‘Songs, scribes, and society: the history and reception of the Loire Valley Chansonniers’ (Oxford, 2010), p. 126.

¹¹ H. E. Wooldridge, *The Oxford History of Music*, 2nd ed. (1932), p.58.

is the use of dramatic plain homophonic chords, one of the first discoveries of the school.¹² The *Missa de Franza* consists of five movements unified by a single head-motif, one of the principal means of unification in the cyclic Mass during the 15th century.¹³ Described as ‘a master of pacing, who could effortlessly control wide spans of time’,¹⁴ Basiron structures the Mass with ‘freely composed sections in many different textures to create long movements’.¹⁵

The origin of the Masses title, which does not appear until the printed source (*Missarum diversorum, auctorum, liber primus*, 1508), is still a mystery. It could simply be that Petrucci ascribed the title himself in order to distinguish it from the other works in his collection, but it has also been hypothesised that if Basiron named the Mass himself, it may be in dedication to a French royal family. Although the palace of Bourges was not used as a royal residence during the reigns of Louis XI or Charles VIII, it was a royal palace, and Basiron was treated as a protégé by both kings. ‘De France’ was the surname of Louis XI's brother, Charles de France and of his daughter, Charles VIII's sister, Anne de France.¹⁶ Louis XI provided substantial backing for Basiron when he was involved in a controversy over the rightful ownership of a benefice in 1471, citing Papal bulls obtained by Charles de France and explaining that Basiron was well-deserving of the said benefice.¹⁷ It is quite possible that Basiron's dedication was his way of showing his appreciation to the royal family. It is also not entirely clear when the *Missa de Franza* was composed. However, taking the work's first manuscript appearance into account (I-Sc K. I. 2, 1481), it has been estimated that the Mass was composed c.1475-80.¹⁸ In the Codex Specíálník, the date 1477 appears within the bassus initial of the *Pleni*.¹⁹ Supposing this is a composition date (1477), it fits comfortably within the estimation. Unfortunately, records are lacking in Bourges for this period in Basiron's career, but he had already left the Sistine Chapelle by 1474.²⁰

¹² H. E. Wooldridge, *The Oxford History of Music*, 2nd ed. (1932), p.59.

¹³ Alexis Luko, ‘Redefining the motto in the fifteenth-century sine nomine Mass’, *Plainsong and Medieval Music*, 20 (2011), pp. 123-144.

¹⁴ Jeffrey Dean, ‘Philippe Basiron’, *Grove Music Online*, last accessed 29 March 2013.

¹⁵ Ibid.

¹⁶ Jeffrey J. Dean, personal communication (7 August 2012).

¹⁷ Paula Higgins, ‘Tracing the Careers of Late Medieval Composers. The Case of Philippe Basiron of Bourges’, *Acta Musicologica*, Vol. 62, Fasc. 1 (1990), p. 10.

¹⁸ Jeffrey J. Dean, personal communication (8 January 2013).

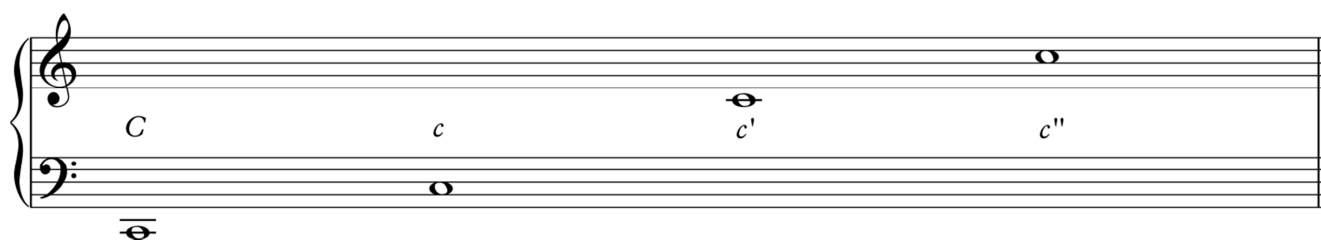
¹⁹ Veronika Mračková, personal communication (May 2012).

²⁰ Jeffrey Dean, ‘Philippe Basiron’, *Grove Music Online*, last accessed 29 March 2013.

Editorial Principles

In editing Philippe Basiron's *Missa de Franza*, the aim has been to reproduce the intentions of the composer as closely as possible.²¹ Consequently, the presentation of the transcription is based on the design in the New Josquin Editions, as it intends to preserve the presentation of the music in the original manuscripts as much as possible.²² To achieve this, note values have remained unreduced and dashed bar lines have been used to avoid the use of ties. However, to avoid confusion, cue-notes have been added where a note enters into a new system. Due to the unfamiliarity of the original clefs to the modern reader, they have been modernised to aid the reading and performance process.

The layout of the variants table is based on the layout in the New Obrecht Editions in that they are presented in tabular form, subdividing variants into categories (Voice Designations; Clefs; Mensuration Signs; Rubrics & Signa; Signatures & Accidentals; Pitches & Durations; Ligatures; Coloration and Text).²³ However, the table has also been subdivided into movements, further subdividing each movement into sections (*Kyrie I*, *Et in terra*, *Patrem*, etc.). Variants are indicated by voice number, bar number, symbol number (cue-notes do not count as symbols) and variant. Variants are reported against the readings within the transcription. The symbol 'x' indicates that the source contains the variant referenced, whilst a blank space indicated that the source contains the reading in the transcription. The symbol '-' indicates a reading that is unavailable in an incomplete source. The symbol 'u' indicates an unreadable reading within the main source, which has consequently been provided by a secondary source. Dashed column lines indicate a movement that is missing from an incomplete source (e.g. 4 4³ lig., indicates that in voice 4, bar 4, symbol 3 there is a ligature in source X). Pitches are indicated by italic letters according to their sounding octave:



²¹ John Caldwell, *Editing Early Music*, 2nd edition (New York, 2001), p. 2.

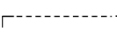
²² Lewis Lockwood (ed.), *New Josquin Edition*, xi (Netherlands, 2002), p. ix.

²³ Chris Maas (ed.), *New Obrecht Edition*, iii (Netherlands, 1986), pp. ix-x.

Note values are indicated by these abbreviations:

Mx	Maxima	B	Brevis	M	Minima	F	Fusa
L	Longa	Sb	Semibrevis	Sm	Semiminima	Sf	Semifusa

Dotted notes are indicated by a dot following these abbreviations, colored notes by ‘col’ preceding them; rests are indicated by these abbreviations in parentheses.

In the transcription, each movement is preceded by an *incipit* reproducing the voice designations, original clefs and key signatures in the main source. Voice designations provided by a secondary source are indicated in square brackets. Accidentals that appear in the main source are placed before the relevant notes, whilst *musica ficta* is placed on top of the relevant notes. Accidentals provided from a secondary source are also placed on top of the relevant notes, but in parenthesis. *Punctus divisioni* are indicted on top of the relevant bar lines, whilst *punctus divisioni* provided by a secondary source are included in parenthesis. Ligatures from the main source are indicated by  over the relevant notes, whilst ligatures provided by a secondary source are indicated by ; both *maior* and *minor* coloration is indicated by . Due to the constraints of the printing technology of the time, Petrucci, who produced the only printed source (*Missarum diversorum, auctorum, liber primus*, 1508), was unable to reproduce the complexity of ligatures from his exemplar.²⁴ Therefore, only ligatures that exist in the printed source, which do not appear in the main source, are indicted in the critical report. However, all ligature variants have been indicated for the *Kyrie* to give some insight into the extent of difference between the sources. As the same can be said about text placement, only significant variants have been reported. Editorial text is printed in italics. Text has not been repeated unless specifically indicated in the source, or unless it is unavoidable. Reasons for deviations from the main source are given on the foot of relevant pages in the transcription. Although a transcription of the work is already available (Glenn Leon Gore, *The Work of Phillipe Basiron (Philippon?): Transcriptions and Commentary*. Ph.D. diss. West Virginia University, 1978), it has not been consulted for the preparation of this edition.

²⁴ Jeffrey J. Dean, personal communication (22 January 2013).

Sources

I-Sc K. I. 2	Siena, Biblioteca Comunale, Ms. K. I. 2. Manuscript copied by Matteo Ghai. First layer datable to 1481. ²⁵	
	fols. 279 ^r -280 ^r (modern 208 ^r -209 ^r)	
	Ossana & Benedictus (altus & bassus) Agnus Dei (Complete)	without title or ascription
I-Rvat Cappella Sistina 35★	Vatican City, Biblioteca Apostolica Vaticana, Ms. Capp. Sist. 35. Manuscript datable to 1489. ²⁶	
	fols. C.ii ^v - C.xiii ^r (modern 124 ^v -135 ^r)	
	complete	without title, ascribed to 'Phi. Baziron'
CZ-HK II A 7 'Codex Speciálník'	Czech Republic, Hradec Králové, Muzeum východních Čech, Ms. II A 7. Manuscript copied in Prague, datable to 1491-4. ²⁷	
	openings c7-c17 (modern pp. 89-109)	
	Agnus Dei missing	without title, ascribed to 'Officium Philippon'
Missarum diversorum auctorum, liber primus	Venice, [copy in the British Library, K.1.d.8]. Printed part books by Ottaviano Petrucci, dated 1508 in the printer's colophon. ²⁸	
	complete	'Messa de Franza', ascribed to 'Philippus Basiron'

²⁵ Timothy J. Dickey, 'Rethinking the Siena Choirbook: A new Date and Implications for its Musical Contents', *Early Music History*, 24 (2005), pp. 1-52.

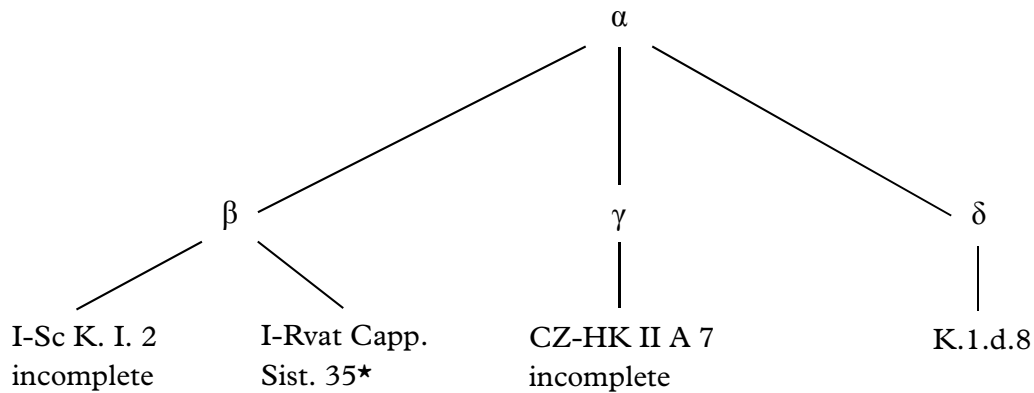
²⁶ Jeffrey J. Dean, personal communication (15 May 2012).

²⁷ Veronika Mrackova, personal communication (May 2012).

²⁸ This source is dated 1509 within RISM, however, Stanley Boorman notes that the Venetian New Year began on 1 March, so this volume should be dated 1508 (Stanley Boorman, *Ottaviano Petrucci: A Catalogue Raisonné* (Oxford 2006), p. 688).

Critical report

Evaluation of the Sources



CZ-HK II A 7 & K.1.d.8	<i>Patrem</i>	1-4	51 ¹	⋈ (missing)
CZ-HK II A 7 & K.1.d.8	<i>Patrem</i>	3	57 ¹⁻⁶	Sb ^(g) -Sb ^(c)
K.1.d.8	<i>Cruxifixus</i>	2	76 ² -79 ¹	Sb ^(d') -Sb ^(g) -Sb ^(b)
CZ-HK II A 7 & K.1.d.8	<i>Pleni</i>	2	68	d (added)
CZ-HK II A 7 & K.1.d.8	<i>Benedictus</i>	1-4		Osanna ut supra (missing)

Only I-Rvat Cappella Sistina 35 and K.1.d.8 present the *Missa de Franza* in its entirety. CZ-HK II A 7 lacks the *Agnus Dei*, reflecting a local performance practice according to the Utraquist rite at the time,²⁹ whilst I-Sc K. I. 2 preserves just the altus and bassus of the *Osanna* and the complete *Agnus Dei*. An authoritative status had been proposed by Timothy J. Dickey for I-Sc K. I. 2.³⁰ However, this was recently refuted by Jeffrey J. Dean on the grounds that the manuscript is simply geographically too distant from the composer.³¹ The common exemplar (β) connecting I-Sc K. I. 2 and I-Rvat Cappella Sistina 35 had already been proposed by Dickey as they are temporarily and geographically close.³² The close correspondence between the two manuscripts corroborate this hypothesis. On the whole, I-Rvat Cappella Sistina 35 seems to hold the most convincing, although not entirely correct, readings and has consequently serves as the main source for this edition.

²⁹ Jeffrey J. Dean, personal communication (16 May 2012).

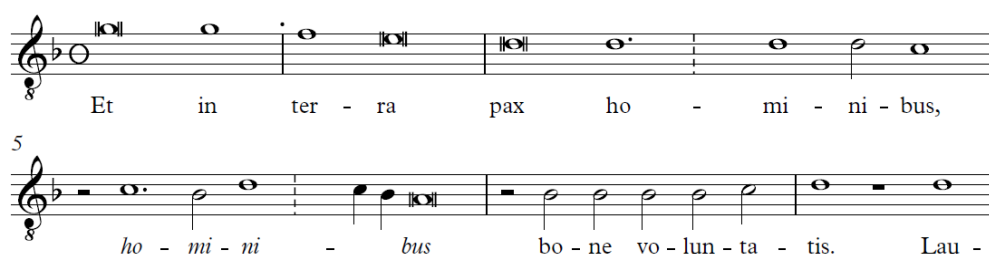
³⁰ Timothy J. Dickey, 'Rethinking the Siena Choirbook: A New Date and Implications for its Musical Contents', *Early Music History*, 24 (2005), p. 31.

³¹ Jeffrey J. Dean, personal communication (16 May 2012).

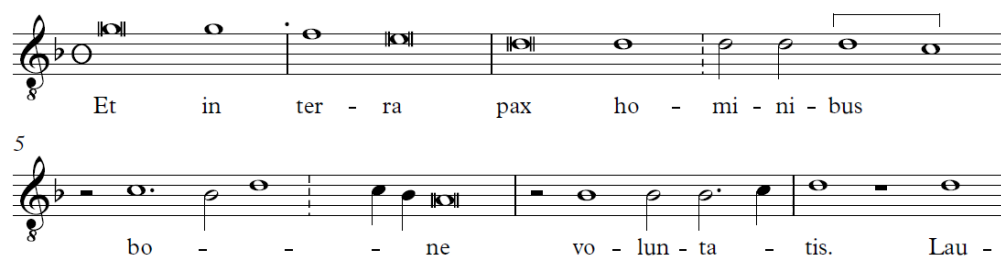
³² Timothy J. Dickey, 'Rethinking the Siena Choirbook: A New Date and Implications for its Musical Contents', *Early Music History*, 24 (2005), p. 31.

Unfortunately, the legibility of the manuscript has been severely affected by deterioration, and although PDF manipulation software (Abode Reader) has made it possible to uncover the hidden music, it has proven unpractical to transcribe directly from this source. During the first half of the 20th century, the readings within K.1.d.8 were taken as having greater authority than the manuscripts simply because they were printed.³³ More recently the readings within these sources were criticised for being ‘inaccurate and arbitrary’, on the grounds that they are full of printing errors and deliberate amendments due to technology constraints.³⁴ This is certainly true for the readings of the *Missa de Franza*; however, it is the clearest and easiest source to transcribe, which contains the whole mass. This source has consequently served as the basis for the transcription process and the readings have subsequently been altered to those in I-Rvat Cappella Sistina 35.

No source provides an entirely convincing text underlay. Only I-Rvat Cappella Sistina 35 and CZ-HK II A 7 provide a detailed text underlay, whilst K.1.d.8 only provides text incipits. Although CZ-HK II A 7 provides the most careful and consistent texting, it is obvious that much of the music has been altered to accommodate the new underlay:



Example 1: I-Rvat Cappella Sistina 35, *Gloria I*, cantus, bars 1-8.



Example 2: CZ-HK II A 7 (Codex Speciálník), *Gloria I*, cantus, bars 1-8.

³³ Jeffry J. Dean, personal communication (22 January 2013).

³⁴ Stanley Boorman, ‘Ottaviano Petrucci’, *Grove Music Online*, last accessed 29 March 2013.

On the whole, I-Rvat Cappella Sistina 35 seems to provide the most convincing, although not complete, setting, which has therefore informed the setting in this edition. In many instances, the lack of text in combination with the frequency of ligatures in I-Rvat Cappella Sistina 35 (*Patrem*, tenor & bassus, bars 8-26 for example) has been taken on face value instead of supplying a more complete setting, like that in CZ-HK II A 7, which would force many of the ligatures to be broken. Another interesting dilemma arises in *Agnus Dei II* where there is a disagreement in the text underlay between the sources. I-Rvat Cappella Sistina 35 is the only source to set the acclamation ‘Agnus Dei, qui tollis peccata mundi, dona nobis pacem’. Both I-Sc K. I. 2 and K.1.d.8 provides ‘Agnus Dei, qui tollis peccata mundi, miserere nobis’. Although an *Agnus tertium* or rubric is not supported in any source, it can be inferred that due to the much lighter texture of the *Agnus Dei II*, which opens with a pair of long duets and is generally less weighty in counterpoint, the *Agnus Dei I* should be repeated after *Agnus Dei II* to act as *Agnus Dei III*.³⁵

Acknowledgments

It has given me great pleasure in being able to study under Dr. Christian Leitmeir, whose advice and supervision throughout the preparation of this edition has been truly inspiring.

I would also like to thank Dr. Jeffrey Dean, whose enthusiasm and expertise on Philippe Basiron has been thoroughly captivating.

Finally, I would like to thank the lecturers at Bangor University, family and friends, for without their support, I would not have succeeded.

³⁵ Jeffrey J. Dean, personal communication (6 February 2013).

Voice Designation		I-Sc K.I.2	I-Rvat Capp. Sist. 35*	CZ-HK II A 7	K.I.d.8					
Sanctus										
<i>Sanctus</i>	1 2 3 4							[] [] Tenor []	[] [] [] []	Cantus Altus Tenor Bassus
<i>Pleni</i>	1 2 3 4							[] [] Tenor []	[] [] Tenor Bassus	Cantus Altus Tenor Bassus
<i>Osanna</i>	1 2 3 4						[] [] [] Bassus	[] [] [] Bassus	[] [] Tenor Bassus	Cantus Altus Tenor Bassus
<i>Benedictus</i>	1 2 3 4						[] [] [] Bassus	[] [] [] Bassus	[] [] [] Bassus	Cantus Altus Tenor Bassus
Agnus Dei										
<i>Agnus Dei I</i>	1 2 3 4						[] [] [] []	[] [] Tenor Bassus		Cantus Altus Tenor Bassus
<i>Agnus Dei II</i>	1 2 3 4						[] [] [] []	[] [] Tenor Bassus		Cantus Altus Tenor Bassus
Gloria										
<i>Et in terra</i>	1 2 3 4							[] [] Tenor Bassus	[] [] [] []	Cantus Altus Tenor Bassus
<i>Qui tollis</i>	1 2 3 4							[] [] Tenor Bassus	[] [] [] []	Cantus Altus Tenor Bassus
<i>Cum sancto</i>	1 2 3 4							[] [] Tenor Bassus	[] [] [] []	Cantus Altus Tenor Bassus
Credo										
<i>Patrem</i>	1 2 3 4							[] [] Tenor Bassus	[] [] [] []	Cantus Altus Tenor Bassus
<i>Crucifixus</i>	1 2 3 4							[] [] [] Bassus	[] [] [] []	Cantus Altus Tenor Bassus
<i>Catholicam</i>	1 2 3 4							[] [] [] Bassus	[] [] [] []	Cantus Altus Tenor Bassus

					K.I.d.8	
Mensuration Sign						
<i>Kyrie II</i>	1-4				x	
Rubrics & Signa						
<i>Kyrie I</i>	1-4	final note			x	
<i>Christe</i>	1-4	final note			x	
1	52					x

<i>Kyrie II</i>				
1-4	final note	◡	x	
1-4	ultimum		x	
Signature & Accidentals				
<i>Kyrie I</i>				
1&4	no key signature		x	
1, 4 ¹	no <i>b</i>		x	x
<i>Christe</i>				
1&4	no key signature		x	
3, 36 ¹	no <i>b</i>		x	
<i>Kyrie II</i>				
1&4	no key signature		x	
4, 60 ¹	no <i>b</i>		x	
1, 61 ²	no <i>b</i>			x
3, 64 ¹	no <i>b</i>		x	x
Pitch & Duration				
<i>Kyrie I</i>				
3	1	B-Sb		x
2	7 ¹⁻²	Sb-Sb		x
1	7 ⁴	Sb	x	
2	8 ¹	Sb	x	
1	8 ²	Sb	x	
2	11 ¹⁻²	Sb-Sb.		x
3	11 ¹⁻²	Sb.-Sb	x	
3	12 ²	B	x	
3	12 ²	B-Sb		x
1	16 ¹	Sb.	x	
1	16 ³	M	x	
2	16 ³	Sb-Sb	x	
3	16 ¹⁻²	Sb.-S		x
3	16 ²	Sb-Sb ^(a) -M	x	
4	16 ²	Sb-Sb	x	
2	17 ⁶	Sb-(Sb)	x	
2	18	Sb	x	
1	20 ³	missing		x
1	20 ⁴	M		x
<i>Kyrie II</i>				
1	59	B-Sb ^(f'')		x
1	63 ³	Sb-Sb ^(d'')	x	
3	61 ³	(M)-M	x	x
1	66 ³	Sb-B ^(Bb')		x
2	69 ³	<i>e</i>	x	
1	72 ¹	Sb.-M ^(e'')		x
Ligatures				
<i>Kyrie I</i>				
2	2 ¹⁻²	no lig.		x
1	2 ³ -3	no lig.		x
4	2 ³ -3	no lig.		x
2	5 ⁴ -6 ¹	no lig.		x
3	6 ¹⁻²	no lig.		x
4	7 ¹ -8	no lig.		x
1	8 ¹⁻²	no lig.		x
3	9 ¹⁻²	no lig.		x
4	9 ¹⁻²	no lig.		x

2	9 ²⁻³	no lig.			x	x
1	11 ¹⁻²	no lig.			x	x
3	13 ¹⁻²	lig.				x
1	14 ¹ -15	no lig.				x
3	16 ¹⁻²	no lig.				x
1	17 ³⁻⁴	lig.			x	x
4	17 ¹ -18 ¹	no lig.				x
3	20 ² -21	no lig.			x	x
<i>Christe</i>						
3	23-27	no lig.				x
1	25-27	no lig.				x
1	25-26	no lig.			x	
2	26-27	no lig.			x	x
4	26-27	no lig.			x	x
4	29-31	no lig.				x
1	30 ² -31 ¹	lig.				x
1	31 ¹⁻²	no lig.				x
1	31 ² -33	no lig.				x
2	32 ³ -33 ¹	no lig.				x
2	33 ³ -33	no lig.			x	
3	35-36 ¹	lig.			x	
4	35-37	no lig.				x
3	40-44	no lig.				x
4	47 ² -48	no lig.				x
<i>Kyrie II</i>						
1	54 ¹⁻²	no lig.			x	
3	54-56	no lig.			x	x
4	54 ¹ -58	no lig.				x
2	56 ¹ -57	no lig.				x
1	57 ² -58 ¹	no lig.				x
3	57 ¹ -58 ¹	no lig.				x
1	59-60 ¹	no lig.				x
2	61 ⁵ -63	no lig.				x
3	62 ³⁻⁴	no lig.			x	
3	64 ¹⁻²	no lig.				x
2	67 ²⁻³	no lig.			x	
1	69 ²⁻³	no lig.				x
2	69 ²⁻³	no lig.				x
3	69 ²⁻³	lig.				x
1	71 ¹⁻²	no lig.			x	x
3	71 ¹ -73	no lig.				x
4	71 ¹ -73	no lig.				x
2	70 ³⁻⁴	no lig.			x	x
2	73 ¹⁻²	no lig.				x
Coloration						
<i>Kyrie I</i>						
2	6 ¹	col.			x	
3	9 ⁴	no col.			x	
<i>Christe</i>						
2	37 ¹⁻²	no col.				x
<i>Kyrie II</i>						
2	61 ⁵	colB			x	
Text						
<i>Kyrie I</i>						
1-4	Kyrie leyson				x	

<i>Christe</i>				
1-4	Christe leyson			x
<i>Kyrie II</i>				
1-4	Kyrie leyson			x

Gloria			I-Sc K.1.2	I-Rvat Capp. Sist. 35*	CZ-HK II A 7	K.1.d.8.
Mensuration Signs						
<i>Et in terra</i>						
3	50	φ				x
Rubrics & Signa						
<i>Et in terra</i>						
2, 3&4	45	⊖			x	
1-4	final note	⊖			x	
<i>Qui tollis</i>						
1-4	final note	⊖			x	
1&3	final note	⊖				x
<i>Cum sancto</i>						
1-3	final note	⊖			x	
Signatures & Accidentals						
<i>Et in terra</i>						
4	41 ²	no <i>b</i>			x	x
4	57 ²	no <i>b</i>				x
<i>Qui tollis</i>						
1&4	no key signature				x	
4	146	no <i>b</i>			x	x
4	107	no <i>b</i>			x	
<i>Cum sancto</i>						
4	no key signature				x	
Pitch & Duration						
<i>Et in terra</i>						
1	3 ² -4 ²	Sb-M-M-Sb			x	
3	3-5	B-B-coll			x	
2	4 ¹⁻²	Sb-Sb.				x
1	7 ²	Sb			x	
1	7 ³	missing			x	
1	7 ⁵ -6	M.-Sm			x	
4	9 ¹	Sm-Sm ^(A)			x	
1	10 ⁵	<i>a'</i>				x
3	11	B-Sb ^(f')				x
1	12 ⁴	missing			x	
2	14 ²	M. - Sm ^(c')			x	
3	14 ²	Sb-M				x

1	15 ²	Sb				x	
1	15 ³	missing				x	
2	15 ³	Sb – M				x	
2	21	B-Sb					x
1	36 ¹	Sb				x	
1	36 ²⁻³	missing				x	
2	37 ⁶	Sb.					x
2	38 ¹	missing					x
4	39 ¹	B.					x
2	43 ³⁻⁴	M.-Sm					x
2	44 ³	<i>c'</i>				x	
3	44 ³	<i>g</i>				x	
2	53 ⁵	M-Sb					x
3	55 ⁵	B					x
2	56 ¹	L					x
2	56 ²	missing					x
3	56 ¹	<i>d</i>					x
1	58 ³⁻⁴	Sb-M					x
1	58 ⁵	missing					x
<i>Qui tollis</i>							
4	66 ¹	Sm-Sm ^(Bb)				x	
3	68 ¹ -69 ¹	Sb-Sb				x	
3	70 ¹	B					x
3	70 ² -71 ¹	missing					x
1	74 ³	missing				x	
1	75 ¹	<i>e''</i>				x	
1	79 ²⁻³	M.-Sm					x
1	80 ¹⁻²	M.-Sm				x	
2	81 ³	M-M					x
4	86 ¹	Sb.				x	
2	94 ⁴	Sb					x
2	95 ¹	missing					x
4	104	L.				x	
2	104	L				x	
2	107	L				x	
2	108	missing				x	
3	107	B-Sb ^(c)				x	
3	109 ¹	B				x	x
3	109 ²	missing				x	x
1	115	L.				x	
4	115	L.				x	
1	117	L.				x	
4	117	L.				x	
3	118	L				x	x
1	119	missing				x	
4	119	missing				x	
3	119	missing				x	x
1	120	L.				x	
2	120	L.				x	
1	122	missing				x	
2	121-122	missing				x	
3	123	B.					x
3	124 ¹	missing					x
1	127 ¹	B				x	x
1	127 ²	missing				x	x
3	146 ¹	M				x	
3	146 ²	missing				x	
3	147 ³ -148 ¹	Sb ^(g) added				x	
1	161	B.				x	
1	162 ¹	missing				x	
2	162 ³⁻⁴	M.-Sm				x	
2	162 ¹⁻⁴	M-M-M.-Sm					x
3	164	L				x	
4	167	L.				x	

1	168 ¹	e''			x		3	180 ¹⁻²	no lig.			x	
1	168 ²	Sb-M			x		2	180 ²⁻³	no lig.			x	
1	171	L			x		1	183 ² -184 ¹	lig.			x	
2	171-	L ^(e) added				x	1	184 ¹⁻²	no lig.			x	
							1	184 ²⁻³	lig.			x	
							2	191 ¹⁻²	lig.				x
<i>Cum sancto</i>													
3	179 ²	B.				x	Coloration						
1	180 ²	Sb-Sb		x									
1	180 ²	B				x							
1	180 ³	missing				x							
2	183 ²	Sm ^(a) -Sm ^(g)			x	x							
2	193 ¹	M.-Sm ^(d)			x	x							
Ligatures													
<i>Et in terra</i>													
1	2 ¹⁻²	lig.				x	3	5	colL			x	
1	4 ²⁻³	lig.			x		2	8 ²⁻³	no col.				x
2	29 ²⁻³	no lig.			x		2	12 ²⁻³	no col.				x
4	29 ³⁻⁴	no lig.			x		1	14 ¹⁻²	no col.				x
<i>Qui tollis</i>													
1	60-63	no lig.			x		2	24 ¹⁻³	no col.				x
3	60-62	no lig.			x		2	37 ¹⁻²	no col.				x
3	63-64	no lig.			x		2	41 ¹⁻²	no col.				x
1	66 ³ -67 ¹	lig.				x	2	41 ³⁻⁴	col.		x		
2	67 ¹⁻²	no lig.			x		2	42 ²⁻³	col.		x		
3	67 ¹ -68	no lig.			x		2	43 ¹⁻²	col.		x		
4	68 ² -69	no lig.			x		2	44 ²⁻³	col.		x		
1	70-71	no lig.			x		3	44 ²⁻³	col.		x		
2	73 ¹⁻²	no lig.			x		2	53 ¹⁻²	col.		x		
4	74-79	no lig.			x		2	56 ¹ -57 ⁴	no col.				x
1	87 ¹⁻²	no lig.			x		<i>Qui tollis</i>						
3	90-91	no lig.			x		4	65 ² -66 ¹	colSb-colSm-colSm		x		
4	90-91	no lig.			x		1	71-72 ¹	no col.		x		x
4	95 ¹⁻²	no lig.			x		2	71 ³⁻⁴	no col.		x		x
1	110-111	lig.			x		4	72 ¹⁻²	no col.				x
2	110-111	lig.			x		1	87 ²⁻³	no col.		x		x
1	111-112	no lig.			x		3	113 ¹⁻²	no col.				x
3	112 ¹⁻²	no lig.			x		2	114 ¹⁻²	no col.				x
4	112-113	lig.				x	3	125 ¹⁻²	no col.		x		x
2	113-114 ¹	no lig.			x		2	130 ¹⁻²	no col.		x		x
3	114 ¹⁻²	no lig.			x		1	167 ² -168 ¹	colSb.-colM		x		
3	122-123	lig.				x	<i>Cum sancto</i>						
2	127 ² -128 ¹	lig.				x	4	175 ¹⁻²	no col		u	x	
2	128 ¹⁻²	no lig.			x		3	182-184 ¹	no col.		u	x	
2	128 ² -129 ¹	lig.			x		4	182-185	no col.		u	x	
2	131-132	no lig.			x		3	189 ³⁻⁴	no col.			x	x
3	132 ² -133 ¹	no lig.			x		2	193 ¹	colM-colSm			x	x
3	133 ¹⁻²	lig.			x	x	Text						
3	133 ² -134 ¹	no lig.			x								
2	138 ² -139	no lig.			x								
3	144 ¹⁻²	lig.				x							
4	145 ² -146	lig.				x							
1	152 ²⁻³	no lig.			x		<i>Et in terra</i>						
2	153 ²⁻³	no lig.			x		1, 5 ² -6 ³	bone				x	
1	154 ¹⁻²	lig.			x	x	2, 5 ³ -9 ⁶	hominibus bone voluntatis.				x	
1	164-165	no lig.			x		1, 7 ² -8 ¹	voluntatis.					x
<i>Cum sancto</i>							3, 10 ¹ -15 ⁵	voluntatis. Laudamus te. Benedicimus te.		x			
3	175 ² -176 ¹	lig.			x		2, 11 ² -14 ¹	Benedicimus (missing)		x			
4	176 ² -177	no lig.			x		3, 16 ² -30	Adoramus te.		x			
2	177 ¹⁻²	no lig.			x		Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam.						
1	180 ¹⁻²	lig.				x	3, 32 ³ -39	Domine Deus, Rex celestis,				x	
							1, 35 ³ -39	Rex celstis, Deus Pater omnipotens.				x	
							2, 36 ² -45	Domine Fili unigenite				x	
							3, 42 ² -45	Domine Fili unigenite				x	

<i>Qui tollis</i>				
4, 60-97	Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi.		x	
1, 74 ² -76 ³	miserere		x	
3, 76-80 ¹	miserere			x
1, 78 ² -80 ³	Qui tollis		x	
3, 81-	Qui tollis			x
1, 81 ² -91	peccata mundi,		x	
2, 83 ² -88 ¹	Qui tollis		x	
2, 88 ³ -92 ¹	peccata		x	
2, 92 ³ -97	mundi,		x	
3, 118-140 ¹	Qui sedes ad dexteram Patris,		x	
3, 141 ¹ -152	Tu solus Dominus.	x		

Credo					
		I-Sc K.I.2	I-Rvat Capp. Sist. 35*	CZ-HK II A 7	K.I.d.8
Clefs					
<i>Catholicam</i>					
2	154-			x	x
	C ⁵ clef				
Rubrics & Signa					
<i>Patrem</i>					
1	43 ³			x	
1	44 ¹			x	
<i>Crucifixus</i>					
1-4	final note			x	
1-4	105			x	
4	154				x
<i>Catholicam</i>					
1-4	final note			x	
2	160 ³				x
Signatures & Accidentals					
<i>Patrem</i>					
4	no key signature			x	
4	12 ¹ no <i>b</i>			x	x
<i>Crucifixus</i>					
4	101 no <i>b</i>			x	
4	130 ¹ no <i>b</i>				x
2	146 ¹ ♯ (missing)	x		x	
Pitch & Duration					
<i>Patrem</i>					
3	1 ¹ B.				x
3	1 ² missing				x
1	4 ³ <i>f</i> ''			x	
2	4 ³ Sb-Sb ^(g)			x	

3	8	B-Sb ^(e)			x
1	14 ³	<i>g</i> ''		x	
1	14 ⁴	Sb			x
1	14 ⁵	missing			x
4	15	<i>F</i>		x	
1	25 ⁴⁻⁵	colM.-colSm		x	
2	25 ⁴	Sb		x	x
2	25 ⁵	missing		x	x
2	26 ¹	B			x
2	26 ²	missing			x
2	28 ³	Sb.		x	
2	29 ¹	missing		x	
2	31 ¹	<i>c</i>		x	
4	31 ²	<i>F</i>		x	
2	32 ³⁻⁴	M-M		x	x
4	32 ³⁻⁴	M-M		x	
4	32 ³ -33 ¹	M-M-M.-Sm			x
4	32 ⁵ -33 ¹	colM.- colSm ^(c)		x	
2	32 ⁶	<i>g</i>		x	
3	42 ²	M.-Sm ^(g)		x	x
2	42-43	(B.) added		x	
4	42-43	(B.) added		x	
1	44 ²⁻⁵	Sb-Sb-Sb-Sb		x	
1	44-45	Sb ^(c'') added		x	
1	45 ³	Sb		x	
2	47 ¹⁻²	Sb.-Sb		x	x
2	50 ⁶	B.		x	x
2	51 ¹⁻²	missing		x	x
1	51 ³	L		x	x
1	51 ⁴ -52 ³	missing		x	x
3	51 ¹	B.		x	x
3	51 ²	missing		x	x
4	51 ¹	B.		x	x
4	51 ²⁻³	missing		x	x
2	52 ⁴⁻⁵	M-M		x	
1	53 ²	<i>f</i> ''		x	
1	53 ⁴	<i>g</i> ''		x	
2	55 ²	Sb-M		x	
3	57 ¹	Sb		x	x
3	57 ²⁻⁴	missing		x	x
3	57 ⁵	Sb		x	x
3	57 ⁶	missing		x	x
4	62	L.		x	
4	63	missing		x	
1	65 ¹	B.		x	x
2	65 ¹	B.		x	
3	65 ¹	B.		x	
4	65 ¹	B.		x	
1	65 ²	missing			x
<i>Crucifixus</i>					
4	71	L-B ^(G)		x	
2	71-72	B ^(g) added			x
2	76 ²	Sb			x
2	77 ¹⁻³	missing			x
2	78 ¹⁻²	Sb ^(g) -Sb. ^(b)			x
2	79 ¹	missing			x
2	84 ¹⁻²	M-M			x
2	95 ²	M-M		x	
2	99 ³	M-M		x	
3	104 ²	M.-Sm ^(f)	x		
3	104 ³	missing		x	
4	105	B		x	
1	106	L		x	
1	107	missing		x	

3	114	L			x			4	193-194 ¹	no lig.			x	
3	115	missing			x			2	196-197 ¹	lig.				x
1	122 ⁴	M-M ^(d'')				x		3	199-200	no lig.			x	
1	123 ⁴	M				x		1	203 ¹⁻²	no lig.			x	
1	124 ²	Sb				x		2	208-209	no lig.			x	
2	129 ²	Sb			x	x		Coloration						
2	130 ¹	missing			x	x		<i>Patrem</i>						
3	137 ¹⁻²	missing				x		1	20 ¹⁻⁴	col.			x	
2	139 ¹	(B)			x			1	22 ²⁻³	no col.				x
2	139 ²	missing			x			1	25 ⁴⁻⁵	colM.-colSm			x	
2	147 ¹	missing			x			2	30 ⁵ -31 ¹	no col.				x
2	147 ²	f			x			4	31 ¹⁻²	no col.				x
3	138	L.				x		2	32 ⁵⁻⁶	no col.				x
1	149 ³	M-M ^(a')			x			4	32 ⁵ -33 ¹	colM.-colSm			x	
1	151 ² -152 ¹	Sb-Sb ^(c'')				x		1	36 ²⁻³	no col.			x	x
<i>Catholicam</i>								3	41 ³⁻⁴	no col.			x	x
2	159 ⁴	M.-Sm ^(e)			x	x		2	44 ²⁻³	no col.				x
4	164 ¹⁻²	M.-Sm			x	x		1	57 ⁴ -58 ¹	no col.			x	x
2	173 ⁵	Sb			x			4	58 ²	colB				x
2	174 ¹	missing			x			<i>Crucifixus</i>						
2	179 ³	Sm			x			1	86-87 ¹	no col.			x	x
4	182 ¹	missing		x				2	142 ³ -143 ¹	no col.			x	x
4	182 ²	M		x				<i>Catholicam</i>						
3	182 ³	M.-Sm ^(e)				x		4	162 ¹⁻²	no col.			x	x
1	198 ²	B			x	x		3	165 ³⁻⁴	no col.			x	x
3	198 ²	M ^(Bb) – M ^(a)			x	x		4	169 ²⁻³	no col.			x	x
1	199 ¹	missing			x	x		1	169 ¹⁻²	no col.			x	x
3	200	(Sb)-Sb				x		2	173 ⁵ -173 ¹	no col.				x
1	204 ²	Sb.-M ^(g'')			x	x		2	191 ¹⁻²	no col.				x
Ligatures								4	194 ¹⁻²	no col.				x
<i>Patrem</i>								Text						
2	2 ¹⁻²	lig.			x			<i>Patrem</i>						
2	9 ³⁻⁴	lig.			x			3, 8-12 ²	Factorem celi et terre		x			
2	35 ¹⁻²	no lig.			x			.	(missing)					
1	41 ⁸ -42 ¹	no lig.			x			2, 15 ² -17 ⁴	omnium			x		
2	53 ¹⁻³	lig.			x			2, 18 ² -24	et invisibilium.			x		
3	57 ¹⁻²	lig.			x			1, 21 ² -24 ⁵	Et in unum		x			
4	60-61	no lig.			x			Dominum Jesum Christum,						
2	62-63	lig.			x			Filium Dei						
2	64-65 ¹	no lig.			x			1, 25 ² -29	Et ex Patre natum		x			
3	64-65 ¹	no lig.			x			ante omni secula.						
4	64-65 ¹	lig.			x			2, 33 ¹ -37	lumen de lumine,		x			
<i>Crucifixus</i>								Deum verum de Deo vero						
4	82 ² -83 ¹	lig.				x		(missing)						
1	83 ² -84 ¹	lig.			x			3, 36 ¹ -43 ³	Genitum non factum		x			
1	84 ² -85 ¹	lig.			x			(missing)						
3	86 ² -88	no lig.			x			4, 43-50 ¹	Qui propter nos...			x		
4	100-101	no lig.			x			1, 48 ¹ -51 ³	et propter nostram			x		
2	102 ¹⁻²	lig.			x			salutem						
4	104-105	no lig.			x			4, 51-59	ex Maria Virgine.			x		
3	112-113	no lig.			x			1, 53 ² -56 ²	Et incarnatus est de			x		
4	131 ¹ -132	no lig.			x			Spiritu Sancto						
1	151 ² -152 ¹	lig.				x		1, 56 ⁴ -59	ex Maria Virgine		x			
2	152-153 ¹	lig.						(missing)						
2	153 ¹⁻²	no lig.			x			<i>Crucifixus</i>						
<i>Catholicam</i>								1, 75 ² -	sub Pontio					x
3	160 ² -161 ¹	no lig.			x									
4	175-177	no lig.			x									
3	183-184	no lig.			x									
1	185-186	lig.			x	x								

4, 91-120	et resurrexit tertia dei, secundum Scripturas. Et ascendit in celum			x
1, 100 ² -125	Et ascendit in celum: sedet ad dexteram Patris.			x
4, 91-105	secundum Scripturas.	x		
2, 125 ² -132	Et iterum venturus est cum gloria			x
4, 125-132	sedet ad dexteram Patris.			x
4, 125-132	iudicare vivos et mortuos:	x		
1, 132 ² -139	Et iterum venturus est cum gloria			x
3, 132-139	cuius regni non erit finis.			x
4, 139-143 ³	et vivificantem:	x		
<i>Catholicam</i>				
3, 165 ² -166	confiteor			x
3, 166 ³ -168 ³	unam baptismam			x
3, 169 ² -171 ²	in remissionem			x
1, 175 ³ -179 ¹	et exspecto			x
3, 179 ¹ -	mortuorum...			x
4, 185-198 ¹	et vitam venturi seculi			x

Sanctus		I-Sc K.I.2	I-Rvat Capp. Sist. 35*	CZ-HK II A 7	K.I.d.8
Mensuration Signs					
<i>Sanctus</i> 1	φ				x
Rubrics & Signa					
<i>Sanctus</i> 1-4 final note	⊙			x	
<i>Pleni</i> 1-4 final note	⊙			x	
<i>Osanna</i> 2 102-107 (missing)	⊙ ⊙	x x			
4 103-107 (missing)	⊙			x	x
1-4 final note	⊙			x	
2 104 (missing)	⊙				
<i>Benedictus</i> 1-4 Osanna ut supra (missing)				x	x
1-4 final note	⊙			x	
4 163	⊙		x		

Signatures & Accidentals					
<i>Sanctus</i>					
4	no key signature			x	
2 26 ³	#				x
<i>Pleni</i>					
4	no key signature			x	
4 66 ¹	no <i>b</i>			x	x
<i>Osanna</i>					
4	no key signature			x	
<i>Benedictus</i>					
4	no key signature			x	
Pitch & Duration					
<i>Sanctus</i>					
1 10 ¹	Sb			x	
1 11 ²	Sb.			x	
1 13 ²	<i>g''</i>			x	
2 14 ⁴	(Sb)			x	
1 15 ²⁻⁵	M.-Sm-M-Sb				x
2 21 ³	<i>g'</i>				x
1 24	B-Sb ^(f'')				x
1 29 ¹	S.				x
1 29 ²	missing				x
2 30 ² -31 ¹	B-Sb-M		x		
2 30 ² -31 ¹	B-Sb.-Sb			x	
<i>Pleni</i>					
2 36 ³	Sm			x	x
2 36 ⁴	missing			x	x
2 42 ³	Sb-Sb ^(d')			x	
1 43 ⁵	<i>c''</i>			x	
1 44 ²⁻⁴	M.-Sm ^(a') -M			x	
2 44 ³	Sb			x	
2 44 ⁴	missing			x	
3 50 ¹⁻²	M-M				x
4 51 ⁵	Sb			x	
4 51 ⁶	missing			x	
3 52 ¹	colM-Sm ^(g)			x	x
1 55 ²	M.-Sm ^(g'')				x
1 57 ¹	<i>e''</i>			x	
1 57 ⁴	Sb			x	x
1 57 ⁵	missing			x	x
1 58 ³⁻⁴	M-M				x
1 60 ¹⁻²	Sb-(Sb)				x
2 60	Sb-(sb)-(Sb)		x		
2 60	B				x
3 64 ²	<i>a'</i>				x
3 64 ¹⁻²	<i>a-f</i>			x	
1 64 ⁴	Sm			x	x
1 64 ⁵	missing			x	x
1 67 ⁴	missing				x
1 67 ⁵	M				x
2 68	L ^(d') added		x		
2 68	Mx ^(d') added				x
<i>Osanna</i>					
1 76 ¹⁻²	M-M	-		x	
4 78 ¹⁻²	Sb ^(C) added*			x	
3 91 ¹	missing	-	x		

*The scribe corrects this error at the bottom of the leaf.

3	91 ²	M	-	x		
2	95 ¹	<i>g</i>			x	
<i>Benedictus</i>						
3	110	B	-			x
4	110	L				x
4	119 ² -121 ¹	missing			x	
4	124 ³	Sm ^(g) Sm ^(f)	x		x	x
3	126 ¹	<i>g</i>	-			x
1	137 ¹	(M)	-			x
1	140 ²⁻³	M.-Sm	-		x	x
1	141 ¹	<i>d''</i>	-		x	x
1	144 ¹	B.	-		x	x
1	144 ²	missing	-		x	x
3	159-162	(Sb) added	-		x	
4	160 ³	<i>D</i>			x	
4	160 ⁴	M.-Sm		x		
4	160 ⁴	Sb	x		x	x
4	161 ¹	missing	x		x	x
1	162 ¹	missing	-		x	
1	164 ⁴	M.-Sm	-	x	x	x
4	164 ²⁻³	Sb-M			x	x
3	164 ⁴⁻⁵	missing	-		x	x
4	167 ³⁻⁴	M.-Sm	x			x
1	167-174 ¹	(Sb) added	-		x	
3	167 ² -170 ¹	(Sb) added	-		x	
4	167 ³⁻⁴	M.-Sm			x	
3	175 ³⁻⁴	M.-Sm	-		x	
3	182 ³	Sb	-		x	
3	182 ⁴	missing	-		x	
2	183 ³	Sb-M ^(d')			x	x
2	186 ²	B-Sb	x			x
Ligatures						
<i>Sanctus</i>						
3	9 ¹⁻²	lig.			x	
4	11 ³⁻⁴	lig.			x	x
1	16 ¹⁻²	lig.			x	x
2	17 ⁵ -18 ¹	lig.				x
4	22-24 ¹	no lig.			x	
4	29 ¹⁻²	no lig.			x	
4	29 ³ -30 ¹	lig.			x	
4	30 ¹⁻²	no lig.			x	
<i>Pleni</i>						
4	48 ²⁻³	no lig.			x	
2	57 ³⁻⁴	no lig.			x	
4	63-64 ¹	no lig.			x	
<i>Osanna</i>						
3	74 ¹⁻²	lig.	-		x	x
3	74 ² -75 ¹	no lig.	-		x	
2	77 ² -78 ¹	no lig.	x		x	
2	78 ¹⁻²	lig.	x		x	x
2	78 ² -79 ¹	no lig.	x		x	
1	82 ¹⁻²	no lig.	-		x	
4	83 ² -84	no lig.	x			
4	85 ² -86 ¹	lig.	x			
2	87 ² -88 ¹	lig.	x			
4	88 ¹ -89	no lig.	-		x	
3	92 ² -93 ¹	lig.	-		x	
2	97-99	lig.	x		x	

4	96 ¹ -97	no lig.	x			
4	98-99	no lig.	x			
2	103-104	lig.	x			
2	105-106	lig.	x			
<i>Benedictus</i>						
4	110-113	no lig.	x			
4	115-117	no lig.	x			
3	130 ²⁻³	lig.	-		x	
1	132-133	lig.	-		x	
2	140-141 ¹	lig.			x	
2	141 ¹⁻²	no lig.			x	
2	141 ² -142 ¹	lig.			x	
2	142 ¹⁻²	no lig.	x		x	
2	142 ² -143 ¹	lig.	x			
2	143 ¹⁻²	lig.	x			
2	143 ² -144 ¹	lig.	x			
1	144 ¹ -145	lig.	-		x	x
2	155 ¹⁻²	lig.	x		x	x
4	160 ⁴ -161 ¹	no lig.		x		
1	164 ⁴ -165 ¹	no lig.		x		
2	168 ⁴ -169 ¹	no lig.		x		
3	172 ³ -173 ¹	lig.	-		x	
1	180 ² -181 ¹	lig.	-			x
4	180 ⁴ -181 ¹	no lig.		x	x	
1	184 ¹⁻²	lig.	-		x	
3	184 ² -185 ¹	no lig.	x			
4	185-186 ¹	lig.	x			
4	186 ¹ -187	no lig.	x		x	
3	187-188	no lig.	x			
4	187-188	lig.			x	
Coloration						
<i>Sanctus</i>						
2	4 ³⁻⁴	no col.				x
2	6 ¹⁻²	no col.			x	
1	10 ²⁻³	no col.				x
2	12 ⁴ -13 ¹	col.				x
2	15 ²⁻³	no col.			x	x
3	18 ³⁻⁴	no col.			x	
2	19 ⁵⁻⁶	no col.			x	x
2	20 ⁵⁻⁶	no col.			x	x
2	25 ³⁻⁴	no col.			x	x
<i>Pleni</i>						
2	36 ²⁻⁴	no col.			x	x
4	47 ²⁻³	no col.			x	x
3	50 ¹⁻²	no col.			x	
2	57 ⁴⁻⁵	no col.			x	x
3	61 ²⁻³	no col.			x	x
3	64 ³⁻⁴	no col.			x	x
<i>Osanna</i>						
4	71 ¹⁻²	col.	x			
3	73 ²⁻³	no col.	-			x
4	73 ¹⁻²	no col.				x
1	76 ¹⁻²	no col.	-			x
<i>Benedictus</i>						
1	154 ³ -155 ¹	no col.	-		x	
4	171 ³⁻⁴	col.	x			
4	178 ²⁻³	col.	x			

Text					
<i>Sanctus</i>					
1, 14 ³	Dominus				x
2, 17 ⁵ -23 ¹	Dominus			x	
4, 20 ¹ -24 ¹	Dominus			x	
1, 22-	Deus				x
3, 22-30 ³	Deus		x	x	
2, 23 ² -25 ⁵	Deus			x	
4, 24 ² -30 ³	Deus			x	
1, 26 ³ -28 ¹	Deus			x	
1, 29 ¹ -34	Sabaoth.				x
<i>Pleni</i>					
1, 35 ¹ -45 ¹	Pleni sunt celi et terra			x	
1, 53 ³ -68	et terra		x		
2, 35 ¹ -45 ¹	Pleni sunt celi et terra			x	
3, 45 ² -53	Pleni sunt celi et terra			x	
4, 45 ¹ -53	Pleni sunt celi et terra			x	
<i>Benedictus</i>					
3, 110-132	Benedictus qui venit	-		x	
4, 158 ² -162	qui venit			x	
1, 162 ² -166	Domini	-		x	
2, 166 ² -170	Domini		x		
1, 174 ² -188	in nomine Domini	-	x		
2, 175 ² -	in nomine			x	

Agnus Dei					
		I-Sc K.I.2	I-Rvat Capp. Sist. 35★	CZ-HK II A 7	K.I.d.8
Signatures & Accidentals					
<i>Agnus Dei II</i>					
4	83 ² no <i>b</i>	x			x
4	93 ² no <i>b</i>				x
Pitch & Duration					
<i>Agnus Dei I</i>					
3	1 B-Sb ^(g)				x
2	12 ⁴⁻⁵ missing	x			
3	19 ³ Sm				x
3	21 ³ missing				x
2	22 ¹ B				x
2	22 ² missing				x
2	22 ³ B.	x			
2	22 ⁴ missing	x			
2	23 ³ -24 Sb ^(d') added	x			

<i>Agnus Dei II</i>					
2	29 ² <i>b^b</i>				x
4	71 B-L ^(d)	x			
1	71 ² B-S ^(f''')	x			
1	78 ² B.			x	x
1	79 ¹⁻² missing			x	x
1	81 ⁴ -82 ¹ Sb.-Sm		x		
1	82 ²⁻³ missing		x		
1	82 ² Sb	x			
1	82 ³ missing	x			
4	82 ² Sb	x			
4	82 ³ missing	x			
1	85 ²⁻³ M.-Sm				x
1	97 ¹ -98 ¹ M-M-colM.-Sm	x			x
2	102 ³ Sb.	x			
2	103 ¹ missing	x			
4	104 ³ missing		x		
4	104 ⁴ M		x		
Ligatures					
<i>Agnus Dei I</i>					
2	5 ¹⁻² no lig.	x			
3	21 ⁴⁻⁵ lig.	x			
<i>Agnus Dei II</i>					
1	27-28 ¹ lig.				x
4	48 ¹⁻² no lig.	x			
4	48 ² -49 ¹ lig.	x			
4	49 ¹⁻² no lig.	x			
3	54 ¹⁻² no lig.	x			
3	54 ² -55 ¹ lig.				x
3	55 ¹⁻² no lig.	x			
3	59 ¹⁻² no lig.	x			
3	80-81 no lig.	x			
3	86-87 no lig.	x			
1	89 ² -90 ¹ no lig.	x			
1	90 ¹⁻² lig.	x			
1	90 ² -91 ¹ no lig.	x			
4	91 ²⁻³ lig.	x			
4	91 ³ -92 ¹ no lig.	x			
3	91 ² -92 ¹ no lig.	x			
3	92 ¹⁻² lig.	x			x
3	92 ² -93 ¹ no lig.	x			
1	92 ² -93 ¹ no lig.	x			
1	93 ¹⁻² no lig.	x			
1	93 ² -94 ¹ no lig.	x			
4	95 ²⁻³ lig.	x			
1	95 ² -96 ¹ no lig.	x			
1	96 ¹⁻² lig.	x			
1	96 ² -93 ¹ no lig.	x			
2	101 ¹⁻² lig.	x			
Coloration					
<i>Agnus Dei I</i>					
2	3 ³⁻⁴ col.	x			
1	5 ³ col.	x			
2	5 ²⁻³ no col.	x			x
3	7 ² -8 ¹ col.	x			
3	17 ¹⁻² col.	x			
3	18 ²⁻³ col.	x			

<i>Agnus Dei II</i>					
3	49 ²⁻³	col.	x		
3	57 ²⁻³	col.	x		
2	62 ²⁻³	no col.			x
1	64 ²⁻³	col.	x		
4	66 ²⁻³	col.	x		
3	68 ³ -69 ¹	col.	x		
1	74 ¹⁻²	col.	x		
1	80 ²⁻³	no col.			x
4	80 ²⁻³	no col.			x
1	83 ²⁻³	col.	x		
1	84 ⁴ -85 ¹	col.	x		
4	84 ⁴ -85 ¹	no col.			x
4	90 ³ -91 ¹	no col.			x
4	96 ³ -97 ¹	col.	x		
Text					
<i>Agnus Dei II</i>					
1-4	dona nobis pacem.			x	

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Kyrie Eleison I

Philippe Basiron

[Cantus] Ky - ri - e e - - -

[Altus] Ky - ri - - e e - - -

Tenor Ky - ri - - - - -

[Bassus] Ky - ri - e e -

5

- lei - son, Ky - ri - e e - - lei -

- lei - son, Ky - ri - e e - - lei -

- e e - lei - son, ky - ri - -

lei - - - son, Ky - - - -

9

son, Ky - ri - e e - lei - - son,

- son, Ky - ri - e, Ky - ri - -

- e e - - lei - - son,

- ri - - e e - - lei - - son,

*This reading has been taken from CZ-HK II A 7 & K.1.d.8 as it is more consistent with the cantus.

13

Ky - - - - -

(b)

e e - lei - son,

ky - ri - e e - lei - -

Ky - - - ri - e e - lei - son,

16

- - ri - e e - - - - -

Ky - - - ri - - - - -

son, ky - - - ri - e e -

Ky - ri - - - e

19

- - - - - lei - son.

e e - lei - - - - son.

- - - lei - son.

e - - - - lei - - - son.

Christe Eleison

23

[Cantus] Chri - - - ste

[Altus] Chri - - - ste (b)

Tenor Chri - - - - - - - - - -

[Bassus] Chri - - - - ste

29

e - lei - - - - son,

e - - lei - - - son,

-ste e - lei - - - son,

e - - - lei - - - son,

35

Chri - - ste e - - lei - son,

Chri - - ste e - lei - son, Chri -

Chri - - - - - ste e - lei -

Chri - - - - - ste e - lei -

40

Chri - - - ste

- - - ste e - lei - - - son,

son,

son,

45

e - - - - - lei - - - - -

Chri - - - ste

Chri - - - ste e -

Chri - - - ste e - - - - -

49

- - - - - son.

e - - - lei - - - son.

- - - lei - - - son.

- - - lei - son.

Kyrie Eleison II

54

[Cantus] Ky - ri - e e - lei - - son,

[Altus] Ky - - ri - - - -

Tenor Ky - - - - - ri -

[Bassus] Ky - - - - - - - - -

58

Ky - - - - - ri -

- - e

- - - - - e e - lei - son,

- - - - - ri -

61

e e - - - - -

e - - - - -

Ky - - - - - ri - - - - -

- e e - - - - -

64

lei - son, lei - son, Ky - e e - lei son, Ky - lei son,

67

Ky - ri - e Ky - ri - e e e - ri - e e - Ky - ri - e e -

70

e - lei son. lei son, e - lei son. lei son. lei son.

Gloria I

[Cantus] Et in ter - ra pax ho -

[Altus] Et in ter - ra pax

Tenor Et in ter - ra

Bassus Et in

4

- mi - ni - bus, ho - mi - ni - bus

ho - mi - ni - bus bo - ne

ter - ra

7

bo - ne vo - lun - ta - tis. Lau - da - mus te.

vol - lun - ta - tis.

pax ho - mi - ni - bus bo - ne vo - lun - ta - tis.

pax ho - mi -

10

Be - ne - di - ci - mus te. Ad - o - ra - mus te.

Lau - da - mus te. Be - ne - di - ci - - - .

*Lau - da - mus te. Be - ne - di - ci - mus

- - - - - ni - bus

13

Glo - ri - fi - ca - - - - - mus

- - - mus te. Ad - o - ram - - - mus

te. Ad - o - ra - mus te. Glo - - - ri - fi - ca - mus te.

Lau - da - mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus

16

te. Gra - ti - as a - gi - - .

te. Glo - ri - fi - ca - - .

Gra - - - ti - - - - - .

te. Glo - - - - .

*The text underlay for the tenor part until bar 30 has been informed using the readings within CZ-HK II A 7 as this provides more clarity with the other parts.

19

mus ti - - bi pro -

mus te.

- - - as a -

- - - ri - fi - - ca - - mus

22

pter ma - gnam glo - - ri - am

Gra - ti - as a - - - gi - mus

-gi - mus ti - - - - -

te... a - - - gi - - mus

25

tu - - - am.

ti - bi pro - pter ma - - gnam

-bi pro - pter ma - gnam

ti - bi pro - - - pter ma - gnam

28

Do -

glo - ri - - - am tu - - - am. Do -

glo - ri - - - am tu - - - am.

glo - ri - - - am tu - - - am.

31

- mi - ne De - - - us, Rex

mi - - - ne...

Do - mi - ne De -

34

ce - le - stis, De - us Pa - ter o - mni - po -

...Pa - - -

-us, Rex

ce -

...Rex

37

tens.

ter o - mni - po - - - tens. Do -

le - stis, De - us Pa - ter o - - mni - po - tens.

Do - mi -

40

- mi - ni Fi - li u - -

...u - -

ni Fi - - - li u -

43

- ni - ge - - - - ni - te

- ni - ge - - - - ni - te

ni - ge - - - - ni - te

* These division lines are provided within the K.1.d.8 only.

46

Je - - su Chri - - ste.

Je - - su Chri - - ste.

Je - - su Chri - - ste.

Je - - su Chri - - ste.

50

Do - mi - ne De - - us,

Do - mi - ne De - - us,

Do - mi - ne De - - us,

Do - mi - ne De - - us,

53

A - - gnus De - - i,

A - - gnus De - - i,

A - - gnus De - - i,

A - - gnus De - - i,

56

Fi - li - - us Pa - - - tris.

Fi - li - - us Pa - tris.

Fi - li - - us Pa - tris.

Fi - li - - us Pa - tris.

Gloria II

60

[Cantus]

Qui tol -

[Altus]

Qui tol - lis

Tenor

Qui tol - - - -

Bassus

Qui tol - lis

66

- lis pec - - - ca - - - ta

pec - - ca - ta mun -

- - lis pe -

pec - ca - - - - -

71

mun - di, mi - se - re - re no -
 - di, mi - se - re - re no -
 - ca - ta mun - di,
 - ta mun - di,

76

- bis, mi - se - re - re no - bis,
 bis, mi - se - re -
 - di

81

mi - se - re - re no -
 - re no - bis, mi - se - re -
 mi - se - re -
 mi - se - re - re no -

86

- re no - bis. Qui

-re no - bis

-bis. Qui tol - lis pec -

91

-bis.

tol - lis pec - ca - ta

- ca - ta mun -

96

...su - sci - pe,

mun - di, su -

su -

di, su -

102

musical score for measures 102-105, featuring four staves (Soprano, Alto, Tenor, Bass) with lyrics: su - - - - - sci - pe. The score includes a key signature of one flat and a common time signature. The lyrics are: su - - - - - sci - pe.

107

musical score for measures 107-110, featuring four staves (Soprano, Alto, Tenor, Bass) with lyrics: de - - pre - ca - ti - o - nem. The score includes a key signature of one flat and a common time signature. The lyrics are: de - - pre - ca - ti - o - nem.

112

musical score for measures 112-115, featuring four staves (Soprano, Alto, Tenor, Bass) with lyrics: no - - - - - stram. The score includes a key signature of one flat and a common time signature. The lyrics are: no - - - - - stram.

117

Qui se - des ad

Qui se - des ad

Qui se - des ad

Qui se - des ad

123

de - xte - ram Pa - - - tris,

de - xte - ram Pa - - - -

de - xte - ram Pa - - - - -

de - xte - ram Pa -

129

mi - - - se - re - - re,

- - - tris, mi - - - se - -

- - - tris, mi - - se - re - - re

- - - - tris, mi - se - -

134

mi - - - se - re - re no - -
-re - re no - - bis.
mi - - se - re - re no - -
- re - re no - - bis.

139

- bis.
- bis. *Quo - ni - - am
Quo - ni - - am

145

tu so - - - - lus san - - -
tu so - lus san - - -

* This text has been taken from CZ-HK II A 7 & K.1.d.8 as it is more consistent with that of the bassus.

151

Tu so - lus Do - - mi - nus.

Tu so - lus Do -

ctus.

ctus.

155

Tu so - - - - - lus

-mi - nus. Tu so - - - -

158

Al - - ti - - - si - mus,

- lus Al - - ti - si - mus,

162

Je - su

Je - - - - -

Je - su

Je - su Chri - -

167

Chri - - - - ste.

-su Chri - ste.

Chri - - - - - ste.

ste.

Gloria III

172

[Cantus]

[Altus]

Cum San - - - - -

Tenor

Cum San - - - - -

Bassus

Cum San - - - - -

175

Cum

- cto Spi - ri - tu,

cto Spi - ri - tu,

- cto Spi - - - - -

178

San - cto Spi - ri -

spi - ri - tu, in glo -

spi - ri - tu,

- ri - tu,

182

tu,

ri - a

in

* This reading has been taken from CZ-HK II A 7 to create a consistent imitation of the tenor from bars 172 - 177.

185

in glo - ri - a De - e Pa -

De - - - i Pa - - - -

glo - ri - a De - i Pa - - -

in glo - ri - a De -

188

- tris. A - - - - -

- - tris. A - - - - -

tris. A - - - - -

i Pa - tris. A - - -

191

- - - - - men.

- - - men, A - - - men.

- - - men.

- - - men.

Credo I

[Cantus] Pa - trem o -

[Altus] Pa - a - - - trem o -

Tenor Pa - trem

Bassus Pa - - - trem

4

- - - mni - - - po - ten - tem,

- mni - - - - po - ten - tem,

o - mni - - - po - ten - tem,

o - - - mni - - - po - ten - tem,

8

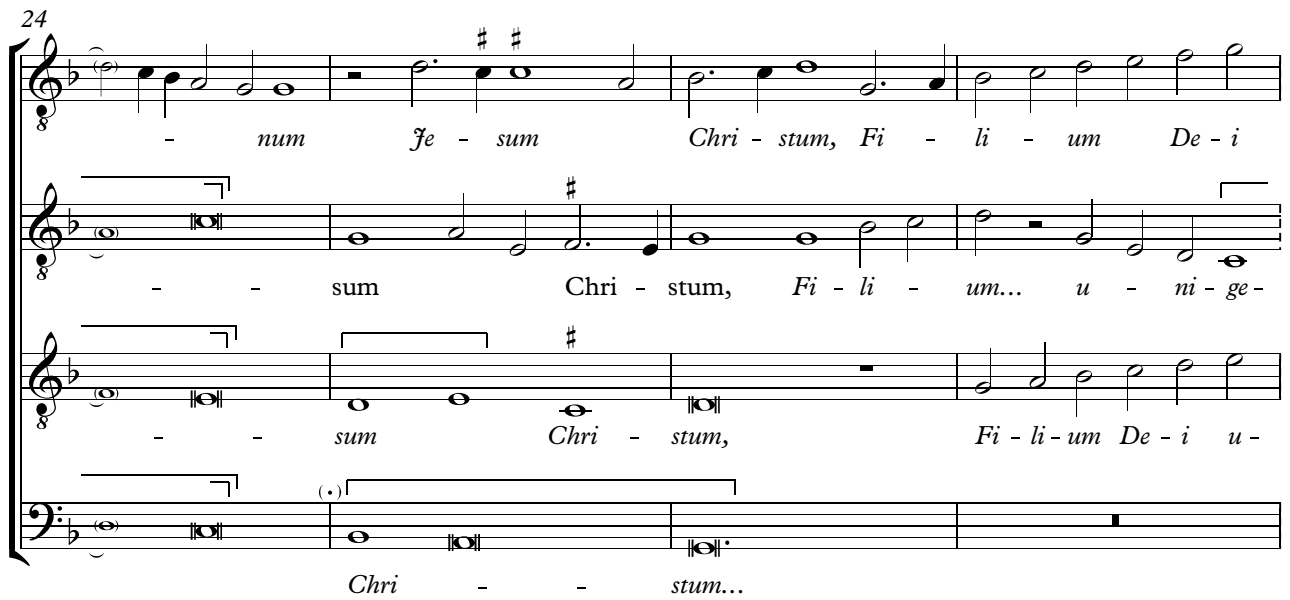
Fa - cto - rem ce - li et

Fa - cto - rem ce - li et ter -

Fa - cto - - - rem...

Fa - cto - - - rem...

24



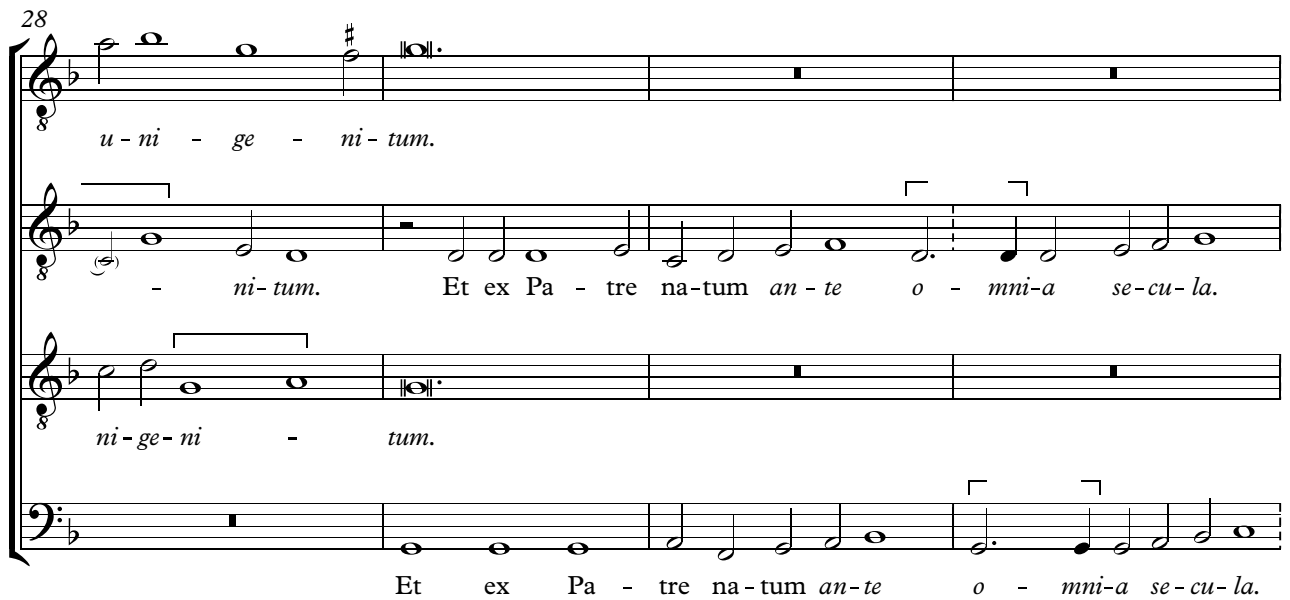
- num Je - sum Chri - stum, Fi - li - um De - i

- - sum Chri - stum, Fi - li - um... u - ni - ge -

- - sum Chri - stum, Fi - li - um De - i u -

Chri - - stum...

28



u - ni - ge - ni - tum.

- ni - tum. Et ex Pa - tre na - tum an - te o - mni - a se - cu - la.

ni - ge - ni - tum.

Et ex Pa - tre na - tum an - te o - mni - a se - cu - la.

32



De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve -

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve -

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve -

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve -

36

Ge - ni-tum, non fa-ctum, con - sub - stan - ti - a - lem Pa - tri:

ro.

Ge - ni - tum, non fa-ctum, con - sub - stan-ti - a - lem Pa - tris:

ro.

40

per quem o - mni - a fa - - - cta sunt. Qui

Qui pro-pter

per quem o - mni - a fa - cta sunt. Qui

...de - -

44

pro - pter nos ho - mi - nes, et prop - ter no - stram

nos ho - mi-nes, et prop - ter no - -

pro - - pter nos ho - mi -

- - - scen - dit de ce - -

48

sa - lu - tem, de - scen - dit de ce - lis. Et in - car -
 stram sa - lu - tem, de - scen - dit de ce - lis. Et in -
 nes... sa - lu - tem, de - scen - dit de ce - lis. Et in -
 lis. Et in -

52

na - tus est de Spi - ri - tu, San - sto ex Ma - ri - a Vir -
 Et in car - na - tus est de Spi - ri - tu, San - cto
 car - na - tus
 car - na - tus est... ex Ma -

56

gi - ne, ex Ma - ri - a Vir - gi - ne:
 ex Ma - ri - a Vir - gi - ne:
 est ex Ma - ri - a Vir - gi - ne:
 ri - a Vir - gi - ne:

60

Et ho - mo fa - ctus est.

Et ho - mo fa - ctus est.

* Et ho - mo fa - ctus est.

Et ho - mo fa - ctus est.

Credo II

67

[Cantus]

Cru - ci - fi - xus e - ti -

[Altus]

Cru - - - ci - - - fi - - -

[Tenor]

Cru - - - - - ci -

Bassus

Cru - - - - - ci - - - - -

72

- - - - - am pro

xus e - ti - am pro no -

fi - xus...

- - - - - fi - - - - -

*These fermatas are missing within I-Rvat Cappella Sistina 35. However, this is inconsistent with the other voices & they obviously need to be included.

77

no - - - bis: sub Pon - ti -

- - - bis: sub Pon - ti - o

no - - - bis: sub Pon - ti -

- - - xus... sub pon - ti -

82

o Pi - la - to pas - sus, et se - - pul -

Pi - la - to Pas - sus, et se - pul -

o Pi - la - to Pas - sus, et se -

o Pi - la - to pas - sus, et se - pul -

87

- tus est.

-tus est. et re - sur - re - xit

pul - - tus est... se - -

- - - tus est... et

92

ter - ti - a di - e, se - cun - dum

cun - dum

97

et a -

Scri - ptu - ras. Et a - scen -

Scri - ptu - ras. ...a -

a - scen

102

scen - dit in ce - lum:

-dit in ce - lum:

scen - dit in cel - lum:

-dit in ce - lum:

*I-Rvat Cappella Sistina 35 provides a dotted minim *g* & crotchet *f* at this point. However, this creates an unsatisfactory clash with the cantus.

106

se - det

se - - - - det

se - - - - - - - det

se - det

112

ad de - xte - - - ram

ad de - - - - xte - ram

ad de - xte - - - ram

ad de - - - - xte - - - ram

117

Pa - - - tris. Et i - te - rum ven -

Pa - tris.

Pa - - - tris. ...cum

Pa - - - tris.

122

tu - rus est cum glo - ri - a, iu - di - ca - re vi -
glo - ri - a, ...cu - - -

127

vos et mor - tu - os: cu - ius re - gni non e - rit fi -
-ius re - gni non e - rit fi - - nis.

132

Et in Spi - ri - tum San - ctam, Do - mi - num, et vi - vi - fi -
nis. ...et vi - - vi - - fi -

137

can - tem:

qui ex Pa - tre Fi - li - o - que pro -

can - tem:

...*Fi - li -

142

Qui cum Pa - tre et Fi - li - o si - mul

- o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul

Qui cum Pa - tre et Fi - li - o si - mul

147

ad - o - ra - tur, et con - glo - ri - fi - ca - tur: qui lo - cu - tus

ad - o - ra - tur, et con - glo - ri - fi - ca - tur: qui lo - cu - tus

ad - o - ra - tur, et con - glo - ri - fi - ca - tur: qui lo - cu - tus

ad - o - ra - tur, et con - glo - ri - fi - ca - tur...

*This text has been taken from CZ-HK II A 7 as it is more suitable.

151

est per Pro - phe - tas.

est per Pro - phe - tas.

est per Pro - phe - tas.

per Pro - phe - tas.

Credo III

155

[Cantus]

[Altus]

[Tenor]

Bassus

Et un - am san - ctam Ca -

Et un - am san - ctam Ca -

Et un - am san - ctam Ca -

Et un - am san - ctam Ca -

160

Ca - tho - li - cam et a - po - sto - li - cam Ec -

- tho - li - cam

- li - cam

Ca - tho - li cam et a - po - sto - li - cam

165

cle - si - am. Con - fi - te - or u - num ba -

Con - fi - te - or u - num ba -

Ec - cle - si - am. Con - fi - te - or u - num ba -

Con - fi - te - or

170

ptis - ma in re - mis - si - o - - - -

ptis - ma in re - mis - si - o - - - -

-ptis - ma re - mis - si - o - nem pec - ca -

u - num ba - ptis - ma in re - mis - si - o - - - - nem pec - ca -

175

nem pec - - - - ca - to - rum.

nem pec - - - - ca - - - - to - rum. ex - spe-cto

- - - - to - rum. Et ex - spe-cto -

to - - - - - - - - - - rum.

180

Et vi -

re - sur - re - cti - o - nem mor - tu - o - rum. Et

- re - sur - re - cti - o - nem mor - tu - o - rum.

mor - tu - o - rum.

185

tam ven - tu - ri

vi - tam

Et vi -

Et vi

190

se - cu - li.

ven - tu -

tam

tam ven

*I-Rvat Cappella Sistina 35 provides a minim Bb at this point. However, this produces an unsatisfactory clash with the altus & tenor.

195

A - - - - - men, A - - - - -
ri se - - - - -
ven - - - - - tu - - - - - ri se - - - - -
- tu - - - - - ri se - - - - - cu -

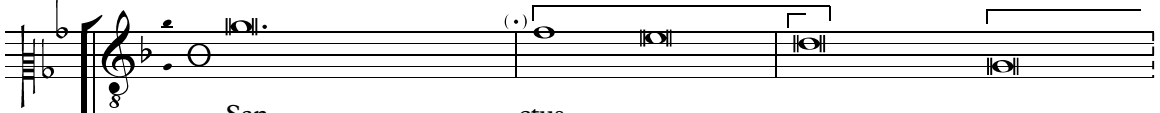
200

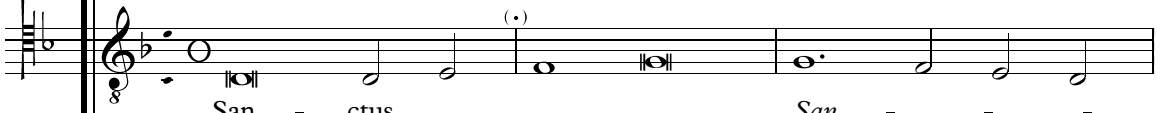
- - - - - men,
- cu - - - - - li. A - - - - -
- - - - - cu - - - - - li. A - - - - -
- li. A - - - - -

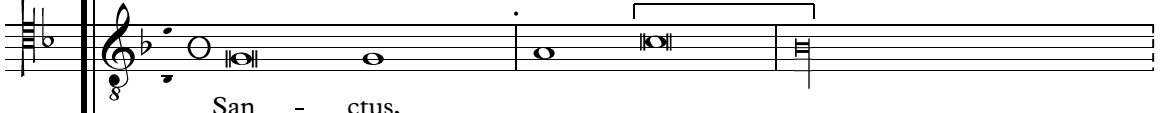
205

A - - - - - men.
- - - - - men.
- - - - - men.
men.

Sanctus I

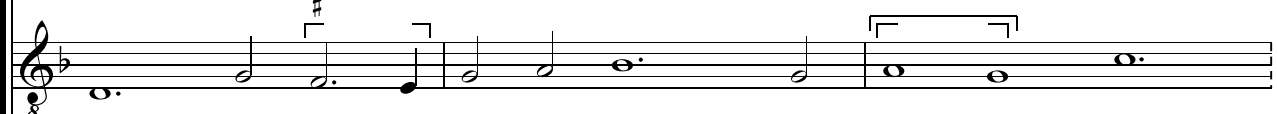
[Cantus] 
San - - ctus,

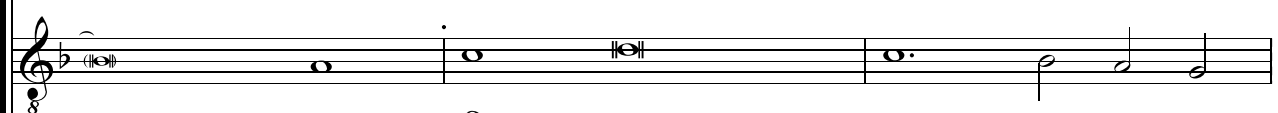
[Altus] 
San - ctus, San - - -

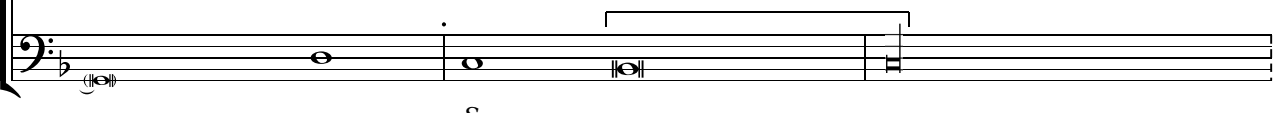
Tenor 
San - ctus,

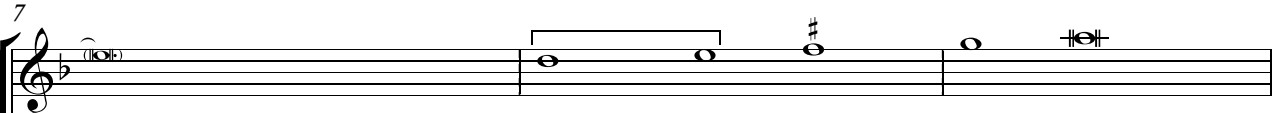
[Bassus] 
San - ctus,

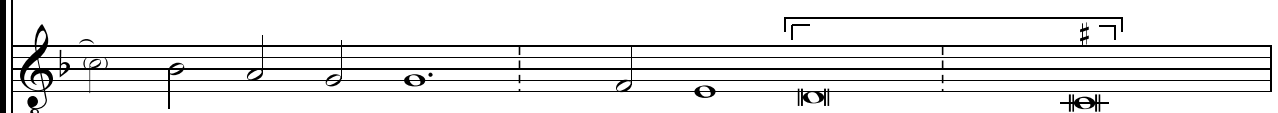
4 
San - - - - -

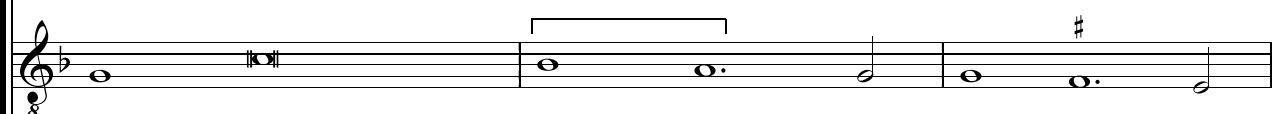
ctus, 
San - - - - -

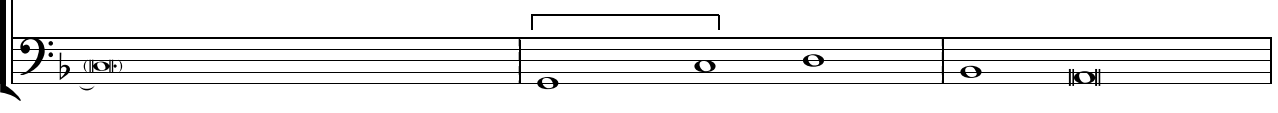
San 
San - - - - -

San 
San - - - - -

7 
- - - - - ctus,

ctus, 
- - - - -

ctus, 
- - - - -

ctus, 
- - - - -

10

San - - - - - ctus,

San - - - - -

San ctus,

San - - - - -

Detailed description: This system contains measures 10, 11, and 12. Measure 10 has a treble staff with a half note G4, a quarter note A4, and a half note B4, with lyrics 'San' and 'ctus,'. The bass staff has a half note G2, a quarter note A2, and a half note B2. Measure 11 has a treble staff with a half note C5, a quarter note D5, and a half note E5, with lyrics 'San'. The bass staff has a half note C3, a quarter note D3, and a half note E3. Measure 12 has a treble staff with a half note F5, a quarter note G5, and a half note A5, with lyrics 'San' and 'ctus,'. The bass staff has a half note F2, a quarter note G2, and a half note A2.

13

San - - - - - ctus, San - - - - -

- - - - - ctus, San - - - - -

- - - - -

- - - - - ctus, San - - - - -

Detailed description: This system contains measures 13, 14, and 15. Measure 13 has a treble staff with a half note G4, a quarter note A4, and a half note B4, with lyrics 'San' and 'ctus,'. The bass staff has a half note G2, a quarter note A2, and a half note B2. Measure 14 has a treble staff with a half note C5, a quarter note D5, and a half note E5, with lyrics 'San'. The bass staff has a half note C3, a quarter note D3, and a half note E3. Measure 15 has a treble staff with a half note F5, a quarter note G5, and a half note A5, with lyrics 'San' and 'ctus,'. The bass staff has a half note F2, a quarter note G2, and a half note A2.

16

- ctus, San - - - - - ctus,

- ctus, San - - - - -

- - - - - San - - - - -

- - - - - ctus,

Detailed description: This system contains measures 16, 17, and 18. Measure 16 has a treble staff with a half note G4, a quarter note A4, and a half note B4, with lyrics '- ctus,'. The bass staff has a half note G2, a quarter note A2, and a half note B2. Measure 17 has a treble staff with a half note C5, a quarter note D5, and a half note E5, with lyrics 'San' and 'ctus,'. The bass staff has a half note C3, a quarter note D3, and a half note E3. Measure 18 has a treble staff with a half note F5, a quarter note G5, and a half note A5, with lyrics 'San' and 'ctus,'. The bass staff has a half note F2, a quarter note G2, and a half note A2.

19

Musical score for measures 19-21. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G major (one sharp) and 8/8 time. The lyrics are: San - ctus, ctus, San.

Measure 19: Soprano: *San* - *ctus*,
Alto: - - - - -
Tenor: - - - - - *ctus*,
Bass: *San* - - - - -

Measure 20: Soprano: - - - - -
Alto: - - - - -
Tenor: - - - - -
Bass: - - - - -

Measure 21: Soprano: - - - - -
Alto: - - - - -
Tenor: - - - - -
Bass: - - - - -

22

Musical score for measures 22-25. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G major (one sharp) and 8/8 time. The lyrics are: Do - - - - - mi - ctus, Do - - - - - mi - nus, Do - - - - - mi - ctus Do - - - - - mi -

Measure 22: Soprano: *Do* - - - - - *mi* -
Alto: *ctus*,
Tenor: *Do* - - - - - *mi* - *nus*,
Bass: *ctus*

Measure 23: Soprano: - - - - -
Alto: - - - - -
Tenor: - - - - -
Bass: - - - - -

Measure 24: Soprano: - - - - -
Alto: - - - - -
Tenor: - - - - -
Bass: - - - - -

Measure 25: Soprano: - - - - -
Alto: - - - - -
Tenor: - - - - -
Bass: - - - - -

26

Musical score for measures 26-29. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G major (one sharp) and 8/8 time. The lyrics are: nus, Do - - - - - mi - - - - - nus Do - - - - - mi - - - - - nus, Do - - - - - nus, Do - - - - - mi - - - - -

Measure 26: Soprano: *nus*, *Do* - - - - - *mi* - - - - - *nus*
Alto: *Do* - - - - - *mi* - - - - - *nus*, *Do* - -
Tenor: *nus*, *Do* - *mi* - - -
Bass: *nus*, *Do* - - - - - *mi* - - - - -

Measure 27: Soprano: - - - - -
Alto: - - - - -
Tenor: - - - - -
Bass: - - - - -

Measure 28: Soprano: - - - - -
Alto: - - - - -
Tenor: - - - - -
Bass: - - - - -

Measure 29: Soprano: - - - - -
Alto: - - - - -
Tenor: - - - - -
Bass: - - - - -

29

De - - - - - us

- mi - nus De - - - - - us

nus De - - - - - us Sa - - - - -

nus De - - - - - us Sa - - - - -

32

Sa - - - - - ba - - - - - oth.

Sa - - - - - ba - - - - - oth.

- - - - - ba - oth.

- - - - - ba - oth.

Sanctus II

35

[Cantus]

Ple - ni sunt

Ple - - - - - ni

Tenor

[Bassus]

39

Musical score for measures 39-41. The system consists of four staves. The first staff (treble clef, 8) contains a melodic line with a key signature of one flat and a common time signature. The second staff (treble clef, 8) contains a melodic line with a key signature of one flat and a common time signature. The third staff (treble clef, 8) contains a melodic line with a key signature of one flat and a common time signature. The fourth staff (bass clef, 8) contains a melodic line with a key signature of one flat and a common time signature. The lyrics are: "ce -", "sunt", "ce - -".

42

Musical score for measures 42-44. The system consists of four staves. The first staff (treble clef, 8) contains a melodic line with a key signature of one flat and a common time signature. The second staff (treble clef, 8) contains a melodic line with a key signature of one flat and a common time signature. The third staff (treble clef, 8) contains a melodic line with a key signature of one flat and a common time signature. The fourth staff (bass clef, 8) contains a melodic line with a key signature of one flat and a common time signature. The lyrics are: "- - - - -", "- - - - -", "- - - - -".

45

Musical score for measures 45-47. The system consists of four staves. The first staff (treble clef, 8) contains a melodic line with a key signature of one flat and a common time signature. The second staff (treble clef, 8) contains a melodic line with a key signature of one flat and a common time signature. The third staff (treble clef, 8) contains a melodic line with a key signature of one flat and a common time signature. The fourth staff (bass clef, 8) contains a melodic line with a key signature of one flat and a common time signature. The lyrics are: "-li", "-li", "et", "et".

48

ter - - - - -

ter - - - - -

51

*glo -

glo -

- - - - - ra

- - - - - ra,

54

- - - - - ri - a tu -

- - - - - ri - a

*The text for the cantus has been taken from CZ-HK II A 7 as it is more consistent with the text in the tenor.

57

- - - - - a glo -
 tu - - - - - a
 glo -
 glo -

61

ri - - - - - a tu -
 - - - - - ri - a tu -
 ri - - - - - a tu -

65

- - - - - a.
 - - - - - a.
 - - - - - a.
 - - - - - a.

*Both CZ-HK II A 7 & K.1.d.8 provide rests following this bar & a closing d in the final bar. However, this seems out of place & is inconsistent within the context of this movement, which has been two & three part writing throughout.

Sanctus III

69

[Cantus]

[Altus]

[Tenor]

Bassus

O - - - - -

O - - - - -

O - - - - -

O - - - - -

san - - - - -

74

san - - - - -

san - - - - -

san - - - - -

na

79

san -

na

o - san -

84

na

na in

in

-na in ex

90

in ex

ex

ex cel

- cel

96

cel sis,

cel sis.

- sis,

sis,

*This reading has been taken from I-Sc K.I.2, CZ-HK II A 7 & K.1.d.8 as it is a more consistent imitation of the other voices.

102

in ex - - cel - - sis.

in ex - - cel - - sis.

in ex - - cel - - sis.

in ex - - cel - - sis.

Benedictus

110

[Cantus]

Be - - - - - ne - - - - -

Be - - - - - ne - - - - -

117

ne - - - - -

123

Musical score for measures 123-128. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G major (one sharp) and 4/4 time. The Soprano and Alto parts are mostly whole rests. The Tenor part has a melodic line starting in measure 126 with the lyrics "di". The Bass part has a melodic line starting in measure 126 with the lyrics "di".

di di

129

Musical score for measures 129-134. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G major (one sharp) and 4/4 time. The Soprano and Alto parts have melodic lines starting in measure 130 with the lyrics "qui". The Tenor part has a melodic line starting in measure 130 with the lyrics "ctus". The Bass part has a melodic line starting in measure 130 with the lyrics "ctus".

qui qui

ctus ctus

135

Musical score for measures 135-140. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G major (one sharp) and 4/4 time. The Soprano part has a melodic line starting in measure 135 with the lyrics "ve". The Alto, Tenor, and Bass parts have whole rests.

ve

141

ve - - - - nit

147

in no - - -

- - - nit in no -

153

- - - - mi ne,

- - - - mi ne

*
in

* These readings, including the ligature, have been informed by I-Sc K.I.2 & CZ-HK II A 7 as they provide more consistent imitations.

159

musical score for measures 159-163. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: in no - no - - - mi - ne, in no - no - - - mi - ne, in no -

164

musical score for measures 164-168. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: - mi - - - ne, in no - - - mi - - mi - ne, in no - - - -

169

musical score for measures 169-173. The score is written for four staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: - - ni in no - - - mi - - - mi -

174

Do - - - - - mi - - - - - ni,

Do - - - - - mi - .

-ni

ni Do -

179

Do - .

- - - - - ni, Do - - - - - .

Do - - - - - .

- - - - - mi - - - - - ni, Do - .

184

- mi - - - - - ni, Do - mi - ni.

- mi - - - - - ni.

- mi - - - - - ni.

- - - - - mi - - - - - ni.

Agnus Dei I

[Cantus] A - gnus

[Altus] A - gnus De - - -

Tenor A - - - gnus

Bassus A - - - gnus

4 De - - -

- - - - -

De - - - - i,

De - - - - i,

7 - i, De - - - - -

- - - - i, qui

qui

qui

10

- i, qui

tol -

tol -

tol - - lis

13

tol - - - lis pec -

lis pec - - ca -

-lis pec - - -

pec - - - - - ca -

16

- - - - - ca - ta mun -

ta mun - - - -

- ca - - - - - ta mun -

- - - - - ta mun -

19

-di, mi - se - re - - - - -
[do - na - no - - - - -]

-di, mi - se - - - - -
[do - na - - - - -]

-di, mi - - - - - se - re -
[do - - - - - na - no -

-di, mi - - - - - se - - - - - re -
[do - - - - - na - no -

22

- - - re no - - - - - bis. [do - - - - -]
- - - bis pa - - - - - cem.]*

- re - re no - bis.]*
- no - bis pa - cem.]*

- re no - - - - - bis.]*
- bis pa - - - - - cem.]*

- - - re no - - - - - bis.]*
- - - bis pa - - - - - cem.]*

Agnus Dei II

26

[Cantus]

A - - - - -

[Altus]

A - - - - -

Tenor

A - - - - -

Bassus

A - - - - -

* See Evaluation of the Sources.

31

gnus, A gnus,

gnus

36

A gnus De

De

41

#

46

Musical score for measures 46-50. The system consists of four staves. The first two staves are vocal parts, both starting with a fermata and the syllable "- i,". The third staff is a vocal part with the lyrics "qui" and "tol -". The fourth staff is a bass line with the lyrics "qui" and "tol -".

51

Musical score for measures 51-55. The system consists of four staves. The first two staves are vocal parts, both starting with a fermata. The third staff is a vocal part with a fermata and a series of dashes. The fourth staff is a bass line with a series of dashes.

56

Musical score for measures 56-60. The system consists of four staves. The first two staves are vocal parts, both starting with a fermata. The third staff is a vocal part with the lyrics "Pec - ca -" and "lis". The fourth staff is a bass line with the lyrics "lis".

61

- ta pec - ca - ta pec - ca - ta, pec - ca - ta,

66

-ta mun - - - - ta mun - - - - pe - ca - - - ta

71

-di, mi - - - se - - re - - - mi - - - se - - re, -di mi - - - - mi - - - se - - -

76

re, mi - se - re - -

mi - se - - - re - - re - - -

se - - re - re - -

81

re

86

re no - - -

no - bis,

re - - - re

re - re

* I-Rvat Cappella Sistina 35 provides a dotted semibreve at this point. However, this is inconsistent with the bassus & in the context of the falling sequence.

91

no - - bis,

no - - bis,

no -

96

no - - -

101

bis.

bis, no - - - bis.

bis.

bis.

[Agnus III supra I] *

*See *Evaluation of the Sources*.