

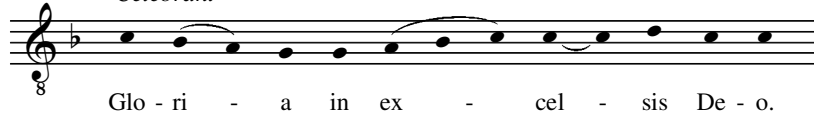
Mass: Cantate

Edited by Jason Smart

John Sheppard (d.1558)

Gloria

Celebrant



Glo - ri - a in ex - cel - sis De - o.



Treble
Mean
Countertenor 1
Countertenor 2
Tenor
Bass

Et in ter-ra pax ho - mi - ni - bus



4

- bus bo - nae vo - lun - ta - - - - -
bo - nae vo - lun - ta - - - - -
in ter - ra pax ho - mi - ni - bus bo-nae vo - lun - ta -

8

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

12

A - do - ra - mus _____ te. Glo -
 - mus _____ te. A - do - ra - mus te. Glo - ri - fi - ca -
 - di - ci - mus _____ te. A - do - ra - mus te. _____
 - mus te. A - do - ra - mus _____ te. Glo - ri - fi - ca -

16

- ri - fi - ca - mus

- mus

- mus

20

Gra -

Gra -

te. Gra -

te. Gra -

Glo - ri - fi - ca - mus

te.

te. Gra -

24

- ti - as a - gi - mus ti - - - -
 - ti - as a - gi - mus ti - - - -
 8 - ti - as a - gi - mus _____ ti - - - -
 8 - ti - as a - gi - mus _____ ti - - - -
 Gra - ti - as a - gi - mus
 - ti - as a - gi - mus ti - - - -

28

- bi pro - pter ma - gnam glo - ri - am tu - - - -
 - bi pro - pter ma - gnam glo - ri - am tu - - - -
 8 - bi pro - pter ma - gnam glo - ri - am tu - - - -
 - bi pro - pter ma - gnam glo - ri - am tu - - - -
 ti - bi pro - - - - pter
 - bi pro - pter ma - gnam glo - ri - am tu - - - -

32

ma - gnam glo - ri - am tu -

36

am. Do - mi - ne Fi -
 am. Do - mi - ne Fi -
 am. Do - mi - ne Fi -
 am. Do - mi - ne Fi -
 am. Do - mi - ne Fi -
 am. Do - mi - ne Fi -

57

Pa - - - - -

Pa - - - - -

61

tris. Qui tol - lis pec - ca -

tris. Qui tol - lis pec - ca -

tris. Qui tol - lis pec - ca -

tris.

tris.

tris.

65

Musical score for measures 65-67. The score consists of six staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics: "ta mun". The bottom three staves are piano accompaniment (Right Hand, Left Hand, and Bass). The music is in a minor key and features a melodic line in the vocal parts and a rhythmic accompaniment in the piano.

68

Musical score for measures 68-70. The score consists of six staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics: "di, mi se re re no". The bottom three staves are piano accompaniment (Right Hand, Left Hand, and Bass). The music is in a minor key and features a melodic line in the vocal parts and a rhythmic accompaniment in the piano.

71

- - - - - bis.
 - - - - - bis.
 - - - - - bis.
 Qui
 Qui

74

Qui tol -
 tol - lis pec - ca - ta mun -
 Qui tol - lis pec - ca - ta mun -
 tol - lis pec - ca - ta mun -

Qui se - des ad dex - te - ram

Qui se - des ad dex -

- - - - - stram. Qui se - des ad dex - te - ram Pa -

- - - - - stram. Qui se - des ad dex - te - ram Pa -

- - - - - stram. Qui se - des ad

- - - - - stram. Qui se - des ad

Pa - tris, mi - se -

- te - ram Pa -

- - - - - tris, mi - se - re - re no -

dex - te - ram Pa - tris, mi - se - re -

dex - te - ram Pa - tris, mi - se - re - re no -

89

- re - re no - - - - -
 - - - - - tris, mi - se - re - re no - - - - -
 8 - tris, mi - se - re - re no - - - - -
 8 - - - - -
 - re no - bis.

92

- - bis.
 - - bis. Quo - ni - am tu so - lus san - - - - - ctus,
 - - bis. Quo - ni - am tu so - lus san - ctus, _____
 - - bis. _____
 Quo - ni - am tu so - lus san - ctus,
 - - bis. Quo - ni - am tu so - lus san - - - - - ctus, tu

95

tu so -

tu so - lus al - tis - si -

tu so - lus Do-mi - - - - - nus,

tu so - lus Do-mi - - - - - nus, tu so - lus al - tis - si-mus, -

tu so - lus Do - mi - - - - - nus, tu

so - lus Do - mi - - - - -

98

- lus al - tis - si-mus, - - - - - Je - su Chri - - - - -

- mus, Je - su Chri - - - - -

tu so - lus al - tis - si-mus, - - - - - Je - su Chri -

Je - su Chri - - - - -

so - lus al - tis - si - mus, Je - su Chri - - - - -

- - - - - nus, tu so - lus al - tis - si - mus, Je - su Chri -

101

Musical score for measures 101-104. The score is written for a choir with four vocal parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are: "ste, ste, cum San - cto Spi - ri - tu". The music is in a 3/8 time signature with a key signature of one flat. The vocal parts feature melodic lines with lyrics, while the basso continuo provides a rhythmic accompaniment. A fermata is placed over the final note of the basso continuo line in measure 104.

105

Musical score for measures 105-108. The score continues with four vocal parts and a basso continuo line. The lyrics are: "cum San - cto Spi - ri -". The music is in a 3/8 time signature with a key signature of one flat. The vocal parts feature melodic lines with lyrics, while the basso continuo provides a rhythmic accompaniment. The score concludes with a final cadence in measure 108.

108

- tu

in glo - ri-a De - i Pa - tris.

cum San - cto Spi - ri - tu

in glo - ri-a

111

in glo - ri-a De - i Pa - tris. A -

in glo -

in glo - ri-a De - i Pa - tris.

A -

De - i Pa - tris. A -

114

- ri-a De - i Pa - tris. A - - - - -
 A - - - - -
 in glo - ri-a De - i Pa - tris.

117

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

Credo

Celebrant

Cre - do in u - num De - um,

Pa - trem o - mni - po - ten - tem,
 Pa - trem o - mni - po - ten - tem, fa - cto -

5

fa - cto - rem cae - li et ter -
 - rem cae - li et ter -
 - mni - po - ten - tem, fa - cto - rem cae - li et ter -

9

rae, vi - si - bi - li - um o - mni -

rae, vi - si - bi - li - um o - mni -

vi - si - bi - li - um o - mni -

rae,

13

- um et in - vi - si - bi - li - um.

- um et in - vi - si - bi - li - um.

- um et in - vi - si - bi - li - um.

Et in

Et _____

17

Je - sum Chri -

Et in u - num Do - mi - num Je - sum

u - num Do - mi - - - - - num

— in u - num Do - mi - - - - - num Je - sum Chri -

21

- - - - - stum, Fi - li-um De - - - - -

Chri - - - - - stum, — Fi - li-um De - - - - -

Je-sum Chri - stum,

- - - - - stum, Fi - li-um

25

i u - ni - ge - ni
 i u - ni - ge - ni
 Fi - li - um De - i u - ni - ge - ni
 De - i u - ni - ge - ni

29

De - i u - ni - ge - ni

33

Et ex Pa - tre na - - - - -
 Et ex Pa - - - - - tre
 - tum. Et ex Pa - - - tre na - - - -
 - tum. Et ex Pa - - - tre na - - - - -
 - tum. Et ex Pa - - - - -
 - tum. Et ex Pa - - - tre na - - - - -

37

- - - - - tum an - te o - mni - a sae - cu -
 na - - - - - tum an - te o - mni -
 - - - - - tum an - te o - mni - a sae - cu -
 - - - - - tum an - te o - mni - a sae - cu -
 - tre na - tum an - - - - - te
 - - - - - tum an - te o - mni - a

41

- a sae - cu
 o - mni - a sae - cu
 sae - cu

45

la.
 la.
 la.
 la.
 la.

49

Ge - ni - tum non fa - ctum,

Ge - ni - tum non fa - ctum,

Ge - ni - tum non fa - ctum,

53

con - sub - stan - ti - a - lem Pa - tri per quem o - mni - a

- ctum, con - sub - stan - ti - a - ctum, con - sub - stan - ti - a - lem

Pa -

con - sub - stan - ti - a - lem

- ctum,

73

tem de - de-scen - dit de cae - sa - lu de-scen - dit de cae

77

- scen - dit de cae - tem de - scen - dit de cae - de-scen - dit de cae - tem de - scen - dit de - lis,

81

- - - - - lis.
 - - - - - lis.
 - - - - - lis.
 - - - - - lis. Et in -
 cae - - - - - lis. Et in - car -
 de - scen - dit de cae - - - - - lis.

85

- car - na - tus est _____ de Spi - ri - tu San - - - - -
 - na - tus est _____ de Spi - ri - tu San - - - - -
 Et _____ in - car - na - tus est de Spi - ri -

89

- tu San - - - - - cto ex Ma - ri -

92

ex Ma - ri - a vir - gi - - - - ne, et ho - mo - a vir - gi - ne, et ho - mo fa - ctus - - - - - ri - a vir - gi - - - - ne, et ho - mo fa - ctus - - - - -

95

et ho - mo fa - ctus

fa - ctus

98

Cru - ci - fi -

Cru - ci -

est.

est.

est.

est.

101

- xus e - ti - am pro no - - - - -

- fi - xus e - ti - am pro no - - - - -

Cru - ci - fi - xus e - ti - am pro no - - - - -

104

- - - - bis sub Pon - ti - o Pi - la - - - - -

- - bis sub Pon - ti - o Pi - la - - - - -

- bis sub Pon - ti - o Pi - la - - - - -

sub Pon - ti - o Pi - la - - - - -

107

to. Pas - sus et se - pul - tus _____

to. Pas - sus et se - pul - tus _____

to. Pas - sus et se -

to. Pas - sus et se - pul - tus est. _____

110

_____ est. Et re - sur - re - - - -

_____ est. Et _____ re - sur - re - - - -

- pul - tus _____ est. Et re - sur - re - - - -

Et re - sur - re - - - -

Et re - sur - re - xit

Et re - sur - re - - - -

113

- xit ter - ti-a di - - - e se-cun - dum scri-ptu - - -

- - - xit ter - ti-a di - - - e se-cun -

- - - - - xit ter - ti-a di - - - e

- - - - - xit ter - ti-a di - - - e

ter - ti - a - - - - di - e

- xit ter - ti-a di - - - e se-cun - dum scri -

116

- - - - - ras, se-cun - dum scri - ptu - - - - ras.

- dum scri-ptu - - - - ras, se - cun - dum scri-ptu - ras.

se-cun - dum scri-ptu - - - - ras. Et a -

se - cun - dum scri-ptu - - - - ras.

se-cun - dum scri -

- ptu - - - - ras.

119

Et a - scen - dit in cae - lum, se - det ad dex - te - ram

Et a - scen - dit in cae - lum, se - det ad dex - te - ram Pa - - - -

- scen - dit in cae - lum, se - det ad dex - te - ram

Et a - scen - dit in cae - lum, se - det ad

- ptu - ras. Et a - scen - dit in cae - - - - lum, se -

Et a - scen - dit in cae - lum, se - det ad dex - te - ram

122

- ram Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a

- - - tris. Et i - te - rum ven - tu - rus est

Pa - - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est cum glo -

- det ad dex - teram Pa - tris. Et i - te - rum ven -

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

125

ju - di - ca - re
 cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -
 - [ca] - re
 - ri - a ju - di - ca - re
 - tu - rus est cum glo - ri - a ju - di - ca - re
 est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

128

vi - vos et mor - tu -
 vi - vos et mor - tu -
 vi - vos et mor - tu -
 vi - vos et mor - tu -

- - os, cu - jus re - gni non e - rit fi -
 - - - - os, cu - jus re - gni non e -
 - - - - os, cu - jus re - gni non e - rit fi -
 - - - - os, cu - jus re - gni non e - rit fi -
 - tu - os, cu - jus re - gni non
 - - os, cu - jus re - gni non e - rit fi -

- rit fi - - - -
 e - rit fi - - - -

137

- nis. Et vi - tam ven - tu - - -

- nis. Et vi - tam ven - tu - - - - - - -

- nis.

- nis. Et vi - tam ven - tu - - - - - - -

- nis.

- nis. Et vi - tam ven -

141

- - ri sae - cu - li. A - - - -

- - - - ri sae - cu - li. A - - - - - - -

Et vi - tam ven - tu - ri sae - cu - li. A - - - - -

- - - - ri sae - cu - li. A - - - -

Et vi - - - - tam ven - tu - - - -

- tu - - - - ri sae - cu - li. A - - - - -

145

ri

148

men.

men.

men.

men.

men.

sae - cu - li. A - - - men.

men.

Sanctus

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

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

San - - - - ctus, san - ctus,

The first system of the musical score for 'Sanctus' consists of six staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a piano accompaniment line with lyrics. The fourth, fifth, and sixth staves are empty musical staves, likely for additional instruments or voices.

5

- - - - ctus, san - - - - - - - -

san - - - - - - - - - - - - - -

The second system of the musical score for 'Sanctus' consists of six staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a piano accompaniment line with lyrics. The fourth, fifth, and sixth staves are empty musical staves, likely for additional instruments or voices.

9

ctus, Do mi -

ctus, Do mi -

ctus, Do mi -

Do mi - nus De -

Do mi - nus De -

Do mi - nus De -

13

- nus De - us Sa - ba -

- nus De -

- nus De - us Sa - ba -

- us Sa - ba - oth,

- us Sa - ba -

- us Sa - ba -

17

us Sa - ba - oth, Do - mi-nus De - us Sa - ba -
 Do - mi-nus De - us Sa - ba - oth, Do - mi-nus De - us Sa - ba -

21

oth, Do - mi-nus De - us Sa -
 oth, Do - mi-nus De - us Sa - ba -
 oth, Do - mi-nus De - us Sa - ba - oth, Do -

25

- ba - - - - - oth.
 - - - - - oth.
 - - - - - oth.
 - - - - - oth.
 — Do - mi-nus De - us Sa - ba - - - - - oth.
 - mi-nus De - us Sa - ba - - - - - oth.

29

Ple - ni sunt cae - li et ter - - - - -
 Ple - ni sunt cae - li et ter - - - - -
 Ple - ni
 Ple - ni sunt cae - li et ter -

34

ra glo -

sunt cae - - - - li et ter - ra

ra glo - ri-a tu -

38

- ri-a tu - - - - -

- ra glo - ri-a tu - - - - -

glo - ri-a tu - - - - -

- - - - a, glo - ri-a tu - - - - -

42

O - san - na in ex - cel - sis,
 O - san - na in ex - cel - sis,
 O - san - na in ex - cel - sis,
 O - san - na in ex - cel - sis

46

na, o - san - na in ex - cel - sis,
 o - san - na in ex - cel - sis,
 o - san - na in ex - cel - sis,
 o - san - na in ex - cel - sis

50

in ex-cel - sis, _____ in _____ ex - cel - - - - -
 - cel - - - - - sis, o-san-na in ex-cel -
 _____ o-san - na in ex-cel - - - - -
 - sis, o - san - na in ex-cel - - - - sis, o - san -
 - - - - sis, o - san - na in ex-cel - - - -

54

- - - - - sis.
 - - - - - sis.
 - - - - - sis.
 - - - - - sis.
 - na in ex - cel - - - - - sis.
 - - - - - sis.

58

Be - ne - di - ctus qui ve - - - - -

Be - ne - di - ctus qui ve - - - - -

Be - ne - di - ctus qui

This musical score block contains three systems of staves for measures 58, 59, and 60. Each system includes a vocal line with lyrics, a piano accompaniment line, and a bass line. The lyrics are 'Be - ne - di - ctus qui ve - - - - -' for measures 58 and 59, and 'Be - ne - di - ctus qui' for measure 60. The music is in a 4/4 time signature with a key signature of one flat (B-flat).

61

- - - - -

- - - - -

Be - ne - di - ctus qui ve - - - - -

ve - - - - -

This musical score block contains three systems of staves for measures 61, 62, and 63. Each system includes a vocal line with lyrics, a piano accompaniment line, and a bass line. The lyrics are '- - - - -' for measure 61, '- - - - -' for measure 62, and 'Be - ne - di - ctus qui ve - - - - -' for measure 63. The music continues in the same 4/4 time signature and key signature as the previous section.

64

[nit, qui ve - - - nit, qui
 - - - nit, qui ve - - -
 - - - [nit,] qui ve -
 - - - [nit,] qui ve - - -

67

ve] - - - nit
 - - - nit
 - - - nit in no - mi-ne
 - - - nit
 in no - mi-ne Do - mi -
 in no - mi-ne Do - mi -

70

Do - mi - - - - - ni, in no - mi - ne Do -
 in no - mi - ne Do - mi - - - - -
 - - - - - ni, in no - mi - ne Do - mi -
 - - - - - ni, in no - mi - ne Do - mi - - - - -

73

- mi - - - - - ni, in no - mi - ne Do - mi -
 - ni, in no - mi - ne Do - mi - - - - - ni, in no - mi - ne Do - mi -
 - - - - - ni, in no - mi - ne Do - mi - - - - -
 - - - - - ni, in no - mi -

76

O - san - na in
 O - san - na in
 - ni, in no-mi-ne Do - mi - ni. O - san - na in
 - ni, in no-mi-ne Do - mi - ni. O - san - na in
 - - - - - ni. O - san - na in
 - ne Do - mi - - - - ni. O - san - na in

80

— ex - cel - - - - -
 — ex - cel - - - - - sis, o -
 ex - cel - sis, o - san - na in ex - cel - - - -
 ex - cel - - - - -
 — ex - - - - cel - - - - - sis,
 — ex - cel - - - - - sis,

82

- - - - - sis, o - san - na
 - san - na in ex - cel - - - -
 - sis, in ex - cel - - - -
 - - - - -
 - - - - - o - san - na in ex - cel - - - - sis,
 o - san - na in ex - cel - - - -

84

in ex - cel - sis, in ex - cel - sis.
 - - - - - sis.
 - - - - - sis.
 - - - - - sis, o - san - na in ex - cel - sis.
 o - san - na in ex - cel - - - - sis.
 - - - - - sis.

Agnus Dei

A - gnus De - i, qui tol - lis pec-ca - ta mun -
 A - gnus De - i, qui tol - lis pec-ca - ta mun - - -
 A - gnus De - i, qui tol -

6

- - - - - di:
 - - - - - di:
 - lis pec - ca - ta mun - - - di:
 mi - se - re - re no -
 mi - se - re - re
 mi - se - re - re

18

Musical score for measures 18-21. The score consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor, Bass, and another voice part), and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "bis." (repeated on each vocal line), and "no" (under the piano accompaniment).

22

Musical score for measures 22-25. The score consists of six staves. The top three staves are vocal parts (Soprano, Alto, Tenor), and the bottom two staves are the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "A - gnus De" (under the vocal lines).

25

qui
 - - - - - i, qui tol - lis pec - ca - ta mun -
 - - - - - i, qui tol - lis pec -
 - - - - - i, qui tol - lis pec - ca - ta mun -

28

tol - lis pec - ca - ta mun -
 - ca - ta mun

31

mi - se - re - re

mi - se -

di: mi -

di:

di:

di:

34

no -

- re - re no -

- se - re - re no -

mi - se - re - re no -

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

mi - se - re - re no -

37

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

40

- - - - - bis.
 no - - - - - bis.
 8 - bis, mi - se - re - re no - - - bis.
 - - - bis, mi - se - re - re no - - - bis.
 no - - - - - bis.
 - - - - - bis.

43

A - gnus De - - - - -

A - gnus De - - - - -

A - gnus

A - gnus De - - - - -

47

- - - - - i, qui tol -

- - - - - i, qui

qui tol - lis pec - ca - ta mun - - - -

De - - - - i, _____

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.

At changes of mensuration the new symbol is shown above the staff.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign $\overline{\quad}$, coloration by the sign $\overline{\quad}$.

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Sources

Oxford, Bodleian Library, MSS Mus. Sch. e. 376–81.

| | | | | |
|-----|-------|--------------------|---------------|---------------------------------------|
| 376 | (Tr) | f.117 ^v | in index: | Cantate. John Shepparde — vj. partes. |
| | | | at end: | Mr. Shepparde. |
| 377 | (M) | f.107 ^v | at end: | Maister Shepparde. |
| 378 | (Ct1) | f.126 ^v | in index: | Cantate. Shepparde. vj. partes. |
| 379 | (Ct2) | f.87 | at beginning: | Shepparde. |
| | | | at end: | Maister Shepparde |
| 380 | (B) | f.97 | no ascription | |
| 381 | (T) | f. 43 ^v | in index: | Cantate. Shepparde. |
| | | | at beginning: | shepperde |
| | | | at end: | M ^r Jo:— shepperde:— |

The intonations for the Gloria and Credo are supplied from the *Missale ad usum Sarum* (London: Richard Pynson for Cardinal John Morton, 1500), ff.85^v, 86^v.

Notes on the Readings of the Sources

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹C = first note C in the bar.

Abbreviations

| | | | | | | | |
|------|---------------------|----------|-------------------|----|--------------------|----|----------------------|
| amb | ambiguously aligned | Ct1, Ct2 | Countertenor 1, 2 | MS | mensuration symbol | SC | signum congruentiae |
| B | Bass | dot- | dotted | NL | new line in source | T | Tenor |
| corr | corrected | M | Mean | om | omitted | Tr | Treble |
| cr | crotchet | m | minim | sb | semibreve | z | underlay repeat sign |

Staff signatures and Accidentals

Gloria

18 B NL with \flat for lower B begins with D / 62 Ct1 \natural for B before ¹F / 65 Ct1 \flat for B / 89 M NL without \flat for lower B begins with G /

Credo

37 Tr \sharp for C / 41 Tr \flat for B before rest / 50 Tr \flat for B / 70 M NL with \flat for upper and lower B begins with C / 104 M NL without \flat for lower B begins with G / 118 M NL with \flat for lower B begins with C / 123 M NL without \flat for lower B begins with ³A / 130 M NL with \flat for upper and lower B begins with ²F / 147 B NL with \flat for upper and lower B begins with ²C /

Sanctus

6 Tr \flat for B before D / 52 M NL without \flat for lower B begins with ³G / 84 M NL with \flat for upper and lower B begins with F /

Agnus Dei

32 B NL without \flat for upper B begins with ¹F /

Ligatures and Underlay

Gloria

28 Tr *-bi* below C / 30 M *-am* below A, (31) *tu-* below D / 35 B *-am tu-* below ¹F²F / 47 T *-te Jesu Chri-* all two notes earlier / 58 Tr *-tris Pa-* below CF, (59) *-tris* below G, (60) *Pa-* below ¹G / 64 M *-ta mun-* below CB (not in 66) / 66 T *-nes* below ²F (not in 64) / 67 Tr *-di* ∷ below ¹E²E / 94 T *-ne* below ¹A (not in 92) / 106 B *-tu* below ¹F (not in 104), *Spiri-* below ²FE, (105) *-tu* below ²F, (108) ∷ below ¹F, (109) ∷ below ¹D / 107 M *-tu* below ²F (not in 104), (108) ∷ below ²F, (112) *-tu* below F / 108 Ct2 *-tu* below ²F (not in 104) / 112 Ct1 *-tu* below F (not in 106) / 114 Ct1 *-tris* below A, A- below E; T *-tu* below A (not in 109) / 120 B lower A in addition to F /

Credo

5 M *-li* below G (not in 7) / 27 T *-geni-* below ²F²E / 41 Tr *-la* amb between C¹A, *sae-* below ²A, (42) *-cu-* below ¹G, *-la saecu-* below B²G¹A, (43) *-la* below C, (44) *saecu-* below ED / 57–58 Tr *facta* repeated below ²GF / 63 Ct2 *nos ho-* below CF, (64) *-mi-* below E / 68 Tr *homi-* below ²FG, (71) *-nes* below F / 69 T *-tem* below G / 72–73 Tr no tie, (73) *-tem de-* below D¹C, *-scen* om, (74) *-dit* below E, (75) *descen-* below ¹DC, (76) *-dit* below C, ∷ for *descendit* below F / 73 Ct1 *-tem* below ²C (additional to 66) / 76 Ct2 *-tem* below ²A (not in 71) / 94 Ct2 *-ne* below F / 97 T *est* below ²F, (98) *factus* below EF / 109 Tr *-tus* amb below D and following *cr*C / 111 Ct1 *-xit* below B, (112) *tertia* below FED, (113) *di-* below C, (114) *-e* ∷ (for *tertia di-*) below G¹C / 121 M *-tris* below ²A, (122) *Pa-* below ¹F / 125 Tr *-re* below ¹D, (126) ∷ below C with vertical strokes below both C and D to allocate syllables to both notes of ligature / 129 Tr *-os* ∷ below ¹F²F; Ct2 *-os* below A / 131 Ct2 ∷ below A / 135 M *-nis* ∷ below ²G³G / 139 Ct2 *-ri sae-* below CB, (140) *-cu-* below ¹F, 142 *-li* below D / 144 Ct1 A- below G (not in 143) /

Sanctus

11 T movement heading *Sanctus* below ¹C²C, (12–15) *Dominus Deus Saba-* below DCCCCFAG / 37–38 T *-ra gloria tu-* all one note earlier / 40 Ct1 D is *qq* with ∷ below ¹D (no underlay *-a* below preceding A; cf. Ct2 bar 42) / 46 Tr *-na* below C / 48 B *-sis* below C, (47) *in excel-* below ¹FGA / 53 B *-sis in ex-* below ¹F²FG, (54) *-cel* below D / 62 Ct2 *-nit* ∷ below C²F / 70 Ct1 *-mi-* below ²D; B *-mi-* amb below DC /

Agnus Dei

17 M *-bis* below E, (18) *no-* below G / 24 Ct2 *-i* below ²A, (25) Ct2 ∷ below C / 30 Ct2 ∷ below ¹C / 49 Ct1 *mun-* below ²E /

Other Readings

Gloria

32 B G is F / 37 Ct1 E is F / 53 Ct2 one *m*-rest om / 63 all parts MS ♩ / 78 Ct1 ¹D is C / 103 T MS ♩ (values of ensuing rests confirm this mensuration is correct) / 109 B ²F is *m* /

Credo

1 all parts MS ♩ / 49 Tr clef G1 below ¹C (to correct error caused by writing the rest of this line a third too low) / 54 Tr NL with clef G2 begins with F / 63 Ct2 B om / 70 M B is corr *cr* / 72 Ct1 rest om / 81 T G not col / 84 all parts MS ♩ / 90 B F is G / 95 Ct2 SC above D; B SC above B / 100 B the passage from rest to the C in 117 om, the missing music (to ²B in 119) entered on extra staff at foot of page with MS ♩ at beginning with the insertion signalled by a cross / 111 T prop ♩ above ¹F, note values quartered until 115 / 114 Ct1 ¹C is *cr* / 115 T MS ♩ before rest / 116 Tr E is F / 120 Ct1 *m*-rest om / 123 T prop ♩ before ²F, note values quartered to end of 127 / 127 T F is *dot-m* / 128 T MS ♩ before C / 129 T ³C not colored (error) / 138 Tr M Ct1 Ct2 B MS ♩ ; T MS ♩ ; 138–139 Ct1 rests om / 149 Tr NL with 6-line staff begins with E; T B is *cr*, punctus divisionis before B (should be after B) /

Sanctus

1 all parts MS ♩ / 6 Tr clef G₃ below F / 9 Tr NL with 5-line staff and clef G2 begins with F / 10 Tr G is F / 18 T A is B / 23 M rest om / 26 M G is *dot-m* / 27 M A colored in error / 50 B ¹F om but indicated by direct at end of previous line / 58 all parts MS ♩ / 67 Tr G is corr *cr* / 79 T 5 *m* rests for *m* rest (perhaps the archetype had a barline after the G which has been mistranscribed as a rest between the 3 inner staff lines) / 85 M ²G om /

Agnus Dei

1 all parts MS ♩ / 14 B *sbF* is ligature *sbF sbC* / 22 all parts MS ♩ ; 22–27 Ct1 4 *m* rests extra / 32 T NL with clef C3 begins with F / 35 Ct2 ¹F is corr *cr* / 43 all parts MS ♩ ; T NL with clef C4 begins with rest / 53 Ct1 SC above *mD*; Ct2 SC above *mD* /