

# Plainsong Mass

Edited by Jason Smart

John Taverner (c.1495–1545)

## Gloria

*Celebrant*

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

Countertenor 1

Countertenor 2

Tenor

Bass

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

4

- ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne -  
- bus bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne -  
- bus bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne -  
- bus bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne -

9

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

14

te. Gra - ti - as a - gi - mus ti -  
 - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti -  
 te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti -  
 te. Gra - ti - as a - gi - mus ti -

19

- bi pro - pter ma - gnam glo - ri - am tu - - - am, Do - mi -  
 - bi pro - pter ma - gnam glo - ri - am tu - am,  
 - bi pro - pter ma - gnam glo - ri - am tu - am, Do -  
 - bi pro - pter ma - gnam glo - ri - am tu - - - am,

24

- ne De - us, rex cae - le - stis, De - us Pa - - - -  
 Do - mi - ne De - us, rex cae - le - stis, De - us  
 - mi - ne De - us, rex cae - le - stis,  
 rex cae - le - stis, De - us Pa -

29

- ter o - mni - po - - - tens. Do - mi - ne  
 Pa - ter o - mni - po - - - tens. Do - mi - ne  
 De - us Pa - ter o - mni - po - tens. Do - mi - ne Fi -  
 - ter o - mni - po - - tens. Do - mi - ne

33 [← ○ = ○ →]

Fi - li u - ni - ge - ni - te, Je - su Chri - ste, Do - mi - ne  
 Fi - li u - ni - ge - ni - te, Je - su Chri - ste, Do - mi - ne  
 - li u - ni - ge - ni - te, Je - su Chri - ste, Do - mi - ne  
 Fi - li u - ni - ge - ni - te, Je - su Chri - ste,

38

De - us, A - gnus De - i, Fi - li - us Pa -  
 De - us, A - gnus De - - - - i, Fi - li - us  
 De - us, A - gnus De - - - - i,  
 Fi - li - us Pa -

43

Pa - - - - - tris. Qui tol - lis pec - ca - ta

Fi - li - us Pa - - - - - tris. Qui tol - lis pec - ca - -

48

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

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

53

- - - - - bis.

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

57

Qui tol - lis pec - ca - ta mun - di, su - sci - pe de -

Qui tol - lis pec - ca - ta mun - di, su - sci -

Qui tol - lis pec - ca - ta mun - di, su - sci - pe de -

62

Qui

- pre - ca - ti - o - nem no - - - - - [stram.]

- pe de - pre - ca - ti - o - nem no - - - - - stram.

- pre - ca - ti - o - - - - - nem no - - - - - stram. Qui

67

se - des ad dex - te - ram Pa - - - - tris, mi -

mi - se -

Qui se - des ad dex - te - ram Pa - - - - tris, mi - se -

se - des ad dex - te - ram Pa - tris, mi - se -

71

- se - re - re no - bis. Quo - ni - am tu so - lus san -

- re - re no - bis.

- re - re no - bis. Quo - ni - am tu so - lus san -

- re - re no - bis. Quo - ni - am tu so - lus san -

75

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

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

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

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

79

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

- mus, Je - su Chri -

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

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

83

ste, cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - - - - men.

88

cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - - - - men.

93

A - - - - - men. Pa - tris. A - - - - - men. i Pa - tris. A - - - - - men. - - - - - tris. A - - - - - 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 - rem cae - li et ter -

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

fa - cto - rem cae - li et ter -

6

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

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

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

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

11

- um. Et in u - num Do - mi - num Je - sum Chri - stum,

- um. Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li -

- um. Et in u - num Do - mi - num Je - sum Chri - stum,

- um. Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li -



16

Fi - li - um De - i u - ni - ge - ni - tum; et ex

- um De - i u - ni - ge - ni - tum; et ex

Fi - li - um De - i u - ni - ge - ni - tum; et ex

- um De - i u - ni - ge - ni - tum; et ex

21

Pa - tre na - tum an - te o - mni - a sae - cu - la. De - um de

Pa - tre na - tum an - te o - mni - a sae - cu - la.

Pa - tre na - tum an - te o - mni - a sae - cu - la. De - um de

Pa - tre na - tum an - te o - mni - a sae - cu - la.

26

De - o, Lu - men de Lu - mi - ne,

De - um de De - o, Lu - men de Lu - mi - ne,

De - o, Lu - men de Lu - mi - ne,

De - um de De - o, Lu - men de Lu - mi - ne,

31

De - um ve - rum de De - o ve - ro, ge - ni - tum non  
 De - um ve - rum de De - o ve - ro,  
 De - um ve - rum de De - o ve - - - -  
 De - um ve - rum de De - o ve - - - -

36

fa - ctum, con - sub -  
 ge - ni - tum non fa ctum,  
 - ro, ge - ni - tum non fa - ctum, con -  
 - ro, ge - ni - tum non fa - ctum,

41

- stan - ti - a - lem Pa - tri per  
 con - sub - stan - ti - a - lem Pa - tri per  
 - sub - stan - ti - a - lem Pa - tri per  
 con - sub - stan - ti - a - lem Pa - tri per

46

quem o - mni - a fa - cta sunt. Qui pro - pter nos ho -

quem o - mni - a fa - cta sunt. Qui pro - pter nos

quem o - mni - a fa - cta sunt. Qui pro - pter nos

quem o - mni - a fa - cta sunt. Qui pro - pter

51

- mi - nes et pro - pter no - stram sa - lu - tem

ho - mi - nes et pro - pter no - stram sa - lu -

ho - mi - nes et pro - pter no - stram sa - lu -

nos ho - mi - nes et pro - pter no - stram sa -

56

de - scen - dit de

- tem de - scen - dit de cae -

- tem de - scen - dit de

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

60

cae - - - - - lis, et in - car - na - tus

cae - - - - - lis, et in - car - na - tus

- - - - - lis,

66

de Spi - ri - tu San - cto ex Ma - ri - a vir - gi - ne, et

- tus est de Spi - ri - tu San - cto ex Ma - ri - a vir - gi - ne,

est de Spi - ri - tu San - cto ex Ma - ri - a vir - gi - ne, et ho -

71

ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro

et ho - mo fa - ctus est.

- mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no -

Cru - ci - fi - xus e - ti - am

76

no - bis sub Pon - ti - o Pi - la - to, pas - sus et - - - - -  
 - bis sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus - - - - -  
 pro no - bis sub Pon - ti - o Pi - la - to, pas - sus

81

se - pul - tus est. Et re - sur - re - xit ter - ti - a di - - - - -  
 Et re - sur - re - xit ter - ti - a di - - - - -  
 est. Et re - sur - re - xit ter - ti - a di - e - - - - -  
 et se - pul - tus est. Et re - sur - re - xit ter - ti - a di - -

86

- e - - - - - se - cun - dum scri - ptu - ras, - - - - -  
 - e - - - - - se - cun - dum scri - ptu - ras, et - - - - -  
 se - cun - dum scri - ptu - ras, et a -

91

et a - scen - dit in cae - lum, se - det  
 a - scen - dit in cae - lum, se - det ad  
 - ras, et a - scen - dit in cae - lum, se -  
 - scen - dit in cae - lum, se - det ad dex - te -

96

ad dex - te - ram Pa - tris. Et i - te - rum  
 dex - te - ram Pa - tris. Et i - te -  
 - det ad dex - te - ram Pa - tris. Et i - te -  
 - ram Pa - tris. Et i - te -

101

ven - tu - rus est cum glo - ri - a iu - di -  
 - rum ven - tu - rus est cum glo - ri - a  
 - rum ven - tu - rus est cum glo - ri - a  
 - rum ven - tu - rus est cum glo - ri - a iu - di - ca -

106

- ca - re vi - vos et mor - tu - os, cu - ius re - gni  
 iu - di - ca - re vi - vos et mor - tu - os, cu - ius  
 iu - di - ca - re vi - vos et mor - tu - os, cu - ius re -  
 - - - re vi - vos et mor - tu - os, cu - ius

111

non e - rit fi - - - - - nis.  
 re - gni non e - rit fi - - - - - nis.  
 - gni non e - rit fi - - - - - nis.  
 re - gni non e - rit fi - - - - - nis.

117

Et ex - spe - cto re - sur - re - cti - o - - -  
 Et ex - spe - cto re - sur - re - cti - o - - - - - nem  
 Et ex - spe - cto re - sur - re - cti - o - - - - -  
 Et ex - spe - cto re - sur - re - cti - o - - - - -

122

- nem mor - tu - o - - - - - rum

\_\_\_ mor - tu - o - rum et vi - tam ven - tu -

- - - - - nem mor - tu - o - - - - - rum et

- nem mor - tu - o - - - - - rum et vi - tam

127

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

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

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

ven - tu - - ri sae - cu - li.

132

- - - - - men.

- - - - - men.

- - - - - men.

A - - - - - men.



# Sanctus

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

6

San - - - ctus, Do - mi - nus De -  
 - - - ctus, Do - mi - nus De -  
 - - - ctus, Do - mi - nus De -  
 - - - ctus, Do - mi - nus De -

11

- - - us Sa -  
 - - - us Sa -  
 - - - us Sa -

16

ba - - - - -  
- - - - - ba -  
- - us Sa - - - - - ba -  
- - - - - ba - - - - -

21

26

- - - - - oth;  
- - - - - oth;  
- - - - - oth;  
- - - - - oth;

31

ple - - - - -

ple - - - - -

ple - - - - -

36

- - - - - ni sunt cae -

- - - - - ni sunt cae -

- - - - - ni sunt cae -

41

- - - - - li et ter -

- - - - - li et ter -

- - - - - li et ter -

46

Musical score for measures 46-51. The system consists of four staves: a vocal line and three piano accompaniment staves. The vocal line contains the lyrics "ra" at the end of the phrase. The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments.

52

Musical score for measures 52-56. The system consists of four staves. The vocal line contains the lyrics "glo - ri - a tu -". The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

57

Musical score for measures 57-62. The system consists of four staves. The vocal line is silent in this system. The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

62

Two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The vocal lines are mostly rests, with some notes in measure 65. The piano accompaniment features a steady rhythmic pattern with eighth and sixteenth notes.

67

Two vocal staves and two piano accompaniment staves. The vocal lines have the syllable "a;" in measures 67, 70, and 71. The piano accompaniment continues with a steady rhythmic pattern.

72

Two vocal staves and two piano accompaniment staves. The vocal lines have the syllable "O - san" in measures 72, 73, 74, and 75. The piano accompaniment continues with a steady rhythmic pattern.

77

- - - - na in ex - cel - - - -

- - - - na in ex - cel - - - -

- - - - na in ex - cel -

- - - - na in ex - cel - - - -

82

- - - - -

- - - - -

- - - - -

- - - - -

87

- - - - - sis.

- - - - - sis.

- - - - - sis.

- - - - - sis.

91

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

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

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

Be - ne - di - ctus

96

qui ve - - - -

101

nit

nit

nit

nit

106

in no - mi - ne Do - mi - - - - -  
in no - mi - ne Do - mi - - - - -

This system contains five staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment in the right hand. The third and fourth staves are a piano accompaniment in the left hand. The bottom staff is a vocal line with lyrics. The lyrics are "in no - mi - ne Do - mi - - - - -" for the first system and "in no - mi - ne Do - mi - - - - -" for the second system. There are various musical notations including notes, rests, and slurs.

111

- - - - -  
- - - - -

This system contains five staves of music. The top staff is a vocal line with dashes. The second staff is a piano accompaniment in the right hand. The third and fourth staves are a piano accompaniment in the left hand. The bottom staff is a vocal line with dashes. There are various musical notations including notes, rests, and slurs.

116

- - - - -  
- - - - -

This system contains five staves of music. The top staff is a vocal line with dashes. The second staff is a piano accompaniment in the right hand. The third and fourth staves are a piano accompaniment in the left hand. The bottom staff is a vocal line with dashes. There are various musical notations including notes, rests, and slurs.



121

ni;  
ni;  
ni;

125

O - - san - - na in ex - cel - -  
O - - san - -  
O - - san - -  
O - - san - - na

129

na in ex - cel - -  
na in ex - cel - -  
in ex - cel - -

133

Musical score for measures 133-136. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the passage. A flat (b) is used as an accidental in the bass clef staves.

137

Musical score for measures 137-140. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music continues with similar rhythmic patterns and note values as the previous system. There are several slurs and phrasing marks. A flat (b) is used as an accidental in the bass clef staves.

141

Musical score for measures 141-144. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music concludes with a final cadence. There are several slurs and phrasing marks. A flat (b) is used as an accidental in the bass clef staves. The word "sis." is written below the notes in the second, third, and fourth staves at the end of the system.

# Agnus Dei

8

A - gnus De - i, qui tol - - - lis pec -

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

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

qui tol - lis pec - ca - ta mun -

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef with lyrics. The third staff is a vocal line in bass clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The music is in 4/4 time and features various note values and rests.

6

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

- - - di: mi - se - re - re

- ta mun - - - di: mi - se - re - re no -

- - - di: mi - se - re - - -

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef with lyrics. The third staff is a vocal line in bass clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The music continues with similar notation and includes a sharp sign in the second staff.

11

no - - -

- re no - - -

Detailed description: This system contains the final four staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef with lyrics. The third staff is a vocal line in bass clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The music concludes with the word 'no' repeated across the staves.

16

Musical score for measures 16-19. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in 4/4 time and features a mix of quarter, eighth, and sixteenth notes with various rests and phrasing slurs.

20

Musical score for measures 20-24. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music continues with similar rhythmic patterns and phrasing as the previous system.

25

Musical score for measures 25-28. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics "bis. A - gnus De" are written below the vocal staves. The music concludes with a double bar line and a final cadence.

30

De - - - - -

35

- - - - -

40

- [i,] — qui tol - lis pec - ca -  
 - - - - - i, qui tol - lis pec - ca - ta mun -  
 - [i,] — qui tol - lis pec - ca - - - - -

45

- ta mun - - - - -

- - [ta] mun - - - - -

50

- - - - - di: mi - se - re -

- - - - - di: mi - se - re - re no -

- - - - - di: mi - se - re -

55

- re no - - - - -

- re no - - - - -

60

Musical score for measures 60-64. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music features a complex melodic line in the upper staves with various ornaments and slurs, and a more rhythmic accompaniment in the lower staves. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

65

Musical score for measures 65-69. The score continues with the same four-staff layout. The melodic lines in the upper staves show further development with slurs and ornaments. The lower staves provide a steady accompaniment with rhythmic patterns and chordal structures.

70

Musical score for measures 70-74. The score concludes with a final cadence. The notation includes a double bar line at the end of each staff. The word "bis." is written below the first, second, and fourth staves at the end of the piece, indicating a repeat or a specific performance instruction.

76

A - gnus De - i, qui tol - lis pec -

A - gnus De - i, qui tol - lis pec -

A - gnus De - i, qui tol - lis pec -

A - gnus De - i, qui tol - lis pec -

80

pec - ca - ta mun - di: do -

- ca - ta mun - di: do -

- ca - ta mun - di: do -

- lis pec - ca - ta mun -

85

- di: do - na no - bis pa -

- na no - bis pa -

- di: do - na no - bis pa -

- di: do - na no - bis pa -



90

Musical score for measures 90-94. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Brackets are used to group notes across measures. The key signature has one sharp (F#).

95

Musical score for measures 95-99. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music continues with similar notation to the previous system, including various note values and rests. Brackets are used to group notes across measures. The key signature has one sharp (F#).

100

Musical score for measures 100-104. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music concludes with a double bar line. The notation includes various note values and rests, with some notes marked with a fermata. The key signature has one sharp (F#). The word "cem." is written below the staves at the end of each system.

## 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. Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

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

Spelling of the text has been modernised.

Underlay between square brackets is entirely editorial.

## Source

London, British Library Add. MSS 17802–5 (the ‘Gyffard Partbooks’, c.1572–c.1578).

17802	(Ct2)	f.81	at beginning:	playnesong masse master Tauerner
			at end:	m <sup>r</sup> taverner
17803	(Ct1)	f.76 <sup>v</sup>	at beginning:	plensong masse m tauerner
17804	(T)	f.80	at beginning:	playnsong masse master Tauerner
			at end:	m <sup>r</sup> Tauerner
17805	(B)	f.74 <sup>v</sup>	at beginning:	playnsong masse master Taverner
			at end:	m <sup>r</sup> taverner

The intonations for the Gloria and Credo are provided from Cambridge, Queens’ College MS 28 (a gradual of Sarum Use, c.1450), ff.251 and 4<sup>v</sup> respectively.

## Notes on the Readings of the Source

This mass uses a limited range of note values: long, breve, semibreve and, after a dotted semibreve only, minim. It is likely that Taverner originally notated his mass in the same style of mensural plainsong notation later used by John Merbecke in his *Booke of Common Praier Noted* (1550), which employs the same note values, except that Merbecke used the long only with a fermata as a close. Such notation was used by Sheppard in his Plainsong Mass for a Mean (also in the Gyffard Partbooks). This style of notation would account for the title of Taverner’s Mass.

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. <sup>2</sup>C = second note C in the bar. Note values are abbreviated in italics. The symbol + denotes a tie.

### Staff Signatures and Accidentals

#### *Gloria*

51 B new line with staff signature  $\flat$  for B begins with E / 59 B new line without staff signature begins with <sup>2</sup>C / 66 Ct2 # for C before E and again before C (new line begins with C) / 69 B  $\natural$  for B /

#### *Credo*

6 Ct2  $\natural$  is a letter ‘f’ (for ‘fa’) / 73 B  $\flat$  for B at beginning of bar (evidently intended for Bs in 75–76) / 74 B new line without staff signature begins with A / 110 B new line with staff signature  $\flat$  for B begins with B / 117 B new line without staff signature begins with F /

### Underlay and Ligatures

#### *Gloria*

10 Ct1 *te A-* one note earlier / 71–72 B *-re* ambiguously aligned below D<sup>1</sup>C, *no-* below <sup>2</sup>A / 83–84 B *-ste Christe* below <sup>1</sup>F<sup>2</sup>F<sup>1</sup>C (no *-ste* in 85) / 92–93 B *Patris* undivided below ADC /

#### *Credo*

24–26 Ct1 *saecula Deum de* all one note later, (26–28) Deo ambiguously aligned below CAGF / 55 Ct1 *-tem* ambiguously aligned below ED / 56 B *-tem* below D / 98 T *Dei Pa-* (sic) below G<sup>1</sup>EF / 129–130 Ct2 *-culi. A-* one note earlier /

*Sanctus*

9–10 Ct1 *-ctus Dominus De-* all one note later / 63 Ct1 *tu-* below A (not in 54) / 79–80 Ct1 *in* below <sup>1</sup>CG, *ex-* below A, *-cel-* <sup>2</sup>C; B *-cel-* ambiguously aligned below D<sup>1</sup>C / 107–108 Ct1 *Domi-* undivided below F+FEC / 108–124 T *-ni* below A in 110. This underlay with the same division of the note values is repeated in 115–118 and 122–124, but not in the two other statements of the ostinato (112–114, 119–121). The source may be correct, but, since there is no textual repetition in the other voices, scribal intervention has been assumed / 127 Ct1 *-na* below C /

*Agnus Dei*

3 Ct1 *qui tol-* one note later / 85–86 Ct2 *-na no-* ambiguously aligned below CBA+A /

**Other Readings**

*Gloria*

3 Ct2 rest om / 13 B signum congruentiae above D / 32–34 Ct1 underlay entered below staff but notation omitted / 36 Ct2 bar line after C / 43 Ct2 signum congruentiae above C / 65 T D is C / 93 T G is corrected from B /

*Credo*

1 Ct1 Ct2 B mensuration symbol  $\text{C}$ ; T no mensuration symbol / 7 Ct2 D is corrected from C / 16–17 T signum congruentiae over dot of A+A / 66 T signum congruentiae above <sup>1</sup>A / 96 B direct F after G (end of line) / 97 B D is C / 115 T F is E /

*Sanctus*

1 Ct1 T B mensuration symbol  $\text{C}$ ; Ct2 no mensuration symbol / 6 Ct2 T signum congruentiae above last note / 11 T G is *b* / 20 Ct2 *dot-bA* for *bA sb-rest* / 21 B two *sb-rests* before D / 42 Ct2 GAB for BCD / 91 all parts mensuration symbol  $\text{C}$  / 103–104 Ct2 E+E is *b* only / 113 Ct1 *b-rest* is *sb-rest* / 135 B A is low F followed by direct A (end of line) /

*Agnus Dei*

1 Ct1 Ct2 B mensuration symbol  $\text{C}$ ; T no mensuration symbol / 47–48 GAC+C omitted (supplied by analogy with Ct2 49–51) / 50 Ct1 E is D / 81 Ct2 E is F / 99 B G is *b* / 101 B A is *sb* /