Mid-Fifteenth-Century English Mass Cycles in Continental Sources, vol. 2

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Appendix 1.1

Mass	Source	Bologna Q15	Aosta	Tr92	Tr87	I-Mb AD.XIV.49	St Emmeram	Cambrai Cathedral Choirbook	Tr93	Tr90	Tr88	Tr89	Lucca Choirbook	Brussels Choirbook	Strahov Codex	I-RVAT CS 14	SP B.80	I-VEcap DCCLV	D-LEu 1084	I-VEcap DCCLIX	I-Md 2269	Lyon 6632
M1														✓								
M3			✓	✓			✓		✓	✓												
M4			✓	✓	✓	✓		✓	✓	✓												
M5			✓																✓			
M6									✓	✓			✓									
M7									✓	✓	✓	✓	✓									
M12													✓									
M15									✓		✓											
M20											✓											
M21									✓	✓												
M28											✓			✓								
M29														✓								
M30														✓								
M31														✓								
M32														✓								
M34															✓							
M35										✓		✓	✓		✓							
M36											✓				✓							
M37												✓			✓							
M38											✓				✓							
M39															✓							
M40											✓											
M41											✓				✓						✓	
M42			✓	✓	✓				✓	✓												
M43					✓				✓	✓												
M44		✓		✓																		
M45													✓									
M46													✓									
M47													✓									
M48													✓									
M49													✓			✓						
M50										✓	✓						✓			✓		✓
M51										✓	✓						✓					
M52																	✓					
M53					✓																	
M54										✓	✓											
M55									✓	✓	✓											
M56									✓		✓											
M57											✓											
M58											✓											

Mass	Source	Bologna Q15	Aosta	Tr92	Tr87	I-Mb AD.XIV.49	St Emmeram	Cambrai Cathedral Choirbook	Tr93	Tr90	Tr88	Tr89	Lucca Choirbook	Brussels Choirbook	Strahov Codex	I-RVAT CS 14	SP B.80	I-VEcap DCCLV	D-LEu 1084	I-VEcap DCCLIX	I-Md 2269	Lyon 6632
M59											✓	✓										
M60												✓										
M61												✓										
M62												✓										
M63												✓										
M64									✓	✓												
M65									✓	✓												
M66																		✓				

Appendix 1.2

	Date	1450–3	1453/4–4/5	1452–5	1454/5–6	1456–60/2	1458–63	1460–3/4	1462–4	1462–5	1463–7	1464–8	1467–70	1468	1468–71	1469–76	1474–5	c.1475	1475–80	1480–90	1490–1510
Mass Cycle	**Source**	Tr93-1	Tr90-1	Tr93-2	Tr90-2	Tr88	SP.B80 Exemplar I	Tr89-1	Lucca Choirbook	Strahov layer I	SP.B80 Exemplar II	Strahov layer II	Strahov Layer III	Br5557-nucleus	Strahov Layer IV	Br5557-Gathering 9-10	SP B.80	I-VEcap DCCLV	I-RVAT CS 14	I-VEcap DCCLIX	Lyon 6632
M1														KGCSA							
M3		GS	GS																		
M4		GCSA	GCSA																		
M6		GCSA	GCSA						G												
M7		GCS	GCS			K		KGCSA	KGA												
M12									CSA												
M15		GSA				KGCSA															
M20						K															
M21		GCSA	GCSA																		
M28						M								GCSA							
M29														KGCSA							
M30														KGCSA							
M31														KGCSA							
M32																KGCSA					
M34												KGCSA									
M35					S			KGCSA	KGCSA				S								
M36						M							GCSA								
M37								M							GCSA						
M38						GCSA							GCSA								
M39										KGCSA											
M40						GCSAK															
M41						KGCSA				KGCSA											
M42		GS	GS	S																	
M43		G	G																		
M45									K												
M46									KCSA												
M47									KGCA												
M48									GCS												
M49									CS										KGCSA		
M50					G	KGCSA	(K)GCSA										KKGCSA			KGCSA	CSA

	Date	1450–3	1453/4–4/5	1452–5	1454/5–6	1456–60/2	1458–61	1460–3/4	1462–4	1462–5	1463–7	1464–8	1467–70	1468	1468–71	1469–76	1474–5	c.1475	1475–80	1480–90	1490–1510
Mass Cycle	**Source**	Tr93-1	Tr90-1	Tr93-2	Tr90-2	Tr88	SP.B80 Exemplar I	Tr89-1	Lucca Choirbook	Strahov layer I	SP.B80 Exemplar II	Strahov layer II	Strahov Layer III	Br5557-nucleus	Strahov Layer IV	Br5557-Gathering 9-10	SP B.80	I-VEcap DCCLV	I-RVAT CS 14	I-VEcap DCCLIX	Lyon 6632
M51					KGCSA	M	KGCSA										KGCSA				
M52											KGCSA						KGCSA				
M54					GC	ASGCB															
M55		S	S		GC	A															
M56		GCS	GCS			KA															
M57						GCS															
M58						KGCSA															
M59						KGCSA		M													
M60								KGCSA													
M61								KGCSA													
M62								KGCSA													
M63								GCS													
M64		GCS	GCS																		
M65		GA	GA																		
M66																		KGCSA			

Appendix 1.3

	Date	1450–3	1453/4–4/5	1452–5	1454/5–6	1456–60/2	1458–61	1460–3/4	1462–4	1462–5	1463–7	1464–8	1467–70	1468	1468–71	1469–76	1474–5	c.1475	1475–80	1480–90	1490–1510
Mass Cycle	**Source**	Tr93-1	Tr90-1	Tr93-2	Tr90-2	Tr88	SP.B80 Exemplar I	Tr89-1	Lucca Choirbook	Strahov layer I	SP.B80 Exemplar II	Strahov layer II	Strahov Layer III	Br5557-nucleus	Strahov Layer IV	Br5557-Gathering 9-10	SP B.80	I-VEcap DCCLV	I-RVAT CS 14	I-VEcap DCCLIX	Lyon 6632
M1														KGCSA							
M3		GS	GS																		
M4		GCSA	GCSA																		
M6		GCSA	GCSA						G												
M7		GCS	GCS			KA		KGCSA	KGA												
M12									CSA												
M15		GSA				KGCSA															
M20						K															
M21		GCSA	GCSA																		
M28						M								GCSA							
M29														KGCSA							
M30														KGCSA							
M31														KGCSA							
M32																KGCSA					
M34												KGCSA									
M35					S			KGCSA	KGCSA				S								
M36						M							GCSA								
M37								M							GCSA						
M38						GCSA							GCSA								
M39										KGCSA											
M40						GCSAK															

	Date	1450–3	1453/4–4/5	1452–5	1454/5–6	1456–60/2	1458–61	1460–3/4	1462–4	1462–5	1463–7	1464–8	1467–70	1468	1468–71	1469–76	1474–5	c.1475	1475–80	1480–90	1490–1510
Mass Cycle	**Source**	Tr93-1	Tr90-1	Tr93-2	Tr90-2	Tr88	SP.B80 Exemplar I	Tr89-1	Lucca Choirbook	Strahov Layer I	SP.B80 Exemplar II	Strahov Layer II	Strahov Layer III	Br5557-nucleus	Strahov Layer IV	Br5557-Gathering 9-10	SP B.80	I-VEcap DCCLV	I-RVAT CS 14	I-VEcap DCCLIX	Lyon 6632
M41						KGCSA				KGCSA											
M42		GS	GS	S																	
M43		G	G																		
M45									K												
M46									KCSA												
M47									KGCA												
M48									GCS												
M49									CS										KGCSA		
M50					G	KGCSA	(K)GCSA										KKGCSA			KGCSA	CSA
M51					KGCSA	M	KGCSA										KGCSA				
M52											KGCSA						KGCSA				
M54					GC	ASGCB															
M55		S	S		GC	A															
M56		GCS	GCS			KA															
M57						GCS															
M58						KGCSA															
M59						KGCSA		M													
M60								KGCSA													
M61								KGCSA													
M62								KGCSA													
M63								GCS													
M64		GCS	GCS																		
M65		GA	GA																		
M66																		KGCSA			

Appendix 2.1: Tr93

Manuscript	Section	Date of paper	Scribes
Tr93-1	I	1450–3	**93-A;** **93-E** (ff.1r–2r, ff.8v–12r)
	II	1450–1, 1454/?2	**93-A;** **93-E** (ff.16v–18r)
	III	1450–3	**93-A;** **93-G** (ff.30v–4r)
	IV–V	1450–1, 1454/?2	**93-A;** **93-G** (ff.34v–6r); **93-B** (ff.36v–7r, ff.45v–6r (with 93-A))
	VI	1450–3	**93-A;** **93-B** (ff.66r–8v)

	VII–XV	1450–3	**93-A**; **93-E** (ff.72v–5r); **93-B** (ff.76v–7r, ff. 107v–8r (with 93-A and 93-C), ff.114v–15r, ff.119v–20r (with 93-A), ff.121v–2r (text only), ff.122v–3r, ff.126v–8r, ff.128v–30r (text only), ff.144v–8r (text only), ff.153v–64r (text only), ff.164–5r, ff.167v–78r (text only); **93-H** (ff.77v–80v); **93-C** (ff.107v–8r (with 93-A and 93-B)); **93-F** (ff.123v–6r)
	XVI	1450–1, 1454/?2	**Tr93-A;** **Tr93-B** (ff.177r–8r (text only),

			ff. 182r–3r (text only)
	XVII–XIX,XX	1450–3	**Tr93-A;** **Tr93-C** (ff.210v–12v); **Tr93-F** (ff.199v–201r, ff.234v–6r) **Tr93-B** (ff.189r–99r, ff.201v–3r (text only), ff. 207v–8r (text only), ff. 208v–10r, ff. 213v–14r, ff.216v–17r (text only), ff. 220v–21r (text only))
	XXI–XXII, XIII	1450–3	**Tr93-A;** **Tr93-H** (ff. 214v–16r, ff. 223v–6r) **Tr93-B** (ff. 236v–8r, ff.238v–60r (text only), ff.263v–5r (text only), ff. 270r, 273r (text only))
	XXIV–XXVIII,XXIX	1450–3	**Tr93-A;**

			Tr93-I (ff.318v); **Tr93-G** (ff,319r–320v); **Tr93-B** (ff.283v–99r, ff. 299v–301r (text only), ff. 301v–3r, ff. 303v–6r (text only), ff.306v–8r, ff.316v–18r, ff. 336r–40r)
	XXX	1450–1, 1454/?2	**Tr93-A**
Tr93-2	XXXI	1452,1454–5	**Tr93-D**
	XXXII, XXXIII	1454	**Tr93-J** (f.366r); **Tr93-C**

Appendix 2.2: Tr90

Manuscript	Section	Date of paper	Scribes
Tr90-1	I–VII	1452–6	**Wiser**

	VII–XI	1453–5	**Wiser** **Tr90-G** (f.93v)
	XII–XVII	1453–4	**Wiser** **Tr90-C** (ff.166v–7r (music only)
	XIX–XXIV	1454	**Wiser;** **Tr90-B** (ff.261v–81r);
Tr90-2	XXIV (cont.)	1454	**Wiser;** **Tr90-D** (f.283r); **Tr90-C** (ff.285r–6r)
	XXV	1453–4	**Wiser;** **Tr90-C** (ff.296r–8 (music only)
	XXVI–XXVIII	1454	**Wiser;** **Tr90-C** (f.305r, ff.307v–9r)
	XXIX–XXX	1454	**Wiser;** **Tr90-D** (ff.350v–1v (music only)

	XXXI–XXXIII	1454–8	**Wiser;** **Tr90-D** (ff.366v–8v (music only), ff. 371v–3r (music only), ff.377v–8r (music only)) **Tr90-F** (ff.375v–6r) **Tr90-E** (ff.379v–82r (music only))
	XXXIV–XXXIX	1456	**Wiser**

Appendix 2.3: Tr88

Manuscript	Section	Date of paper	Scribes
Tr88	I–II	1452–6	**Wiser**
	III–XXI	?	**Wiser;** **Tr88-G** (ff.70v–1r); **Tr88-B1** (ff.73v–7r, ff.97v–195v (music only), ff. 109v–13r (music

			only), ff.169v–85r (music only)) **Tr88-J** (f.106f) **Tr88-I** (ff.223v–4r (music only)) **Tr88-H** (ff.227–8r)
	XXII–XXVI	1460–2	**Wiser;** **Tr88-K** (f.263r) **Tr88-C** (ff.267v–75v) **Tr88-E** (ff.313v–14r)
	XXVII–XXXV	1460–2	**Wiser;** **Tr88-B2** (ff.315v–27r (music only), ff. 335v–8v (music only), ff.341v–50v, ff.351v–6v (music only), f.360v

			(music only), ff.363v–71v (music only)); **Tr88-E** (ff.472v–4r (music only); **Tr88-L** (f.374v (music only); **Tr88-F** (ff.375v–83v (music only), ff. 384v–6r); **Tr88-D** (ff.411r–15r, ff. 415v–17r (music only))

Appendix 2.4: Tr89

Manuscript	Section	Date of paper	Scribes
	I	1460–2	**Tr89-B2** (music only); **Wiser** (ff.1v–10v (text only),

Tr89			ff.11v–12v)
	II	1461–2	**Tr89-B2** (music only); **Wiser** (f.13r, ff.13v–22v text only, f.23r, f.24r) **Tr89-C** (f.23v, f.24v, f.25r)
	III–IV	1468	**Tr89-C** (ff.25v–46r)
	V	1460–2	**Wiser** (f.46v, ff.47r–56v (text only)); **Tr89-B2** (ff.47r–56v (music only) **Tr89-E** (ff.57v–8v)
	VI	1461–3	**Wiser**
	VII	1460–2	**Wiser**
	VIII	1465	**Tr89-B4** (ff.83v–9r

			(music only); **Wiser**
	IX–XIII	1460–2	**Tr89-B2** (ff.95v–118r (music only), ff.120r–39r (music only), ff.141v–2v (music only)) **Wiser;**
	XIV	1461–2	**Wiser**
	XV	1460–2	**Wiser;** **Tr89-B2** (ff.173v–5r (music only))
	XVI–XVII	1465	**Wiser;** **Tr89-C** (ff.175v–6r (music only)) **Tr89-B4** (ff.177r–89v (music only), ff. 190v–7 (music only)
	XVIII	1460–2	**Wiser** (f.199r, ff.207v–

			11r); **Tr89-D** 199v–206v
	XIX–XX	1460, 1463	**Wiser**
	XXI	1468	**Wiser**
	XXII–XXIV	1460, 1463	**Tr89-B3** (ff.246v–81v (music only)) **Wiser** (ff.246v–81v (text only)
	XXV–XXVI	1461–2	**Tr89-B3** (ff.282v–92r (music only), ff. 294v–303r (music only)); **Wiser** (ff.282v–92r (text only), ff.292v–4r, ff. 294v–303r (text only)
	XXVII	1468	**Tr89-C** (ff.306v–17v)
	XXVIII–XXXIII	1460, 1463	**Wiser** (ff.318v–41r, ff. 342v–77 (text only),

			ff.377v–90r); **Tr89-G** (f.341v); **Tr89-B** (ff. 342v–77 (music only)
	XXIV	1465	**Tr89-B4** (ff.390v–4r (music only) **Wiser** (ff. 390v–4r (text only), ff.394v–401v)
	XXXV	1468	**Wiser**
	XXXVI	1460, 1463	**Tr89-B3** (ff.414r–25r (music only)); **Wiser** (ff.414r–25r (text only))

Appendix 2.5: Lucca Choirbook

Manuscript Section	**Gathering**	**Scribe**
Nucleus	I	**A1**
	II–III	**A1**

	IV-V	**A1**
	VI	**A1**
	VII	**A1**
	VIII	**A1**
Later Italian addition (Scribe C ff.35v–6v)	IX–X	**A1;** **C** (ff.35v–6v)
(Nucleus)	XI	**A1**
	XII–XIII	**A1**
	XIII–XIV	**A1-A2**
	XV–XVI	**A2**
Bruges addition (Scribe B ff.45r–6v); Later Italian Addition (Scribe C 47v–8v)	XVII	**B** (ff.45r–6v); **C** (47v–8v)

Appendix 2.6: Brussels Choirbook

Manuscript	**Section**	**Watermark**	**Scribes**
Nucleus	1–4	A	A
Possibly earlier section	5	B	A′
Later additions	8	E	E
	9–10	Cb	A′
	11	Cb	A″
	12	F	A″

Appendix 2.7: Strahov Codex

Manuscript	Section	Date of paper	Scribes
Kyrie Section (Layer II)	IV (f.46v only)	IV – 1468–71	**2** (f.46v)
	V+VI	V – 1464–8; VI – 1468–71	**1** (ff.47r–3r); **2** (ff.53r–64r); **3** (ff.64v–8v)
Layer III+ Layer IV	VII-XI	VII–IX – 1467–70 X–XI – 1468–71	**1** (ff.68bisr–81r, ff.81v–98r); **2** (f.81r, ff.99v–119r)
Layer III	XII	XII – 1467–70	**4** (ff.121v–4r, ff.124v–6r, ff.127v–30r, 130v–1r); **2** (f.127, f.130r, 131r–v); **6** (f.123r)
Layer I	XIII	XIII – 1462–5	**5** (ff.132r–5r, ff.135v–8r); **2** (f. 134r, ff.137r–9r)
Layer II	XIV	XIV – 1464–8	**2**

Layer III	XV	XV – 1467–70	**1** (ff.152r–63r); **2** (f.163v)
Layer II	XVI	XVI – 1464–8	**1** (ff.164r–72r, ff.172–5r); **2** (f.172r)

Appendix 2.8: SPB80

N.B This table does not list the additions to the main mass layers by other scribes, since these additions are not mass cycles. For a more detailed table see Reynolds (1981), 297–303.

Manuscript	**Gathering**	**Layer**	**Scribes**
New additions	1–6	3	A
1463–7 exemplar	7–13	2	A
1458–61 exemplar	14–24	1	A

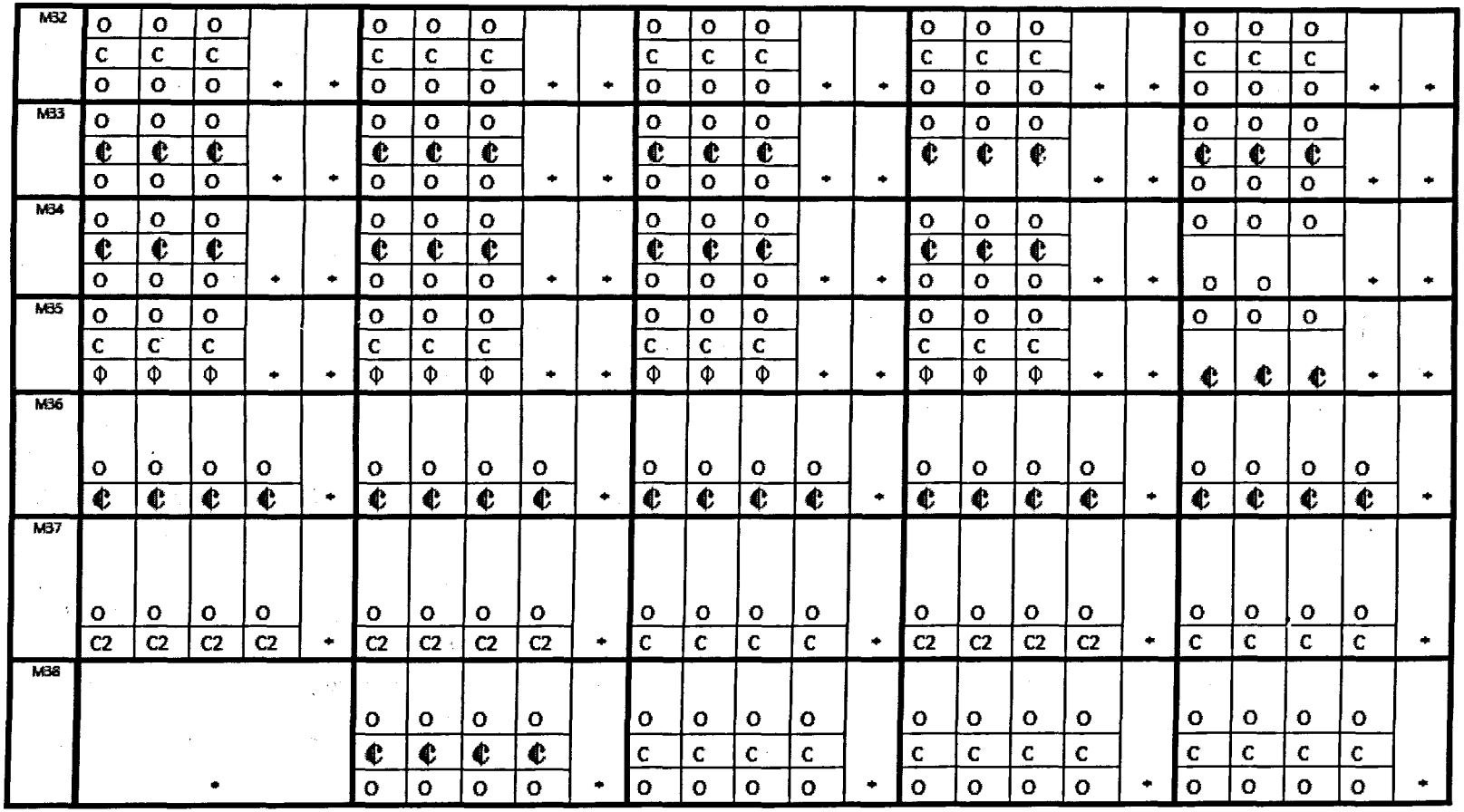
Appendix 3.1: Mensural schemes in band I cycles

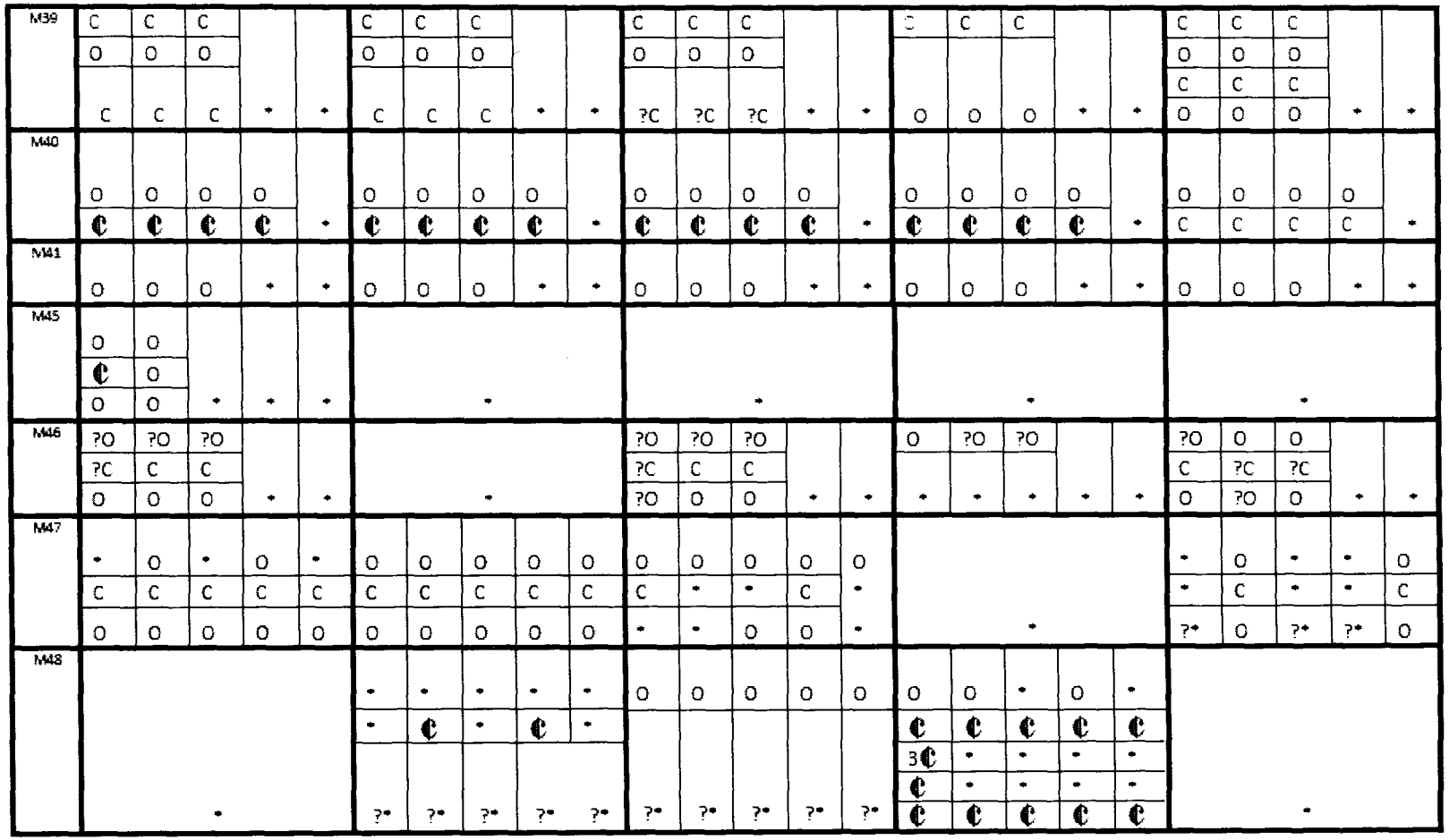
Mass	Kyrie				Gloria				Credo				Sanctus				Agnus			
Voice	I	II	III	IV	I	II	III	IV	I	II	III	IV	I	II	III	IV	I	II	III	IV
M3	O	O	O	·	O	O	O	·	O	O	O	·	O	O	O	·	O	O	O	·
	C	C	C		C	C	C		C	C	C		C	C	C		C	C	C	
	O	O	O		O	O	O		¢	¢	¢		O	O	O					
									O	O	O									
M4	O	O	O	·	O	O	O	·	O	O	O	·	O	O	O	·	O	O	O	·
	C	C	C		C	C	C		¢	¢	¢		C	C	C		¢	¢	¢	
					O	O	O		O	O	O		O	O	O					
M5	O	O	O	·	O	O	O	·	O	O	O	·	O	O	O	·	·			
	C	C	C		·	·	·		C	C	C		C	C	C					
M16	·				O	O	O	C	O	O	O	C	O	·	·	C	·			
					C	C	C	C	C	C	C	C	C	·	·	C				
					O	O	O	O	O	O	O	C	O	·	·	C				
M21	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O
	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O
M42	·				O	O	O	·	·				O	O	O	·	·			
					C	C	C						C	C	C					
					O	O	O						O	O	O					
													C	C	C					
M43	·				O	O	C	·	O	O	C	·	O	O	C	·	O	O	C	·
					C	C	C		C	C	C		O	C	C		O	C	C	
M44	·				C	C	C	·	C	C	C	·	C	C	C	·	C	C	C	·
					O	O	O		O	O	O		O	O	O		O	O	O	
					C	C	O		C	C	O		C	C	C		C	C	C	
M53	O	O	O	·	O	O	C	·	·				·				·			
	C	C	C		C	C	C													
M56	O	O	O	·	O	O	O	·	O	O	O	·	O	O	O	·	O	O	O	·
	C	C	C		C	C	C		C	C	C		C	C	C		C	C	C	

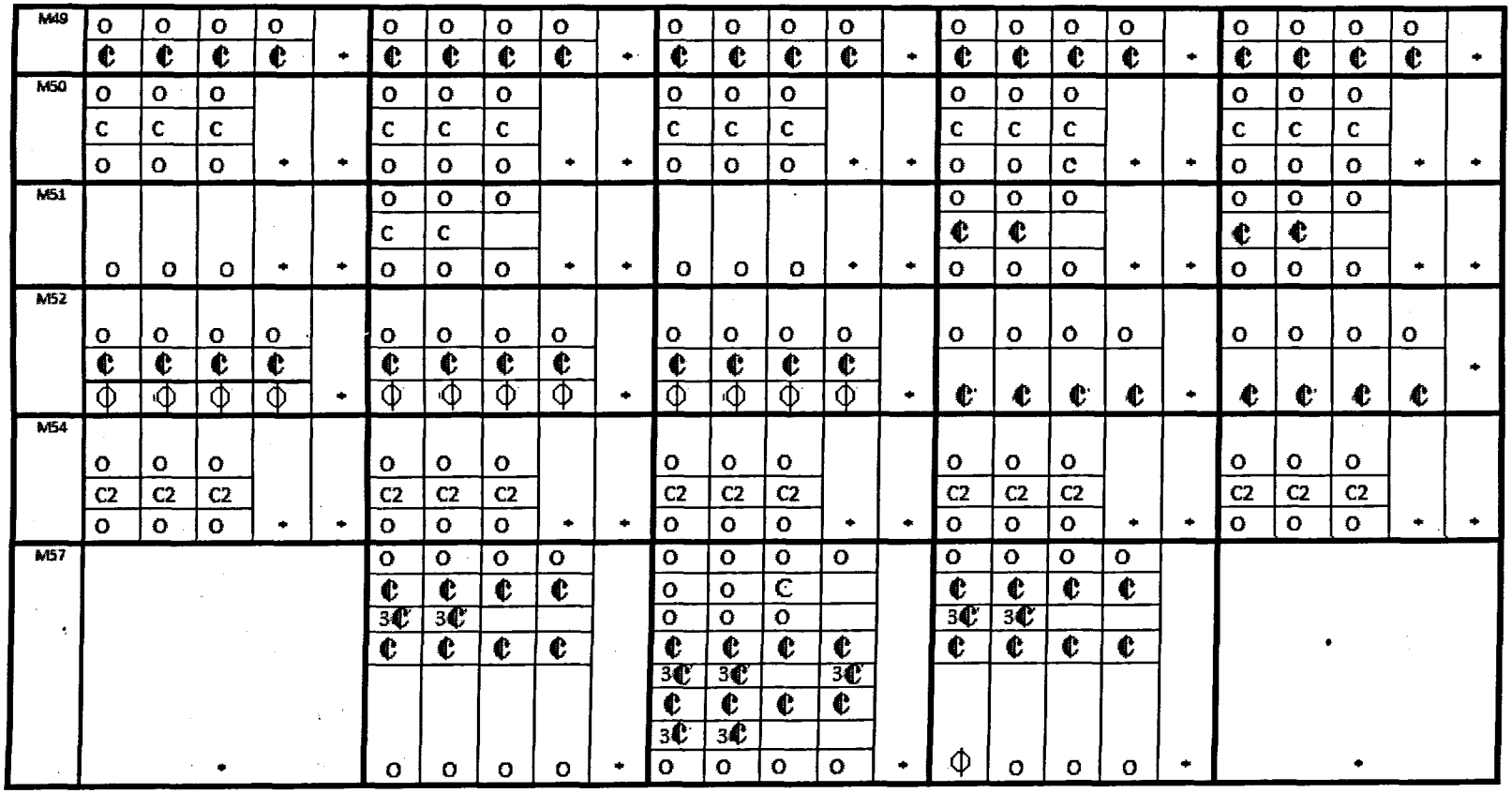
Appendix 3.2: Mensural schemes in band II cycles

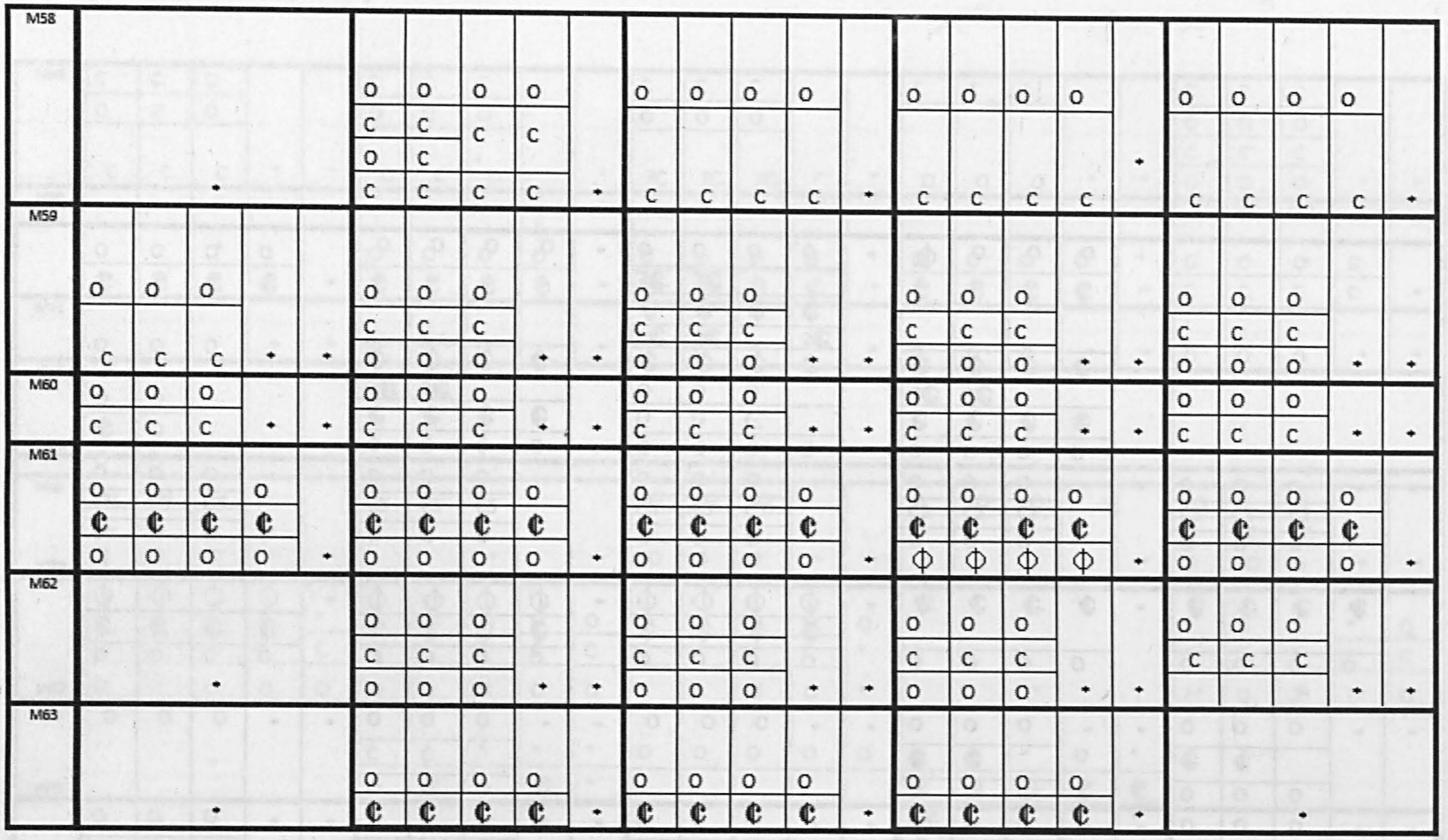
Ref. No.	Kyrie					Gloria					Credo					Sanctus					Agnus				
	I	II	III	IV	V	I	II	III	IV	V	I	II	III	IV	V	I	II	III	IV	V	I	II	III	IV	V
M1	O	O	O	*	*	O	O	O	*	*	O	O	O	*	*	O	O	O	*	*	O	O	O	*	*
	C	C	C			C	C	C			C	C	C			C	C	C			C	C	C		
M6	O	O	O			O	O	O			O	O	O			O	O	O			O	O	O		
	C	C	C			C	C	C			C	C	C			C	C	C			C	C	C		
	O	O	O	*	*	O	O	O	*	*	O	O	O	*	*	O	O	O	*	*	O	O	O	*	*
M7	O	O	O	O	*	O	O	O	O	*	O	O	O	O	*	O	O	O	O	*	O	O	O	O	*
	C	C	C	C		C	C	C	C		C	C	C	C		C	C	C	C		C	C	C	C	
M12	?O	O	O	?O							?O	O	O	?O		O	O	O	O		?O	?O	?O	?O	
	?C	C	C								C	C	C	C		C	C	C	C			C	C		
	?O	O	O	?O	*		*				O	O	O	O	*	O			O	*		O	O		*

M15	O	O	O			O	O	O			O	O	O			O	O	O			O	O	O			
	€	€	€			€	€	€			€	€	€			€	€	€			€	€	€			
																O	O	O								
																€	€	€								
	O	O	O	*	*	O	O	O	*	*	O	O	O	*	*	O	O	O	*	*	O	O	O	*	*	
M21	O	O	O	O		O	O	O	O		O	O	O	O		O	O	O	O		O	O	O	O		
	C	C	C	C		C	C	C	C		C	C	C	C		C	C	C	C		C	C	C	C		
	O	O	O	O	*	O	O	O	O	*	O	O	O	O	*	O	O	O	O	*	O	O	O	O	*	
M28	C	C	C	*	*	C	C	C	*	*	C	C	C	*	*	C	C	C	*	*	C	C	C	*	*	
M29	O	O	O			O	O	O			O	O	O			O	O	O			O	O	O			
	C	C	C			C	C	C			C	C	C			C	C	C								
	O	O	O	*	*	O	O	O	*	*	O	O	O	*	*	O	O	O	*	*	C	C	C	*	*	
M30						O	O	O	O		O	O	O	O		O	O	O	O		O	O	O	O		
			*			C	C	C	C	*	C	C	C	C	*	C	C	C	C	*	C	C	C	C	*	
M31	O	O	O			O	O	O			O	O	O			O	O	O			O	O	O			
	C	C	C			C	C	C			C	C	C			C	C	C			C	C	C			
	O	O	O	*	*	O	O	O	*	*	O	O	O	*	*	O	O	O	*	*	O	O	O	*	*	


M32
M33
M34
M35
M36
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M38


M39
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M48




M58
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M63

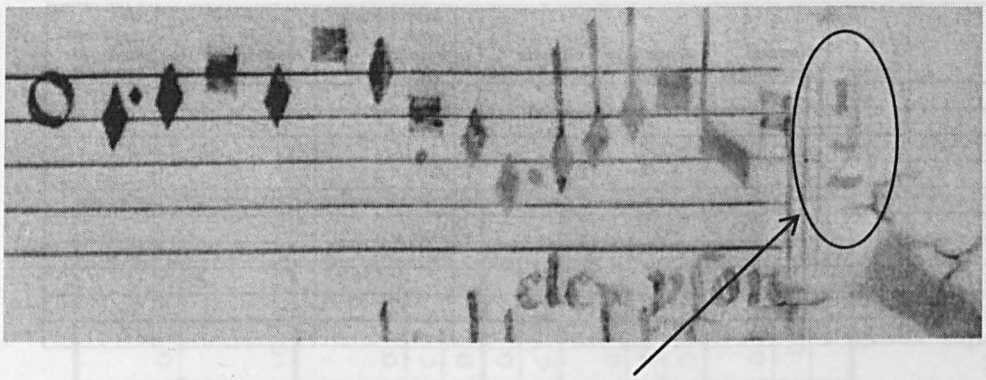
Appendix 4.1: Strictness of textural groundplans in band I masses

Ref. No.	Title/ Cantus firmus	Strict	Minimal departures	Openings only	Strictly bischematic	Bischematic with minimal departures	Bischematic openings only	No apparent textural scheme
M3	*Rex seculorum*						✓(KGC-SA)	
M4	*Sine nomine*						✓(KGC-SA)	
M5	*Da gaudiorum*							✓
M16	*Requiem eternam*		?✓					
M21	*Salve sancta parens*	✓						
M42	*Jacet granum*			?✓				
M43	*Alma redemptoris mater*							✓
M44	*Sine nomine*							✓
M53	*Alma redemptoris mater*							✓
M56	*Fuit homo missus*				✓			

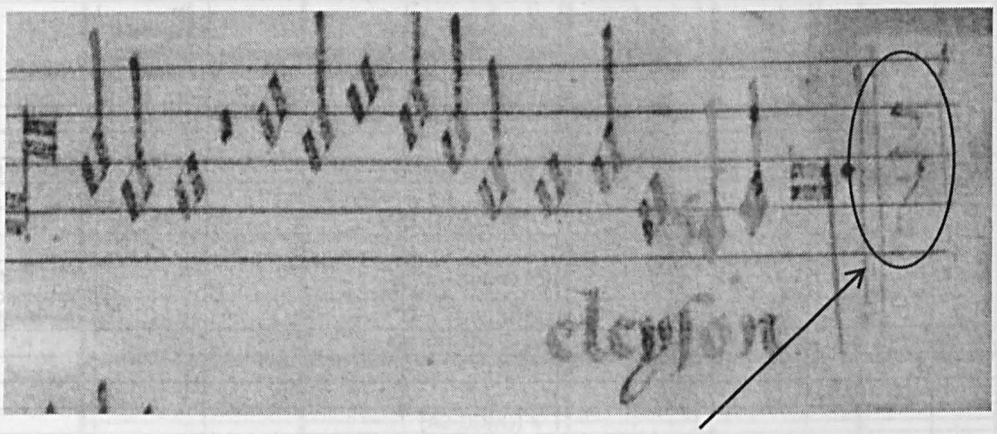
Appendix 4.2: Strictness of textural groundplans in band II masses

Ref. No.	Title/ Cantus firmus	Strict	Minimal departures	Openings only	Strictly bischematic	Bischematic with minimal departures	Bischematic openings only	No apparent textural scheme	Notes
M1	*Sine nomine*	✓							
M6	*Quem malignus spiritus*		✓						
M7	*Caput*			✓					
M12	*Alma redemptoris mater*								Fragmentary
M15	*Sine nomine*						✓(KA-GCS)		
M28	*Summe trinitati*			✓					
M29	*Sine nomine*			✓					
M30	*Flos regalis*					✓(GC-SA)			Bischematic at second mensuration
M31	*Nobilis et pulcra*		✓						
M33	*Sine nomine*							✓	
M34	*Sine nomine*							✓	
M35	*Sine nomine*					✓ ((K)GC-SA)			
M36	*Meditatio cordis*						✓(MGC-SA)		Agnus departs at first mensuration
M37	*Hilf und gib rat*			✓					
M38	*Rozel im gart'n*		✓						Departures in Agnus
M39	*Veni creator spiritus*							✓	
M40	*Veterem hominem*		✓						
M41	*O rosa bella*			✓					
M45	*So ys emprentid*								
M46	*Sine nomine*	?✓							
M47	*Te gloriosus*	?✓							
M48	*Sancta maria virgo*								
M49	*Sine nomine*		✓						
M50	*Sine nomine*		✓						
M51	*So ys emprentid*						✓(GC-SA (not K))		
M52	*Thomas cesus*						✓(KA-GCS)		
M54	*Dueil angoisseux*			✓					
M57	*Puisque m'amour*		✓				✓(GC-SA)		
M58	*O admirabile commercium*								
M59	*Ad fugam reservatum*		✓						
M60	*Sine nomine*		✓						
M61	*Te deum*		✓						
M62	*Sine nomine*			✓					
M63	*Christus surrexit*		✓						

Appendix 5



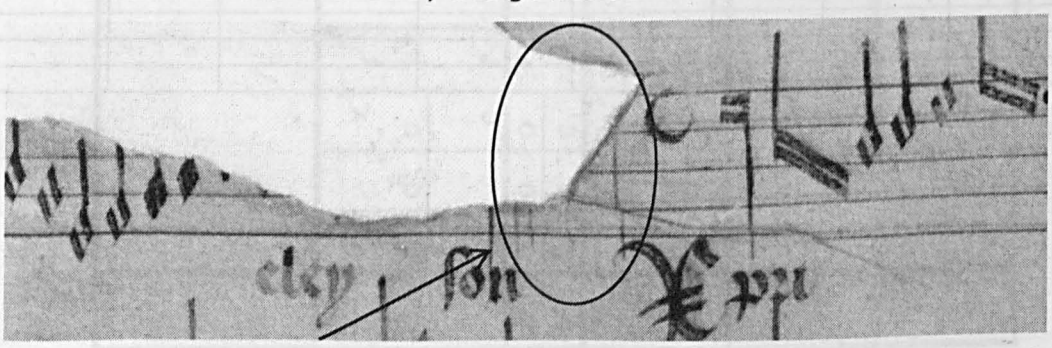
Double bar line followed by the figure 1/2.



Double bar line followed by a large number three.



Double bar line followed by a large number three. Note the clear descender.



Double bar line followed by the vestige of a large number three. The double and single barlines clearly encompass a section within which a figure is placed. The thick, curving line toward the bottom with a thin descender can only be from the number three and is very similar to the figure above.

Appendix 6.1: Mensural changes in English cycles with prosula Kyries

Ref. No.	*Title/ Cantus firmus*	*First mensural change*	*Second mensural change*
M1	*Sine nomine*	Invocation 3	N/A
M6	*Quem malignus spiritus*	Invocation 5	Invocation 8
M7	*Caput*	Invocation 5	N/A
M12	*Alma redemptoris mater*	Invocation 5	Invocation 8
M21	*Salve sancta parens*	Invocation 3	?Invocation 7
M29	*Sine nomine*	Invocation 5	Invocation 8
M31	*Nobilis et pulcra*	Invocation 4	Invocation 8
M39	*Veni creator spiritus*	Invocation 3	Invocation 8 or 9.5
M40	*Veterem hominem*	Invocation 5	N/A
M46	*Sine nomine*	Invocation 4	Invocation 8
M47	*Te gloriosus*	Invocation 6 or 5	Invocation 9.5
M60	*Sine nomine*	?Invocation 3 or 6	N/A

Appendix 6.2: Mensural changes in English cycles with non-prosula Kyries

Ref. No.	*Title/ Cantus firmus*	*First mensural change*	*Second mensural change*
M15	*Sine nomine*	Invocation 3	Invocation 6
M32	*Sine nomine*	Invocation 3	Invocation 6
M33	*Sine nomine*	Invocation 3	Invocation 6
M34	*Sine nomine*	Invocation 3	Invocation 6
M35	*Sine nomine*	Invocation 3	Invocation 6
M41	*O rosa bella*	N/A	N/A
M45	*So ys emprentid*	Invocation 3	Invocation 6
M49	*Sine nomine*	Invocation 5	N/A
M50	*Sine nomine*	?Invocation 5	?Invocation 8
M51	*So ys emprentid*	N/A	N/A
M52	*Thomas cesus*	Invocation 3	Invocation 6
M54	*Dueil angoisseux*	Invocation 3	Invocation 6
M59	*Ad fugam reservatum*	Invocation 3	N/A
M61	*Te deum*	Invocation 3	Invocation 6

Appendix 6.3: Internal dimensions of English prosula Kyries

Ref. No.	*Title/ Cantus firmus*	*Ratio*
M1	*Sine nomine*	5:4
M6	*Quem malignus spiritus*	4:4:1
M7	*Caput*	1:1
M12	*Alma redemptoris mater*	4:4:1
M21	*Salve sancta parens*	3:2:1
M29	*Sine nomine*	4:4:1
M31	*Nobilis et pulcra*	4:5:1
M39	*Veni creator spiritus*	7:9:4
M40	*Veterem hominem*	10:9
M46	*Sine nomine*	?:4:1
M47	*Te gloriosus*	5:3:1
M60	*Sine nomine*	5:4

Appendix 6.4: Internal dimensions of English non-prosula Kyries

Ref. No.	***Title/ Cantus firmus***	***Ratio***	***Notes***
M15	*Sine nomine*	C:3:5:3 ¢:4:3:4	¢ May be correct
M33	*Sine nomine*	8:7:10	
M34	*Sine nomine*	C:5:6:4 ¢:5:3:4	¢ May be correct
M35	*Sine nomine*	C:5:8:3 ¢:5:4:3	¢ May be correct
M41	*O rosa bella*	N/A	
M45	*So ys emprentid*	5:6:2	
M49	*Sine nomine*	1:1	
M50	*Sine nomine*	3:2:1	
M51	*So ys emprentid*	N/A	
M52	*Thomas cesus*	C:2:7:1 ¢:2:3:1	¢ is correct
M54	*Dueil angoisseux*	3:2:3	
M59	*Ad fugam reservatum*	1:2	
M61	*Te deum*	C: 1:2:1 ¢:1:1:1	¢ is correct

Appendix 6.5: English prosula Kyrie length

Ref. No.	***Title/ Cantus firmus***	***Length (as % of largest movement)***
M1	*Sine nomine*	93%
M6	*Quem malignus spiritus*	90%
M7	*Caput*	100%
M12	*Alma redemptoris mater*	*96%
M21	*Salve sancta parens*	100%
M29	*Sine nomine*	75%
M31	*Nobilis et pulcra*	98%
M39	*Veni creator spiritus*	87%
M40	*Veterem hominem*	100%
M46	*Sine nomine*	*100%
M47	*Te gloriosus*	100%
M60	*Sine nomine*	83%

Appendix 6.6: English non-prosula Kyrie length

Ref. No.	*Title/ Cantus firmus*	*Length (as % of largest movement)*
M15	*Sine nomine*	53%
M33	*Sine nomine*	64%
M34	*Sine nomine*	40%
M35	*Sine nomine*	27%
M41	*O rosa bella*	31%
M45	*So ys emprentid*	N/A
M49	*Sine nomine*	69%
M50	*Sine nomine*	72%
M51	*So ys emprentid*	37%
M52	*Thomas cesus*	C: 41% 𝔠: 41%
M54	*Dueil angoisseux*	29%
M59	*Ad fugam reservatum*	33%
M61	*Te deum*	C: 52% 𝔠: 47%

Appendix 6.7: Mensural changes in continental cycles with non-prosula Kyries

Ref. No.	*Title/ Cantus firmus*	*First mensural change*	*Second mensural change*
CM1	*Ecce ancilla domini*	Invocation 3	Invocation 6
CM2	*Pour quelque paine*	Invocation 3	Invocation 6
CM3	*Ave regina*	Invocation 3	Invocation 6
CM4	*Ecce ancilla domini/ Ne timeas maria*	Invocation 3	N/A
CM5	*Spiritus almus*	Invocation 3	Invocation 6
CM6	*Quinti toni irregularis*	Invocation 3	Invocation 6
CM7	*L'homme armé*	Invocation 3	Invocation 6
CM9	*Ayo visto lo mappamundi*	Invocation 3	Invocation 6
CM10	*Wünslichen schön*	Invocation 3	Invocation 6
CM11	*Au chant de lalouete*	Invocation 3	Invocation 6
CM12	*Terribilment*	Invocation 3	Invocation 6
CM13	*Sine nomine*	Invocation 3	Invocation 6
CM14	*L'homme armé*	Invocation 3	Invocation 6
CM15	*Sine nomine*	Invocation 3	Invocation 6
CM16	*Sine nomine*	Invocation 3	Invocation 6
CM17	*Sine nomine*	Invocation 3	Invocation 6
CM18	*Pour l'amour dune*	Invocation 3	Invocation 6
CM19	*Sine nomine (Resvelliés vous)*	Invocation 6	N/A
CM21	*Se la face ay pale*	Invocation 3	Invocation 6
CM22	*Le serviteur*	Invocation 6	N/A
CM23	*Caput*	Invocation 3	Invocation 6
CM24	*Grüne linden*	Invocation 3	Invocation 6

Ref. No.	Title/ Cantus firmus	First mensural change	Second mensural change
CM25	*Esclave puist il devenir*	Invocation 3	Invocation 6
CM26	*Le serviteur*	Invocation 3	Invocation 6
CM27	*Gross sehnen*	Invocation 3	N/A
CM28	*Sine nomine*	Invocation 3	Invocation 6
CM29	*Le serviteur*	Invocation 3	Invocation 6
CM30	*Monyel*	Invocation 6	N/A
CM31	*Sine nomine*	N/A	N/A
CM33	*Sine nomine*	Invocation 3	Invocation 6
CM34	*Quant che vendra*	Invocation 3	Invocation 6
CM36	*Clemens et benigna*	Invocation 3	Invocation 6
CM37	*Sine nomine*	Invocation 3	Invocation 6

Appendix 6.8: Mensural changes in continental cycles with prosula Kyries

Ref. No.	Title/ Cantus firmus	First mensural change	Second mensural change
CM32	*Du cuer je souspier*	Invocation 6	N/A
CM35	*O rosa bella*	Invocation 3	Invocation 6

Appendix 6.9: Internal dimensions of continental non-prosula Kyries

Ref. No.	Title/ Cantus firmus	Ratio
CM1	*Ecce ancilla domini*	2:1:2
CM2	*Pour quelque paine*	1:1:1
CM3	*Ave regina*	1:1:1
CM4	*Ecce ancilla domini/ Ne timeas maria*	1:3
CM5	*Spiritus almus*	1:1:1
CM6	*Quinti toni irregularis*	3:5:4
CM7	*L'homme armé*	4:3:5
CM9	*Ayo visto lo mappamundi*	1:1:1
CM10	*Wünslichen schön*	2:4:3
CM11	*Au chant de lalouete*	3:2:2
CM12	*Terribilment*	1:1:1
CM13	*Sine nomine*	2:1:2
CM14	*L'homme armé*	1:1:1
CM15	*Sine nomine*	1:1:1
CM16	*Sine nomine*	1:1:1
CM17	*Sine nomine*	2:3:3

Ref. No.	Title/ Cantus firmus	Ratio
CM18	*Pour l'amour dune*	1:1:1
CM19	*Sine nomine (Resvelliés vous)*	4:3
CM21	*Se la face ay pale*	4:3:3
CM22	*Le serviteur*	3:1
CM23	*Caput*	C: 1:1:1 ¢:2:1:2
CM24	*Grüne linden*	1:1:1
CM25	*Esclave puist il devenir*	4:3:2
CM26	*Le serviteur*	7:4:6
CM27	*Gross sehnen*	1:1
CM28	*Sine nomine*	3:2:4
CM29	*Le serviteur*	C: 5:10:6 ¢:5:5:6
CM30	*Monyel*	5:1
CM31	*Sine nomine*	N/A
CM33	*Sine nomine*	4:3:2
CM34	*Quant che vendra*	1:1:1
CM36	*Clemens et benigna*	3:3:2
CM37	*Sine nomine*	4:3:1

Appendix 6.10: Internal dimensions of continental prosula Kyries

Ref. No.	Title/ Cantus firmus	Ratio
CM32	*Du cuer je souspier*	1:1
CM35	*O rosa bella*	1:1:1

Appendix 6.11: Continental non-prosula Kyrie length

Ref. No.	Title/ Cantus firmus	Length (as % of largest movement)
CM1	*Ecce ancilla domini*	62%
CM2	*Pour quelque paine*	51%
CM3	*Ave regina*	80%
CM4	*Ecce ancilla domini/ Ne timeas maria*	31%
CM5	*Spiritus almus*	51%
CM6	*Quinti toni irregularis*	54%
CM7	*L'homme armé*	33%
CM9	*Ayo visto lo mappamundi*	41%

Ref. No.	Title/ Cantus firmus	Length (as % of largest movement)
CM10	*Wünslichen schön*	63%
CM11	*Au chant de lalouete*	49%
CM12	*Terribilment*	35%
CM13	*Sine nomine*	23%
CM14	*L'homme armé*	26%
CM15	*Sine nomine*	43%
CM16	*Sine nomine*	31%
CM17	*Sine nomine*	37%
CM18	*Pour l'amour dune*	45%
CM19	*Sine nomine (Resvelliés vous)*	43%
CM21	*Se la face ay pale*	37%
CM22	*Le serviteur*	44%
CM23	*Caput*	28%
CM24	*Grüne linden*	37%
CM25	*Esclave puist il devenir*	58%
CM26	*Le serviteur*	65%
CM27	*Gross sehnen*	68%
CM28	*Sine nomine*	41%
CM29	*Le serviteur*	57%
CM30	*Monyel*	79%
CM31	*Sine nomine*	35%
CM33	*Sine nomine*	41%
CM34	*Quant che vendra*	42%
CM36	*Clemens et benigna*	18%
CM37	*Sine nomine*	33%

Appendix 6.12: Continental prosula Kyrie lengths

Ref. No.	Title/ Cantus firmus	Length (as a % of largest movement)
CM32	*Du cuer je souspier*	0.75
CM35	*O rosa bella*	0.51

Appendix 7.1: Text deletion and telescoping in the English mass cycles

Ref. No.	Title/ Cantus firmus	Lines deleted	Lines telescoped	Notes	Complete
M1	*Sine nomine*	5, 11, 12, 13, 14, 15, 16, 17, 18			✓
M6	*Quem malignus spiritus*	4, 6, 13, 16			✓
M7	*Caput*	5a, 5b, 10b, 13, 14, 15, 16			✓

Ref. No.	Title/ Cantus firmus	Lines deleted	Lines telescoped	Notes	Complete
M12	*Alma redemptoris mater*	?1, ?2, ?3, ?4, ?5, ?6, 11, 13, 14, 15, 16, 17			
M15	*Sine nomine*	2b, 4, 9, 13, 14, 15, 16, 18 (mortuorum)			✓
M21	*Salve sancta parens*	5, 11, 12, 13, 14, 15, 16, 17			✓
M28	*Summe Trinitati*	11, 13, 14, 15, 16, 17, 18, 19			✓
M29	*Sine nomine*	15	2/4, 3/5, 13/14/16, 19/18		✓
M30	*Flos regalis*	11, 13, 14, 15, 16, 18	12/17		✓
M31	*Nobilis et pulcra*	4, 13, 14, 15, 16, 17, 18, 19			✓
M33	*Sine nomine*	2, 3, 5, 14, 15, 16			✓
M34	*Sine nomine*	4, 5b (patri), 6, 7a, 9, 10, 11, 12, 13, 14, 15, 16			✓
M35	*Sine nomine*	4, 5, 10, 11, 12a, 12b	7-8/13, 9/14-15, 12c/16		✓
M36	*Meditatio cordis*	6, 7, 8, 13, 14, 15			✓
M37	*Hilf und gib rat*	3b (secula), 5c, 6a, 13c, 14, 15			✓

Ref. No.	Title/ Cantus firmus	Lines deleted	Lines telescoped	Notes	Complete
M38	*Rozel im gartn*	1d, 5, 12b, 13, 14, 15, 16, 17			✓
M39	*Veni creator Spiritus*	3, 4, 5, 6b, (9-20)			
M40	*Veterem hominem*	3a, 5c (sunt), 6, 9, 12a, 13, 14, 15, 16, 17, 18, 19			✓
M41	*O rosa bella*	7b, 10, 11, 12, 13, 14, 15, 16			✓
M46	*Sine nomine*	?1, ?2, ?3, ?4, ?5, ?6, 12c, 13, 14, 15, 16 ,17, 18			✓
M47	*Te gloriosus*	2, 4, 7, 8, 10, 11, 12b, 13, 14, 15, 16, 17, 18			✓
M48	*Sancta Maria virgo*	10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20		Second half of music missing	
M49	*Sine nomine*	13, 14, 15, 16			✓
M50	*Sine nomine*	3, 4, 5, 12c, 13, 14, 15, 16, 17, 18			✓
M51	*So ys emprentid*	1d (et invisibilium), 9, 10, 11, 12, 13, 17	14 and 15/ 16/ 18		✓
M52	*Thomas cesus*	13, 14, 15, 16			✓
M54	*Dueil angoisseux*	2, 4a, 5, 10, 11, 16	14/17	4b follows 4c	✓

Ref. No.	Title/ Cantus firmus	Lines deleted	Lines telescoped	Notes	Complete
M57	*Puisque m'amour*	11, 12, 17a			✓
M58	*O admirabile commercium*	4c, 13, 14, 15, 16, 17, 18			✓
M59	*Ad fugam reservatum*	4, 9, 10, 11, 12, 13, 14, 15, 16, 17			✓
M60	*Sine nomine*	13, 14, 15, 16, 16, 18, 19			✓
M61	*Te Deum*				✓
M62	*Sine nomine*	12a (venturus),13b, 13c (filioque procedit), 14 (qui cum patre et filio simul adoratur)	7/11/13; 8,9/12/13,15; 10/16		✓

Appendix 7.2: Text deletion and telescoping in continenal mass cycles

Ref. No.	Title/ Cantus firmus	Lines deleted	Lines telescoped	Notes	Complete
CM1	*Ecce ancilla domini*				✓
CM2	*Pour quelque paine*	9, 14, 15, 16			✓
CM3	*Ave regina*	None			✓
CM4	*Ecce ancilla domini/ Ne timeas maria*	None			✓

Ref. No.	Title/ Cantus firmus	Lines deleted	Lines telescoped	Notes	Complete
CM5	*Spiritus almus*	None			✓
CM6	*Quinti toni irregularis*	13,14,15,16			✓
CM7	*L'homme armé*	9 (et sepultus est), 13 (et vivificantem), 16 (catholicam)			✓
CM8	*Sine nomine*	14 (et filio simul adoratur et conglorificatur), 15			✓
CM9	*Ayo visto lo mappamundi*	13, 14, 15	5/6		✓
CM10	*Wünslichen schön*	4c, 8, 9b, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20			✓
CM11	*Au chant de lalouete*				✓
CM12	*Terribilment*	5a,5b , 12, 13, 16			✓
CM13	*Sine nomine*	12a, 12b (cum gloria iudicare)			✓
CM14	*L'homme armé*				✓

Ref. No.	Title/ Cantus firmus	Lines deleted	Lines telescoped	Notes	Complete
CM15	*Sine nomine*	2a (christum), 4, 5, 9, 10, 11, 12, 15,	16/14		✓
CM16	*Sine nomine*	5, 9, 10, 11, 12			✓
CM17	*Sine nomine*				✓
CM18	*Pour l'amour dune*	14, 15, 16			✓
CM19	*Sine nomine (Resvelliés vous)*				✓
CM20	*Se tu t'en marias*	5, 9b (pilato), 14 (simil adoratur), 18			✓
CM21	*Se la face ay pale*				✓
CM22	*Le serviteur*	9, 13, 14, 15, 16, 17, 18, 19			✓
CM23	*Caput*	2a (Iesum Christum), 3,4	10,11,12/13,14, 15,16		✓
CM24	*Grüne linden*	13, 14, 15, 16			✓

Ref. No.	Title/ Cantus firmus	Lines deleted	Lines telescoped	Notes	Complete
CM25	*Esclave puist il devenir*	12b (vivos et mortuos)			✓
CM26	*Le serviteur*	12, 13, 14, 15			✓
CM27	*Gross sehnen*				✓
CM28	*Sine nomine*	14 (et conglorificatur)			✓
CM29	*Le serviteur*	3, 4, 12, 13, 14, 15, 16, 17, 18			✓
CM30	*Monyel*	9, 11a (in celum)			✓
CM31	*Sine nomine*	9b, 11,12, 16, 17, 18			✓
CM32	*Du cuer je souspier*	3b, 7a (spiritu sancto), 7b, 8, 14 (Qui cum patre et filio simul adoratur), 15 (per prophetas), 17a	2,4 and 6a/3 and 5; 6b and 9/7; 11/12a and 12b; 12c/13; 16/14 and 15; 18/17b	Clear telescoping but partial text in contra	✓
CM33	*Sine nomine*	4b,4c, 5, 12, 13, 14, 15, 16, 18			✓
CM34	*Quant che vendra*	13 (procedit), 14, 15, 17, 18			✓

Ref. No.	Title/ Cantus firmus	Lines deleted	Lines telescoped	Notes	Complete
CM35	*O rosa bella*	11b, 12			✓
CM36	*Clemens et benigna*				✓
CM37	*Sine nomine*	9b, 10, 11, 12, 13, 14, 15, 16		No underlay for music at 9b-16.	✓

Appendix 8.1: Mensural divisions in the Sanctus of English masses

Ref. No.	Title/ Cantus firmus	First mensural division	Second mensural division	Third mensural division	Fourth mensural division
M1	*Sine nomine*	Benedictus			
M6	*Quem malignus spiritus*	Osanna 1	Osanna 2		
M7	*Caput*	Benedictus			
M12	*Alma redemptoris mater*	Osanna 1	Osanna 2		
M15	*Sine nomine*	In excelsis 1	Benedictus	Osanna 2	In excelsis 2
M21	*Salve sancta parens*	Benedictus	Osanna 2		
M28	*Summe Trinitati*				
M29	*Sine nomine*	Osanna 1	Osanna 2		
M30	*Flos regalis*	Osanna 1			
M31	*Nobilis et pulcra*	Osanna 1	Osanna 2		
M33	*Sine nomine*	Osanna 1	Qui venit	Domini	
M34	*Sine nomine*	Osanna 1	Osanna 2		
M35	*Sine nomine*	Osanna 1	Osanna 2		
M36	*Meditatio cordis*	Osanna 1			
M37	*Hilf und gib rat*	Benedictus			
M38	*Rozel im gartn*	Osanna 1	Osanna 2		
M39	*Veni creator Spiritus*	?Osanna 2			
M40	*Veterem hominem*	Benedictus			
M41	*O rosa bella*				
M46	*Sine nomine*				
M47	*Te gloriosus*				
M48	*Sancta Maria virgo*	Osanna 1	Missing		
M49	*Sine nomine*	Benedictus			
M50	*Sine nomine*	Osanna 1	Osanna 2		
M51	*So ys emprentid*	Pleni sunt	Osanna 1		
M52	*Thomas cesus*	Benedictus			
M54	*Dueil angoisseux*	Osanna 1	Osanna 2		
M57	*Puisque m'amour*	Osanna 1	Osanna 2		

Ref. No.	Title/ Cantus firmus	First mensural division	Second mensural division	Third mensural division	Fourth mensural division
M58	*O admirabile commercium*	Osanna 1			
M59	*Ad fugam reservatum*	Osanna 1	Osanna 2		
M60	*Sine nomine*	Benedictus			
M61	*Te Deum*	Pleni sunt	Benedictus		
M62	*Sine nomine*	Osanna 1	Osanna 2		
M63	*Christus surrexit*	Benedictus			

Appendix 8.2: Mensural divisions in the Sanctus of continental masses

Ref. No.	Title/ Cantus firmus	First mensural division	Second mensural division	Third mensural division	Fourth mensural division
CM1	*Ecce ancilla domini*	Benedictus			
CM2	*Pour quelque paine*	Osanna 1	Osanna 2		
CM3	*Ave regina*	Benedictus			
CM4	*Ecce ancilla domini/ Ne timeas maria*	Pleni sunt	Osanna 2		
CM5	*Spiritus almus*	Benedictus			
CM6	*Quinti toni irregularis*	Osanna 1			
CM7	*L'homme armé*	Osanna 1	Osanna 2		
CM8	*Sine nomine*	Benedictus			
CM9	*Ayo visto lo mappamundi*	Osanna 1	Osanna 2		
CM10	*Wünslichen schön*	Osanna 1	Benedictus	Osanna 2	
CM11	*Au chant de lalouete*	Pleni sunt	Osanna 1	Benedictus	Osanna 2
CM12	*Terribilment*	Osanna 1			
CM13	*Sine nomine*	Osanna 1	Benedictus	Osanna 2	
CM14	*L'homme armé*	Pleni sunt	Osanna 1	Benedictus	Osanna 2
CM15	*Sine nomine*	Benedictus	Osanna 2		
CM16	*Sine nomine*	Osanna 1	Benedictus	Osanna 2	
CM17	*Sine nomine*	Benedictus	Osanna 2		
CM18	*Pour l'amour dune*	Benedictus	Osanna 2		
CM19	*Sine nomine (Resvelliés vous)*	Qui venit	Osanna 2		
CM20	*Se tu t'en marias*	Benedictus	Osanna 2		
CM21	*Se la face ay pale*	Benedictus			
CM22	*Le serviteur*	Benedictus			
CM23	*Caput*	Benedictus			
CM24	*Grüne linden*	Osanna 1			
CM25	*Esclave puist il devenir*	Osanna 1	Osanna 2		
CM26	*Le serviteur*	Pleni sunt	Osanna 1	Benedictus	
CM27	*Gross sehnen*	Pleni sunt	Osanna 1	Benedictus	Osanna 2
CM28	*Sine nomine*	Pleni sunt	Osanna 1	Benedictus	Osanna 2
CM29	Le serviteur	Osanna 1			
CM30	*Monyel*	Osanna 1	Osanna 2		
CM31	*Sine nomine*				
CM32	*Du cuer je souspier*	Benedictus			
CM33	Sine nomine	Osanna 1			
CM34	*Quant che vendra*	Benedictus	Osanna 2		
CM35	*O rosa bella*	Osanna 1	?Osanna 2		
CM36	*Clemens et benigna*	Osanna 1	Benedictus		
CM37	*Sine nomine*	Benedictus	Osanna 2		

Appendix 9.1 Mensural divisions in the Agnus Dei of English masses

Ref. No.	Title/ Cantus firmus	*First mensural division*	*Second mensural division*
M1	*Sine nomine*	Agnus 3	
M6	*Quem malignus spiritus*	Miserere 2	Dona nobis
M7	*Caput*	Agnus 3	
M12	*Alma redemptoris mater*	Agnus 2	Dona nobis
M15	*Sine nomine*	Agnus 3	Dona nobis
M21	*Salve sancta parens*	Agnus 3	
M28	*Summe Trinitati*		
M29	*Sine nomine*	Agnus 3	
M30	*Flos regalis*	Agnus 3	
M31	*Nobilis et pulcra*	Agnus 3	Dona nobis
M33	*Sine nomine*	Agnus 2	Agnus 3
M34	*Sine nomine*		
M35	*Sine nomine*	Agnus 3	
M36	*Meditatio cordis*	Agnus 3	
M37	*Hilf und gib rat*	Agnus 2	
M38	*Rozel im gartn*	Miserere 2	Dona nobis
M39	*Veni creator Spiritus*	Agnus 2	Agnus 3
M40	*Veterem hominem*	Agnus 3	
M41	*O rosa bella*		
M46	*Sine nomine*	Miserere 2	Dona nobis
M47	*Te gloriosus*	Agnus 3	?Dona nobis
M48	*Sancta Maria Virgo*		
M49	*Sine nomine*	Agnus 3	
M50	*Sine nomine*		
M51	*So ys emprentid*	Agnus 2	Agnus 3
M52	*Thomas cesus*	Agnus 3	
M54	*Dueil angoisseux*	Miserere 2	Dona nobis
M57	*Puisque m'amour*		
M58	*O admirabile commercium*	Agnus 3	
M59	*Ad fugam reservatum*	Agnus 3	Dona nobis
M60	*Sine nomine*	Agnus 3	
M61	*Te Deum*	Agnus 2	Agnus 3
M62	*Sine nomine*	Agnus 3	

Appendix 9.2: Mensural divisions in the Agnus Dei of continental masses

Ref. No.	Title/ Cantus firmus	First mensural change	Second mensural change
CM1	*Ecce ancilla domini*	Agnus 2	
CM2	*Pour quelque paine*	Agnus 2	Agnus 3
CM3	*Ave regina*	Agnus 2	
CM4	*Ecce ancilla domini/ Ne timeas maria*	Agnus 2	Agnus 3
CM5	*Spiritus almus*	Agnus 2	Agnus 3
CM6	*Quinti toni irregularis*	Agnus 2	Agnus 3
CM7	*L'homme armé*	Agnus 2	Agnus 3
CM8	*Sine nomine*		

Ref. No.	Title/ Cantus firmus	First mensural change	Second mensural change
CM9	*Ayo visto lo mappamundi*	Agnus 2	
CM10	*Wünslichen schön*		
CM11	*Au chant de lalouete*	Agnus 2	Agnus 3
CM12	*Terribilment*	Agnus 2	Agnus 3
CM13	*Sine nomine*	Agnus 2	Agnus 3
CM14	*L'homme armé*	Agnus 2	Dona nobis
CM15	*Sine nomine*	Agnus 2	Agnus 3
CM16	*Sine nomine*	Agnus 2	Agnus 3
CM17	*Sine nomine*	Agnus 2	Agnus 3
CM18	*Pour l'amour dune*	Agnus 2	Agnus 3
CM19	*Sine nomine (Resvelliés vous)*	Qui tollis 3	
CM20	*Se tu t'en marias*	Agnus 2	Agnus 3
CM21	*Se la face ay pale*	Agnus 2	Agnus 3
CM22	*Le serviteur*	Agnus 3	
CM23	*Caput*	Agnus 3	
CM24	*Grüne linden*	Miserere 2	
CM25	*Esclave puist il devenir*	Agnus 2	
CM26	*Le serviteur*	Agnus 2	Agnus 3
CM27	*Gross sehnen*	Agnus 2	Agnus 3
CM28	*Sine nomine*	Agnus 2	Agnus 3
CM29	*Le serviteur*	Agnus 2	Agnus 3
CM30	*Monyel*	Agnus 2	Agnus 3
CM31	*Sine nomine*		
CM32	*Du cuer je souspier*	Agnus 3	
CM33	*Sine nomine*	Agnus 2	Agnus 3
CM34	*Quant che vendra*		
CM35	*O rosa bella*	Agnus 2	Agnus 3
CM36	*Clemens et benigna*	Agnus 2	Agnus 3
CM37	*Sine nomine*		

Appendix 10.1: Strictness of mensural scheme in English cycles

Ref. No.	*Title/ Cantus firmus*	*Strict mensural plan*	*Change in one movement*	*Change in two + movements*	*No mensural plan*	*Complete*
M1	*Sine nomine*	✓				✓
M6	*Quem malignus spiritus*	✓				✓
M7	*Caput*	✓				✓
M12	*Alma redemptoris mater*	✓				
M15	*Sine nomine*		✓			✓
M21	*Salve sancta parens*	✓				✓
M28	*Summe Trinitati*	✓				✓
M29	*Sine nomine*		✓			✓

Ref. No.	Title/ Cantus firmus	Strict mensural plan	Change in one movement	Change in two + movements	No mensural plan	Complete
M30	*Flos regalis*	✓				
M31	*Nobilis et pulcra*	✓				✓
M33	*Sine nomine*		✓			✓
M34	*Sine nomine*		?✓			?✓
M35	*Sine nomine*		✓			✓
M36	*Meditatio cordis*	✓				✓
M37	*Hilf und gib rat*	✓				✓
M38	*Rozel im gartn*	✓				✓
M39	*Veni creator Spiritus*			✓		
M40	*Veterem hominem*	✓				✓
M41	*O rosa bella*	✓				✓
M46	*Sine nomine*	?✓				
M47	*Te gloriosus*	?✓				
M48	*Sancta Maria Virgo*	?✓				
M49	*Sine nomine*	✓				✓
M50	*Sine nomine*	✓				✓
M51	*So ys emprentid*			✓		✓
M52	*Thomas cesus*			✓		✓
M54	*Dueil angoisseux*	✓				✓
M57	*Puisque m'amour*				✓	
M58	*O admirabile commercium*		✓			✓
M59	*Ad fugam reservatum*		✓			✓
M60	*Sine nomine*	✓				✓
M61	*Te Deum*	✓				✓
M62	*Sine nomine*		✓			✓
M63	*Christus surrexit*	✓				✓

Appendix 10.2: Strictness of mensural scheme in continental masses

Ref. No.	Title/ Cantus firmus	Strict mensural plan	Change in one movement	Change in two + movements	No mensural plan	Complete
CM1	*Ecce ancilla domini*			✓		✓
CM2	*Pour quelque paine*			✓		✓
CM3	*Ave regina*		✓			✓
CM4	*Ecce ancilla domini/ Ne timeas maria*			✓		✓
CM5	*Spiritus almus*			✓		✓
CM6	*Quinti toni irregularis*			✓		✓
CM7	*L'homme armé*			✓		✓
CM8	*Sine nomine*		?✓			
CM9	*Ayo visto lo mappamundi*			✓		✓
CM10	*Wünslichen schön*			✓		
CM11	*Au chant de lalouete*			✓		✓

Ref. No.	Title/ Cantus firmus	Strict mensural plan	Change in one movement	Change in two + movements	No mensural plan	Complete
CM12	*Terribilment*		✓			✓
CM13	*Sine nomine*			✓		✓
CM14	*L'homme armé*			✓		✓
CM15	*Sine nomine*	✓				✓
CM16	*Sine nomine*			✓		✓
CM17	*Sine nomine*			✓		✓
CM18	*Pour l'amour dune*			✓	✓	✓
CM19	*Sine nomine (Resvelliés vous)*			✓		✓
CM20	*Se tu t'en marias*			✓		
CM21	*Se la face ay pale*		✓			✓
CM22	*Le serviteur*	✓				✓
CM23	*Caput*		✓			✓
CM24	*Grüne linden*			✓		✓
CM25	*Esclave puist il devenir*			✓		✓
CM26	*Le serviteur*			✓		✓
CM27	*Gross sehnen*			✓	✓	✓
CM28	*Sine nomine*			✓		✓
CM29	*Le serviteur*			✓		✓
CM30	*Monyel*			✓		✓
CM31	*Sine nomine*	✓				✓
CM32	*Du cuer je souspier*	✓				✓
CM33	*Sine nomine*			✓		✓
CM34	*Quant che vendra*		✓			
CM35	*O rosa bella*			✓		
CM36	*Clemens et benigna*	✓				✓
CM37	*Sine nomine*				✓	✓

Appendix 11.1: Textural groundplans in English masses

Ref. No.	Title/ Cantus firmus	Strict	Minor departures	Openings only	Strictly Bischematic	Bischematic with minimal departures	Bischematic openings only	No apparent textural scheme	Notes
M1	*Sine nomine*	✓							
M6	*Quem malignus spiritus*		✓						
M7	*Caput*			✓					
M12	*Alma redemptoris mater*								Fragmentary
M15	*Sine nomine*						✓(KA-GCS)		
M21	*Salve sancta parens*	✓							
M28	*Summe Trinitati*			✓					
M29	*Sine nomine*			✓					
M30	*Flos regalis*					✓(GC-SA)			Bischematic only at the second mensuration
M31	*Nobilis et pulcra*		✓						
M33	*Sine nomine*							✓	
M34	*Sine nomine*							✓	
M35	*Sine nomine*					✓ ((K)GC-SA)			
M36	*Meditatio cordis*						✓(MGC-SA)		Agnus departs at first mensuration

Ref. No.	Title/ Cantus firmus	Strict	Minor departures	Openings only	Strictly Bischematic	Bischematic with minimal departures	Bischematic openings only	No apparent textural scheme	Notes
M37	*Hilf und gib rat*			✓					
M38	*Rozel im gartn*		✓						Departures in Agnus Dei
M39	*Veni creator Spiritus*							✓	
M40	*Veterem hominem*		✓						
M41	*O rosa bella*			✓					
M45	*So ys emprentld*								
M46	*Sine nomine*	?✓							
M47	*Te gloriosus*	?✓							
M48	*Sancta Maria Virgo*								
M49	*Sine nomine*		✓						
M50	*Sine nomine*		✓						
M51	*So ys emprentid*						✓(GC-SA (not K))		
M52	*Thomas cesus*						✓(KA-GCS)		
M54	*Dueil angoisseux*			✓					
M57	*Puisque m'amour*		✓						
M58	*O admirabile commercium*						✓(GC-SA)		
M59	*Ad fugam reservatum*		✓						
M60	*Sine nomine*		✓						
M61	*Te Deum*		✓						
M62	*Sine nomine*			✓					
M63	*Christus surrexit*		✓						

Appendix 11.2: Textural groundplans in continental masses

Ref. No.	Title/ Cantus firmus	Strict	Minor departures	Openings only	Strictly bischematic	Bischematic with minimal departures	Bischematic openings only	No apparent textural scheme	Notes
CM1	*Ecce ancilla domini*		✓						
CM2	*Pour quelque paine*			✓					
CM3	*Ave regina*							✓	
CM4	*Ecce ancilla domini/ Ne timeas maria*							✓	
CM5	*Spiritus almus*							✓	
CM6	*Quinti toni irregularis*							✓	
CM7	*L'homme armé*							✓	
CM8	*Sine nomine*							✓	
CM9	*Ayo visto lo mappamundi*							✓	
CM10	*Wünslichen schön*							✓	
CM11	*Au chant de lalouete*							✓	
CM12	*Terribilment*							✓	
CM13	*Sine nomine*							✓	
CM14	*L'homme armé*							✓	
CM15	*Sine nomine*					✓((K)GC-SA)			
CM16	*Sine nomine*						✓((K)GC-SA)		
CM17	*Sine nomine*							✓	
CM18	*Pour l'amour dune*			✓					
CM19	*Sine nomine (Resvelliés vous)*							✓	
CM20	*Se tu t'en marias*							✓	
CM21	*Se la face ay pale*			✓					
CM22	*Le serviteur*			✓					
CM23	*Caput*			✓ (not K)					
CM24	*Grüne linden*							✓	
CM25	*Esclave puist il devenir*			✓					
CM26	*Le serviteur*					✓(KSA-GC)			
CM27	*Gross sehnen*			✓					
CM28	*Sine nomine*							✓	
CM29	Le serviteur		✓ (not K)						
CM30	*Monyel*							✓	
CM31	*Sine nomine*		✓						
CM32	*Du cuer je souspier*						✓(KA-GCS)		
CM33	*Sine nomine*							✓	

Ref. No.	Title/ Cantus firmus	Strict	Minor departures	Openings only	Strictly bischematic	Bischematic with minimal departures	Bischematic openings only	No apparent textural scheme	Notes
CM34	*Quant che vendra*			✓					
CM35	*O rosa bella*							✓	
CM36	*Clemens et benigna*			✓ (not K)					
CM37	*Sine nomine*			✓					

Appendix 12.1: Lengths of movements in English cycles

Ref. No.	Title/Cantus firmus	Kyrie	Gloria	Credo	Sanctus	Agnus	Motet
M1	*Sine nomine*	279	268	301	301	260	
M6	*Quem malignus spiritus*	610	571	681	656	470	
M7	*Caput*	612	523	606	519	455	
M12	*Alma redemptoris mater*	*667		698	590	?573	
M15	*Sine nomine*	286	518	544	429	354	
M21	*Salve sancta parens*	374	374	374	374	374	
M28	*Summe Trinitati*		352	376	368	316	304
M29	*Sine nomine*	423	347	533	570	376	
M30	*Flos regalis*		532	554	580	399	
M31	*Nobilis et pulcra*	564	574	563	544	440	
M33	*Sine nomine*	300	470	423	308	294	
M34	*Sine nomine*	178	356	329	440	146.5	
M35	*Sine nomine*	143	518.5	532.5	363.5	189	
M36	*Meditatio cordis*		C:552	612	505	184	578
			¢:396	465	395	146	388
M37	*Hilf und gib rat*		C:517	533	379	415	492
			C2:377	379	293	257	366
M38	*Rozel im gartn*		576	660	540	434	
M39	*Veni creator Spiritus*	202	231	201	*124	190	
M40	*Veterem hominem*	566	494	502	544	521	
M41	*O rosa bella*	111	349	330	354	267	252
M45	*So ys emprentid*	159					
M46	*Sine nomine*	*421		*359	*216	*402	
M47	*Te gloriosus*	509	471	491		*250	
M48	*Sancta Maria Virgo*		*316	*282	354		
M49	*Sine nomine*	444	446	646	528	445	
M50	*Sine nomine*	354	490	480	379	*270	
M51	*So ys emprentid*	141	301	342	246	185	384
M52	*Thomas cesus*	C:357	639.5	874	717	573	
		¢:237	425.5	584	483	393	
M54	*Dueil angoisseux*	155	400	375	526	368	
M57	*Puisque m'amour*		C:490	761	577		
			¢:380	623	467		
M58	*O admirabile commercium*		511	654	553	367	
M59	*Ad fugam reservatum*	132	405	382	340	283	
M60	*Sine nomine*	214	250	245	229	164	
M61	*Te Deum*	C:264	506	505	366.5	260	
		¢:198	442	443	302.5	196	
M62	*Sine nomine*		422	460	415	247	
M63	*Christus surrexit*		C:480	496	496		
			¢:330	332	398		

Appendix 12.2: Relative length of movements in English masses

Ref. No.	Title/Cantus firmus	Kyrie	Gloria	Credo	Sanctus	Agnus	Motet
M1	*Sine nomine*	93%	89%	100%	100%	86%	
M6	*Quem malignus spiritus*	90%	84%	100%	96%	69%	
M7	*Caput*	100%	85%	99%	85%	74%	
M12	*Alma redemptoris mater*	*96%		100%	85%	?82$	
M15	*Sine nomine*	53%	95%	100%	79%	65%	
M21	*Salve Sancta Parens*	100%	100%	100%	100%	100%	
M28	*Summe Trinitati*		94%	100%	98%	84%	81%
M29	*Sine nomine*	75%	61%	94%	100%	66%	
M30	*Flos regalis*		92%	96%	100%	69%	
M31	*Nobilis et pulcra*	98%	100%	98%	95%	77%	
M33	*Sine nomine*	64%	100%	90%	66%	63%	
M34	*Sine nomine*	40%	81%	75%	100%	33%	
M35	*Sine nomine*	27%	97%	100%	68%	35%	
M36	*Meditatio cordis*		C:90%	100%	83%	30%	94%
			¢:85%	100%	85%	31%	83%
M37	*Hilf und gib rat*		C:97%	100%	71%	78%	92%
			C2:99%	100%	77%	68%	97%
M38	*Rozel im gartn*		87%	100%	82%	66%	
M39	*Veni creator Spiritus*	87%	100%	87%	*54%	82%	
M40	*Veterem hominem*	100%	87%	89%	96%	92%	
M41	*O rosa bella*	31%	99%	93%	100%	75%	71%
M45	*So ys emprentid*	100%					
M46	*Sine nomine*	*100%		*85%	*51%	*95%	
M47	*Te gloriosus*	100%	93%	96%		*49%	
M48	*Sancta Maria Virgo*		*89%	*80%	100%		
M49	*Sine nomine*	69%	69%	100%	82%	69%	
M50	*Sine nomine*	72%	100%	98%	77%	*55%	
M51	*So ys emprentid*	37%	78%	89%	64%	48%	100%
M52	*Thomas cesus*	C:41%	73%	100%	82%	66%	
		¢:41%	73%	100%	83%	67%	
M54	*Dueil angoisseux*	29%	76%	71%	100%	70%	
M57	*Puisque m'amour*		C:64%	100%	76%		
			¢:61%	100%	75%		
M58	*O admirabile commercium*		C:79%	100%	84%	57%	
			¢:78%	100%	85%	56%	
M59	*Ad fugam reservatum*	33%	100%	94%	84%	70%	
M60	*Sine nomine*	83%	100%	99%	89%	67%	
M61	*Te Deum*	C:52%	100%	100%	72%	51%	
		¢:45%	100%	100%	68%	44%	
M62	*Sine nomine*		92%	100%	90%	54%	
M63	*Christus surrexit*		C:97%	100%	100%		
			¢:83%	83%	100%		

Appendix 12.3: Length of movements in continental masses

Ref. No.	Title/Cantus firmus	Kyrie	Gloria	Credo	Sanctus	Agnus	Motet
CM1	*Ecce ancilla domini*	339	293	550	337	217	
CM2	*Pour quelque paine*	199	382	388	383.5	238	
CM3	*Ave regina*	420	362	524	400	265	
CM4	*Ecce ancilla domini/ Ne timeas maria*	148	289	474	380	157	
CM5	*Spiritus almus*	208	339	406	359	223	
CM6	*Quinti toni irregularis*	319	317	389.5	595	287	
CM7	*L'homme armé*	222	447	671	528	358	
CM8	*Sine nomine*		359	561	357	*81	
CM9	*Ayo visto lo mappamundi*	203	445	490	402	280	
CM10	*Wünslichen schön*	206	325	239	264	*60	
CM11	*Au chant de lalouete*	145	140	294	284	199	
CM12	*Terribilment*	121	272	342	342	173.5	
CM13	*Sine nomine*	106	351	458	198	181	
CM14	*L'homme armé*	105	349	223.5	389.5	397	
CM15	*Sine nomine*	120	177	277	234	156	
CM16	*Sine nomine*	75.5	188	243	246	160	
CM17	*Sine nomine*	170	373	462	321	257	
CM18	*Pour l'amour dune*	182	375	323	355	229	
CM19	*Sine nomine (Resvelliés vous)*	234	542	346	336	174	
CM20	*Se tu t'en marias*		C:116	182	138	106	
			¢:309	462	391	210	
CM21	*Se la face ay pale*	270	723	723	498	345	
CM22	*Le serviteur*	172	368	388	361	233	
CM23	*Caput*	C:186	523	608	662	382	
		¢:156	401	448	472	302	
CM24	*Grüne linden*	165	338	448	245	235	
CM25	*Esclave puist il devenir*	189	282.5	326	241	288	268
CM26	*Le serviteur*	347	464	450	537	287	
CM27	*Gross sehnen*	285	401	405	417	265	
CM28	*Sine nomine*	239	305.5	586.5	252	264.5	
CM29	*Le serviteur*	C:155	306	329	316	165	
		¢:130	249	271	230	141	
CM30	*Monyel*	402	428	493	509	315	
CM31	*Sine nomine*	102	201	246	288	225	
CM32	*Du cuer je souspier*	C:441	597	587	587	441	
		¢:321	423	423	423	321	
CM33	*Sine nomine*	191	444.5	447	467	349	
CM34	*Quant che vendra*	295	488	695	561		
CM35	*O rosa bella*	C:251	653	657	419	340	
		¢:307	409	435	286	272	
CM36	*Clemens et benigna*	85.5	305.5	486	236	149	
CM37	*Sine nomine*	94	204	286.5	237		

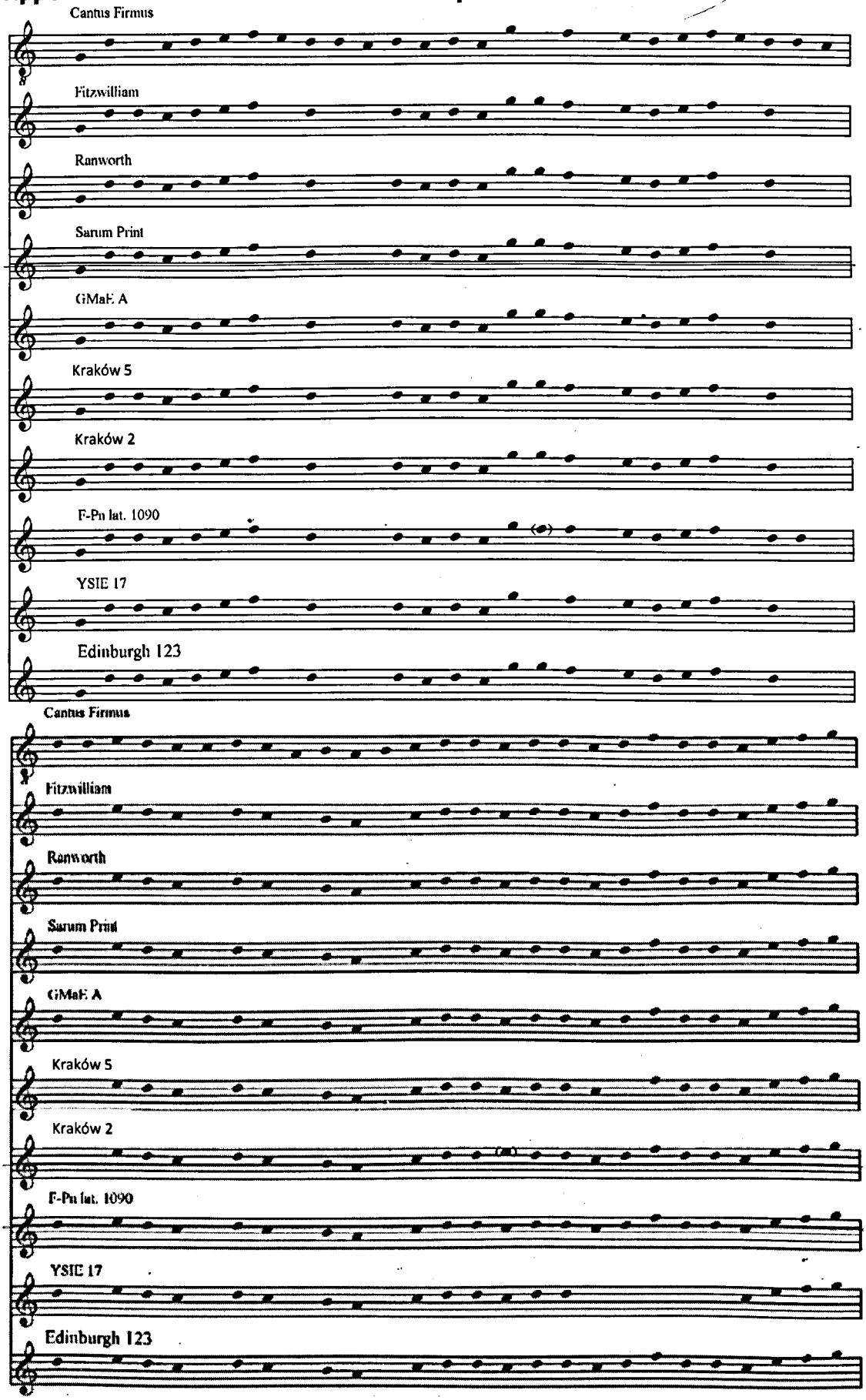
Appendix 12.4: Relative length of movements in continental masses

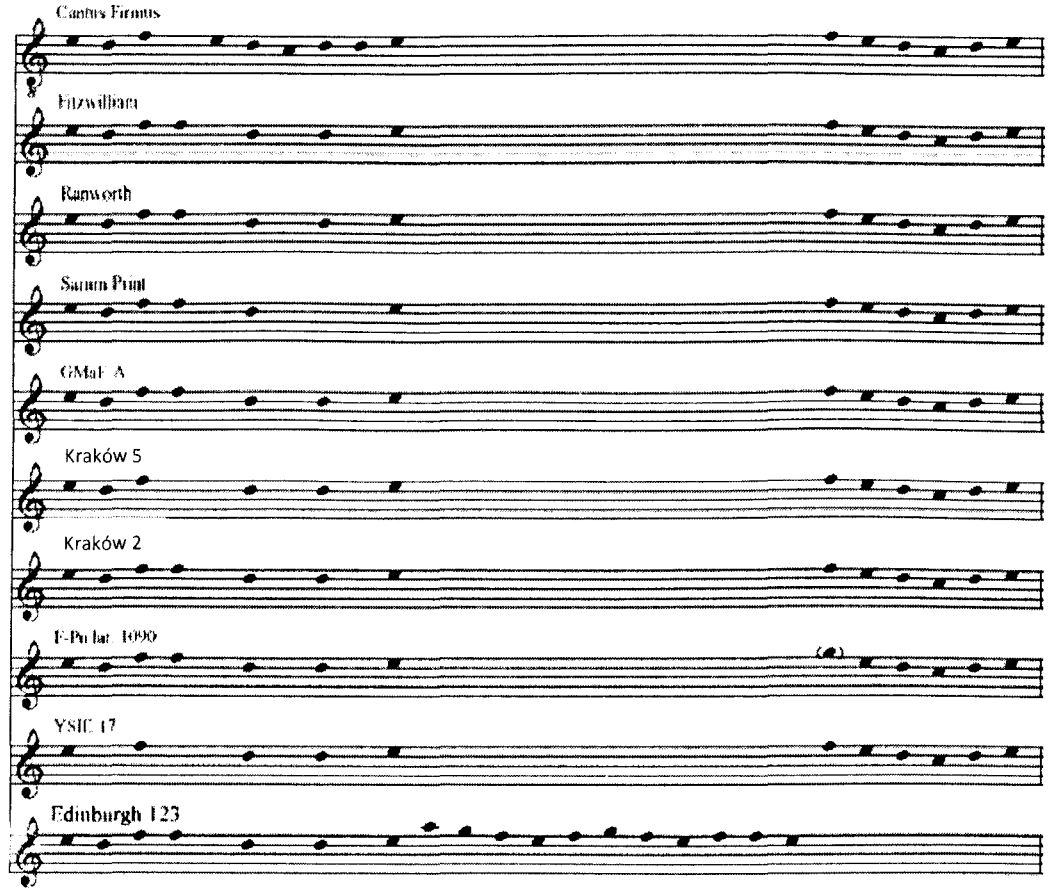
Ref. No.	Title/Cantus firmus	Kyrie	Gloria	Credo	Sanctus	Agnus	Motet
CM1	*Ecce ancilla domini*	62%	53%	100%	61%	39%	
CM2	*Pour quelque paine*	51%	98%	100%	99%	61%	
CM3	*Ave regina*	80%	69%	100%	76%	51%	
CM4	*Ecce ancilla domini/ Ne timeas maria*	31%	61%	100%	80%	33%	
CM5	*Spiritus almus*	51%	83%	100%	88%	55%	
CM6	*Quinti toni irregularis*	54%	53%	65%	100%	48%	
CM7	*L'homme armé*	33%	67%	100%	79%	53%	
CM8	*Sine nomine*	41%	91%	100%	82%	57%	
CM9	*Ayo visto lo mappamundi*	63%	100%	74%	81%	*18%	
CM10	*Wünslichen schön*	49%	48%	100%	97%	68%	
CM11	*Au chant de lalouete*	35%	80%	100%	100%	51%	
CM12	*Terribilment*	23%	77%	100%	43%	40%	
CM13	*Sine nomine*	26%	88%	56%	98%	100%	
CM14	*L'homme armé*	43%	64%	100%	84%	56%	
CM15	*Sine nomine*	31%	76%	99%	100%	65%	
CM16	*Sine nomine*	37%	81%	100%	69%	56%	
CM17	*Sine nomine*	45%	100%	86%	95%	61%	
CM18	*Pour l'amour dune*	43%	100%	64%	62%	32%	
CM19	*Sine nomine (Resvelliés vous)*	37%	100%	100%	69%	48%	
CM20	*Se tu t'en marias*	44%	95%	100%	93%	60%	
CM21	*Se la face ay pale*	62%	53%	100%	61%	39%	
CM22	*Le serviteur*	51%	98%	100%	99%	61%	
CM23	*Caput*	C:28%	79%	92%	100%	58%	
CM24	*Grüne linden*	37%	75%	100%	55%	52%	
CM25	*Esclave puist il devenir*	58%	87%	100%	74%	88%	82%
CM26	*Le serviteur*	65%	86%	84%	100%	53%	
CM27	*Gross sehnen*	68%	96%	97%	100%	64%	
CM28	*Sine nomine*	41%	52%	100%	43%	45%	
CM29	*Le serviteur*	¢:57%	92%	100%	85%	52%	
CM30	*Monyel*	79%	84%	97%	100%	62%	
CM31	*Sine nomine*	35%	70%	85%	100%	78%	
CM32	*Du cuer je souspier*	¢:76%	100%	100%	100%	76%	
CM33	*Sine nomine*	41%	95%	96%	100%	75%	
CM34	*Quant che vendra*	42%	70%	100%	81%		
CM35	*O rosa bella*	C:47%	99%	100%	64%	52%	
CM36	*Clemens et benigna*	18%	63%	100%	49%	31%	
CM37	*Sine nomine*	33%	71%	100%	83%		

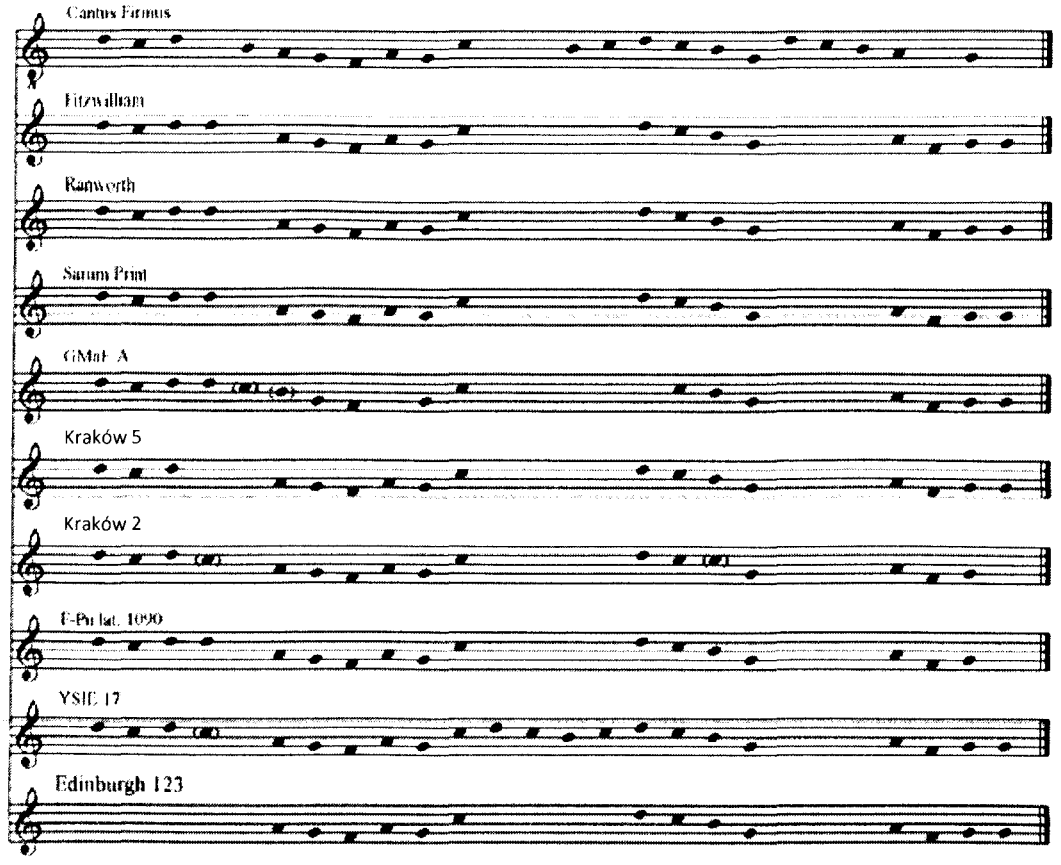
Appendix 13: Credo text

1) a) *Credo in unum deum,* b) *Patrem omnipotentem,* c) *factorem celi et terre,* d) *visibilium omnium et invisibilium*
2) a) *Et in unum dominum Iesum Christum,* b) *filium dei unigenitum.*
3) a) *Et ex patre natum* b) *ante omnia secula*
4) a) *Deum de deo,* b) *lumen de lumine,* c) *deum verum de deo vero.*
5) a) *Genitum non factum, b) consubstantialem patri,* c) *per quem omnia facta sunt.*
6) a) *Qui propter nos homines et propter nostram salutem* b) *descendit de celis.*
7) a) *Et incarnatus est de Spiritu Sancto* b) *ex maria Virgine.*
8) *Et homo factus est.*
9) a) *Crucifixus etiam pro nobis,* b) *sub pontio pilato passus et sepultus est.*
10) a) *Et resurrexit* b) *tertia die secundum scripturas.*
11) a) *Et ascendit in celum,* b) *sedet ad dexteram patris.*
12) a) *Et iterum venturus est,* b) *cum gloria iudicare vivos et mortuos,* c) *cuius regni non erit finis*
13) a) *Et in spiritum sanctum,* b) *dominum,* c) *et vivificantem qui ex patre filioque procedit.*
14) *Qui cum patre et filio simul adoratur et conglorificatur*
15) *Qui locutus est per prophetas.*
16) *Et unam sanctam catholicam et apostolicam ecclesiam.*
17) a) *Confiteor unum baptisma* b) *in remissionem peccatorum*
18) *Et exspecto resurrectionem mortuorum.*
19) *Et vitam venturi seculi.*
20) *Amen*

Appendix 14.1: Mundi Florem Chant Comparison




Cantus Firmus
Fitzwilliam
Ranworth
Sarum Print
GMaE A
Kraków 5
Kraków 2
E-Pn lat. 1090
YSIC 17
Edinburgh 123


Cantus Firmus
Fitzwilliam
Ranworth
Sarum Print
GMaE A
Kraków 5
Kraków 2
E-Pn lat. 1090
YSIC 17
Edinburgh 123

Manuscript abbreviations from appendix 14.1:

Fitzwilliam – Cambridge, Fitzwilliam Museum, MS 369 (Cluniac Breviary from Lewes Priory, 13th-century)

Ranworth – Ranworth Antiphoner, St. Helen's Church, Ranworth (Norwich, before 1443)

Sarum Print – Antiphonale ad Usum Sarum (Paris, 1519 – Sarum rite)

GMaE A – Mainz, Bischöfliches Dom- und Diözesanmuseum, A (Mainz, 1430)

Kraków 5 – Kraków, Klastor OO. Karmelitów na Piasku (Carmelite Convent), Ms.5 (rkp. Perg. 13) (Kraków, 1400s)

Kraków 2 – Kraków, Klastor OO. Karmelitów na Piasku (Carmelite Convent), Ms.2 (rkp. Perg. 14) (Kraków, 1397)

YSIE 17 – Ljubljana, Nadškofijski arhiv (Archiepiscopal Archives), 18 (olim 17) (Kranj, 1491)

F-Pn lat. 1090 – Paris, Bibliothèque nationale de France - Département des Manuscrits, lat. 1090 (Marseille, 1190+)

Edinburgh 123 – Edinburgh, University Library, MS 123 (Northern France, late 12th-century)

Appendix 14.2: *Mundi florem* chant comparison showing the *cantus firmus,* a representative Sarum chant and the version from Lübeck

