

**“A Little Piece of Spain in the American Midwest: An Introduction to a Spanish Mass Ordinary Manuscript in Missouri” – Kathleen Sewright
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TABLE 1: FOLIATION OF UMKC “ADAIR CHANT BOOK”¹

<u>CODICES FOL.²</u>	<u>1st ARABIC FOL.</u>	<u>2nd ARABIC FOL.³</u>
	Missing	Missing
	Missing	Missing
1r/v	Missing	3r/v
2r/v	Missing	4r/v
3r/v	Missing	[5r/v]
4r/v	Missing	[6r/v]
5r/v	Missing	7r/v ⁴
6r/v	Missing	8r/v
7r/v	Missing	9r/v
8r/v	Missing	10r/v
9r/v	Missing	11r/v
10r/v	Missing	12r ⁵ /v ⁶
-----	Missing	Missing ⁷
-----	Missing	Missing
11r/v	Missing	[15r ⁸ /v]

¹ Brackets [] indicate that a number is not actually visible; the foliation has been deduced from the surrounding folios and their visible foliation.

² “Codices” refers to the foliation provided to the photographic reproduction of the Adair manuscript by the UMKC Codices Project. It reflects the foliation state of the manuscript as it currently stands. Not given in this table are the front/back pastedown leaves or the flyleaves.

³ This is the foliation used by Kraybill. I use it here for comparison with the present-day CODICES foliation because it is completely accurate and trustworthy. I do not use the foliation referred to by Honisch in her notes to the manuscript because it does not take into account many missing folios and is not accurate.

⁴ Listed in the index as “El Asperges, fol. 7”.

⁵ Listed in the index as “Un tracto de la Purissima Gaude Maria, fol. 12”.

⁶ Listed in the index as “Las Kyries Paschuales, fol. 12b⁸”.

⁷ Listed in the index as “Misa Egredimini, fol. 13”. (Would have occupied 2 full folios.)

⁸ Listed in the index as “Credo Comun, fol. 15”.

<u>CODICES FOL.</u>	<u>1st ARABIC FOL.</u>	<u>2nd ARABIC FOL.</u>
12r/v	Missing	[16r/v ⁹]
13r/v	Missing	17r/v
-----	Missing ¹⁰	-----
14r/v	40r/v	18r/v
15r/v	41r/v	19r/v
16r/v	[42r/v]	20r/v
17r/v	43r/v	21r/v
18r/v	[44r/v]	22r/v
19r/v	[45r/v]	23r ¹¹ /v
20r/v	46r/v	24r/v
21r/v	[47r/v]	25r/v
22r/v	[48r/v]	26r/v
23r/v	[49r/v]	27r/v
24r/v	50r/v	28r/v
25r/v	[51r/v]	29r/v
26r/v	52r/v	30r ¹² /v
27r/v	53r/v	31r/v
28r/v	54r/v	32r/v
29r/v	55r/v	33r/v
30r/v	56r/v	34r/v
31r/v	[57r/v]	35r/v
32r/v	[58r/v]	36r ¹³ /v
33r/v	[59r/v]	37r/v
34r/v	[60r/v]	38r/v
35r/v	[61r/v]	39r/v
36r/v	[62r/v]	40r/v

⁹ Listed in the index as "Credo Alto, fol. 16b^{an}".

¹⁰ This folio contained the ending of the *Patrem* that began on CODICES 12v and 2nd Arabic fol. [16/v]. It went missing before the 2nd Arabic foliation was entered.

¹¹ Listed in the index as "Misa de Requiem, fol. 23".

¹² Listed in the index as "Kyries dobles mayores, fol. 30".

¹³ Listed in the index as "Dobles menores, fol. 36".

CODICES FOL.	1 st ARABIC FOL.	2 nd ARABIC FOL.
37r/v	63r/v	41r/v
38r/v	----- ¹⁴	42r/v
-----	[64r/v] ¹⁵	-----
-----	[65r/v] ¹⁶	-----
-----	[66r/v] ¹⁷	-----
39r/v	----- ¹⁸	[44r/v]
40r/v	[67r/v]	[45r/v]
41r/v	[68r/v]	[46r/v]
42r/v	[69r/v]	[47r/v]
-----	Missing ¹⁹	Missing ²⁰
-----	Missing ²¹	Missing
43r/v	[70r/v]	50r/v
44r/v	[71r/v]	51r/v
45r/v	[64r/v, in place of 72r/v] ²²	43r/v [in place of 52r/v]
46r/v	73r/v	53r/v ²³

¹⁴ This folio was not included in the 1st Arabic foliation; reason unknown.

¹⁵ This folio with its 2nd Arabic foliation of 43r/v has been removed from this spot and tipped in between CODICES folios 44r/v and 46r/v. All that remains in this spot is a thin stub, along with several other stubs of excised folios.

¹⁶ This folio has been completely removed, apparently before the second Arabic foliation was entered.

¹⁷ This folio has been completely removed, apparently before the second Arabic foliation was entered.

¹⁸ This folio was never given a number during the first Arabic foliation; reason unknown.

¹⁹ This folio has been completely removed, apparently before either Arabic foliation was entered.

²⁰ In the Index, 2nd Arabic folio 48v is listed as “Semidobles, fol. 48b^a”. This Ordinary started on the verso of the still-present 2nd Arabic folio 47, which contains *Agnus Dei* material from the previous mass Ordinary. This material then continued onto the now-missing folio 48v. Folio 48v finished the *Agnus Dei* and then would have continued with a rubric for the next Ordinary cycle, the “Semidobles” listed in the Index. Folio 49r began with a *Kyrie*, which finished on 49v. An *Et in terra pax* followed on 49v onto the present 2nd Arabic 50r. The Index also lists a “Sanctus ã el, fol. 51b^a”. This appears to be referring to the *Credo* and to the Strozzi “Kyries, Gloria, y Agnus ... al fol. 61” listed just above it, but is in fact referring to the Ordinary cycle that begins on 2nd Arabic 48b^a, the “Semidobles.” As will be seen further on in the chart, the various movements of the Strozzi mass are not entered consecutively.

²¹ This folio has been completely removed, apparently before either Arabic foliation was entered.

²² The original 1st Arabic folio 72r/v has been replaced by original 2nd Arabic folio 43r/v (also numbered as 1st Arabic foliation [64r/v]).

²³ Listed in the Index as “Kyries Dominicales, fol. 53b^a”; the rubric given in the manuscript is “In dominicis diebus”. The next folio, 2nd Arabic 54r/v, is missing, and with it, any *Gloria* intonation and the beginning of the *Et in terra pax*. The rest of the mass Ordinary is complete.

CODICES FOL.	1 st ARABIC FOL.	2 nd ARABIC FOL.
-----	Missing ²⁴	Missing ²⁵
47r/v	75r/v	55r/v
48r/v	[76r/v]	56r/v
49r/v	[77r/v]	57r ²⁶ /v
50r/v	[78r/v]	58r/v
51r/v	79r/v	59r ²⁷ /v
52r/v	[80r/v]	60r/v
53r/v	[81r/v]	61r ²⁸ /v
54r/v	[82r/v]	62r/v
55r/v	[83r/v]	63r/v
56r/v	[84r/v]	64r/v
57r/v	[85r/v]	65r/v ²⁹
58r/v	[72r/v, added] ³⁰	52r/v [added]
59r/v	[86r/v]	66r/v
-----	Missing	Missing ³¹

²⁴ This folio has been completely removed; after entry of the 1st Arabic foliation, but before the entry of the 2nd Arabic foliation.

²⁵ Listed in the Index as “La Gloria ã el, fol. 54b^{an}”. This is referring to the *Gloria* that begins on 2nd Arabic 53v (but this folio is now missing—see note 19 above), and not to the “Kyries, y Sanctus Comunes, fol. 59” that is listed directly above it in the Index.

²⁶ Listed in the Index as “Los Sanctus, fol. 57”.

²⁷ Listed in the Index as “Kyries, y Sanctus Comunes, fol. 59”; the rubric given in the manuscript is “In festis solemnibus”. The mass Ordinary is complete.

²⁸ Listed in the Index as “Kyries, Gloria, y Agnus de Strozi al fol. 61”. Kraybill claims that the rubric in the manuscript has been lined out, but the original rubric is still visible: “In festis simplicibus”. Beneath this rubric a later, end-of-16th-century hand has added, “De e strozi”. The *Kyrie* begins, as listed, on 2nd Arabic 61r, the *Et in terra* (without a *Gloria* intonation) begins on 61v, the *Sanctus* begins on the added folio 52r (the folio that has been inserted between CODICES 57r/v and 58r/v as given above), and the *Agnus* begins and ends on 52v. The *Credo* begins on 2nd Arabic 94r.

²⁹ Listed in the Index as “Kyries feriales, fol. 65b^{an}”; the rubric given in the manuscript is “In ferilibus diebus et iiii leccionis”. The *Kyrie* begins as indicated on 2nd Arabic 65v, but is interrupted by the insertion of the single folio 2nd Arabic 52v [added] with Strozzian mass material. The *Kyrie* resumes (with no loss of material), followed by the *Sanctus* on 2nd Arabic 66r (there is no *Et in terra pax* for this rank of mass Ordinary) and the *Agnus Dei* on 66v.

³⁰ This folio has been added in between 1st Arabic [85r/v] and [86r/v].

³¹ This missing folio would have been 1st Arabic number [87r/v] and 2nd Arabic number [67r/v]. It contained the remainder of the *Agnus Dei* from the previous Ordinary on its recto, and on its verso, the rubric for the next mass Ordinary, the *Requiem* (Mass for the Dead), as well as most of the *Kyrie*. It is listed in the Index as “Kyries de Requiem, fol. 69b^{an}”.

CODICES FOL.	1 st ARABIC FOL.	2 nd ARABIC FOL.
60r/v	[88r/v]	68r/v
-----	Missing ³²	Missing ³³
61r/v	[90r/v]	70r/v
62r/v	[91r/v]	71r/v
63r/v	[92r/v]	72r/v
64r/v	[93r/v]	73r/v
65r/v	[94r/v]	74r/v
-----	Missing ³⁴	Missing ³⁵
66r/v	[96r/v]	76r/v
67r/v	[97r/v]	77r/v
68r/v	[98r/v]	78r/v
69r/v	[99r/v]	79r/v
-----	Missing ³⁶	Missing ³⁷
70r/v	[101r/v]	81r/v
-----	Missing ³⁸	Missing ³⁹
-----	Missing ⁴⁰	Missing ⁴¹
71r/v	[104r/v]	82r/v ⁴²
72r/v	[105r/v]	83r/v

³² This folio would have been 1st Arabic [89r/v] and 2nd Arabic 69r/v.

³³ 2nd Arabic 69r contained the rest of the *Agnus Dei* from the previous *Requiem* mass. 69v, listed in the Index as “Kyries de N^{ra} Señora, fol. 69b^a”, and contained the rubric for the mass Ordinary and the beginning of the *Kyrie*.

³⁴ This folio would have been 1st Arabic [95r/v] and 2nd Arabic 75r/v.

³⁵ Listed in the Index as “Kyries de Angeles, fol. 75b^a”. 2nd Arabic 75r would have contained the remainder of the *Agnus Dei* from the previous mass Ordinary of the Blessed Virgin Mary, and there might have been an *Ite missa est* provided, as well. Folio 2nd Arabic 75v would have given the rubric for the mass Ordinary, and would also have included the *Kyrie* almost up to the *Christe* section.

³⁶ This folio would have been 1st Arabic [100r/v] and 2nd Arabic 80r/v.

³⁷ 2nd Arabic 80r contained the remainder of the *Sanctus* for the Mass of the Angels and 80v contained the beginning of the *Agnus Dei* for the same mass.

³⁸ This folio would have been 1st Arabic [102r/v] and 2nd Arabic 82r/v.

³⁹ This folio carried the continuation of *Verbum patris hodie* on it. It was discarded from the manuscript before the 2nd Arabic foliation was entered.

⁴⁰ This folio would have been 1st Arabic [103r/v] and 2nd Arabic 83r/v before it was removed.

⁴¹ This folio contained most of *Stella fulgit*. It was removed from the manuscript before the 2nd Arabic foliation was entered.

⁴² Listed in the Index as “Credo Dominical, fol. 82b^a”.

<u>CODICES FOL.</u>	<u>1st ARABIC FOL.</u>	<u>2nd ARABIC FOL.</u>
73r/v	[106r/v]	84r/v
74r/v	[107r/v]	85r/v ⁴³
75r/v	[108r/v]	86r/v ⁴⁴
-----	[109r/v?] ⁴⁵	87r/v
76r/v	[113r/v?]	88r/v
77r/v	[114r/v?]	89r/v
78r/v	[115r/v?]	90r/v
79r/v	[116r/v?]	91r/v
80r/v	[117r/v?]	92r/v
81r/v	[118r/v?]	93r/v
82r/v	[119r/v?]	94r ⁴⁶ /v
83r/v	[120r/v?]	95r/v
84r/v	[121r/v?] ⁴⁷	96r/v
85r/v	[122r/v?]	97r/v
86r/v	[123r/v?]	98r/v
87r/v	[124r/v?]	99r/v
-----	[125r/v?]	----- ⁴⁸
88r/v	[126r/v?]	100r/v ⁴⁹
89r/v	[127r/v?]	101r/v
-----	[128r/v? - ?] ⁵⁰	-----

⁴³ Kraybill, p. 31 notes that the upper right margin of the folio has been patched with a piece of parchment that carries the Roman numeral "lviii" on it. The Roman numeral appears to be part of the patch itself, not a number added to the patch after it was appended to Adair.

⁴⁴ 2nd Arabic 87r contained the end of the doxology begun on 2nd Arabic 86v. 2nd Arabic 87r also began Palm Sunday material. This is listed in the Index as "Tractos para la bendicion de Ramos al fol. 87".

⁴⁵ At least four folios are missing at this juncture in the manuscript. They were removed before the 2nd Arabic foliation was entered.

⁴⁶ Listed in the Index as "El Credo ã el, fol. 94", referring to the Strozzi mass Ordinary listed directly above it in the Index. This is, in fact, the *Credo* of the Strozzi mass Ordinary.

⁴⁷ At least one folio is missing (and probably two) between 1st Arabic [120r/v?] and [122r/v?]; it/they was/were removed or lost before the 2nd Arabic foliation was entered.

⁴⁸ A folio is missing between 1st Arabic [124r/v?] and 1st Arabic [126r/v?]; it was removed or lost before the 2nd Arabic foliation was entered.

⁴⁹ Listed in the Index as "Tracto para la oficio del Viernes Santo, fol. 100".

⁵⁰ Loss here of an indeterminate number of folios from the original 15th-century Franciscan *Kyriale*, which took place before the 2nd Arabic foliation was entered.

<u>CODICES FOL.</u>	<u>“NEW” MANUSCRIPT FOL.</u>	<u>2nd ARABIC FOL.</u>
90r/v	60r ⁵¹ /v	102r/v
91r/v	[61r ⁵² /v?]	103r/v
92r/v	[62r ⁵³ /v?]	104r/v
93r/v	[63r/v?]	105r/v

End of folios

⁵¹ Kraybill, p. 32 notes that there is an Arabic numeral “60” in the top right corner margin of this recto, a remnant of the foliation of the 15th-century antiphoner that housed this leaf.

⁵² Loss here of an indeterminate number of folios from the 15th-century Franciscan antiphoner that provided Adair folios 90r/2nd Arabic 102r through 93v/2nd Arabic 105. The loss took place before the 2nd Arabic foliation was entered.

⁵³ At least one folio is missing between 91r/v(1st Arabic 61r/v?) and 92r/v(1st Arabic 62r/v?). The loss occurred before the 2nd Arabic foliation was entered.

TABLE 2: SCRIBAL HANDS IN THE ADAIR CHANT BOOK

Folios (using CODICES foliation)	Scribal Hands
1r through 2v: Exceptions:	Music hand 1, Text/initial hand 1. ⁵⁴ All hands 15 th century.
1r through 2v:	A 16 th -century hand has added Spanish text in the margins as a kind of rubric.
1r through 1v:	A late-19 th or early 20 th -century hand has added the text of the Latin antiphon for the feast of St. Clare, <i>Salve sponsa virgo dei</i> , beneath the music for the original 15 th -century text of the antiphon for St. Francis, <i>Salve sancta pater patrie</i> .
3r through 4v:	Music hand 2, Text/initial hand 2. All 16 th -century hands, but different from Music hand 8, which is probably from the last decade of the 16 th century.
5r:	Music hand 3, Text/initial hand 3 (entered over palimpsest material). Both hands probably from the last decade of the 16 th century, but not the same as Music hand 8.
5v:	Music hand 2, Text/initial hand 3. All 16 th -century hands, but different from Music hand 8.
6r, systems 1-4:	Music hand 2, Text/initial hand 3.
6r, systems 5-6:	Music hand 3, Text/initial hand 3 (entered over palimpsest material). Probably from the last decade of the 16 th century except for the initial 'P' which is in an earlier, unidentified, but 16 th -century hand.
6v through 9v:	Music hand 3, Text/initial hand 3 (entered over palimpsest material). All probably from the last decade of the 16 th -century except for the initial 'h' on 7v, system 5, which is in an earlier, unidentified 16 th -century hand and '-men' on 9v, system 6 in yet a different, unidentified hand. This last hand may be Music hand 8 (as a revising hand).
10r:	Music hand 4, Text/initial hand 4. All 16 th -century hands, but earlier than Music hand 8. This text/initial hand may be the same hand that entered the initial 'h' on 7v, system 5, and the initial 'P' which appears on 6r, system 5.
10v:	Music hand 5, 16 th century, which probably also entered this text, making this also Text hand 5, since everything on this folio (including the initial "K") on system 1 has been entered over

⁵⁴ It is impossible to determine if the hand of the text also entered the large initials in this manuscript. For purposes of this analysis, it does not matter, however, if the two types of entries were made by the same hand or not. There is also no way to determine if the music hand and the text hand are by the same scribe but again, for the purposes of this paper, that does not matter.

palimpsest material, and is therefore a type of revision.
The initial 'K' appears to be 16th century, as well.

- 11r through 13v: Music hand 6, Text/initial hand 6. All 16th-century hands.
- 14r through 26r, system 1-2 Music hand 7, Text/initial hand 7. All 15th-century hands (and the core of the manuscript).⁵⁵
- Exceptions:
- 15r, lower margin: An unidentified 19th-century hand has added a Spanish rubric: 'El trato despues setuagesima *Qui confidunt en [in] dño [domino] se hallara en el dominical en la quarta dominica de quadragesima*'.
- 19r, system 5: An unidentified hand has traced over the text.
- 19v, system 5: An unidentified hand has traced over the text.
- 20v, system 4: Music hand 8 (last decade of the 16th century) has made revision to the text and has added an ending bar line.
- 21r, systems 1, 3, 4: Music hand 8 has added a line of division and a custos to system 1; has added a line of division to system 3 and the letters 'ete-'; has added the letters '-stus, a line of division, and a custos to system 4.
- 21v, systems 1, 3: Music hand 8 has added the letters '-la', a line of division, and a custos to system 1; has added the letter '-t' and a custos to system 3.
- 25v, systems 2-5: A later, unidentified hand (possibly Music hand 8) has added dots to the 'i's on systems 2-5; has traced over the text for system 5.
- 26r, system 1, 2: An unidentified revising hand (probably the same hand as that of 25v, and therefore possibly Music hand 8) has added dots to the 'i's on systems 1 and 2; has rewritten the clef on system 2.
- 26r, systems 3-5: Music hand 7 (15th century) has entered staff lines, clefs. Text hand 7 (15th century) has entered the initial 'K', the initial 'X' and the Roman numerals indicating 'to be sung three times'. Music hand 8 (last decade of the 16th century) has entered music for the *Kyrie* (over palimpsest material), a custos, and has traced over the text on the folio for the *Kyrie*.
- 26v, systems 1-part of 5: Music hand 8 has entered music, clefs, custodes, ending lines (possibly the two initial "K"s) and text (over palimpsest material) for all but ending of system 5, where music hand 8 has entered music, clef and custos, but not text. Music hand 7 has entered all staff lines. Text hand 7 has entered only the initial 'E' on system 5 and the Roman numeral for 'three' for systems 1 and 3.

⁵⁵ From this folio on in the manuscript, all palimpsests are in Text/Initial hand 1 and Music hand 1.

27r-32r, systems 1-3: Music hand 7 for staff lines. Text/initial hand 7 for text and initials. Music hand 8 for music, clefs and custodes (over palimpsest material).

Exception:

30r: Music hand 8 has entered text for system 3.

32r, system 5 through 37v: Music hand 7. Text/initial hand 7.

38r: Music hand 7 for staff lines, clefs on systems 2 and 4. Music hand 9, text/initial hand 8; both hands probably last decade of the 16th century (over palimpsest material—palimpsest hands are Music hand 1 and Text/initial hand 1).

38v: Music hand 1. Text/initial hand 1 (both hands will show up again at the end of the manuscript). Both hands 15th century.

39r through 39v: Music hand 10. Text/initial hand 9. Both hands (probably) 17th century.

Exception:

39v, systems 4 and 5: A later (probably last decade of the 16th century), unidentified hand (possibly Music hand 8) has revised the custos of system 4 and the first note of system 5.

40r through 42v: Music hand 7. Text/initial hand 7.

43r through 46r: Music hand 7 for staff lines; clefs on 43r, systems 1, 3 and 4, 43v systems 4 and 5, 44v, 45v, part of the clef on system 2. Text/initial hand 7 for all text on folios. Music hand 8 (over palimpsest material) for all note heads; clefs on 43r, systems 2 and 5, 43v, systems 1-3, 44r, 45r, 45v (except for part of the clef on system 2), 46r.

Exceptions:

44r, system 1: Later hand (Music hand 8?) retracing of the descender on the initial 'Q'.

44v, system 4: Music hand 8: text letters '[S]ant^s' and 'a'.

45r: Music hand 8: all text except for initial 'B'.

45v: Music hand 8: all text, including initials.

46r, system 3: Music hand 8: text '-i qui tollis' and '[A]gnus Dei qui to-'.

46v through 53r, system 4: Music hand 7. Text/initial hand 7.

Exceptions:

48r, system 5: A later hand (first decade of the 16th century?) for '[Qu]oniam tu solus'.

51v, left outer margin: A later hand (19th century) has written in Spanish 'ista Gloria est _____ ojat atans'.

- 52r, system 5: Text/initial hand 3 has entered 'Dñi: Osaña in excel-.'
- 52v, system 5: Text/initial hand 3 has entered '-ta mundi miserere'.
- 53r through 82r, system 1; Music hand 7. Text/initial hand 7.
- Exceptions:
- 53v, system 5: Music hand 8: has entered notation (over palimpsest material); has also added the rubric 'De e strozi'.
- 53v, systems 1-3, 5: Music hand 8: has entered clefs, custodes and notation (over palimpsest material).
- 54r through 56v, system 3: Music hand 8: has entered custodes and notation (over palimpsest material); has traced over the text '[G]ratias a' - on 54r, system 5.
- 57r, systems 3-4: Music hand 8: has entered text 'dona eis requiem' (over palimpsest material); has also added at least one note on the syllables '-quiem'.
- 57v, systems 1, 3-4: Music hand 8: has entered text 'dona eis requiem' (system 1); '-quiem' (system 3); 'sempiternam' (system 4). The same hand has also entered at least one note to the text '-quiem' (system 1); and has entered music for the entire *Agnus dei* text from the end of system 1 through system 4 (over palimpsest material).
- 58r, through 58v, system 2: Music hand 8: has entered new text 'Sanctus' (over palimpsest material); the same hand has entered clefs on systems 2 and 5 on 58r; has also entered custodes to all systems; has entered music on all systems (over palimpsest material).
- 58v, systems 3-5: (Text/initial hand 7 for all text except the continuation marks at the end of system 5). Music hand 8: has entered all clefs, custodes and music (over palimpsest material).
- 61r, bottom margin: A 19th-century hand has entered the Spanish text 'adelante a hojas 94 y atras a 67 hojas estan los Sanctus y Agnus de ñra [nostra] señora'.
- 66r, system 1, 5: Music hand 8(?): has entered the text '-lison' (system 1) and bars of division (systems 1 and 5).
- 66v, system 5: Text/initial hand 3: has re-entered text '[Lau]damus te' and '[B]enedici[mus]'.
- 67r, system 5: Text/initial hand 3: has traced over the text 'tuam [D]omine deus'.
- 68v bottom margin: An unidentified 16th-century hand has added the text and music for a Marian trope in the bottom margin, as well as an insertion mark for it on system 5.

- 69r, systems 2, 3, 5: Music hand 8(?) has added the text 'a[men]' and four notes on system 3. The same hand has also crossed out three notes (as well as an initial 'S', and added the text 'san[n]' and two notes on system 5. In addition, the hand has added bar lines on systems 2 and 3 to indicate an end to the material that the singers are to sing.
- 82r through 87v, system 2: Music hand 11 (responsible for both music and text): has entered all of the notation, custodes and text (over palimpsest material) except for the list below. This is a professional text hand, (last decade of the 16th century or first decade of the 17th century), but not a professional music hand, although it is competent (inconsistent clefs). Not the same hand that entered the earlier Strozzi mass movements, either.

Exceptions:

- 82r-87v, system 2: All of the staff lines executed by Music hand 7.
- 82r, system 1: The large initial 'P' executed by Text/initial hand 7.
- 83v, system 3: The large initial 'Q' executed by Text/initial hand 7.
- 87v, system 3 through 89v: Music hand 7, Text/initial hand 7, starting with the rubrics on system 3. (15th century)
- 90r through 93v: Music hand 1, Text/initial hand 1. (Both are 15th-century hands.) This material is probably from the same antiphoner as the 15th-century material on 1r through 2v (Music hand 1, Text/initial hand 1).

Exception:

- 91r, system 6 through 92r, system 3: The revising hand here is Music hand 8, which is responsible for text and music, (as well as the 'b' of 'Jacob' on 92r, system 3), (all over palimpsest material). Music hand 1 has drawn the clefs on 91r, system 6, 91v, system 1, and 92r, systems 2 and 4-6, as well as all staff lines. Text-initial hand 8 has entered the large initials and the text melisma continuation lines.

End of folios.

TABLE 3: CONTENTS OF THE UMKC KYRIALE, THE “ADAIR” CHANT BOOK

CODICES FOL./2 nd ARABIC FOL.	ITEM
1r/3r	+ <i>Plange turba paupercula</i> ⁵⁶ (Antiphon, Lauds, Feast of St. Francis) <i>Salve sancta pater patrie</i> (Antiphon, Lauds, Feast of St Francis) <i>Salve sponsa virgo dei</i> (Antiphon, Lauds? Feast of St. Clare) has been written in above the text for <i>Salve sancta pater</i>
1v/3v-2v/4v	<i>Salve sancta pater/Salve sponsa virgo</i> continued <i>Celorum candor splenduit</i> (Antiphon, Benedictus, Feast of St. Francis)
2v/4v	+ <i>Crucis apparat hostia tensis</i> (Antiphon, Benedictus? Feast of St. Francis)
3r/5r	Ant. + <i>Missus est angelus Gabriel ad virginem desponsatam Joseph et nomen virginis Maria.</i> (Vespers. Feast of the Most Holy Name of Mary) Ps. <i>Dixit dominus</i> [?] Aña. + <i>A solis ortu usque ad occasum laudabile</i> [...]
3v/5v	- <i>atris eius.</i> (Vespers. Feast of the Most Holy Name of Mary) Ps. <i>Laudate pueri.</i> (Incipit) Aña. + <i>Ave maria gratia plena dominus tecum. Benedicta tu in mulieribus.</i> (Vespers. Feast of the Most Holy Name of Mary) Ps. <i>Letatus sum.</i> (Incipit) Aña. + <i>Permaneat et magnificetur nomen</i> [...]
4r/6r	<i>sempiternum o Maria.</i> (Vespers. Feast of the Most Holy Name of Mary) Ps. <i>Nisi dominus.</i> (Incipit) Aña. + <i>Lauda Jerusalem dominum lauda inclitum nomen Mariæ.</i> (Vespers. Feast of the Most Holy Name of Mary) Ps. <i>Lauda Jerusalem.</i> (Incipit) Magnificat. Aña. + <i>Mariæ nomen</i>
4v/6v	[...] - <i>as cui fecit magna qui potens est et sanctum nomen eius.</i> . Cant. <i>Magnificat.</i> Ad. 1[?] + <i>Mirabiles elatione maris sed mirabilior in nomine Mariæ dominus.</i> (Compline? Feast of the Most Holy Name of Mary)
5r/7r	* <i>Asperges</i> ⁵⁷ . Blessing before Mass. + Palimpsest material: appears to be a version of the <i>Asperges</i> , but is illegible.
5v/7v	<i>Asperges</i> continued. <i>Vidi aquam.</i> Blessing before Mass. Partial music palimpsest; appears to be a version of the <i>Vidi aquam.</i>
6r/8r-9v/11v	<i>Vidi aquam</i> , continued. * <i>Credo</i> , without intonation, <i>canto fratto</i> , not in Miazga. + Palimpsest musical material (text is not a palimpsest): <i>Credo Cardinalis.</i>
10r/12r	*+ <i>Gaude maria virgo cunctas.</i> (Music differs from that given in cantusdatabase.org.) Responsory. Matins. Purification of Mary. [?]
10v/12v	* <i>Kyrie.</i> Melnicki 55. + Palimpsest text and music: likely the continuation of <i>Gaude Maria virgo cunctas hereses</i> from 10r, but illegible.
11r/15r	* <i>Credo</i> without intonation, <i>canto fratto.</i> Miazga 344.

⁵⁶ +Indicates that this is a newly-identified chant; is not listed or mentioned in Kraybill.

⁵⁷ *Indicates that this chant is listed in the 18th-century Index of the manuscript.

CODICES FOL./2 nd ARABIC FOL.	ITEM
11v/15v-12r/16r	<i>Canto fratto Credo</i> continued.
12v/16v	* <i>Credo</i> without intonation, <i>canto fratto</i> . Miazga 32.
13r/17r-13v/17v	<i>Canto fratto Credo</i> , continued.
14r/18r-16r/20r	<i>Terribilis est locus iste</i> . Introit. Dedication of the Church.
16r/20r	<i>Terribilis est locus iste</i> continued. <i>Alleluya Adorabo ad templum</i> . Dedication of the Church.
16v/20v-17v/21v	<i>Alleluya</i> continued. <i>Alleluya Benefundata est</i> . Dedication of the Church.
17v/21v	<i>Alleluya</i> continued. <i>Domine deus in simplicitate</i> . Offertory. Dedication of the Church.
18r/22r	<i>Domine deus in simplicitate</i> continued. <i>Domus mea domus orationis</i> . Communion. Dedication of the Church.
19r/23r	<i>Domus mea domus orationis</i> continued. * <i>Requiem eternam</i> . Introit. Mass for the Dead.
19v/23v	<i>Requiem eternam</i> continued. <i>Requiem eternam</i> . Gradual. Mass for the Dead.
20r/24r-21v/25v	<i>Requiem eternam</i> continued. <i>Absolve domine</i> . Tract. Mass for the Dead.
22r/26r-23r/27r	<i>Absolve domine</i> continued. <i>Domine Jesu Christe</i> . Offertory. Mass for the Dead.
23v/27v-25v/29v	<i>Domine Jesu Christe</i> continued. <i>Lux eterna luceat eis</i> . Communion. Mass for the Dead.
26r/30r	<i>Lux eterna luceat eis</i> continued. Rubric: <i>In festis duplicibus maioribus</i> . * <i>Kyrie</i> . Melnicki 48 (<i>Fons bonitatis</i>), highly variant version. (This incomplete <i>Kyrie</i> is followed by a second, complete <i>Kyrie</i> in <i>canto fratto</i> notation, and which appears to be the one actually referred to by the listing in the Index.)
26v/30v	<i>Kyrie, canto fratto</i> , unidentified, serving as the first movement of a motto mass to replace the original <i>canto piano</i> mass rubricated <i>In festis duplicibus maioribus</i> . Text and music palimpsest material (systems 4 and 5) is the <i>Gloria</i> intonation for the following music palimpsest <i>Et in terra pax</i> (system 5). +Both palimpsest <i>Gloria</i> intonation and palimpsest <i>Et in terra</i> are Bosse 24. Bosse reports no trope of any kind for this melody. Palimpsest <i>Et in terra pax</i> includes the trope “Et sancto spiritus” on folio 28r ⁵⁸ .

⁵⁸ The trope “Et sancto spiritus” appears in the *Et in terra pax* after the words “Domine fili unigenite ihesu xpiste”, and is found in only one other manuscript: Tortosa, Archivo de la Catedral, MS 133, 235v. This is a 13th-century “Ordo VII ecclesiarum graduum et in gradibus ordinandi” containing Aquitanian notation with 5-line staves, 245 folios. See Ismael Fernandez de la Cuesta, *Manuscritos y fuentes musicales en España, Edad media. Coleccion O.O.* (Madrid: Editorial Alpuerto, 1980), 328.

CODICES FOL./2 nd ARABIC FOL.	ITEM
27r/31r-30r/34r	<i>Canto fratto Et in terra pax</i> continued (see info directly above for trope on folio 28r. <i>Sanctus, canto fratto</i> , unidentified. + Palimpsest musical material (30r-31r) is + <i>Sanctus L.U. II, For Solemn Feasts</i> (p. 36), Thannabaur 203.
30v/34v-31r/35r	<i>Canto fratto Sanctus</i> continued. Palimpsest <i>Sanctus</i> continued. <i>Agnus dei, canto fratto</i> , part of above motto mass, but does not include the motto, unidentified. + Palimpsest Agnus dei musical material (31r-32r) is <i>L.U. IX, For Feasts of the Blessed Virgin. 1.</i> (p. 57), Schildbach 114.
31v/35v-32r/36r	<i>Canto fratto Agnus dei</i> continued. Palimpsest <i>Agnus dei</i> continued. +Palimpsest <i>Ite missa est</i> (32r) is Eifrig/Pfisterer 309 (F: <i>duplicibus</i>). Rubric: <i>In festis duplicibus minoribus</i> . * <i>Kyrie</i> is Landwehr-Melnicki 18 (<i>Cunctipotens genitor</i>).
32v/36v-33r/37r	<i>Kyrie</i> continued. <i>Gloria</i> intonation, followed by <i>Et in terra pax</i> . Both the <i>Gloria</i> intonation and the <i>Et in terra pax</i> are Bosse 56.
33v/37v-35v/39v	<i>Et in terra pax</i> continued. <i>Sanctus</i> is Thannabaur 49.
36r/40r-36v/40v	<i>Sanctus</i> continued. <i>Agnus dei</i> is Schildbach 136.
37v/41v	<i>Agnus dei</i> continued. <i>Ite missa est</i> is Eifrig/Pfisterer 157 (F: <i>duplicibus</i>). Rubric: <i>In festis semiduplicibus</i> . <i>Kyrie</i> is Landwehr-Melnicki 47 (<i>Rex genitor</i>).
38r/42r	<i>Kyrie</i> possibly continued (in different text and music hands), but hugely variant. + Palimpsest music and text material appears to be Office material; illegible.
38v/42v	Palimpsest material continued; illegible.
----/43r	Removed from this spot and tipped in between CODICES 44r/v and 46r/v; see Foliation Chart, footnote 15. The two following folios were also removed; see Foliation Chart at footnotes 14 and 15. These may have contained yet another <i>Kyrie Rex genitor</i> , Landwehr-Melnicki 47, since the chant material found on the 1 st system of CODICES 39r is the tail end of that <i>Kyrie</i> . (Note that this chant was apparently so problematic that it never made it into the Index.)
39r/44r	<i>Kyrie</i> continued from at least one folio that has been removed and is now missing ⁵⁹ is Landwehr-Melnicki 47. <i>Gloria</i> intonation and <i>Et in terra pax</i> are Bosse 19.

⁵⁹ See Foliation Chart at footnote 18.

CODICES FOL./2 nd ARABIC FOL.	ITEM
39v/44v-41v/46v	<i>Et in terra pax</i> continued, with palimpsest trope “ <i>Salus nostra</i> ” (40r). ⁶⁰ <i>Sanctus</i> is Thannabaur 32. ⁶¹
42r/47r-42v/47v	<i>Sanctus</i> continued. <i>Agnus dei</i> is Schildbach 34.
43r/50r	Continuation of an <i>Et in terra pax, canto fratto</i> , unidentified, from previous missing folio. Continuation of palimpsest musical material ; an <i>Et in terra pax</i> from the previous missing folio; this is part of a mass Ordinary listed in the Index as “Semidoubles, fol. 48b ^a ” (the <i>Kyrie</i> , rubric and beginning of the <i>Et in terra pax</i> are missing). +Palimpsest <i>Et in terra pax</i> is <i>L.U.</i> , p. 61: “XI. For Sundays Throughout the Year”; Bosse 51.
43v/50v-44v/51v	<i>Et in terra pax, canto fratto</i> , continued. <i>Et in terra pax</i> , palimpsest, continued. * <i>Sanctus, canto fratto</i> , unidentified. + Palimpsest musical material (44v) is <i>Sanctus L.U.</i> , p. 53: “For Doubles. 5.”; Thannabaur 116.
45r/[52r] (2 nd Arabic 43r) ⁶²	<i>Canto fratto Sanctus</i> , continued. + Text and music palimpsest material unrelated to the <i>Sanctus</i> on 44v/51v. It appears to be Office material; illegible.
45v/[52v] (2 nd Arabic 43v)	<i>Canto fratto Sanctus</i> , continued. <i>Agnus dei, canto fratto</i> , unidentified. Continuation of palimpsest Office material from recto; illegible.
46r/53r	<i>Canto fratto Agnus dei</i> , continued. Text only partially palimpsest; musical material palimpsest : + <i>Agnus dei L.U.</i> , p. 64, “XII. For Semidoubles. 1.” Schildbach 267. Text and musical palimpsest material : <i>Ite missa est</i> . +Palimpsest <i>Ite missa est</i> is Eifrig/Pfisterer 144 (F: semiduplicibus).
46v/53v	Palimpsest music of <i>Ite missa est</i> continued. Rubric: “In dominicis diebus”. * <i>Kyrie</i> is Landwehr-Melnicki 16.
47r/55r	* <i>Et in terra pax</i> , continued from previous missing folio 2 nd Arabic fol. 54r/v ⁶³ . This is probably Bosse 12. (See the entry for 51v/59v below.)
47v/55v-49r/57r	<i>Et in terra pax</i> , continued. * <i>Sanctus</i> is Thannabaur 202.
49v/57v-50r/58r	<i>Sanctus</i> , continued. <i>Agnus dei</i> , Schildbach 220, but starting on ‘A’ instead of ‘D’ as in Schildbach.

⁶⁰ The trope “*Salus nostra*” appears after the words “*Domine fili unigenite*”; Bosse reports this trope in only one other manuscript: Paris, Bibl. Nat., MS lat. 829, fol. 125r, a Missal from Capua of the 1st half of the 14th century.

⁶¹ Specifically, the variant given in Thannabaur, p. 121, is “Variante zu Melodie 32 (66 J)”, a version I have seen many, many times in Italian Franciscan *Kyriales*, especially from the Franciscan province of Trent.

⁶² See Foliation Chart at footnote 22.

⁶³ See Foliation Chart at footnote 25.

CODICES FOL./2 nd ARABIC FOL.	ITEM
50v/58v	<i>Agnus dei</i> , continued. <i>Ite missa est</i> is Eifrig/Pfisterer 161A (F: <i>dominicis diebus</i>). <i>Benedicamus domino/Deo gratias</i> is Eifrig/Pfisterer 144 (F: <i>dominicis diebus</i>).
51r/59r	<i>Deo gratias</i> , continued. Rubric: "In festis solemnibus". * <i>Kyrie</i> is Landwehr-Melnicki 58 (<i>Pater cuncta</i>).
51v/59v	<i>Kyrie</i> , continued. * <i>Gloria</i> intonation is Bosse 11; the following rubric "Require in dominicis diebus" indicates that the <i>Et in terra pax</i> to be sung is that begun on now-missing 2 nd Arabic folio 54r/v. It is likely that there was a <i>Gloria</i> intonation for that <i>Et in terra pax</i> on the folio, and that it would have been Bosse 12, since this intonation is Bosse 11, and the <i>Et in terra pax</i> sung after both intonations uses the same music. ⁶⁴ * <i>Sanctus</i> is Thannabaur 177.
52r/60r-52v/60v	<i>Sanctus</i> , continued. * <i>Agnus dei</i> , <i>L.U.</i> , p. 71, "XIV During Octaves, except those of the Blessed Virgin". Schildbach 100.
53r/61r	<i>Agnus dei</i> , continued. * <i>Ite missa est</i> , Eifrig/Pfisterer 146A (F: <i>simplicibus</i>). Rubric: "In festis simplicibus". Rubric: "De e strozzi". <i>Kyrie, canto fratto</i> , of a mass Ordinary by Ferrarese nobleman Ercole Strozzi. Concordance: Princeton, Princeton University Library MS 110, fols. 12v-19r. * Palimpsest musical and partial text material appears to be <i>Kyrie, L.U.</i> , p. 75, "XVI. For Ferias Throughout the Year", except that the Adair version is somewhat more ornate internally, while keeping the simple opening and endings of statements. Not in Landwehr-Melnicki.
53v/61v	Strozzi <i>canto fratto Kyrie</i> , continued. Palimpsest <i>Kyrie</i> , continued. Palimpsest musical material for <i>Gloria</i> intonation and <i>Et in terra pax</i> . Palimpsest + <i>Gloria</i> intonation and + <i>Et in terra pax</i> is <i>L.U.</i> , p. 73, "XV. For Simple Feasts"; Bosse 43. Strozzi * <i>Et in terra pax, canto fratto</i> .
54r/62r-56r/64r	Strozzi <i>canto fratto Et in terra pax</i> , continued. + <i>Sanctus, canto piano</i> (not the Strozzi); <i>L.U.</i> p. 74, "XV. For Simple Feasts." Thannabaur 223.
56v/64v-57r/65r	<i>Sanctus</i> , continued. + <i>Agnus dei</i> , in <i>canto piano</i> notation (not the Strozzi); <i>L.U.</i> , p. 74, "XV. For Simple Feasts." Schildbach 209. Both the <i>Sanctus</i> and the <i>Agnus dei</i> have been altered to make them suitable as <i>Requiem</i> mass Ordinary chants.
57v/65v	<i>Agnus dei</i> , continued. Rubric: "In ferialibus diebus et iii leccionis." * <i>Kyrie</i> , Landwehr-Melnicki 7, not in <i>L.U.</i>

⁶⁴ See Bosse, 87-88.

CODICES FOL./2 nd ARABIC FOL.	ITEM
58r/(2 nd Arabic 52r)	Strozzi <i>Sanctus</i> ⁶⁵ , <i>canto fratto</i> . Palimpsest musical and some text material. Palimpsest is the continuation of the <i>Sanctus</i> that begins on fol. 44v/2 nd Arabic 51v (and then onto 45r/v and 2 nd Arabic 52r/v, which was removed and tipped in here), ⁶⁶ continuation is <i>Sanctus</i> , <i>L. U.</i> , p. 53, “VIII. For Doubles. 5.” Thannabaur 116.
58v/(2 nd Arabic 52v)	<i>Canto fratto</i> Strozzi <i>Sanctus</i> , continued. Palimpsest musical material is the continuation of the <i>canto piano Sanctus</i> from 58r/2 nd Arabic 52r). Strozzi <i>Agnus dei</i> , <i>canto fratto</i> . ⁶⁷ Palimpsest musical material is <i>L. U.</i> , p. 66, “XII. For Semidoubles. 1.” Schildbach 267.
59r/66r	<i>Kyrie</i> continued from 57v/65v. * <i>Sanctus</i> is <i>L. U.</i> , p. 79, “For the Ferias for Advent and Lent, as well as for Vigils, Ember Days, and Rogation Days”, except that the Adair version starts a step lower than the one in the <i>L. U.</i> (‘a’ instead of ‘b’). Thannabaur 41.
59v/66v	<i>Sanctus</i> , continued. * <i>Agnus dei</i> , incomplete, is Schildbach 101.
60r/68r	* <i>Kyrie</i> , mostly missing, due to missing folio 2 nd Arabic 67. ⁶⁸ The rubric would have been something like “In agenda mortuorum,” as this is the * <i>Kyrie</i> of the Ordinary for the Mass for the Dead. This is Landwehr-Melnicki 101. * <i>Sanctus</i> (Mass for the Dead) is Thannabaur 41.
60v/68v	<i>Sanctus</i> , continued. * <i>Agnus dei</i> , incomplete (Mass for the Dead) is Schildbach 101.
61r/70r	* <i>Kyrie</i> is acephalous, due to missing folio. ⁶⁹ Rubric would have been something like “Festis de Beatae Mariae Virgine”. * <i>Kyrie</i> is Landwehr-Melnicki 171.
61v/70v	<i>Kyrie</i> , continued. * <i>Gloria</i> intonation and * <i>Et in terra pax</i> are Bosse 23. <i>Et in terra pax</i> includes the palimpsest trope series “Spiritus et alme orphanorum”.
62r/71r-65r/74r	<i>Et in terra pax</i> , continued. * <i>Sanctus</i> is listed in Thannabaur as “Variante zu Melodie 32, (66 J)”. ⁷⁰ (Kraybill has erroneously identified this <i>Sanctus</i> and the following <i>Agnus dei</i> as material for the Sundays of Advent and Lent. The Adair Index is very clear that this material is for feasts of the Virgin Mary.)

⁶⁵ A *Sanctus* is listed in the Index at folio 51ba, but this is not the Strozzi *Sanctus*, which appears tipped in between 2nd Arabic folios 65r/v and 66r/v (but is not listed in the Index in that area).

⁶⁶ See Foliation Chart at footnote 29 and 30.

⁶⁷ Again, the Strozzi *Agnus dei* is listed in the Index, but on folio 61r (and the implied following folios), instead of on the folio inserted between 2nd Arabic 65r/v and 66r/v.

⁶⁸ See Foliation Chart at footnote 31.

⁶⁹ See Foliation Chart at footnotes 32 and 33.

⁷⁰ 66 J is a 15th-century Gradual housed in the Museo Civico of Bologna.

CODICES FOL./2 nd ARABIC FOL.	ITEM
65v/74v	<i>Sanctus</i> , continued. * <i>Agnus dei</i> , Schildbach 34.
66r/76r	* <i>Kyrie</i> is acephalous, due to missing folio. ⁷¹ Rubric would have been something like “De Angelis”. * <i>Kyrie</i> is Landwehr-Melnicki 95.
66v/76v	<i>Kyrie</i> , continued. * <i>Gloria</i> intonation possibly a variant of Bosse <i>Gloria</i> intonation 32 but is more likely just the last eight pitches of the previous <i>Kyrie</i> . * <i>Et in terra pax</i> is Bosse 38. This <i>Et in terra pax</i> includes an added music and text trope at the bottom of fol. 68v, to be sung between the phrase “ihesu xpriste” and “cum sancto spiritu”. The trope appears to be in a 16 th -century hand, and is unique. Partly illegible: “Et.....as....de maria virgine natus”.
67r/77r-69r/79r	<i>Et in terra pax</i> , continued. * <i>Sanctus</i> is possibly Thannabaur 104; the Adair <i>Sanctus</i> starts the same as the Thannabaur, and continues the same until the phrase “Dominus deus sabbaoth,” which differs completely from Thannabaur.
69v/80v-70r/81r	A folio is missing in front of 70r/81r which contained the end of the previous <i>Sanctus</i> and the beginning of the <i>Agnus dei</i> of the mass Ordinary “Of the Angels”. ⁷² The <i>Agnus dei</i> is unidentified. * <i>Ite missa est</i> is Eifrig/Pfisterer 326 and appears to be specifically Spanish ⁷³ .
70v/81v	<i>Benedicamus domino Verbum patris</i> , troped, rhymed with its <i>Deo gratias</i> troped, rhymed response, incomplete. For use during the Christmas season. ⁷⁴
71r/82r	<i>Benedicamus domino Stella fulgit</i> , troped, rhymed with its <i>Deo gratias</i> troped, rhymed response, incomplete due to two missing folios between 70v/81v and 71r/82r. ⁷⁵ For use during the feast of the Epiphany. ⁷⁶ * <i>Credo, canto piano</i> .

⁷¹ See Foliation Chart at footnotes 34 and 35.

⁷² See Foliation Chart at footnotes 36 and 37.

⁷³ In Chicago, Newberry Library MS 170381, fol. 99v, this *Ite* carries the rubric: “In festivitibus Angelorum. V⁹ tonus”.

⁷⁴ Concordances in Spanish manuscripts: Trento, Biblioteca musicale Laurence Feininger, FC12, fol. 118r; Madrid, Biblioteca Nacional, MS 288, fol. 164v; Madrid, Biblioteca Nacional, MS 289, fol. 126v; Madrid, Biblioteca Nacional, MS 421, fol. 106v; Madrid, Biblioteca Nacional, MS 931 fol. 158v; Tarragona, Archivo diocesano, núm. 6/III (from Tarrés, Poblet); Toledo, Archivo y Biblioteca Capitulares, MS 37.25 (Missal, ca. 1490, from Toledo, Capilla de Nuestra Señora del Baçi o de Estrella); Granada, ENC. Genov-C-14, f. 36v (this is a hymnary from the Clarissan Monasterio de La Encarnación. The rubric accompanying the troped B. D. reads, “In die Nativitatis Domini ac duebus diebus sequenti ad mat. et vespas.”) Bibliography: Ismael Fernández de la Cuesta, *Manuscritos y Fuentes Musicales en España. Coleccion O. O.* (Madrid: Editorial Alpuerto, 1980), 342. The text only is found in Salamanca, Biblioteca General Histórica, MS 2637, fol. 17v; Océane Boudreau, “Un missel ibérique de la seconde moitié du XIII^e ou du début du XIII^e siècle (Salamanque, Biblioteca General Histórica, ms. 2637),” *Revista Portuguesa de Musicologia*, n.s. 3/2 (2016), 65-110, at 94.

⁷⁵ See Foliation Chart at footnotes 38 through 41.

⁷⁶ Concordances in Spanish manuscripts: Trento, Biblioteca musicale Laurence Feininger, FC12, fol 106r; Madrid, Biblioteca Nacional, MS 931, fol. 158v; Toledo, Archivo y Biblioteca Capitulares, MS 37.25 (Missal, ca.

CODICES FOL./2 nd ARABIC FOL.	ITEM
71r/82r-75v/87v	<i>Credo</i> , continued. <i>Gloria patri</i> , Tone 1.
76r/88r	+* <i>Collegerunt pontifices</i> , processional antiphon before Palm Sunday mass; acephalous because at least one folio is missing between 75r/v(2 nd Arabic 87r/v) and 76r/v(2 nd Arabic 88r/v), ⁷⁷ and probably four. These folios would have contained the rest of the <i>Gloria patri</i> tones, a rubric, and the beginning of the antiphon <i>Collegerunt pontifices</i> .
76v/88v-78v/90v	<i>Collegerunt pontifices</i> , continued. <i>In monte oliveti</i> , antiphon.
79r/91r-79v/91v	* <i>In monte oliveti</i> , continued. Rubrics concerning mass and the blessing and distribution of the palms.
80r/92r	Rubrics, continued. * <i>Pueri hebreorum portantes ramos</i> , antiphon, for the distribution of the palms.
80v/92v	* <i>Pueri hebreorum portantes ramos</i> , continued. * <i>Pueri hebreorum vestimenta</i> , antiphon for the distribution of the palms.
81r/93r	<i>Pueri hebreorum vestimenta</i> , continued. Rubrics for the rest of the ceremony involving the distribution of the palms and the procession. Rubrics for <i>Feria quinta in cena domini</i> and the Mandatum ceremony.
81v/93v	<i>Mandatum novum do vobis</i> , antiphon for the Washing of the Feet, with its Psalm verse <i>Beati immaculate</i> .
82r/94r	<i>Beati immaculate</i> , continued. *Strozzi <i>Patrem</i> without an intonation. Music and text palimpsest material beginning on system 2; this is + <i>Postquam surrexit Dominus</i> , antiphon IV of the Mandatum, part of the Maundy Thursday ceremony of the Washing of the Feet, <i>L.U.</i> , p. 551.
82v/94v	Strozzi <i>Patrem</i> , continued. Palimpsest <i>Postquam surrexit Dominus</i> , continued, followed by its Psalm verse + <i>Magnus Dominus et laudabilis</i> , <i>L.U.</i> , p. 552.
83r/95r	Strozzi <i>Patrem</i> , continued. Palimpsest <i>Magnus Dominus et laudabilis</i> , continued. Followed by <i>Mulier que erat in civitate</i> , another antiphon for the Washing of the Feet.
83v/95v	Strozzi <i>Patrem</i> , continued. Palimpsest <i>Mulier que erat</i> continued from 83r/95r followed by its Psalm verse <i>Dum esset rex in accubitu suo</i> .

1490, from Toledo, Capilla de Nuestra Señora del Baçi o de Estrella [where *Stella fulget* pairs with *Verbum patris*, using the same music.] Bibliography: Ismael Fernandez de la Cuesta, *Manuscritos y Fuentes Musicales en España. Coleccion O.O.* (Madrid: Editorial Alpuerto, 1980), 341. The text only has been added in the margin of the mass for Epiphany (no folio given) in the manuscript Salamanca, Biblioteca General Histórica, 2637. Océane Boudreau, "Un missel ibérique de la seconde moitié du XIII^e ou du début du XIII^e siècle (Salamanque, Biblioteca General Histórica, ms. 2637)," *Revista Portuguesa de Musicologia*, n.s. 3/2 (2016), 65-110, at 94.

⁷⁷ See Foliation Chart at footnotes 44 and 45.

CODICES FOL./2 nd ARABIC FOL.	ITEM
84r/96r	Strozzi <i>Patrem</i> , continued. Palimpsest (music and text) antiphon + <i>Domine tu mihi lavas pedes</i> , for the ceremony of the Washing of the Feet; Ant. V, <i>L.U.</i> , p. 553.
84v/96v	Strozzi <i>Patrem</i> , continued. Palimpsest (music and text) Psalm verses + <i>Venit ergo ad Simonem</i> and + <i>Quod ego facio</i> for the previous antiphon, <i>Domine tu mihi lavas pedes</i> ; <i>L.U.</i> , p. 553.
85r/97r	Several folios original to the manuscript have been lost between 84v/94v and 85r/97r. ⁷⁸ Strozzi <i>Patrem</i> , continued. The palimpsest music and text picks up in the middle of + <i>Popule meus</i> , a Good Friday antiphon for the Reproaches; <i>L.U.</i> , p. 598. This is followed by palimpsest music and text of the first statement of the + <i>Hagios o Theos</i> ; <i>L.U.</i> , p. 599.
85v/97v	Strozzi <i>Patrem</i> , continued. Palimpsest Hagios/Sanctus Deus Good Friday Reproaches, continued; <i>L.U.</i> p. 599.
86r/98r	Strozzi <i>Patrem</i> , continued. Palimpsest Good Friday Reproaches continued, with + <i>Sanctus Immortalis</i> and + <i>Quia eduxi te</i> , both <i>L.U.</i> , p. 599, into 600.
86v/98v	Strozzi <i>Patrem</i> , continued. Palimpsest Quia eduxi te continued, but stops at “satis optimam” and does not include “parasti crucem salvatori tuo”, which does appear in <i>L.U.</i> Palimpsest rubrics for singing the <i>Agios o Theos</i> , etc., followed by palimpsest text and music for <i>Agios</i> , then + <i>Quid ultra debui facere</i> ; all of this <i>L.U.</i> , p. 600.
87r/99r	Strozzi <i>Patrem</i> , continued. Palimpsest Quia eduxit te continued.
87v/99v	Strozzi <i>Patrem</i> , continued to its end. Palimpsest Quia eduxi te continued to its end. The Reproaches continue (no further palimpsests) with rubrics to the choir, then music and text for <i>Agios</i> . Further rubrics to the cantors and choir followed by the music and text of <i>Ego propter flagellavi</i> ; <i>L.U.</i> , p. 601.
88r/100r	A folio is missing here, ⁷⁹ which would have contained the continuation of <i>Ego propter flagellavi</i> . Reproaches resume with the ninth Reproach, <i>Ego te exultavi magna virtute</i> . Rubrics instructing the choir to sing the antiphon * <i>Crucem tuam</i> , which follows; <i>L.U.</i> , p. 603. The Index is probably referring to the antiphon <i>Crucem tuam</i> with the entry “Tractos para lo oficio del Viernes Santo, fol. 100”.
88v/100v	Antiphon <i>Crucem tuam</i> , continued.

⁷⁸ See Foliation Chart, at footnote 47.

⁷⁹ See Foliation Chart at footnote 48.

CODICES FOL./2 nd ARABIC FOL.	ITEM
89r/101r-89v/101v	<i>Crucem tuam</i> , continued through its verse, <i>Deus misereatur nostri</i> , <i>L.U.</i> , p. 604. Rubrics for singing the Good Friday hymns <i>Crux fidelis</i> and <i>Pange lingua</i> . Hymn <i>Crux fidelis</i> through “cla” of “clavis”. Incomplete due to the loss of one of an indeterminate number of following folios. ⁸⁰
90r/102r	The continuation of unidentified Office material opens the folio ⁸¹ . Followed by + <i>Suscipe verbum virgo maria quod</i> , Responsory for Matins, Feria 2, Hebd. 1, Advent season. ⁸²
90v/102v	<i>Suscipe verbum virgo maria quod</i> , continued. Followed by its verse, <i>Paries quidem filium virginitatis</i> , which is incomplete. Loss of an indeterminate number of folios here between 90r/v and 91r/v. ⁸³
91r/103r	The folio opens with the very end of + <i>Exultent in domino sancti alleluia</i> , the Psalm verse for the Invitatory <i>Lux perpetua</i> for the Common of the Apostles, Paschal Time. This is followed by the first antiphon for the first nocturn, + <i>Stabant iusti</i> , for feasts of the Common of the Saints, in Paschal Time, with a rubric for its verse + <i>Sancti et iusti in domino</i> . This is followed by an Introit text + <i>Dicit dominus ego cogito</i> , with music that does not correspond to anything in the <i>L.U.</i> or in Cantusdatabase.org. This last has been written over a palimpsest of both text and music that is illegible, but which does not correspond to the chants that would normally follow <i>Stabant iusti</i> in the Franciscan antiphoner.
91v/103v	<i>Dicit dominus</i> , continued. Followed by verse <i>Benedixisti</i> , but again, the music is not the “normal” music for that Introit verse. The palimpsest material is a continuation of that on 91r/103r; illegible.
92r/104r	At least one folio is missing between 91r/v(2 nd Arabic 103r/v) and 92r/v(2 nd Arabic 104r/v). ⁸⁴ <i>Benedixisti</i> , continued, followed by the doxology incipit. This has been written over palimpsest text and music of the Matins responsory + <i>Sancti mei qui in carne</i> , for the Common of Several Martyrs. The palimpsest, beginning on system one, is “[habuis]tis. Meredem laboris ego reddam nobis.” On system 3, the word “Gloria” and its music for the doxology of the Introit begun on folio 91r are obscuring the palimpsest opening word and music of + <i>Venite benedicti patris mei</i> , which is the verse of the responsory <i>Sancti mei</i> ; the second word, “benedicti”, but not the music for it (system 4) is also palimpsest. The verse continues, fully visible (no palimpsest) for the rest of the folio.

⁸⁰ See Foliation Chart at footnote 50.

⁸¹ See Foliation Chart at footnote 51.

⁸² Not in *L.U.* Concordance in Fribourg, Bibliothèque des Cordeliers, MS 2, fol. 8r, Franciscan antiphony from the late 13th or early 14th century, unknown origin. Cantusdatabase.org. (Accessed 13 Feb. 2021).

⁸³ See Foliation Chart at footnote 52.

⁸⁴ See Foliation Chart at footnote 53.

CODICES FOL./2 nd	ARABIC FOL.	ITEM
92v/104v		<i>Haec est vera fraternitas quae</i> , responsory for Matins, Common of Several Martyrs.
93r/105r		<i>Haec est vera fraternitas</i> , continued. Followed by its verse, <i>Ecce quam bonum</i> .
93v/105v		<i>Ecce quam bonum</i> , continued. Followed by the <i>Gloria patri</i> , incomplete.

End of Folios

TABLE 4: A SUMMARY LIST OF PALIMPSEST MATERIAL IN THE ADAIR KYRIALE

CODICES FOL./2 nd ARABIC FOL.	ITEM
5r/7r through 5v/7v	Palimpsest music and text; illegible; (possibly substantial corrections to the original text and music, which are retained overall).
6r/8r through 9v/11v	Palimpsest music only: <i>Credo Cardinalis</i> .
10v/12v	Palimpsest text and music likely the rest of the previous recto's <i>Gaude Maria virgo cunctas hereses</i> ; illegible.
20r/24r through 21v/25v	Palimpsest music consists of melismas within the Introit <i>Requiem eternam</i> of the Mass for the Dead that have been erased to shorten the performance time of the chant.
26r/30r	Palimpsest music of a <i>Kyrie</i> that has been partially erased: (Melnicki 39 or 48?). The <i>Kyrie</i> appears to have been subsequently abandoned, with an entirely different <i>Kyrie</i> entered to replace it, beginning on 26v/30v.
26v/20v	Palimpsest music for a <i>Kyrie</i> (Melnicki 39?) that was originally begun on 26r/30r continues here through system 3. On system 4, an unidentified text and music palimpsest of a <i>Gloria</i> intonation (not in Bosse). On system 5, a music palimpsest of the beginning of an <i>Et in terra pax</i> (Bosse 24).
27r/31r through 30r/34r, system 2	The music palimpsest of the <i>Et in terra pax</i> begun on 26v/30v continues. On 28r/32r, a text and music palimpsest of the trope "et sancto spiritus" occurs after the text "Domine fili unigenite ihesu xpiste".
30r/34r through 31r/35r, system 4	Music palimpsest for a <i>Sanctus</i> (Thannabaur 203).
31r/35r, system 4 through 32r/36r, system 3	Music palimpsest for an <i>Agnus dei</i> (Schildbach 114).
32r/36r, systems 3 and 4	Text/music palimpsest for an <i>Ite missa est</i> (Eifrig/Pfisterer 309)
38r/42r through 38v/42v	Text and music palimpsest illegible; possibly Office material.
40r/45r	Text and music palimpsest for the <i>Et in terra pax</i> trope "Salus nostra: after the text "Dominus fili unigenite".
43r/[50] ⁸⁵ r through 44r/[51]v, system 3	Music palimpsest of an <i>Et in terra pax</i> (Bosse 51).
44v/[51]v, system 3 through end of folio	Music and partial text palimpsest of a <i>Sanctus</i> (Thannabaur 116).

⁸⁵ Brackets around a folio number (for example: 43r/[50]r) indicate that the folio has no visible number on it, but that the correct folio number can be inferred from the surrounding folios.

CODICES FOL./2 nd ARABIC FOL.	ITEM
45r/[52]r through 45v/[52]v	Text and music palimpsest illegible; possibly Office material.
46r/[53]r, systems 1-5	Music/partial text palimpsest of an <i>Agnus dei</i> (Schildbach 267).
46r/[53]r, system 5 through 46v/[53]v, system 1	Music and partial text palimpsest of an <i>Ite missa est</i> (Eifrig/Pfisterer 144).
53r/61r, system 5 through 53v/61v, system 4	Music and partial text palimpsest for a <i>Kyrie</i> (Not in Landwehr-Melnicki).
53v/61v, systems 4-5	Music palimpsest for a <i>Gloria</i> intonation (Bosse 43).
53v/61v, system 5 through 56r/64r, system 3	Music palimpsest for an <i>Et in terra pax</i> (Bosse 43).
57r/65r, end of system 1 through 57v/65v, system 4	Some text and music palimpsest because of the attempt to modify the existing <i>Agnus dei</i> endings of “Miserere nobis” and “Dona nobis pacem” to the <i>Requiem</i> endings “Dona eis requiem” and “[Dona] eis requiem sempiternam.”
58r/[65 bis]r through 58v/[65 bis]v, system 2	Music and partial text palimpsest of a <i>Sanctus</i> (Thannabaur 116).
58v/[65 bis]v, system 3 to end of folio	Music palimpsest of an <i>Agnus dei</i> (Schildbach 267)
62v/71v through 64v/73v	Scattered text and music palimpsests of Marian trope material “Spiritus et alme orphanorum” within an <i>Et in terra pax</i> (Bosse 23).
82r/94r, system 2 through 83r/95r, system 1	Music and text palimpsest for Maundy Thursday <i>Mandatum</i> antiphon <i>Postquam surrexit</i> and its Psalm verse, <i>Magnus Dominus et laudibus</i> .
83r/95r, system 1 through 83v/95v	Antiphon <i>Mulier que erat in civitate</i> with its Psalm <i>Dum esset rex in accubitu suo</i> for Maundy Thursday.
84r/96r through 84v/96v	Music and text palimpsest for the Maundy Thursday Washing of the Feet antiphon <i>Domine tu mihi lavas pedes</i> and its two verses <i>Venit ergo ad Simonem</i> and <i>Quod ego facio</i> , complete.
85r/97r	Text and music palimpsest for the Good Friday antiphon for the Reproaches, <i>Popule meus</i> . Text and music palimpsest for the first <i>Agios o Theos</i> .
85v/97v through 87v/99v, system 3	Text and music palimpsest of the Good Friday Reproaches.
91r/103r through 92r/104r, system 4	Text and music palimpsest of an Office responsory, illegible.

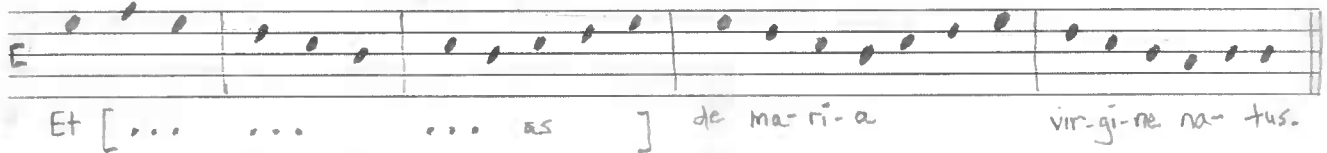
End of Table 4

TABLE 5: A SUMMARY LIST OF THE TROPE IN THE ADAIR KYRIALE

CODICES FOL./2nd ARABIC FOL. TROPE

28r/32r	The original 15 th -century manuscript material for this <i>Et in terra pax</i> included the music and text trope “Et sancto spiritus” inserted between the words “Domine fili unigenite ihesu xpiste” and “Domine deus agnus dei filius patris.” ⁸⁶
40r/45r	The original 15 th -century manuscript material for this <i>Et in terra pax</i> included the music and text trope “Salus nostra” inserted between the words “Domine fili unigenite” and “ihesu xpiste.” ⁸⁷
61r/70r	The original 15 th -century manuscript material for this <i>Et in terra pax</i> included the Marian music and text trope series “Spiritus et alme orphanorum.” ⁸⁸
68v/78v	The original 15 th -century manuscript material for this <i>Et in terra pax</i> (which begins on folio 66v/76v) includes the music and text for a Marian trope added to the bottom margin of the folio by a 16 th -century hand. ⁸⁹

“Adair” Kyriale, f. 68v, *Et in terra pax* trope



70v/81v	A fragment of the troped <i>Benedicamus domino Verbum patris</i> remains here from the original 15 th -century manuscript. Was widely sung throughout western Europe during the Christmas season; here sung in association with the mass “In nativitate domini”.
71r/82r	A fragment of the troped <i>Benedicamus domino Stella fulgit</i> remains here from the original 15 th -century manuscript. Was sung primarily in Spain during the Christmas season; usually and here sung in association with the mass for the Epiphany.

⁸⁶ Bosse, pp. 92-93, does not report this trope for this *Et in terra pax* melody or for any other entry in his catalogue. It is found in only one other manuscript: Tortosa, Archivo de la Catedral, MS 133, 235v. This is a 13th-century “Ordo VII ecclesiarum graduum et in gradibus ordinandi” containing Aquitanian notation with 5-line staves, 245 folios. See Ismael Fernandez de la Cuesta, *Manuscritos y fuentes musicales en España, Edad media. Coleccion O.O.* (Madrid: Editorial Alpuerto, 1980), 328.

⁸⁷ Bosse, pp. 89-90, reports this trope in only one other manuscript: Paris, Bibl. Nat., MS lat. 829, fol. 125r, a Missal from Capua of the 1st half of the 14th century.

⁸⁸ Bosse, pp. 91-92, reports that this trope series is very widespread within this particular *Et in terra pax*.

⁸⁹ Bosse, p. 95, does not report this trope for this *Et in terra pax* or for any other entry in his catalogue; the trope appears to be unique.

EXAMPLE 1: Strozzii Kyrie, the Two Versions

Princeton 110
[fol. 12v] | 13r

(5)

Ky - ri - e - lei - son.

uMKC

[fol. 53v]

Ky - ri - e - lei - son.

De E Strozzii

Princeton 110

(10) (15)

Chri - ste - lei - son.

uMKC

Chri - ste - lei - son.

Princeton 110

(20)

Ky - ri - e - e

uMKC

Ky - ri - e

Princeton 110 (25)

lei - son

uMKC

lei - son

EXAMPLE 26

fol. 13r

Et in terra pax ho- mi- ni- bus, bo- nae vo- lun-

[5]

ta- tis. lau- da- mus te, Be- ne- di- ci- mus te, A- do- ra-

[10] [15]

- mus te, Glo- ri- fi- ca- mus te, Gra- ti- as

[20] [25]

- a- gi- mus ti- bi prop- ter mag- nam glo- ri- am tu- am

[30] [35]

Do- mi- ne De- us Rex cae- lestis De- us Pa- ter om-

[40] [45]

ni- po- tens, Do- mi- ne fi- li u- ni- ge- ni- te- Je- su

[50]

Chri- ste Do- mi- ne De- us Ag- nus De- i fi- li- us

[55] [60]

Pa- tris, Qui to- llis pe- ca- ta mun- di, mi- se- re- re

[65] [70]

no- bis. Qui to- llis pe- ca- ta mu- n- di, su- sci-

[75] [80]

pe- de- pre- ca- ti- o- nem no- stram, Qui se- des ad de- xte- ram

[85]

EXAMPLE 2a

Missa de Strozzi, Princeton ms 110
Kyrie

fol. 12v b

fol. 13r

(5)

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

- - - - - le - i - son

(10)

Chre - ste - - - - - 2 - e - - - -

- - - - - le - i - son

(20)

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

(25)

- - - - - le - i - son.

Princeton MS 110, Strozzi mass, Et in terra pax, continued

Pa-tris, mi-se-re-re no-bis. Quo-ri-am tu so-lus
sa-nctus, Tu so-lus Do-mi-nus, Tu so-lus Al-
ti-s-si-mus Je-su Chri-ste, Cum sa-ncto spi-ri-tu
in glo-ri-a De-i Pa-tris.
A- men.

EXAMPLE 2c
fol. 15r

Strozzi Mass - Princeton MS 110 - Patrem

Handwritten musical score for the Kyrie section of the Strozzi Mass. The score is written in a single system with ten staves, each containing a line of music and its corresponding Latin text. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a style characteristic of the early 16th century, with a focus on the vocal line. The lyrics are: "Pa-trem om-ni-po-ten-tem, fac-to-rem cae-li et te-
-rae, vi-si-bi-li-um om-ni-um, et in-vi-si-bi-li-um;
- Et in u-ni-um do-mi-num Je-su-m Chris-tum, fi-li-um De-i
- u-ni-ge-ni-tum. Et ex Pa-tre na-tum an-te om-ni-a
- sae-cu-la. De-um de de-o, lu-men de lu-mi-ne, De-um
- ve-rum de De-o ve-ro; Ge-ni-tum non fa-ctum con-sub-stan-ti-
- a-lem Pa-tri, per quem om-ni-a fa-cta sunt. Qui pro-
- pter nos ho-mi-nes et prop-ter no-stram sa-lu-tem de-sce-
- dit de cae-lis. Et in-car-na-tus est de Spi-ri-
- tu sa-ncto ex Ma-ri-a vi-r-gi-ne: Et ho-mo fa-ctus

Strozzi Mass - Princeton MS 110 - Patrem, continued

[95] [100]

est. Cru- ci- fi- xus e- ti- am pro no- bis: sub Pon- ti-

[105] [110]

o Pi- la- to pa- ssus, et se- pu- ltus est. Et re- su- rre-

[115]

xit ter- ti- a di- e se- cun- dum scrip- tu- ras. Et a- scen-

[120] [fol. 17r] [125]

dit in cae- lum, se- det ad de- xte- ram Pa- tris. Et

[130] [135]

i- te- rum ven- tu- rus est cum glo- ri a, iu- di-

[140]

ca- re vi- vos et mor- tu- os: cu- jus re- gni non e- rit

[145] [150]

fi- nis, Et in Spi- ri- tum sanc- tum Do- mi- num et vi-

[155] [fol. 17v] [160]

vi- fi- can- tem: qui ex Pa- tre fi- li- o- que pro-

[165] [170]

ce- dit. Qui cum Pa- tre et fi- li- o si- mul a- do- ra- tur, et

[175] [180]

con- glo- ri- fi- ca- tur, qui lo- cu- tus est per Pro- phe- tas, Et

Strozzi Mass- Princeton MS 110- Patrem, continued

u-nam san-ctam Ca-tho-li-cam et A-po-sto-li-cam E-
[185]
[190] fol. 18r [195]
c-ce-si-am. Con-fi-te-or u-num bap-ti-sma in re-
[200]
mi-ssi-o-nem pe-cca-to-rum. Et ex-pe-cto re-ssu-
[205] [210]
rre-cti-o-nem mor-tu-o-rum. Et vi-tam ven-
[215]
tu-ri sae-cu-li. A-
[220]
men.

EXAMPLE 2d

Strozzi Mass, continued - Princeton MS 110 - Sanctus

fol. 18r

fol. 18v

[5]

sa - - - - -

- ndus. Ple- ni [10] sunt cae - li e - t te-

- r ra glo- ri- a tu - a, ho- sa- n- na

i n e- [25] x ce- l- sis. X

Be- na- di- ctus qui ve - nit in

no- mi- ne Do- - mi- ni, ho-

sa- - nna i n e - x ce - - - l

sis.

EXAMPLE 2e

Strozzi Mass - Princeton MS 110 - Agnus Dei

fol. 19r

Handwritten musical score for Agnus Dei, fol. 19r. The score is written in bass clef with a key signature of one flat (B-flat). It consists of three staves of music with lyrics underneath. The lyrics are: "Agnus Dei, qui tollis peccata mundi miserere nobis." The score includes various musical notations such as notes, rests, and slurs. There are also some bracketed numbers [5], [10], [15], and [20] above the notes, possibly indicating measure numbers or specific rhythmic values. The first staff starts with a treble clef and a flat, then changes to a bass clef. The second staff starts with a bass clef and a flat. The third staff starts with a bass clef and a flat. The score ends with a double bar line.

Ag - nus De - i, qui
 tol - lis pe - cca - ta mun - di mi - se -
 re - re no - bis.

Empty musical staves for practice or transcription.