

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

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Doctor of Philosophy**

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Appendix 1.1

| Mass | Source | Bologna Q15 | Aosta | T-92 | T-87 | I-Mb AD.XIV.49 | St Emmeram | Cambrai Cathedral Choirbook | T-93 | T-90 | T-88 | T-89 | 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 | | | | | | | | | | | ✓ | | | | | | | | | | | | |

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|------|--------|-------------|-------|-------|-------|----------------|------------|-----------------------------|-------|-------|-------|-------|-----------------|--------------------|---------------|--------------|---------|---------------|------------|----------------|-----------|-----------|
| Mass | Source | Bologna Q15 | Aosta | Tr-92 | Tr-87 | I-Mb AD.XIV.49 | St Emmeram | Cambrai Cathedral Choirbook | Tr-93 | Tr-90 | Tr-88 | Tr-89 | 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 | Source | Mass Cycle | 1490-1510 | 1480-90 | 1475-80 | C.1475 | 1474-5 | 1469-76 | 1468-71 | 1468 | 1467-70 | 1464-8 | 1463-7 | 1462-5 | 1462-4 | 1460-3/4 | 1458-63 | 1456-60/2 | 1454/5-6 | 1452-5 | 1453/4-4/5 | 1450-3 |
|------|--------|------------|-----------|----------------|--------------|---------------|---------|------------------------|------------------|-----------------|-------------------|------------------|--------------------|-----------------|-----------------|----------|-------------------|-----------|----------|--------|------------|--------|
| | | | Lyon 6632 | I-VEcap DCCLIX | I-RVAT CS 14 | I-VEcap DCCLV | SP B.80 | Br5557- Gathering 9-10 | Strahov Layer-IV | Br5557- nucleus | Strahov Layer-III | Strahov layer II | SP.B80 Exemplar II | Strahov layer I | Lucca Choirbook | Tr89-1 | SP.B80 Exemplar I | Tr88 | Tr90-2 | Tr93-2 | Tr90-1 | Tr93-1 |
| M1 | | | | | | | | | | KGCSA | | | | | | | | | | | | |
| M3 | | | | | | | | | | | | | | | | | | | | | | |
| M4 | | | | | | | | | | | | | | | | | | | | | | |
| M6 | | | | | | | | | | | | | | | | | | | | | | |
| M7 | | | | | | | | | | | | | | | | | | | | | | |
| M12 | | | | | | | | | | | | | | | | | | | | | | |
| M15 | | | | | | | | | | | | | | | | | | | | | | |
| M20 | | | | | | | | | | | | | | | | | | | | | | |
| M21 | | | | | | | | | | | | | | | | | | | | | | |
| M28 | | | | | | | | | | | | | | | | | | | | | | |
| M29 | | | | | | | | | | | | | | | | | | | | | | |
| M30 | | | | | | | | | | | | | | | | | | | | | | |
| M31 | | | | | | | | | | | | | | | | | | | | | | |
| M32 | | | | | | | | | | | | | | | | | | | | | | |
| M34 | | | | | | | | | | | | | | | | | | | | | | |
| M35 | | | | | | | | | | | | | | | | | | | | | | |
| M36 | | | | | | | | | | | | | | | | | | | | | | |
| M37 | | | | | | | | | | | | | | | | | | | | | | |
| M38 | | | | | | | | | | | | | | | | | | | | | | |
| M39 | | | | | | | | | | | | | | | | | | | | | | |
| M40 | | | | | | | | | | | | | | | | | | | | | | |
| M41 | | | | | | | | | | | | | | | | | | | | | | |
| M42 | | | | | | | | | | | | | | | | | | | | | | |
| M43 | | | | | | | | | | | | | | | | | | | | | | |
| M45 | | | | | | | | | | | | | | | | | | | | | | |
| M46 | | | | | | | | | | | | | | | | | | | | | | |
| M47 | | | | | | | | | | | | | | | | | | | | | | |
| M48 | | | | | | | | | | | | | | | | | | | | | | |
| M49 | | | | | | | | | | | | | | | | | | | | | | |
| M50 | | | | | | | | | | | | | | | | | | | | | | |

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

Appendix 1.3

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

| | Date | Source | Mass Cycle |
|------------|------|-------------------------------|------------|
| 1490-1510 | | Lyon 6632 | |
| 1480-90 | | I-VEcap DCCLIX | |
| 1475-80 | | I-RVAT CS 14 | |
| c.1475 | | I-VEcap DCCLV | |
| 1474-5 | | SP B.80 | |
| 1469-76 | | Br-5557- Gathering 9-10 | |
| 1468-71 | | Strahov Layer IV | |
| 1468 | | Br-5557- nucleus | |
| 1467-70 | | Strahov Layer III | |
| 1464-8 | | Strahov layer II | |
| 1463-7 | | SP B80 Exemplar II | |
| 1462-5 | | Strahov layer I | |
| 1462-4 | | Lucca Choirbook | |
| 1460-3/4 | | Tr-89-1 | |
| 1458-61 | | SP B80 Exemplar I | |
| 1456-60/2 | | Tr-88 | |
| 1454/5-6 | | Tr-90-2 | |
| 1452-5 | | Tr-93-2 | |
| 1453/4-4/5 | | Tr-90-1 | |
| 1450-3 | | Tr-93-1 | |
| | | | M41 |
| | | | M42 |
| | | | M43 |
| | | | M45 |
| | | | M46 |
| | | | M47 |
| | | | M48 |
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| | | | M50 |
| | | | M51 |
| | | | M52 |
| | | | M54 |
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| | | | M57 |
| | | | M58 |
| | | | M59 |
| | | | M60 |
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| | | | M62 |
| | | | M63 |
| | | | M64 |
| | | | M65 |
| | | | M66 |

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 | <p>93-A;</p> <p>93-E (ff.72v-5r);</p> <p>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);</p> <p>93-H (ff.77v-80v);</p> <p>93-C (ff.107v-8r (with 93-A and 93-B));</p> <p>93-F (ff.123v-6r)</p> |
| | XVI | 1450-1, 1454/?2 | <p>Tr93-A;</p> <p>Tr93-B (ff.177r-8r (text only),</p> |

| | | | |
|--|----------------------|--------|---|
| | | | 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 |

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

Appendix 2.4: Tr89

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

| | | | |
|-------------|--------|--------|--|
| 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.68b1s–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 | | | |
|------|-------|----|-----|----|--------|----|-----|----|-------|----|-----|----|---------|----|-----|----|-------|----|-----|----|
| | 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 | | C | C | C | |
| 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 | | 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 | C | C | C | C | | C | C | | |
| | . | | | | O | O | O | | O | O | O | O | O | O | O | | O | O | | |
| | . | | | | C | C | C | | C | C | C | C | C | C | C | | C | C | | |
| M43 | . | | | | O | O | C | . | O | O | C | . | O | O | C | . | O | O | C | . |
| | . | | | | C | C | C | | C | C | C | | C | C | C | | C | 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 | O | | C | C | O | |
| 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 | | |
| | 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 | * | * |
| 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 | 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 | * | * |
| M33 | O | O | O | | | O | O | O | | | O | O | O | | | O | O | O | | |
| | ⊖ | ⊖ | ⊖ | | | ⊖ | ⊖ | ⊖ | | | ⊖ | ⊖ | ⊖ | | | ⊖ | ⊖ | ⊖ | | |
| | O | O | O | * | * | O | O | O | * | * | O | O | O | * | * | O | O | O | * | * |
| M34 | O | O | O | | | O | O | O | | | O | O | O | | | O | O | O | | |
| | ⊖ | ⊖ | ⊖ | | | ⊖ | ⊖ | ⊖ | | | ⊖ | ⊖ | ⊖ | | | ⊖ | ⊖ | ⊖ | | |
| | O | O | O | * | * | O | O | O | * | * | O | O | O | * | * | O | O | O | * | * |
| M35 | O | O | O | | | O | O | O | | | O | O | O | | | O | O | O | | |
| | C | C | C | | | C | C | C | | | C | C | C | | | C | C | C | | |
| | ∅ | ∅ | ∅ | * | * | ∅ | ∅ | ∅ | * | * | ∅ | ∅ | ∅ | * | * | ∅ | ∅ | ∅ | * | * |
| M36 | | | | | | | | | | | | | | | | | | | | |
| | O | O | O | O | * | O | O | O | O | * | O | O | O | O | * | O | O | O | O | * |
| M37 | | | | | | | | | | | | | | | | | | | | |
| | O | O | O | O | * | O | O | O | O | * | O | O | O | O | * | O | O | O | O | * |
| M38 | | | | | | | | | | | | | | | | | | | | |
| | | | | | | O | O | O | O | * | O | O | O | O | * | O | O | O | O | * |
| | | | | | | ⊖ | ⊖ | ⊖ | ⊖ | * | C | C | C | C | * | C | C | C | C | * |

| | | | | | | | | | | | | | | | | | | | | | | | | | |
|-----|----------|----------|----------|----------|---|----------|----------|----------|----------|----|----------|----------|----------|----------|----|------------|----------|----------|----------|----------|----|---|----|----|---|
| M39 | 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 | * | * | C | C | C | * | * | ?C | ?C | ?C | * | * | O | O | O | * | * | | | | | |
| M40 | 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 | * | | | | | |
| M41 | O | O | O | * | * | O | O | O | * | * | O | O | O | * | * | O | O | O | * | * | | | | | |
| M45 | O | O | | | | | | | | | | | | | | | | | | | | | | | |
| | C | O | | | | | | | | | | | | | | | | | | | | | | | |
| | O | O | * | * | * | . | | | | | . | | | | | . | | | | | | | | | |
| M46 | ?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 | * | * | | | | | |
| M47 | * | 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 |
| | O | O | O | O | O | O | O | O | O | O | * | * | O | O | * | | | | | | ?* | O | ?* | ?* | O |
| M48 | | | | | | * | * | * | * | * | O | O | O | O | O | O | O | * | O | * | | | | | |
| | | | | | | * | C | * | C | * | | | | | | C | C | C | C | C | | | | | |
| | | | | | | | | | | | | | | | | 3 C | * | * | * | * | | | | | |
| | | | | | | | | | | | | | | | | C | * | * | * | * | | | | | |
| | . | | | | | ?* | ?* | ?* | ?* | ?* | ?* | ?* | ?* | ?* | ?* | C | C | C | C | C | . | | | | |

| | | | | | | | | | | | | | | | | | | | | | | | | | |
|-----|-------------|-------------|-------------|-------------|---|-------------|-------------|-------------|-------------|---|-------------|-------------|-------------|-------------|---|-------------|-------------|-------------|-------------|---|----------|----------|----------|----------|---|
| M49 | 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 | |
| M50 | 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 | | | | | | | |
| M51 | O | O | O | + | + | O | O | O | + | + | O | O | O | + | + | O | O | O | + | + | O | O | O | + | + |
| | | | | | | C | C | C | | | | | | | | C | C | C | | | | | | | |
| | | | | | | O | O | O | | | | | | | | O | O | O | | | O | O | O | | |
| M52 | 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 | | | | | | | | | | | |
| | \emptyset | \emptyset | \emptyset | \emptyset | | \emptyset | \emptyset | \emptyset | \emptyset | | C | C | C | C | | | | | | | | | | | |
| M54 | O | O | O | + | + | O | O | O | + | + | O | O | O | + | + | O | O | O | + | + | | | | | |
| | C2 | C2 | C2 | | | C2 | C2 | C2 | | | C2 | C2 | C2 | | | C2 | C2 | C2 | | | | | | | |
| | O | O | O | | | O | O | O | | | O | O | O | | | O | O | O | | | | | | | |
| M57 | . | . | . | . | . | O | O | O | O | + | O | O | O | O | + | O | O | O | O | + | . | | | | |
| | | | | | | C | C | C | C | | C | C | C | C | | C | C | C | C | | | | | | |
| | | | | | | 3 C | 3 C | 3 C | 3 C | | 3 C | 3 C | 3 C | 3 C | | | | | | | | | | | |
| | | | | | | C | C | C | C | | C | C | C | C | | C | C | C | C | | | | | | |
| | | | | | | \emptyset | \emptyset | \emptyset | \emptyset | | \emptyset | \emptyset | \emptyset | \emptyset | | \emptyset | \emptyset | \emptyset | \emptyset | | | | | | |
| | | | | | | C | C | C | C | | C | C | C | C | | C | C | C | C | | | | | | |
| | | | | | | 3 C | 3 C | 3 C | 3 C | | 3 C | 3 C | 3 C | 3 C | | | | | | | | | | | |
| | | | | | | \emptyset | \emptyset | \emptyset | \emptyset | | \emptyset | \emptyset | \emptyset | \emptyset | | \emptyset | \emptyset | \emptyset | \emptyset | | | | | | |

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|-----|----------|----------|----------|----------|---|----------|----------|----------|----------|---|----------|----------|----------|----------|---|----------|----------|----------|----------|---|----------|----------|----------|----------|---|---|---|---|---|---|---|
| M58 | • | | | | | O | O | O | O | • | O | O | O | O | • | O | O | O | O | • | O | O | O | O | • | | | | | | |
| | | | | | | C | C | C | C | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | O | C | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | C | C | C | C | | | C | C | C | | C | | C | C | | C | C | | C | | C | C | C | | C | C |
| M59 | 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 | • | • | | | | | | |
| | C | C | C | • | • | C | C | C | • | • | C | C | C | • | • | C | C | C | • | • | C | C | C | • | • | | | | | | |
| M61 | 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 | O | O | O | • | | | | | | |
| M62 | • | | | | | 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 | • | • | | | | | | | | | • | • | |
| M63 | • | | | | | O | O | O | O | | O | O | O | O | | O | O | O | O | | • | | | | | | | | | | |
| | | | | | | ⊖ | ⊖ | ⊖ | ⊖ | • | ⊖ | ⊖ | ⊖ | ⊖ | • | ⊖ | ⊖ | ⊖ | ⊖ | • | | | | | | | | | | | |

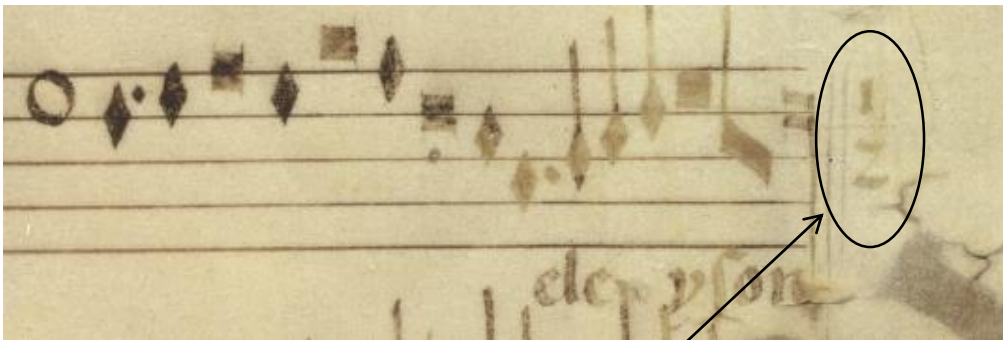
Appendix 4.1: Strictness of textural groundplans in band I masses

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

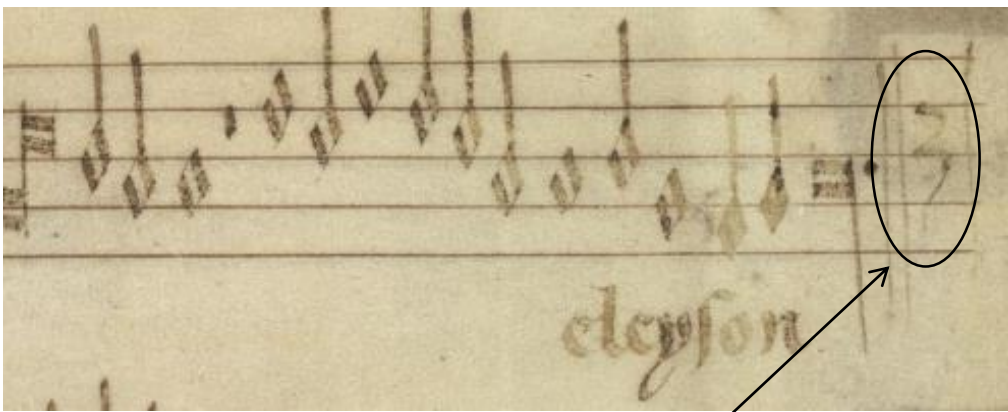
Appendix 4.2: Strictness of textural groundplans in band II masses

| 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 | <i>Sine nomine</i> | √ | | | | | | | |
| M6 | <i>Quem malignus spiritus</i> | | √ | | | | | | |
| M7 | <i>Caput</i> | | | √ | | | | | |
| M12 | <i>Alma redemptoris mater</i> | | | | | | | | Fragmentary |
| M15 | <i>Sine nomine</i> | | | | | | √(KA-GCS) | | |
| M28 | <i>Summe trinitati</i> | | | √ | | | | | |
| M29 | <i>Sine nomine</i> | | | √ | | | | | |
| M30 | <i>Flos regalis</i> | | | | | √(GC-SA) | | | Bischematic at second mensuration |
| M31 | <i>Nobilis et pulcra</i> | | √ | | | | | | |
| M33 | <i>Sine nomine</i> | | | | | | | √ | |
| M34 | <i>Sine nomine</i> | | | | | | | √ | |
| M35 | <i>Sine nomine</i> | | | | | √ ((K)GC-SA) | | | |
| M36 | <i>Meditatio cordis</i> | | | | | | √(MGC-SA) | | Agnus departs at first mensuration |
| M37 | <i>Hilf und gib rat</i> | | | √ | | | | | |
| M38 | <i>Rozel im gart'n</i> | | √ | | | | | | Departures in Agnus |
| M39 | <i>Veni creator spiritus</i> | | | | | | | √ | |
| M40 | <i>Veterem hominem</i> | | √ | | | | | | |
| M41 | <i>O rosa bella</i> | | | √ | | | | | |
| M45 | <i>So ys emprentid</i> | | | | | | | | |
| M46 | <i>Sine nomine</i> | ?√ | | | | | | | |
| M47 | <i>Te gloriosus</i> | ?√ | | | | | | | |
| M48 | <i>Sancta maria virgo</i> | | | | | | | | |
| M49 | <i>Sine nomine</i> | | √ | | | | | | |
| M50 | <i>Sine nomine</i> | | √ | | | | | | |
| M51 | <i>So ys emprentid</i> | | | | | | √(GC-SA (not K)) | | |
| M52 | <i>Thomas cesus</i> | | | | | | √(KA-GCS) | | |
| M54 | <i>Dueil angoisseux</i> | | | √ | | | | | |
| M57 | <i>Puisque m'amour</i> | | √ | | | | | | |
| M58 | <i>O admirabile commercium</i> | | | | | | √(GC-SA) | | |
| M59 | <i>Ad fugam reservatum</i> | | √ | | | | | | |
| M60 | <i>Sine nomine</i> | | √ | | | | | | |
| M61 | <i>Te deum</i> | | √ | | | | | | |
| M62 | <i>Sine nomine</i> | | | √ | | | | | |
| M63 | <i>Christus surrexit</i> | | √ | | | | | | |

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 | <i>Sine nomine</i> | Invocation 3 | N/A |
| M6 | <i>Quem malignus spiritus</i> | Invocation 5 | Invocation 8 |
| M7 | <i>Caput</i> | Invocation 5 | N/A |
| M12 | <i>Alma redemptoris mater</i> | Invocation 5 | Invocation 8 |
| M21 | <i>Salve sancta parens</i> | Invocation 3 | ?Invocation 7 |
| M29 | <i>Sine nomine</i> | Invocation 5 | Invocation 8 |
| M31 | <i>Nobilis et pulcra</i> | Invocation 4 | Invocation 8 |
| M39 | <i>Veni creator spiritus</i> | Invocation 3 | Invocation 8 or 9.5 |
| M40 | <i>Veterem hominem</i> | Invocation 5 | N/A |
| M46 | <i>Sine nomine</i> | Invocation 4 | Invocation 8 |
| M47 | <i>Te gloriosus</i> | Invocation 6 or 5 | Invocation 9.5 |
| M60 | <i>Sine nomine</i> | ?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 | <i>Sine nomine</i> | Invocation 3 | Invocation 6 |
| M32 | <i>Sine nomine</i> | Invocation 3 | Invocation 6 |
| M33 | <i>Sine nomine</i> | Invocation 3 | Invocation 6 |
| M34 | <i>Sine nomine</i> | Invocation 3 | Invocation 6 |
| M35 | <i>Sine nomine</i> | Invocation 3 | Invocation 6 |
| M41 | <i>O rosa bella</i> | N/A | N/A |
| M45 | <i>So ys emprentid</i> | Invocation 3 | Invocation 6 |
| M49 | <i>Sine nomine</i> | Invocation 5 | N/A |
| M50 | <i>Sine nomine</i> | ?Invocation 5 | ?Invocation 8 |
| M51 | <i>So ys emprentid</i> | N/A | N/A |
| M52 | <i>Thomas cesus</i> | Invocation 3 | Invocation 6 |
| M54 | <i>Dueil angoisseux</i> | Invocation 3 | Invocation 6 |
| M59 | <i>Ad fugam reservatum</i> | Invocation 3 | N/A |
| M61 | <i>Te deum</i> | Invocation 3 | Invocation 6 |

Appendix 6.3: Internal dimensions of English prosula Kyries

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

Appendix 6.4: Internal dimensions of English non-prosula Kyries

| Ref. No. | Title/ Cantus firmus | Ratio | Notes |
|-----------------|-----------------------------|---------------------|------------------|
| M15 | <i>Sine nomine</i> | C:3:5:3 ♩:4:3:4 | ♩ May be correct |
| M33 | <i>Sine nomine</i> | 8:7:10 | |
| M34 | <i>Sine nomine</i> | C:5:6:4 ♩:5:3:4 | ♩ May be correct |
| M35 | <i>Sine nomine</i> | C:5:8:3 ♩:5:4:3 | ♩ May be correct |
| M41 | <i>O rosa bella</i> | N/A | |
| M45 | <i>So ys emprentid</i> | 5:6:2 | |
| M49 | <i>Sine nomine</i> | 1:1 | |
| M50 | <i>Sine nomine</i> | 3:2:1 | |
| M51 | <i>So ys emprentid</i> | N/A | |
| M52 | <i>Thomas cesus</i> | C:2:7:1 ♩:2:3:1 | ♩ is correct |
| M54 | <i>Dueil angoisseux</i> | 3:2:3 | |
| M59 | <i>Ad fugam reservatum</i> | 1:2 | |
| M61 | <i>Te deum</i> | 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 | <i>Sine nomine</i> | 93% |
| M6 | <i>Quem malignus spiritus</i> | 90% |
| M7 | <i>Caput</i> | 100% |
| M12 | <i>Alma redemptoris mater</i> | *96% |
| M21 | <i>Salve sancta parens</i> | 100% |
| M29 | <i>Sine nomine</i> | 75% |
| M31 | <i>Nobilis et pulcra</i> | 98% |
| M39 | <i>Veni creator spiritus</i> | 87% |
| M40 | <i>Veterem hominem</i> | 100% |
| M46 | <i>Sine nomine</i> | *100% |
| M47 | <i>Te gloriosus</i> | 100% |
| M60 | <i>Sine nomine</i> | 83% |

Appendix 6.6: English non-prosula Kyrie length

| Ref. No. | Title/ Cantus firmus | Length (as % of largest movement) |
|-----------------|-----------------------------|--|
| M15 | <i>Sine nomine</i> | 53% |
| M33 | <i>Sine nomine</i> | 64% |
| M34 | <i>Sine nomine</i> | 40% |
| M35 | <i>Sine nomine</i> | 27% |
| M41 | <i>O rosa bella</i> | 31% |
| M45 | <i>So ys emprentid</i> | N/A |
| M49 | <i>Sine nomine</i> | 69% |
| M50 | <i>Sine nomine</i> | 72% |
| M51 | <i>So ys emprentid</i> | 37% |
| M52 | <i>Thomas cesus</i> | C: 41% ♯: 41% |
| M54 | <i>Dueil angoisseux</i> | 29% |
| M59 | <i>Ad fugam reservatum</i> | 33% |
| M61 | <i>Te deum</i> | C: 52% ♯: 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 | <i>Ecce ancilla domini</i> | Invocation 3 | Invocation 6 |
| CM2 | <i>Pour quelque paine</i> | Invocation 3 | Invocation 6 |
| CM3 | <i>Ave regina</i> | Invocation 3 | Invocation 6 |
| CM4 | <i>Ecce ancilla domini/ Ne timeas maria</i> | Invocation 3 | N/A |
| CM5 | <i>Spiritus almus</i> | Invocation 3 | Invocation 6 |
| CM6 | <i>Quinti toni irregularis</i> | Invocation 3 | Invocation 6 |
| CM7 | <i>L'homme armé</i> | Invocation 3 | Invocation 6 |
| CM9 | <i>Ayo visto lo mappamundi</i> | Invocation 3 | Invocation 6 |
| CM10 | <i>Wünslichen schön</i> | Invocation 3 | Invocation 6 |
| CM11 | <i>Au chant de lalouete</i> | Invocation 3 | Invocation 6 |
| CM12 | <i>Terribilment</i> | Invocation 3 | Invocation 6 |
| CM13 | <i>Sine nomine</i> | Invocation 3 | Invocation 6 |
| CM14 | <i>L'homme armé</i> | Invocation 3 | Invocation 6 |
| CM15 | <i>Sine nomine</i> | Invocation 3 | Invocation 6 |
| CM16 | <i>Sine nomine</i> | Invocation 3 | Invocation 6 |
| CM17 | <i>Sine nomine</i> | Invocation 3 | Invocation 6 |
| CM18 | <i>Pour l'amour dune</i> | Invocation 3 | Invocation 6 |
| CM19 | <i>Sine nomine (Resvelliés vous)</i> | Invocation 6 | N/A |
| CM21 | <i>Se la face ay pale</i> | Invocation 3 | Invocation 6 |
| CM22 | <i>Le serviteur</i> | Invocation 6 | N/A |
| CM23 | <i>Caput</i> | Invocation 3 | Invocation 6 |
| CM24 | <i>Grüne linden</i> | Invocation 3 | Invocation 6 |

| Ref. No. | Title/ Cantus firmus | First mensural change | Second mensural change |
|-----------------|---------------------------------|------------------------------|-------------------------------|
| CM25 | <i>Esclave puist il devenir</i> | Invocation 3 | Invocation 6 |
| CM26 | <i>Le serviteur</i> | Invocation 3 | Invocation 6 |
| CM27 | <i>Gross sehnen</i> | Invocation 3 | N/A |
| CM28 | <i>Sine nomine</i> | Invocation 3 | Invocation 6 |
| CM29 | <i>Le serviteur</i> | Invocation 3 | Invocation 6 |
| CM30 | <i>Monyel</i> | Invocation 6 | N/A |
| CM31 | <i>Sine nomine</i> | N/A | N/A |
| CM33 | <i>Sine nomine</i> | Invocation 3 | Invocation 6 |
| CM34 | <i>Quant che vendra</i> | Invocation 3 | Invocation 6 |
| CM36 | <i>Clemens et benigna</i> | Invocation 3 | Invocation 6 |
| CM37 | <i>Sine nomine</i> | 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 | <i>Du cuer je souspier</i> | Invocation 6 | N/A |
| CM35 | <i>O rosa bella</i> | Invocation 3 | Invocation 6 |

Appendix 6.9: Internal dimensions of continental non-prosula Kyries

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

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

Appendix 6.10: Internal dimensions of continental prosula Kyries

| Ref. No. | Title/ Cantus firmus | Ratio |
|-----------------|-----------------------------|--------------|
| CM32 | <i>Du cuer je souspier</i> | 1:1 |
| CM35 | <i>O rosa bella</i> | 1:1:1 |

Appendix 6.11: Continental non-prosula Kyrie length

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

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

Appendix 6.12: Continental prosula Kyrie lengths

| Ref. No. | Title/ Cantus firmus | Length (as a % of largest movement) |
|-----------------|-----------------------------|--|
| CM32 | <i>Du cuer je souspier</i> | 0.75 |
| CM35 | <i>O rosa bella</i> | 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 | <i>Sine nomine</i> | 5, 11, 12, 13, 14, 15, 16, 17, 18 | | | ✓ |
| M6 | <i>Quem malignus spiritus</i> | 4, 6, 13, 16 | | | ✓ |
| M7 | <i>Caput</i> | 5a, 5b, 10b, 13, 14, 15, 16 | | | ✓ |

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

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

| Ref. No. | Title/ Cantus firmus | Lines deleted | Lines telescoped | Notes | Complete |
|-----------------|--------------------------------|--|------------------------------------|--------------|-----------------|
| M57 | <i>Puisque m'amour</i> | 11, 12, 17a | | | ✓ |
| M58 | <i>O admirabile commercium</i> | 4c, 13, 14, 15, 16, 17, 18 | | | ✓ |
| M59 | <i>Ad fugam reservatum</i> | 4, 9, 10, 11, 12, 13, 14, 15, 16, 17 | | | ✓ |
| M60 | <i>Sine nomine</i> | 13, 14, 15, 16, 16, 18, 19 | | | ✓ |
| M61 | <i>Te Deum</i> | | | | ✓ |
| M62 | <i>Sine nomine</i> | 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 continental mass cycles

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

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

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

| Ref. No. | Title/ Cantus firmus | Lines deleted | Lines telescoped | Notes | Complete |
|-----------------|---------------------------------|---|--|--|-----------------|
| CM25 | <i>Esclave puist il devenir</i> | 12b (vivos et mortuos) | | | ✓ |
| CM26 | <i>Le serviteur</i> | 12, 13, 14, 15 | | | ✓ |
| CM27 | <i>Gross sehnen</i> | | | | ✓ |
| CM28 | <i>Sine nomine</i> | 14 (et conglorificatur) | | | ✓ |
| CM29 | <i>Le serviteur</i> | 3, 4, 12, 13, 14, 15, 16, 17, 18 | | | ✓ |
| CM30 | <i>Monyel</i> | 9, 11a (in celum) | | | ✓ |
| CM31 | <i>Sine nomine</i> | 9b, 11,12, 16, 17, 18 | | | ✓ |
| CM32 | <i>Du cuer je souspier</i> | 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 | <i>Sine nomine</i> | 4b,4c, 5, 12, 13, 14, 15, 16, 18 | | | ✓ |
| CM34 | <i>Quant che vendra</i> | 13 (procedit), 14, 15, 17, 18 | | | ✓ |

| Ref. No. | Title/ Cantus firmus | Lines deleted | Lines telescoped | Notes | Complete |
|-----------------|-----------------------------|--------------------------------|-------------------------|---------------------------------|-----------------|
| CM35 | <i>O rosa bella</i> | 11b, 12 | | | ✓ |
| CM36 | <i>Clemens et benigna</i> | | | | ✓ |
| CM37 | <i>Sine nomine</i> | 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 | <i>Sine nomine</i> | Benedictus | | | |
| M6 | <i>Quem malignus spiritus</i> | Osanna 1 | Osanna 2 | | |
| M7 | <i>Caput</i> | Benedictus | | | |
| M12 | <i>Alma redemptoris mater</i> | Osanna 1 | Osanna 2 | | |
| M15 | <i>Sine nomine</i> | In excelsis 1 | Benedictus | Osanna 2 | In excelsis 2 |
| M21 | <i>Salve sancta parens</i> | Benedictus | Osanna 2 | | |
| M28 | <i>Summe Trinitati</i> | | | | |
| M29 | <i>Sine nomine</i> | Osanna 1 | Osanna 2 | | |
| M30 | <i>Flos regalis</i> | Osanna 1 | | | |
| M31 | <i>Nobilis et pulcra</i> | Osanna 1 | Osanna 2 | | |
| M33 | <i>Sine nomine</i> | Osanna 1 | Qui venit | Domini | |
| M34 | <i>Sine nomine</i> | Osanna 1 | Osanna 2 | | |
| M35 | <i>Sine nomine</i> | Osanna 1 | Osanna 2 | | |
| M36 | <i>Meditatio cordis</i> | Osanna 1 | | | |
| M37 | <i>Hilf und gib rat</i> | Benedictus | | | |
| M38 | <i>Rozel im gartn</i> | Osanna 1 | Osanna 2 | | |
| M39 | <i>Veni creator Spiritus</i> | ?Osanna 2 | | | |
| M40 | <i>Veterem hominem</i> | Benedictus | | | |
| M41 | <i>O rosa bella</i> | | | | |
| M46 | <i>Sine nomine</i> | | | | |
| M47 | <i>Te gloriosus</i> | | | | |
| M48 | <i>Sancta Maria virgo</i> | Osanna 1 | Missing | | |
| M49 | <i>Sine nomine</i> | Benedictus | | | |
| M50 | <i>Sine nomine</i> | Osanna 1 | Osanna 2 | | |
| M51 | <i>So ys emprentid</i> | Pleni sunt | Osanna 1 | | |
| M52 | <i>Thomas cesus</i> | Benedictus | | | |
| M54 | <i>Dueil angoisseux</i> | Osanna 1 | Osanna 2 | | |
| M57 | <i>Puisque m'amour</i> | Osanna 1 | Osanna 2 | | |

| Ref. No. | Title/ Cantus firmus | First mensural division | Second mensural division | Third mensural division | Fourth mensural division |
|-----------------|--------------------------------|--------------------------------|---------------------------------|--------------------------------|---------------------------------|
| M58 | <i>O admirabile commercium</i> | Osanna 1 | | | |
| M59 | <i>Ad fugam reservatum</i> | Osanna 1 | Osanna 2 | | |
| M60 | <i>Sine nomine</i> | Benedictus | | | |
| M61 | <i>Te Deum</i> | Pleni sunt | Benedictus | | |
| M62 | <i>Sine nomine</i> | Osanna 1 | Osanna 2 | | |
| M63 | <i>Christus surrexit</i> | 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 | <i>Ecce ancilla domini</i> | Benedictus | | | |
| CM2 | <i>Pour quelque paine</i> | Osanna 1 | Osanna 2 | | |
| CM3 | <i>Ave regina</i> | Benedictus | | | |
| CM4 | <i>Ecce ancilla domini/ Ne timeas maria</i> | Pleni sunt | Osanna 2 | | |
| CM5 | <i>Spiritus almus</i> | Benedictus | | | |
| CM6 | <i>Quinti toni irregularis</i> | Osanna 1 | | | |
| CM7 | <i>L'homme armé</i> | Osanna 1 | Osanna 2 | | |
| CM8 | <i>Sine nomine</i> | Benedictus | | | |
| CM9 | <i>Ayo visto lo mappamundi</i> | Osanna 1 | Osanna 2 | | |
| CM10 | <i>Wünslichen schön</i> | Osanna 1 | Benedictus | Osanna 2 | |
| CM11 | <i>Au chant de lalouete</i> | Pleni sunt | Osanna 1 | Benedictus | Osanna 2 |
| CM12 | <i>Terribilment</i> | Osanna 1 | | | |
| CM13 | <i>Sine nomine</i> | Osanna 1 | Benedictus | Osanna 2 | |
| CM14 | <i>L'homme armé</i> | Pleni sunt | Osanna 1 | Benedictus | Osanna 2 |
| CM15 | <i>Sine nomine</i> | Benedictus | Osanna 2 | | |
| CM16 | <i>Sine nomine</i> | Osanna 1 | Benedictus | Osanna 2 | |
| CM17 | <i>Sine nomine</i> | Benedictus | Osanna 2 | | |
| CM18 | <i>Pour l'amour dune</i> | Benedictus | Osanna 2 | | |
| CM19 | <i>Sine nomine (Resvelliés vous)</i> | Qui venit | Osanna 2 | | |
| CM20 | <i>Se tu t'en marias</i> | Benedictus | Osanna 2 | | |
| CM21 | <i>Se la face ay pale</i> | Benedictus | | | |
| CM22 | <i>Le serviteur</i> | Benedictus | | | |
| CM23 | <i>Caput</i> | Benedictus | | | |
| CM24 | <i>Grüne linden</i> | Osanna 1 | | | |
| CM25 | <i>Esclave puist il devenir</i> | Osanna 1 | Osanna 2 | | |
| CM26 | <i>Le serviteur</i> | Pleni sunt | Osanna 1 | Benedictus | |
| CM27 | <i>Gross sehnen</i> | Pleni sunt | Osanna 1 | Benedictus | Osanna 2 |
| CM28 | <i>Sine nomine</i> | Pleni sunt | Osanna 1 | Benedictus | Osanna 2 |
| CM29 | <i>Le serviteur</i> | Osanna 1 | | | |
| CM30 | <i>Monyel</i> | Osanna 1 | Osanna 2 | | |
| CM31 | <i>Sine nomine</i> | | | | |
| CM32 | <i>Du cuer je souspier</i> | Benedictus | | | |
| CM33 | <i>Sine nomine</i> | Osanna 1 | | | |
| CM34 | <i>Quant che vendra</i> | Benedictus | Osanna 2 | | |
| CM35 | <i>O rosa bella</i> | Osanna 1 | ?Osanna 2 | | |
| CM36 | <i>Clemens et benigna</i> | Osanna 1 | Benedictus | | |
| CM37 | <i>Sine nomine</i> | 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 | <i>Sine nomine</i> | Agnus 3 | |
| M6 | <i>Quem malignus spiritus</i> | Miserere 2 | Dona nobis |
| M7 | <i>Caput</i> | Agnus 3 | |
| M12 | <i>Alma redemptoris mater</i> | Agnus 2 | Dona nobis |
| M15 | <i>Sine nomine</i> | Agnus 3 | Dona nobis |
| M21 | <i>Salve sancta parens</i> | Agnus 3 | |
| M28 | <i>Summe Trinitati</i> | | |
| M29 | <i>Sine nomine</i> | Agnus 3 | |
| M30 | <i>Flos regalis</i> | Agnus 3 | |
| M31 | <i>Nobilis et pulcra</i> | Agnus 3 | Dona nobis |
| M33 | <i>Sine nomine</i> | Agnus 2 | Agnus 3 |
| M34 | <i>Sine nomine</i> | | |
| M35 | <i>Sine nomine</i> | Agnus 3 | |
| M36 | <i>Meditatio cordis</i> | Agnus 3 | |
| M37 | <i>Hilf und gib rat</i> | Agnus 2 | |
| M38 | <i>Rozel im gartn</i> | Miserere 2 | Dona nobis |
| M39 | <i>Veni creator Spiritus</i> | Agnus 2 | Agnus 3 |
| M40 | <i>Veterem hominem</i> | Agnus 3 | |
| M41 | <i>O rosa bella</i> | | |
| M46 | <i>Sine nomine</i> | Miserere 2 | Dona nobis |
| M47 | <i>Te gloriosus</i> | Agnus 3 | ?Dona nobis |
| M48 | <i>Sancta Maria Virgo</i> | | |
| M49 | <i>Sine nomine</i> | Agnus 3 | |
| M50 | <i>Sine nomine</i> | | |
| M51 | <i>So ys emprentid</i> | Agnus 2 | Agnus 3 |
| M52 | <i>Thomas cesus</i> | Agnus 3 | |
| M54 | <i>Dueil angoisseux</i> | Miserere 2 | Dona nobis |
| M57 | <i>Puisque m'amour</i> | | |
| M58 | <i>O admirabile commercium</i> | Agnus 3 | |
| M59 | <i>Ad fugam reservatum</i> | Agnus 3 | Dona nobis |
| M60 | <i>Sine nomine</i> | Agnus 3 | |
| M61 | <i>Te Deum</i> | Agnus 2 | Agnus 3 |
| M62 | <i>Sine nomine</i> | 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 | <i>Ecce ancilla domini</i> | Agnus 2 | |
| CM2 | <i>Pour quelque paine</i> | Agnus 2 | Agnus 3 |
| CM3 | <i>Ave regina</i> | Agnus 2 | |
| CM4 | <i>Ecce ancilla domini/ Ne timeas maria</i> | Agnus 2 | Agnus 3 |
| CM5 | <i>Spiritus almus</i> | Agnus 2 | Agnus 3 |
| CM6 | <i>Quinti toni irregularis</i> | Agnus 2 | Agnus 3 |
| CM7 | <i>L'homme armé</i> | Agnus 2 | Agnus 3 |
| CM8 | <i>Sine nomine</i> | | |

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

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 | <i>Sine nomine</i> | ✓ | | | | ✓ |
| M6 | <i>Quem malignus spiritus</i> | ✓ | | | | ✓ |
| M7 | <i>Caput</i> | ✓ | | | | ✓ |
| M12 | <i>Alma redemptoris mater</i> | ✓ | | | | |
| M15 | <i>Sine nomine</i> | | ✓ | | | ✓ |
| M21 | <i>Salve sancta parens</i> | ✓ | | | | ✓ |
| M28 | <i>Summe Trinitati</i> | ✓ | | | | ✓ |
| M29 | <i>Sine nomine</i> | | ✓ | | | ✓ |

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

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 | <i>Ecce ancilla domini</i> | | | ✓ | | ✓ |
| CM2 | <i>Pour quelque paine</i> | | | ✓ | | ✓ |
| CM3 | <i>Ave regina</i> | | ✓ | | | ✓ |
| CM4 | <i>Ecce ancilla domini/ Ne timeas maria</i> | | | ✓ | | ✓ |
| CM5 | <i>Spiritus almus</i> | | | ✓ | | ✓ |
| CM6 | <i>Quinti toni irregularis</i> | | | ✓ | | ✓ |
| CM7 | <i>L'homme armé</i> | | | ✓ | | ✓ |
| CM8 | <i>Sine nomine</i> | | ?✓ | | | |
| CM9 | <i>Ayo visto lo mappamundi</i> | | | ✓ | | ✓ |
| CM10 | <i>Wünslichen schön</i> | | | ✓ | | |
| CM11 | <i>Au chant de lalouete</i> | | | ✓ | | ✓ |

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

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 | <i>Sine nomine</i> | ✓ | | | | | | | |
| M6 | <i>Quem malignus spiritus</i> | | ✓ | | | | | | |
| M7 | <i>Caput</i> | | | ✓ | | | | | |
| M12 | <i>Alma redemptoris mater</i> | | | | | | | | Fragmentary |
| M15 | <i>Sine nomine</i> | | | | | | ✓(KA-GCS) | | |
| M21 | <i>Salve sancta parens</i> | ✓ | | | | | | | |
| M28 | <i>Summe Trinitati</i> | | | ✓ | | | | | |
| M29 | <i>Sine nomine</i> | | | ✓ | | | | | |
| M30 | <i>Flos regalis</i> | | | | | ✓(GC-SA) | | | Bischematic only at the second mensuration |
| M31 | <i>Nobilis et pulcra</i> | | ✓ | | | | | | |
| M33 | <i>Sine nomine</i> | | | | | | | ✓ | |
| M34 | <i>Sine nomine</i> | | | | | | | ✓ | |
| M35 | <i>Sine nomine</i> | | | | | ✓((K)GC-SA) | | | |
| M36 | <i>Meditatio cordis</i> | | | | | | ✓(MGC-SA) | | Agnus departs at first mensuration |

| Ref. No. | Title/ Cantus firmus | Strict | Minor departures | Openings only | Strictly Biscematic | Biscematic with minimal departures | Biscematic 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 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 | | ✓ | | | | | | |
| 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 biscematic | Biscematic with minimal departures | Biscematic 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 | <i>Quant che vendra</i> | | | ✓ | | | | | |
| CM35 | <i>O rosa bella</i> | | | | | | | ✓ | |
| CM36 | <i>Clemens et benigna</i> | | | ✓ (not K) | | | | | |
| CM37 | <i>Sine nomine</i> | | | ✓ | | | | | |

Appendix 12.1: Lengths of movements in English cycles

| Ref. No. | Title/Cantus firmus | Kyrie | Gloria | Credo | Sanctus | Agnus | Motet |
|----------|--------------------------------|-------|--------|-------|---------|-------|-------|
| M1 | <i>Sine nomine</i> | 279 | 268 | 301 | 301 | 260 | |
| M6 | <i>Quem malignus spiritus</i> | 610 | 571 | 681 | 656 | 470 | |
| M7 | <i>Caput</i> | 612 | 523 | 606 | 519 | 455 | |
| M12 | <i>Alma redemptoris mater</i> | *667 | | 698 | 590 | ?573 | |
| M15 | <i>Sine nomine</i> | 286 | 518 | 544 | 429 | 354 | |
| M21 | <i>Salve sancta parens</i> | 374 | 374 | 374 | 374 | 374 | |
| M28 | <i>Summe Trinitati</i> | | 352 | 376 | 368 | 316 | 304 |
| M29 | <i>Sine nomine</i> | 423 | 347 | 533 | 570 | 376 | |
| M30 | <i>Flos regalis</i> | | 532 | 554 | 580 | 399 | |
| M31 | <i>Nobilis et pulcra</i> | 564 | 574 | 563 | 544 | 440 | |
| M33 | <i>Sine nomine</i> | 300 | 470 | 423 | 308 | 294 | |
| M34 | <i>Sine nomine</i> | 178 | 356 | 329 | 440 | 146.5 | |
| M35 | <i>Sine nomine</i> | 143 | 518.5 | 532.5 | 363.5 | 189 | |
| M36 | <i>Meditatio cordis</i> | | C:552 | 612 | 505 | 184 | 578 |
| | | | ♩:396 | 465 | 395 | 146 | 388 |
| M37 | <i>Hilf und gib rat</i> | | C:517 | 533 | 379 | 415 | 492 |
| | | | C2:377 | 379 | 293 | 257 | 366 |
| M38 | <i>Rozel im gartn</i> | | 576 | 660 | 540 | 434 | |
| M39 | <i>Veni creator Spiritus</i> | 202 | 231 | 201 | *124 | 190 | |
| M40 | <i>Veterem hominem</i> | 566 | 494 | 502 | 544 | 521 | |
| M41 | <i>O rosa bella</i> | 111 | 349 | 330 | 354 | 267 | 252 |
| M45 | <i>So ys emprentid</i> | 159 | | | | | |
| M46 | <i>Sine nomine</i> | *421 | | *359 | *216 | *402 | |
| M47 | <i>Te gloriosus</i> | 509 | 471 | 491 | | *250 | |
| M48 | <i>Sancta Maria Virgo</i> | | *316 | *282 | 354 | | |
| M49 | <i>Sine nomine</i> | 444 | 446 | 646 | 528 | 445 | |
| M50 | <i>Sine nomine</i> | 354 | 490 | 480 | 379 | *270 | |
| M51 | <i>So ys emprentid</i> | 141 | 301 | 342 | 246 | 185 | 384 |
| M52 | <i>Thomas cesus</i> | | C:357 | 639.5 | 874 | 717 | 573 |
| | | | ♩:237 | 425.5 | 584 | 483 | 393 |
| M54 | <i>Dueil angoisseux</i> | 155 | 400 | 375 | 526 | 368 | |
| M57 | <i>Puisque m'amour</i> | | C:490 | 761 | 577 | | |
| | | | ♩:380 | 623 | 467 | | |
| M58 | <i>O admirabile commercium</i> | | 511 | 654 | 553 | 367 | |
| M59 | <i>Ad fugam reservatum</i> | 132 | 405 | 382 | 340 | 283 | |
| M60 | <i>Sine nomine</i> | 214 | 250 | 245 | 229 | 164 | |
| M61 | <i>Te Deum</i> | | C:264 | 506 | 505 | 366.5 | 260 |
| | | | ♩:198 | 442 | 443 | 302.5 | 196 |
| M62 | <i>Sine nomine</i> | | 422 | 460 | 415 | 247 | |
| M63 | <i>Christus surrexit</i> | | 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 | <i>Sine nomine</i> | 93% | 89% | 100% | 100% | 86% | |
| M6 | <i>Quem malignus spiritus</i> | 90% | 84% | 100% | 96% | 69% | |
| M7 | <i>Caput</i> | 100% | 85% | 99% | 85% | 74% | |
| M12 | <i>Alma redemptoris mater</i> | *96% | | 100% | 85% | ?82\$ | |
| M15 | <i>Sine nomine</i> | 53% | 95% | 100% | 79% | 65% | |
| M21 | <i>Salve Sancta Parens</i> | 100% | 100% | 100% | 100% | 100% | |
| M28 | <i>Summe Trinitati</i> | | 94% | 100% | 98% | 84% | 81% |
| M29 | <i>Sine nomine</i> | 75% | 61% | 94% | 100% | 66% | |
| M30 | <i>Flos regalis</i> | | 92% | 96% | 100% | 69% | |
| M31 | <i>Nobilis et pulcra</i> | 98% | 100% | 98% | 95% | 77% | |
| M33 | <i>Sine nomine</i> | 64% | 100% | 90% | 66% | 63% | |
| M34 | <i>Sine nomine</i> | 40% | 81% | 75% | 100% | 33% | |
| M35 | <i>Sine nomine</i> | 27% | 97% | 100% | 68% | 35% | |
| M36 | <i>Meditatio cordis</i> | | C:90% | 100% | 83% | 30% | 94% |
| | | | ♩:85% | 100% | 85% | 31% | 83% |
| M37 | <i>Hilf und gib rat</i> | | C:97% | 100% | 71% | 78% | 92% |
| | | | C2:99% | 100% | 77% | 68% | 97% |
| M38 | <i>Rozel im gartn</i> | | 87% | 100% | 82% | 66% | |
| M39 | <i>Veni creator Spiritus</i> | 87% | 100% | 87% | *54% | 82% | |
| M40 | <i>Veterem hominem</i> | 100% | 87% | 89% | 96% | 92% | |
| M41 | <i>O rosa bella</i> | 31% | 99% | 93% | 100% | 75% | 71% |
| M45 | <i>So ys emprentid</i> | 100% | | | | | |
| M46 | <i>Sine nomine</i> | *100% | | *85% | *51% | *95% | |
| M47 | <i>Te gloriosus</i> | 100% | 93% | 96% | | *49% | |
| M48 | <i>Sancta Maria Virgo</i> | | *89% | *80% | 100% | | |
| M49 | <i>Sine nomine</i> | 69% | 69% | 100% | 82% | 69% | |
| M50 | <i>Sine nomine</i> | 72% | 100% | 98% | 77% | *55% | |
| M51 | <i>So ys emprentid</i> | 37% | 78% | 89% | 64% | 48% | 100% |
| M52 | <i>Thomas cesus</i> | C:41% | 73% | 100% | 82% | 66% | |
| | | ♩:41% | 73% | 100% | 83% | 67% | |
| M54 | <i>Dueil angoisseux</i> | 29% | 76% | 71% | 100% | 70% | |
| M57 | <i>Puisque m'amour</i> | | C:64% | 100% | 76% | | |
| | | | ♩:61% | 100% | 75% | | |
| M58 | <i>O admirabile commercium</i> | | C:79% | 100% | 84% | 57% | |
| | | | ♩:78% | 100% | 85% | 56% | |
| M59 | <i>Ad fugam reservatum</i> | 33% | 100% | 94% | 84% | 70% | |
| M60 | <i>Sine nomine</i> | 83% | 100% | 99% | 89% | 67% | |
| M61 | <i>Te Deum</i> | C:52% | 100% | 100% | 72% | 51% | |
| | | ♩:45% | 100% | 100% | 68% | 44% | |
| M62 | <i>Sine nomine</i> | | 92% | 100% | 90% | 54% | |
| M63 | <i>Christus surrexit</i> | | 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 | <i>Ecce ancilla domini</i> | 339 | 293 | 550 | 337 | 217 | |
| CM2 | <i>Pour quelque paine</i> | 199 | 382 | 388 | 383.5 | 238 | |
| CM3 | <i>Ave regina</i> | 420 | 362 | 524 | 400 | 265 | |
| CM4 | <i>Ecce ancilla domini/ Ne timeas maria</i> | 148 | 289 | 474 | 380 | 157 | |
| CM5 | <i>Spiritus almus</i> | 208 | 339 | 406 | 359 | 223 | |
| CM6 | <i>Quinti toni irregularis</i> | 319 | 317 | 389.5 | 595 | 287 | |
| CM7 | <i>L'homme armé</i> | 222 | 447 | 671 | 528 | 358 | |
| CM8 | <i>Sine nomine</i> | | 359 | 561 | 357 | *81 | |
| CM9 | <i>Ayo visto lo mappamundi</i> | 203 | 445 | 490 | 402 | 280 | |
| CM10 | <i>Wünslichen schön</i> | 206 | 325 | 239 | 264 | *60 | |
| CM11 | <i>Au chant de lalouete</i> | 145 | 140 | 294 | 284 | 199 | |
| CM12 | <i>Terribilment</i> | 121 | 272 | 342 | 342 | 173.5 | |
| CM13 | <i>Sine nomine</i> | 106 | 351 | 458 | 198 | 181 | |
| CM14 | <i>L'homme armé</i> | 105 | 349 | 223.5 | 389.5 | 397 | |
| CM15 | <i>Sine nomine</i> | 120 | 177 | 277 | 234 | 156 | |
| CM16 | <i>Sine nomine</i> | 75.5 | 188 | 243 | 246 | 160 | |
| CM17 | <i>Sine nomine</i> | 170 | 373 | 462 | 321 | 257 | |
| CM18 | <i>Pour l'amour dune</i> | 182 | 375 | 323 | 355 | 229 | |
| CM19 | <i>Sine nomine (Resvelliés vous)</i> | 234 | 542 | 346 | 336 | 174 | |
| CM20 | <i>Se tu t'en marias</i> | | C:116 | 182 | 138 | 106 | |
| | | | ♯:309 | 462 | 391 | 210 | |
| CM21 | <i>Se la face ay pale</i> | 270 | 723 | 723 | 498 | 345 | |
| CM22 | <i>Le serviteur</i> | 172 | 368 | 388 | 361 | 233 | |
| CM23 | <i>Caput</i> | C:186 | 523 | 608 | 662 | 382 | |
| | | ♯:156 | 401 | 448 | 472 | 302 | |
| CM24 | <i>Grüne linden</i> | 165 | 338 | 448 | 245 | 235 | |
| CM25 | <i>Esclave puist il devenir</i> | 189 | 282.5 | 326 | 241 | 288 | 268 |
| CM26 | <i>Le serviteur</i> | 347 | 464 | 450 | 537 | 287 | |
| CM27 | <i>Gross sehnen</i> | 285 | 401 | 405 | 417 | 265 | |
| CM28 | <i>Sine nomine</i> | 239 | 305.5 | 586.5 | 252 | 264.5 | |
| CM29 | <i>Le serviteur</i> | C:155 | 306 | 329 | 316 | 165 | |
| | | ♯:130 | 249 | 271 | 230 | 141 | |
| CM30 | <i>Monyel</i> | 402 | 428 | 493 | 509 | 315 | |
| CM31 | <i>Sine nomine</i> | 102 | 201 | 246 | 288 | 225 | |
| CM32 | <i>Du cuer je souspier</i> | C:441 | 597 | 587 | 587 | 441 | |
| | | ♯:321 | 423 | 423 | 423 | 321 | |
| CM33 | <i>Sine nomine</i> | 191 | 444.5 | 447 | 467 | 349 | |
| CM34 | <i>Quant che vendra</i> | 295 | 488 | 695 | 561 | | |
| CM35 | <i>O rosa bella</i> | C:251 | 653 | 657 | 419 | 340 | |
| | | ♯:307 | 409 | 435 | 286 | 272 | |
| CM36 | <i>Clemens et benigna</i> | 85.5 | 305.5 | 486 | 236 | 149 | |
| CM37 | <i>Sine nomine</i> | 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 | <i>Ecce ancilla domini</i> | 62% | 53% | 100% | 61% | 39% | |
| CM2 | <i>Pour quelque paine</i> | 51% | 98% | 100% | 99% | 61% | |
| CM3 | <i>Ave regina</i> | 80% | 69% | 100% | 76% | 51% | |
| CM4 | <i>Ecce ancilla domini/ Ne timeas maria</i> | 31% | 61% | 100% | 80% | 33% | |
| CM5 | <i>Spiritus almus</i> | 51% | 83% | 100% | 88% | 55% | |
| CM6 | <i>Quinti toni irregularis</i> | 54% | 53% | 65% | 100% | 48% | |
| CM7 | <i>L'homme armé</i> | 33% | 67% | 100% | 79% | 53% | |
| CM8 | <i>Sine nomine</i> | 41% | 91% | 100% | 82% | 57% | |
| CM9 | <i>Ayo visto lo mappamundi</i> | 63% | 100% | 74% | 81% | *18% | |
| CM10 | <i>Wünslichen schön</i> | 49% | 48% | 100% | 97% | 68% | |
| CM11 | <i>Au chant de lalouete</i> | 35% | 80% | 100% | 100% | 51% | |
| CM12 | <i>Terribilment</i> | 23% | 77% | 100% | 43% | 40% | |
| CM13 | <i>Sine nomine</i> | 26% | 88% | 56% | 98% | 100% | |
| CM14 | <i>L'homme armé</i> | 43% | 64% | 100% | 84% | 56% | |
| CM15 | <i>Sine nomine</i> | 31% | 76% | 99% | 100% | 65% | |
| CM16 | <i>Sine nomine</i> | 37% | 81% | 100% | 69% | 56% | |
| CM17 | <i>Sine nomine</i> | 45% | 100% | 86% | 95% | 61% | |
| CM18 | <i>Pour l'amour dune</i> | 43% | 100% | 64% | 62% | 32% | |
| CM19 | <i>Sine nomine (Resvelliés vous)</i> | 37% | 100% | 100% | 69% | 48% | |
| CM20 | <i>Se tu t'en marias</i> | 44% | 95% | 100% | 93% | 60% | |
| CM21 | <i>Se la face ay pale</i> | 62% | 53% | 100% | 61% | 39% | |
| CM22 | <i>Le serviteur</i> | 51% | 98% | 100% | 99% | 61% | |
| CM23 | <i>Caput</i> | C:28% | 79% | 92% | 100% | 58% | |
| CM24 | <i>Grüne linden</i> | 37% | 75% | 100% | 55% | 52% | |
| CM25 | <i>Esclave puist il devenir</i> | 58% | 87% | 100% | 74% | 88% | 82% |
| CM26 | <i>Le serviteur</i> | 65% | 86% | 84% | 100% | 53% | |
| CM27 | <i>Gross sehnen</i> | 68% | 96% | 97% | 100% | 64% | |
| CM28 | <i>Sine nomine</i> | 41% | 52% | 100% | 43% | 45% | |
| CM29 | <i>Le serviteur</i> | ♯:57% | 92% | 100% | 85% | 52% | |
| CM30 | <i>Monyel</i> | 79% | 84% | 97% | 100% | 62% | |
| CM31 | <i>Sine nomine</i> | 35% | 70% | 85% | 100% | 78% | |
| CM32 | <i>Du cuer je souspier</i> | ♯:76% | 100% | 100% | 100% | 76% | |
| CM33 | <i>Sine nomine</i> | 41% | 95% | 96% | 100% | 75% | |
| CM34 | <i>Quant che vendra</i> | 42% | 70% | 100% | 81% | | |
| CM35 | <i>O rosa bella</i> | C:47% | 99% | 100% | 64% | 52% | |
| CM36 | <i>Clemens et benigna</i> | 18% | 63% | 100% | 49% | 31% | |
| CM37 | <i>Sine nomine</i> | 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



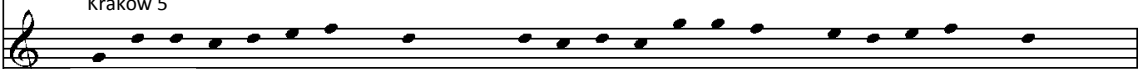
Sarum Print



GMaF A




Kraków 5




Kraków 2



F-Pn lat. 1090




YSIE 17




Edinburgh 123




Cantus Firmus



Fitzwilliam




Ranworth




Sarum Print




GMaF A




Kraków 5




Kraków 2



F-Pn lat. 1090



YSIE 17



Edinburgh 123



Detailed description: This image displays two sets of musical notation for the 'Mundi Florem' chant. Each set consists of ten staves. The first set is labeled 'Cantus Firmus' and includes the following sources: Fitzwilliam, Ranworth, Sarum Print, GMaF A, Kraków 5, Kraków 2, F-Pn lat. 1090 (with a circled note), YSIE 17, and Edinburgh 123. The second set is also labeled 'Cantus Firmus' and includes the same sources. The notation is presented in a single system for each set, with each staff containing a single line of music. The notes are primarily eighth and sixteenth notes, with some rests. The circled notes in the 'F-Pn lat. 1090' and 'Kraków 2' staves highlight specific differences between the sources.

Cantus Firmus

Fitzwilliam

Ranworth

Sarum Print

GMaF: A

Kraków 5

Kraków 2

F-Pn lat. 1090

YSIE 17

Edinburgh 123

Cantus Firmus

Fitzwilliam

Ranworth

Sarum Print

GMaF: A

Kraków 5

Kraków 2

F-Pn lat. 1090

YSIE 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

Cantus Firmus

Fitzwilliam

Lübeck

2

Cantus Firmus

Fitzwilliam

Lübeck

3

Cantus Firmus

Fitzwilliam

Lübeck

4

Cantus Firmus

Fitzwilliam

Just visible through m.s. damage

Lübeck