

Ave Dei Patris

Edited by Jason Smart

John Taverner (c.1490–1545)

Treble

Mean

Countertenor

Tenor

Bass

De - i Pa - tris

A - ve De - - - i Pa -

A - ve De - i Pa - tris fi - li - a

Detailed description: This block contains the first system of the musical score. It features five vocal staves: Treble, Mean, Countertenor, Tenor, and Bass. The music is in G major (one sharp) and 3/4 time. The lyrics are: Treble: De - i Pa - tris; Mean: A - ve De - - - i Pa -; Tenor: A - ve De - i Pa - tris fi - li - a; Bass: (no lyrics shown). The Countertenor staff is empty. The system concludes with a double bar line.

4

fi - li - a no - bi - lis - si - - - ma,

- tris fi - li - a no - bi - lis - si - - - ma, De - i fi -

no - bi - lis - si - - - ma, De - i fi -

Detailed description: This block contains the second system of the musical score, starting at measure 4. It features five vocal staves. The lyrics are: Treble: fi - li - a no - bi - lis - si - - - ma,; Mean: - tris fi - li - a no - bi - lis - si - - - ma, De - i fi -; Tenor: no - bi - lis - si - - - ma, De - i fi -; Bass: (no lyrics shown). The system concludes with a double bar line.

8

De - i fi - - - li - i ma - ter di - gnis - si - ma, De -
 - li - i ma - ter di - gnis - si - ma, De - i Spi - ri -
 - - - li - i ma - ter di - gnis - si - - - ma, De - i

12

- i Spi - ri - tus spon - sa ve - nu - stis - si - ma,
 - tus spon - sa ve - nu - stis - si - - - - - ma,
 Spi - ri - tus spon - sa ve - nu - stis - si - - - - - ma,

16

De - i u - ni - - - us et tri - ni
 De - i u - ni - - - - - - - - - -
 De - i u - ni - - - us

20

an - cil - la sub - ie - ctis - si - - - - -

- us et tri - ni an - cil - - la sub - ie - ctis - si -

et tri - ni an - cil - la sub - ie - ctis -

24

- - - - - ma. _____

- - - - - ma.

- si - - - - - ma.

A -

28

A - ve _____ sum - mae ae - ter - ni - ta -

A - ve sum - mae ae - ter - ni -

- ve sum - mae ae - ter - ni - ta - tis

32

- tis fi - li - a cle - men - tis - si - ma, sum - mae ve - ri -
 - ta - tis sum - mae ve - ri - ta -
 fi - li - a cle - men - tis - si - ma, sum - mae ve - ri - ta -

36

- ta - tis ma - ter pi - is - si - ma, sum -
 - tis ma - ter pi - is - si - ma, sum - mae
 - tis ma - ter pi - is - si - ma, sum - mae

40

- mae bo - ni - ta - tis spon - sa be - ni - gnis - si - ma, sum - mae
 bo - ni - ta - tis spon - sa be - ni - gnis - si - ma, sum - mae Tri - ni - ta -
 bo - ni - ta - tis spon - sa be - ni - gnis - si - ma, sum - mae Tri - ni -

de - si - de - ra - tis - si - ma fi - li - - - -

- - - - - tis de - si - de - ra - tis - si - ma fi - li - a,

- - - - - tis de - si - de - ra - tis - si - ma

- ne ca - - - - ri - - - - -

de - si - de - ra - tis - si - ma fi - li -

- a, ae - ter - ne sa - - - pi - en -

ae - ter - - - ne sa - pi - en - ti - ae

fi - li - a, ae - ter - ne sa - pi - en - ti - ae

- ta - - - - -

- a, ae - - - ter - ne sa - pi - en - ti -

- ti - ae ma - - - - - ter gra - tis - si -

ma - ter gra - tis - si - ma,

ma - - - ter gra - tis - si - ma, ae -

- tis ma - - - - -

- ae ma - - - - - ter gra - tis - si - ma,

69

- ma, ae - ter - - - ne spi - ra - ti -

ae - ter - - ne spi - ra - ti -

- ter - - - - - ne

- ter gra - - - tis - - - -

ae - ter - - - - -

73

- o - nis spon - sa sa - cra - tis - si -

- o - - - - nis spon - sa sa - cra - tis -

spi - ra - ti - o - nis spon - sa sa - cra - tis - si -

- si - - - - -

- ne spi - ra - ti - o - nis spon - sa sa - cra - tis -

77

- - - - - ma, co -

- si - ma,

- ma, co - ae - ter - ne ma - ie - sta -

- - - - - ma,

- si - ma, co - - - - ae - ter - ne

81

- ae - ter - ne ma - ie - sta - tis an -

ma - ie - sta - tis an - cil - la

- - - - - tis an - cil - la sin -

ma - ie - sta - tis an - cil -

85

- cil - la sin - ce - ris - si - - - ma.

sin - ce - ris - si - ma. A -

- - ce - ris - si - ma.

- - - - la sin - ce - ris - si - ma.

89

A - ve Je - - - - su

- - ve - - - - su tu - i

A - ve - - - - su tu -

[Je - - - - su] tu - - -

A - ve Je - - - - su tu -

93

tu - i fi - li - i dul - cis fi - li - a,
 fi - li - i
 - i fi - li - i dul - cis fi - li - a, Chri -
 - - - - i fi - - - - li - - - -
 - i fi - li - i dul - cis fi - li - a,

97

Chri - sti De - i tu - i ma - ter al - ma, spon-si spon -
 Chri - sti De - i tu - i ma - ter al - ma, spon-si spon - sa si -
 - sti De - i tu - i ma - ter al - ma, spon-si spon - sa
 - - - - i

102

- sa si - ne ul - la ma - cu - la, De - i - ta - tis an - cil -
 - ne ul - la ma - cu - la, De - i - ta -
 si - ne ul - la ma - cu - la, ses - si -
 De - - - - i - - - -
 De - i - ta - tis an - cil - la

118

- - - - a sin - gu - la - ri - ter

- - - - a sin - gu - la - ri - ter ge - ne - ro -

- mi - ni fi - li - a sin - gu - la - ri - ter

121

ge - ne - ro - - - - sa, Do - mi - ni ma - ter

- - - - sa, Do - mi - ni ma - ter sin -

ge - ne - ro - - - - sa, Do - mi - ni ma - ter sin -

125

sin - gu - la - ri - ter glo - ri - o - - - -

- gu - la - ri - ter glo - ri - o - - - -

- gu - la - ri - ter glo - ri - o - - - -

129

sa, Do -

132

sa, Do-mi-ni spon - sa sin - gu - la - ri - ter spe - ci -
 mi - ni spon - sa sin - gu - la - ri - ter spe - ci - o -
 sa, Do-mi - ni spon - sa sin - gu - la - ri -

136

o - ter spe - ci - o

149

A - ve ple - na gra - ti - a, po - li re -
 po -
 A - ve ple - na gra - ti - a, po - li re - gi -
 - sa.
 - sa.
 - sa.

153

- gi - na, mi - se - ri - cor - di - ae ma - - -
 - li re - gi - na, mi - se - ri - cor - di - ae ma - ter
 - na, mi - se - ri - cor - di - ae ma - ter me - ri -

157

- - - - ter me - ri - tis prae - cla - ra, mun -
 me - ri - tis prae - cla - ra, mun -
 - tis prae - cla - ra, mun -

161

- di do - mi - na a pa - tri - ar - chis prae - si - gna -
 - di do - mi - na a pa - tri - ar - chis prae - si - gna - - -
 - di do - mi - na a pa - tri - ar - chis prae - si -

165

- - - - - ta im - pe - ra - trix in - fer -
 - - - - - ta im -
 - gna - - - - ta im - pe - ra - trix in - fer -

169

- ni a pro - phe - - - - tis prae-co -
 - pe - ra - trix in - fer - ni a pro - phe - tis prae - co - ni - za -
 - ni a pro - phe - tis prae-co - ni - za - - -

173

Musical score for measures 173-175. The score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "ni - za" under the first two notes. The piano accompaniment consists of six staves: two treble clefs and two bass clefs. The first treble staff contains the vocal line. The second treble staff contains a piano accompaniment with some chords marked with 'f' and 'p'. The two bass staves contain a simple harmonic accompaniment with vertical stems.

176

Musical score for measures 176-178. The score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment consists of six staves: two treble clefs and two bass clefs. The first treble staff contains the vocal line. The second treble staff contains a piano accompaniment. The two bass staves contain a simple harmonic accompaniment with vertical stems.

179

Musical score for measures 179-181. The score is written for a grand piano with six staves. The key signature is two sharps (F# and C#). The music consists of a vocal line and a piano accompaniment. The vocal line starts with a whole note rest, followed by a series of quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with various rhythmic patterns and ties.

182

Musical score for measures 182-184. The score is written for a grand piano with six staves. The key signature is two sharps (F# and C#). The music consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "ta." in measure 182, "ta." in measure 183, and "A -" in measure 184. The piano accompaniment continues with a steady eighth-note bass line and a treble line with various rhythmic patterns and ties. Arrows point to the end of the vocal line in measures 182 and 183.

185

ut sol
ut sol prae - e - le - - - - -
- ve vir - go foe - - - - - ta ut sol prae -
vir - go foe - - - - - ta
vir - go foe - - - - - ta ut

189

prae - e - le - - - - - cta, ma - ter -
- - - - - cta, ma - ter in - ta - cta,
e - le - - - - - cta, ma - ter in - ta -
ma - - - - -
sol prae - e - le - - - - - cta, ma - ter in -

193

in - ta - cta, si - cut lu - na per - pul - chra, sal - ve
si - cut lu - na per - pul - chra,
- cta, si - cut lu - na per - pul - chra, sal -
- ter in - ta - cta,
- ta - cta, si - cut lu - na per - pul - chra,

197

pa - rens in - cli - ta
e - ni - xa pu -
- ve pa - rens in - cli - ta.
sal - ve pa - rens in - cli - ta e -

201

e - ni - xa pu - er - pe - ra, stel - la ma -
- er - pe - ra, stel - la
e - ni - xa pu - er - pe - ra, stel - - - -
- ni - xa pu - er - pe - ra, stel - la ma - ris

205

ris prae - ful - gi - da, fe - lix cae - li por -
ma - ris prae - ful - gi - da, fe - - - - lix
stel - la ma - - - - ris prae - ful - gi - da, fe - lix
- la
prae - ful - gi - da, fe - - - - - - - - - - lix

209

cae - li por - ta.
 cae - li por - ta.
 cae - li por - ta.

213

E - sto no - bis vi - a re - cta ad ae - ter - na gau -
 - ta.
 E - sto no - bis vi - a re - cta ad ae - ter - na
 - ta.

217

- di - a, U - bi pax est et glo - ri - a, O
 gau - di - a, U - bi pax est et glo - ri - a,
 U - bi

221

glo - ri - o - sis - si - ma sem - per vir - go Ma -

O glo - ri - o - sis - si - ma sem -

pax est et glo - ri - a,

224

- ri - - - - -

- per vir - go Ma - ri - - - - -

sem - per vir - go Ma - ri -

227

- - - - - a. A -

- - - - - a. A -

- a. A -

230

Musical score for measures 230-232. The score is written for five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). The music features a vocal line in the second treble staff with the letter 'A' written below it. The accompaniment includes a piano part in the first treble staff, a cello part in the first bass staff, and a double bass part in the second bass staff. The notation includes various note values, rests, and phrasing slurs.

233

Musical score for measures 233-235. The score is written for five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). The music continues with the vocal line in the second treble staff. The accompaniment includes a piano part in the first treble staff, a cello part in the first bass staff, and a double bass part in the second bass staff. The notation includes various note values, rests, and phrasing slurs.

236

Musical score for measures 236-238. The score is written for five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). The music continues with the vocal line in the second treble staff. The accompaniment includes a piano part in the first treble staff, a cello part in the first bass staff, and a double bass part in the second bass staff. The notation includes various note values, rests, and phrasing slurs.

239

Musical score for measures 239-241. The score is written for five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. The piano accompaniment includes chords and melodic lines that support the vocal parts.

242

Musical score for measures 242-244. The score is written for five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is one sharp (F#) and the time signature is 4/4. The music continues with similar rhythmic patterns and melodic lines as the previous system.

245

Musical score for measures 245-247. The score is written for five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is one sharp (F#) and the time signature is 4/4. The music concludes with a final cadence. The word "men." is written below the vocal staves in measures 245, 246, and 247, indicating the end of a phrase or section.

Translation

Hail, most noble daughter of God the Father,
most worthy mother of God the Son,
most lovely bride of God the Spirit,
most humble handmaid of God the Three in One.

Hail, most merciful daughter of the Supreme Eternity,
most faithful mother of the Supreme Truth,
most kindly bride of the Supreme Good,
most gentle handmaid of the Supreme Trinity.

Hail, most beloved daughter of the Eternal Love,
most gracious mother of the Eternal Wisdom,
most holy bride of the Eternal Spirit,
most pure handmaid of the Co-eternal Majesty.

Hail, daughter of your son Jesus,
kindly mother of Christ your God,
spotless bride of the bridegroom,
handmaid of the Almighty beside his throne.

Hail, only noble daughter of the Lord,
only glorious mother of the Lord,
only excellent mother of the Lord,
only obedient handmaid of the Lord.

Hail, Full of Grace, Queen of Heaven,
Mother of Mercy excellent in benefits,
Mistress of the World foretold by the patriarchs,
Empress of Hell heralded by the prophets.

Hail, fruitful maiden, as pre-eminent as the sun,
Virgin Mother, as beautiful as the moon.
Hail, Illustrious Parent, new mother, child bearer,
brilliant Star of the Sea, Blessed Gate of Heaven.

Be to us the true path to eternal joys,
where there is peace and glory,
O most glorious, ever-virgin Mary.
Amen.

Liturgical Function

Votive antiphon to the Virgin.

Editorial Conventions

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

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves. Where the mensuration changes the new symbol is shown above the staff.

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

Ligatures are denoted by the sign \lrcorner , coloration by the sign \ulcorner .

Spelling of the text has been modernised.

Underlay between square brackets is entirely editorial.

Sources

A Oxford, Bodleian Library MSS Mus. e. 1–5 (the ‘Sadler Partbooks’, c.1580–1585).

1	(Tr)	f.23	at end:	Master John Tauerner
2	(M)	f.22	at end:	Master John Tauerner
3	(Ct)	f.22	at end:	Master John Tauerner
4	(T)	f.20	at end:	M ^r John Tauerner
5	(B)	f.20	at end:	Master John Tauerner

B Cambridge, Peterhouse MSS 40, 41, 31 and 32 (c.1540; lacking Tr and T).

40	—	—		
41	(M)	f.2	in index:	Tauernor
			page headers:	Tauernor
			at end:	John Tauernor
31	(Ct)	f.2	in index:	Tauernor
			page header, f.2:	Tauernor
			at end:	John Tauernor
32	(B)	f.2	in index:	Tauernor
			page headers:	Tauernor

C Cambridge, University Library, MS Dd.13.27 and Oxford, St John’s College, MS 234 (c.1523–5; Ct and B only).

Dd.13.27	(Ct)	f.12	at end:	Johannes Tauerner
234	(B)	f.[11]	at end:	Johannes Tauerner

D Oxford, Bodleian Library, MS Mus. Sch. e. 423 (c.1575–1586; Ct only).

Section 2, no.23	page headers:	v. voc. Contratenor.
	at head of first page:	M ^r Tauernor.
	at end:	m ^r Tauernor

E Oxford, Bodleian Library, Tenbury MS 1464 (c.1575; B only).

f.31 ^v	at beginning:	m ^r Johnson Tauerner
	at end:	m ^r Tauerner true
	top left of each page:	base

F Oxford, Christ Church, Mus. 979–83 (The ‘Baldwin Partbooks’, c.1575–1581 with later additions; lacking T).

979	(Tr)	no.49	at end:	m ^r : iohn: tavernar:.
980	(M)	no.49	at end:	m ^r : iohn: Tavernar:.
981	(Ct)	no.49	at end:	m ^r : iohn: tavernar:.
982	—	—		
983	(B)	no.49	in index:	
			at end:	m ^r : iohn: tavernar:

G London, Royal College of Music, MS 2035 (three partbooks, c.1610; opening countervoice *Ave Dei Patris* only, entered twice, on f.2^v in each book and on f.22 in each book, both transposed up a fourth compared to other sources and textless. The two entries are identical apart from two accidentals).

(Tr, M, T)	f.2 ^v	at beginning of T:	M ^r . Tallis
(Tr, M, T)	f.22	at beginning of T:	M ^r : Tauerner

H London, British Library, Add. MS 29246 (after 1611; lower two voices of the opening countervoice *Ave Dei Patris* only, arranged for lute).

f.7	at beginning:	M ^r Tauerner
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Collation of this source is confined to accidentals and to variants also present in source **G**.

Notes on the Readings of the Sources

The plainsong *Te Deum* is deployed as a cantus firmus in the Tenor voice in the full sections. At the end of both the *tempus perfectum* and *tempus imperfectum* sections it is presented in *tempus imperfectum prolatio maior*, although not in proportion to the other voices, which have no change of mensuration.

Sources **A–E** agree quite well with each other, the majority of variants resulting from the different application of coloration and ligatures. Despite the difference in the dates of the sources, the reading of the Ct voice in **D** is closely related to that in **C**, sharing most (though not all) of the ligatures and some errors, including the correction of an incorrect semibreve in bars 123–124. **F**, usually regarded as a reliable source, stands apart from the other sources, transmitting a reading with very many variants, most of which cannot be regarded as authoritative. Sources **G** and **H** are also related in having connections with the household of Edward Paston, and these share some variants of their own. The sharing of variants between the various sources repays study and, prima facie, hints at a complex stemma of transmission.

The reading of the lower three voices in bar 49 is consistent in sources **A–F**; despite the **B** lacking the semibreve rest in the other voices. Presumably all three voices should cease simultaneously before *Ave*. Although all the partbooks containing the complete work essentially agree in supporting **A**'s disruption of the perfect prolation in the Tenor in bars 236–237 with two imperfect breves, some scribes appear to have attempted to restore perfection via different solutions. In **C** at bar 237 the Bass has an extra minim rest, while the first **D** in the Countertenor in the following bar is a dotted semibreve. **F** also adds an extra quaver to the Bass, but by changing the **G** in 237 to a dotted semibreve; the other voices remain unaltered. In **D** the minim rest in 236 appears to have been altered to a semibreve, resulting in an ambiguous rest projecting both above and below the line. The intricate cross-rhythms in the Amen, which subvert any aural comprehension of the mensuration, has precedents elsewhere, for example at the end of Fawkyner's *Gaude virgo salutata* and the final bars of both of Ashewell's masses.

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

Abbreviations

amb	ambiguously aligned	cr	crotchet	M	Mean	sb	semibreve
B	Bass	Ct	Countertenor	m	minim	T	Tenor
b	breve	dot-	dotted	MS	mensuration symbol	Tr	Treble
col	color/colored	lig	ligature	om	omitted	+	tie

Clefs, Staff Signatures and Accidentals

- A** 23 M # for A / 49 Ct no # / 78 Tr # for A / 89 Tr # for C / 96 Tr # for ¹A / 119 Ct no # / 159 Tr2 no # / 239 B # for ¹C /
- B** 49 Ct no # / 144 B no ♯ for C / 201 B # for C / 235 B no ♯ for C / 239 B # for ¹C /
- C** 132 Ct # for ¹A / 144 B no ♯ / 195 B no ♯ / 239 B # for ¹C /
- D** 49 Ct # for ²A (and ¹A) / 132 Ct # for ¹A /
- E** 239 B # for ¹C / 242 B # for ¹C /
- F** 4 M # for ¹D / 6 Tr no # / 22 Tr no # / 119 Ct no # / 144 B no ♯ / 191 Tr no # / 227 Tr no # / 246 Tr no # /
- G** 1 Tr clef G2, staff signature *b* for B; M clef C2, staff signature *bs* for upper and lower B; T clef C4, staff signature *b* for B / 2 T (first entry only) # for A / 3 T # for D / 4 M # for ¹D / 23 M # for A / 25 Tr (first entry only) # for A; M (both entries) # for D /
- H** 2 T # for A / 3 T # for D / 4 M # for ¹D / 23 M # for A / 25 M # for D /

Underlay and Ligatures

- A** 13 T *benignis-* for *venustis-*, *sbD* is *dot-mD crD*, *-si-* below ²D (not in 14) / 34 B *-me* for *-ma* / 22–23 M *-la subiectissi-* one note earlier / 43 T *verita-* for *Trinita-* / 44 Ct *ter-* for *Tri-* / 53 B *-ne* below B / 57–59 M *-tis desideratis-* one note earlier / 74 Tr *sponsa om* / 84 B *-la* below E (not in 86) / 89 B A- below B; (90–91) all parts *Jesu om*; (90) T A- below A; (91) all parts *-ve* below *dot-b* / 94–95 B *mater* for *dulcis* / 105–106 Ct *Deita-* below FDG, *-tis* below D, (107) *sessio-* below FDG, (108) *-ni prox-* below EGB / 123–124 Ct no tie, (124) *ma-* below C / 166 M *-ta om* / 189 Ct *-cta* below F (not in 191) / 198 Ct *bF* for *dot-sbF mF*, (199) *-cli-* below

¹D, (201) *-ta* below D / 207 M *-lix* below F / 219 Ct *est* om, *et glori-* one note earlier / 220 Ct *-a* below ¹A / 220–221 Tr Ct *et* for *O* (as in C) / 223–224 Ct *semper* om, *virgo Mari-* below EDCB / 230 Tr A- below ²B (not in 229) /

B 6 M *-ma* below ¹C / 21–22 M *ancilla* undivided below EDCBA / 43 Ct *summae* om, *Trinita-* begins below B / 48 Ct *-ma* below B / 53 B *-ne* below B / 56 M *-tis* below A (and in 57); Ct *-tis* below ¹A (and in 58) / 69 Ct *aeter-* below AG / 72 B *-ne* below ²G, (73) *bF* for *sbF sbF*, underlay *spi-* / 106 Ct *-ni proxi-* below FED / 112 Ct lig ²AF / 123–124 Ct C+C is corrected *sb* / 129–131 Ct ligs for GF, B+BA, DC+C / 133–134 B *domini* abbreviated below BB, *spon-* below F, lig FG+G / 181 M lig DC (not GD) / 185–186 B underlay amb, *-go foe-* possibly intended for DG / 187 B *-ta* below B, (188) *ut* below rest / 189 M no lig; Ct *-cta* below F (not in 191) / 198 Ct *bF* with underlay *in-* for *dot-sbF mF*, (199) *-cli-* below ¹D, (201) no lig, *-ta* below A / 205–206 Ct *maris* undivided below E+EDCD / 207 B no lig / 211 Ct no lig or col for FE; B lig DC / 211–212 Ct lig ¹D²E / 219–220 Ct *est* amb below F¹D, *et* below E, *gloria* amb below ¹B²D²B¹A / 221 Ct *-a* below C (and in 220) / 232 Ct no lig or col for ²FE / 237 B A- below G (and in 229) / 241 Ct no lig or col for ¹AD /

C 53 Ct *bF* is *sbF mF mF*, *aeterne* below FFF, (54) *carita-* below BAG; 53 B *-ne* below B / 66 B *mater* undivided below GFE, (67) *gratissima* undivided below DDF+FFB / 94 Ct *Dei* for *dulcis* / 108 Ct lig EG / 109 Ct lig DE / 111 Ct lig CA / 112 Ct lig ²AF / 115–116 Ct B+B is *mB+mB mB*, *filia* below B+BBA / 129–130 Ct ligatures for DG, FB+B, AD / 143 B lig for A²G / 144 Ct lig for GA / 149 B *-sa* om / 185 B *-go foe-* below DG / 187 B lig for AFB / 189 Ct *-cta* below F (not in 191) / 201 Ct no lig or col for DA / 205–207 Ct *maris praeifulgida* amb / 207 B lig BGB / 211 Ct no lig or col for FE, *-ta* below E (not in 212); B lig DCD / 212 Ct lig EF / 219 Ct *est et gloria* amb / 221 Ct *et* for *O* (as in A) / 226 Ct *-a* below ³E, (227) A- below A (no underlay in 229) / 231 Ct lig ²BA / 241 Ct no lig or col for ¹AD /

D 106 Ct *-ni pro-* below FE, lig ED, (107) *-xi-* below F / 108 Ct lig EG / 109 Ct lig DE / 111 Ct lig CA / 112 Ct lig ²AF / 115–116 Ct B+B is *mB+mB mB* with underlay *fili-* / 129–130 Ct ligatures for DG, FB+B, AD / 144 Ct lig GA / 147 Ct lig A²D / 212 Ct lig EF / 225 Ct no lig or col / 231 Ct lig ²BA / 234 Ct lig ²BF / 234–235 Ct no lig or col for D¹C /

E 37–38 B *gratissima* for *piissima* / 41 B *summae* for *sponsa* / 53 B *-ne* below B / 66 B *mater* undivided below GF with hairline from *-ter* to ¹D in 67 / 94–95 B *mater* for *dulcis* / 128–129 B lig BG / 189–190 B *praelecta* undivided below B+BBD, *-cta* deleted and repositioned in 191 / 203 B *-ra* below B (despite lig) / 239 B A- below ¹C (and in 229) /

F 2 M *Dei* undivided below DCD, (3–4) *Patris* undivided below GFGEF / 9 Tr *-us* for *-i* / 13 M E is *mE mE*, *-si-* below ²E / 35–36 B *Trinitatis* for *veritatis* / 53–54 B BB are *sbB sbB+bB*, lig for A¹B, *-ne* below ²B / 54–55 Tr lig B²D / 56 Ct *-tis carita-* amb below AFGAB / 57 M *-tis de-* below DD, (58) *bG* for *sbG sbG*, *-si-* below G / 57 B no lig, underlay of *-tis* amb / 59 Tr *dot-sb* is *sbB mB*, (60) *filia* below BB¹D / 65–66 M lig FA+A / 66–67 B *mater* amb below GFE¹D / 67 Tr *-tis* for *-ter* / 71–72 M *spiratio-* below FD+DEG / 72 Tr *sbB sbB* for *bB*, (72–74) *-rationis sponsa* below BBDDCA / 77 Tr lig BA / 81–82 Ct no lig for AC / 87 M *sbE* is *mE mE*, *-si-* below ²E / 89 M *-ve Je-* below AG / 106 Ct *-bi proxi-* below FED / 112 Ct lig ²AF / 115–116 Ct B+B is *mB+mB mB* with underlay *fili-* / 129–130 Ct ligatures for DG, FB+B, AD / 143 B no lig for GB, lig AE / 144–145 Ct no lig / 155 Tr1 *sbB sbB* for *bB*, *-diae ma-* below ²BAA / 159 Tr2 *praecla-* below ED, (160) *-ra* below A / 161 M *bB* is *dot-sbB mB*, *-di* below C, (161–162) *domina* undivided below BBFDD / 175 Tr1 no lig for DF / 177 Tr lig ¹AB / 180 Tr2 no lig / 181 Tr2 no lig; M lig CB / 182 Tr2 no lig / 185–186 B lig ¹BCD, (186) *-go* below D (despite lig), *foe-* below G / 201 Ct no lig or color, *-ta* below A (not in 199) / 207 M *-lix caeli* below F²BA, (210) *por-* below F, (210–211) lig EA; 207 B no lig / 211 Ct no lig or color; B lig DCD / 225–226 Ct no lig or col / 234 M no lig / 234–235 Ct no lig or col / 236 M no lig / 240–241 M lig BDF / 242 Tr lig BF; M lig DA / 244 Tr lig ²BF / 245–246 Tr lig ¹A²D / 246 Ct no lig /

G 4 T no lig / 17–18 T no lig /

Other Readings

A 1 Tr *Ave* below rest / 15 M *mE* is *crD crE* / 17 M B is A / 48–49 Ct CBC+CAArest illegible / 51 Ct D apparently *long*, not *b* with barline / 59–68 Ct mostly illegible / 67 M G possibly col / 67–81 T the number of semibreves in each note is written below or above each note except for the A in 70 / 71 Tr B is *b* / 76–79 Ct ²BF-rests-EEF+FF lost / 81–82 Ct mostly illegible / 82 Tr D lost / 92–100 T the number of semibreves in each note is written below or above each note except for the D in 96 / 99 Ct F²A lost / 101–103 T the number of semibreves is written below the rests / 104 T mensuration symbol **C** before F / 110–111 T ‘12’ below A+A (i.e. the number of minims in the note) / 113 Tr barline then ‘Gimell between two trebills and the meane vt sequitur: verte ffolium’ on staff / 114 all voices mensuration symbol **♠**; Tr1 Tr2 ‘Gimell’, rests for both voices begin here / 130 Ct *dot-sbA* is *sbA mA* / 137 Ct B is corrected *m* / 152 Tr1 signum congruentiae above D / 169 Tr1 rest lost / 184 Tr2 signum congruentiae above rest / 184–185 Ct DCB much corroded / 188–189 Tr2 E+E is *b* only (but

Tr1 has *dot-b*) / 194 T B is corrected *long* / 195 Ct *sb b* are *b sb* / 208–210 T ‘12’ below C+C+C / 226 B G is *sb* / 229 T mensuration symbol C before D / 230 Ct ^2D is C / 231–232 B *sbE+mE* is *mE mE+mE* / 233 B *dot-sbE* is *mE sbE* /

B 1 B no mensuration symbol / 11 M $^1\text{C}^2\text{C}$ are *m sb* / 27 M CE col / 28–49 M 26 bars rest / 45 Ct F col / 49 B *dot-bF* for *bF sb-rest* / 52 B F not col / 63–64 B F+FF not col / 65 B G not col / 67 Ct DD not col / 71 M GF not col / 94–95 B F+F not col / 104 Ct lig col / 109 B *sbE* is *mE mE* / 114 M Ct B mensuration symbol C / 208 Ct F col / 211 Ct no col / 212 M *sbF* for *mF mF* / 225 Ct lig not col / 229 B signum congruentiae above B / 232 Ct no col / 234–235 Ct no col / 241 Ct no col /

C 46 B ^2G col / 52–53 B FA not col / 60 B B col / 64 B AA col / 65 B G not col / 76–77 B D+DD col / 80–81 Ct F+F col / 81–82 Ct AA not col / 107 Ct D is E / 114 Ct B mensuration symbol C / 123–124 Ct C+C *sb* with ‘2’ below / 136 Ct B is *sb* / 225–226 Ct no col / 230 Ct ^2D is C / 232 Ct no col / 234–235 Ct no col / 237 B extra *m-rest* before G / 238 Ct *sbD* is *dot-sbD* / 241 Ct no col for ^1AD /

D 80 Ct DD not col / 114 Ct mensuration symbol C / 149–184 Ct rests 16 longs too short, no cadence point marked / 201 Ct no col / 211 Ct no col / 225–226 Ct no col / 228 Ct F is corrected E / 230 Ct ^2D is C / 232 Ct no col / 234–235 Ct no col / 236 Ct *m-rest* is *m-rest* altered to *sb-rest* / 241 Ct no col /

E 29 B G not col / 42 B DD are *m m* / 45–46 B no col / 52–53 B FA not col / 63–64 B F+FF not col / 65 B G not col / 72 B ^2G not col / 81–82 B AA not col / 93 B *dot-sb* is corrected *m* / 114 B mensuration symbol C / 231–232 B *sbE+mE* is *mE mE+mE* / 233 B *dot-sbE* is *mE sbE* /

F 4–5 Tr *m m sb+sb* are *dot-sb m sb* / 14 M F 2 E are *dot-mF crE*, no tie / 24–25 Tr *mC+mC* for ^3DC / 28–49 Tr rests exact; M 10 bars rest only, (49) Tr M no cadence point marked / 29 B G not col / 37 B ^2G not col / 40–41 B B+B not col / 45–47 Ct FDF col / 45–46 B no col / 47 B DE om / 48 B *dot-mA crA crG crA* for *mA mG mA, mitissima* undivided / 52–53 B no col / 53–54 M D+D not col / 57–58 M *bG* for *sbG sbG, D+DG* col / 60 B B col / 62 M no col or dot of perfection for F / 61–62 B B+B not col / 62–68 Tr A+AA+A CE+EEB col / 63 Tr rest om / 64 B AA col / 65 B G not col / 65–67 M FA+ABFA col / 67 Ct DD not col / 70–72 M no col / 73–74 B *sbA sbA* are *sbA+mA mA, FFA+AA* col / 75 Tr F col / 77–78 Tr E+EDCBA are *sbC+sbC dot-mE crD mC mB* / 78–79 B F+FF col / 80 Ct DD not col / 81–82 B AAD not col / 85 Tr E col / 101–102 Tr ABCB not col / 104 Ct lig col / 114 all parts mensuration symbol C ; Tr1 ‘Gimell: primus:’; Tr2 ‘Gimell: primus:’ (sic); rests for both gimel voices start here / 151 M C is *sb* / 160–161 M *sb-rest* is *b-rest*, D+D is *sbD+sbD* / 164 Tr1 Tr2 new page at start of bar, gimels correctly labelled ‘primus: Gimell:’ and ‘secundus: Gimell:’ respectively / 173 M no col / 178 Tr1 *dot-sbF* for *mF sbF* / 179 Tr2 *sbG mF sbF* for *mG bF* / 183 Tr1 *sbF* for *dot-mF crE* / 184 Tr1 no cue at end of gimel / 188–189 Tr *bE+sbE* is *bE sb-rest* / 190 Ct *mF* for *crG crF* / 201 Ct no col / 211 Ct no col / 225–226 Ct no col / 232 Tr *sbA* is *mA mA*; M no col / 234–235 Ct no col / 236 Tr *dot-sbB* is *sbB sb-rest* / 237 B *sbG* is *dot-sbG* / 238 Tr A is *m*, G is *dot-sb* / 238–239 M no tie for A+A / 241 Ct no col / 242 Ct D is E / 245 B E is *m* /

G 1 all parts mensuration symbol C , no col throughout / 4–5 Tr BBB+B are *dot-sbB mB sbB* / 13 M *sbE* is *mE mE*; T *sbD* is *dot-mD crD* / 23 T *sbF* is *dot-mF crF* / 25 M *mE mG* for *sbG* / 26–27 all parts (rebarred in C for comparison):

26

The image shows a musical score for three staves: Treble, Alto, and Bass clefs. The key signature is one sharp (F#). The notation includes various note values (minims, crotchets, quavers), rests, and mensural symbols. The score is divided into measures by vertical bar lines. The Treble staff starts with a treble clef and a sharp sign. The Alto staff starts with a C-clef. The Bass staff starts with a bass clef and a sharp sign. The notation is dense with notes and rests, reflecting the complex mensural system described in the text.

H 13 M *sbE* is *mE mE*; T *sbD* is *dot-mD crD* / 25 M *mE mG* for *sbG* / 27–28 M *sbC sbE sbE sbD mC mC bB*; T *sbA sbA sbA sbB sbF bB* (cf. **G** above) /