

Quid petis, O Fili

Edited by Jason Smart

Richard Pygott (d.1549)

Countertenor 1

Countertenor 2

Tenor

Bass

Quid pe - tys, O fi -

Quid pe - tis, O fi -

4

Quid pe - tis, O fi - ly? _____

Quid pe - tys, O fi - li? _____

- li? _____

Quid pe - tis, O fi - li? _____

- li? Quid pe - tis, O fi - li? _____

10

Ma-ter dul -

Ma - ter dul - cis - si-ma, _____

Ma - ter dul - cis - si-ma, _____ ba -

Ma-ter dul - cis - si-ma, [ba - ba,]

16

- cis - si-ma, ba - ba.

ba - - - - - ba.

- - - - - ba. O pa - ter, O fi -

ba - - - - - ba. O pa - ter, O fi -

O pa - ter, O fi -

O pa - ter, O fi -

22

[O pa - ter,] O fi - li? .

O pa - ter, O fi - li? .

- li? O pa - ter, O fi - li? .

- li? O pa - ter, O fi - li? .

- li? O pa - ter, O fi - li? .

- li? O pa - ter, O fi - li? .

28

Mi - chi plau - sus o - scu-la, .

Mi - chi plau - sus o - scu-la, .

Mi - chi plau - sus o - scu-la, .

Mi - chi plau - sus o - scu-la, .

da, da, .

da, da, .

33 **Fine**

Mi - chi plau - sus o - scu la, da, da. da.

da, da. da.

da, da. The mo -

da, da. The mo -

38

Lok - yng on her

- der full man - er - ly and mek - ly as a mayd, Lok - yng on her

- der full man - er - ly and meke - ly as a mayd,

43

so laugh - yng in lap

lit - tellson, so laugh - yng in lap layd, so laugh - yng in

lyt - till son, so laugh - yng in lap layd, so laugh -

so laugh - yng in lap

48

layde, _____

lap laid, _____ So pre - ty - ly, so pert - ly, so pas - syng -

8 - yng in lap laid, So pre - ty - ly, so pert - ly, so pas -

layd, _____ So pre - ty -

53

So pre - ty - ly, so pert - ly, so pas - syng - ly

- ly well a - payd, so pre - ty - ly, so pert - ly, so pas - sing -

8 - syng - ly well a - payd, so pas - syng - ly well a -

- ly, so pert - ly, so pas - syng - ly well a - payd, so pas - syng - ly

57

well a - payd, Full soft - ly and full so - ber - ly _____ [un -

- ly well a - payd, _____

8 - payd, _____ Full soft - ly and full so - ber - ly

well a - payd, Full soft - ly and full so - ber - ly

63

- to her swet son she said,] un - to her swet son she

un - to her swet son she said, she

un - to her son she saide, un - to her son [she] -

- ly un - to her swet son she said:

69

said: Quid pe -

[said:] Quid pe - [tis, O fi] - **D.S. al fine**

said: [Quid pe - tis, O fi - li,] Quid

Quid pe - tis, O fi - ly? [Quid pe - tis, O fi] -

75

I mene this by Ma - ry, our Ma - ker's mo - der of

tacet

tacet

I mene this by Ma - ry, our Ma - kerys mo - dyr of

* See the Commentary

80

myght, _____

myght, _____

84

_____ Full love - ly look - yng on our _____ Lord, the lan - terne of _____

_____ Full love - ly look - yng on our Lord, the lan - terne _____

89

_____ lyght, Thus sa - yng to our Sa - vi -

_____ of _____ lyght, [Thus] sa - yng [to] our _____ Sa - vy-our; _____

93

- our; this saw _____ I in my _____ syght; This re - son that I rede

_____ this saw I in my syght; This re - son that I red _____ you

98

you _____ now, I rede it _____ full ryght: _____

now, I rede _____ it full _____ ryght: _____

102

Quid pe -

Quid pe - tys, O fi -

D.S. al fine

Quid pe - tys, O fi - li? Quid

Quid pe - tis, O fi - li? [Quid pe - tis, O fi] -

108

Mus - yng on her ma - ners, so ny

Mus - yng on her ma - ners, so ny mard was my

Mus - yng on her ma - ners, so ny marde was my mayne,

113

mard was my mayne, Save it ples - yd me so pas - syng-ly that

mayne, Save it ples - yd me so pas - syng -

Saf it ples - yt me so pas - syng-ly that

117

past was my payne; _____

- ly that pas - syd was my payne; _____

past was my payne; _____ Yet soft -

121

Yet soft - ly to her swete sonn me thought _____

Yet soft - ly to her swete _____ son

- ly to her swet _____ son me thought _____

125

— I hard [her] _____ sayn: _____ Now, gra - ci - us

me thought I hard her _____ sayn: Now, gra - ci - us God

— I hard her _____ sayne: Now, gra - ci - us God and _____

129

God and goode swete babe, yet ons this game a gayne: _____

and goode swet _____ babe, yet ons this game _____

_____ goode swete babe, yet ons this game a - gayne: _____

133

_____ a - - - gayne. Quid pe - tis, O fi -

_____ Quid pe - tis, [O fi -

137

li? Quid pe - tis, O fi - - -

li? Quid pe - tis, O fi] - - -

D.S. al fine

Transliteration

Quid petis, O fili?
Mater dulcissima baba.
O pater, O fili?
Mihi plausus oscula da da.

[What do you seek, O son?]
[Sweetest mother, kiss, kiss.]
[O father, O son?]
[Applaud me with kisses, da da.]

The mother full mannerly and meekly as a maid,
Looking on her little son, so laughing in lap laid,
So prettily, so pertly, so passingly well apayed,
Full softly and full soberly unto her sweet son she said:

[pertly = beautifully; apayed = contented]

Quid petis...

I mean this by Mary, our Maker's mother of might,
Full lovely looking on our Lord, the lantern of light,
Thus saying to our Saviour, this saw I in my sight;
This reason that I read you now, I read it full right:

[I mean this by = I refer to]

[reason = statement]

Quid petis...

Musing on her manners, so nigh marred was my main
Save it pleased me so passingly that passed was my pain;
Yet softly to her sweet son methought I heard her sayn;
Now, gracious God and good sweet babe, yet once this game again:


[marred ... main = sapped was my strength]

Quid petis...

Editorial Conventions

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. The music is presented at source pitch, but it is quite likely to have been performed about a fourth or a fifth lower. The voice parts are not named in the source.

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

Ligatures are denoted by the sign .

Except for two presumed errors recorded in the notes below, the spelling of the text is that of the source with abbreviations tacitly expanded. Inconsistencies of spelling between the voices are retained, but punctuation and capitalisation have been added.

Small notes and bracketed underlay are editorial.

Source

London, British Library, Add. MS 31922 (c.1510–13).

f.112^v (voices in *cantus collateralis* format) at end of B: pygott

Notes on the Readings of the Source

The source is believed to have originated at the court of Henry VIII. Pygott had royal connections by 1517 as the master of the children in Cardinal Thomas Wolsey's household chapel, but his whereabouts when the manuscript was compiled is unknown. The music is accurately copied except perhaps for the repeat of the burden that begins at bar 69. The Tenor has a breve G in 69 followed by rests until the G in 74 (which is followed by a direct for D). This is arithmetically accurate and implies that the Tenor's repeat excludes the opening phrase in bars 1–4. Yet the lone Bass part in 70–72 sounds odd and is at variance with the other two repeats, which include the Tenor. Moreover the sign of congruence over the G in 74 links the repeat to the corresponding sign in bar 1. The editor takes the view that the signs are correct and that the notation is in error.

In contrast to the notation, the text contains many omissions. Generally it is obvious that each phrase of text belongs to a particular phrase of music, but the scribe made no attempt to align the notes and syllables precisely, leaving this task to the singers. The editor has assumed this responsibility and the exact placing of the underlay is not recorded in the notes below. The original underlay can be assessed online via the digital images of the source on the British Library's Digitised Manuscripts webpages: www.bl.uk/manuscripts/Viewer.aspx?ref=add_ms_31922_f112v and at www.diamm.ac.uk.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹B = first note B in the bar. Abbreviations: MS = mensuration symbol; NL = new line in source; SS = staff signature.

Clefs, Staff Signatures and Accidentals

8 B \flat for B / 9 Ct2 \flat for B / 17 B \flat for B / 26 B \flat for B / 27 Ct2 \flat for B / 35 B \flat for B / 37 T NL at start, SS \flat for E (no \flat for B); B NL at start, clef C5 without SS / 42 T NL begins with A, SS \flat for B (only) / 47 Ct2 no \flat for ¹B; B NL begins with ¹A; SS \flat for B / 48 B \flat for B / 56 T NL begins with E, SS \flat s for B and E / 57 B \flat for ¹B / 64 T NL begins with D, SS \flat for B only / 68 Ct2 \flat for B / 75 Ct1 T NL at start, no SS / 88 Ct1 no \flat for B / 97 Ct1 NL begins with B, SS \flat for B / 108 Ct1 NL at start, SS \flat s for upper and lower B; T NL at start, SS \flat s for B and E; B NL at start; SS \flat s for upper and lower B / 114 T NL begins with D, SS \flat for B only / 115 Ct1 NL begins with ¹B, SS \flat for upper B only / 121 B NL begins with F, SS \flat s for upper B lower B and E / 128 B NS begins with ²C, SS \flat s for upper and lower B only /

Underlay

1 Ct1 *Quit* for *Quid* / 12–13 B *baba* added editorially to match 30–31 / 24–25 Ct1 *Quid petis* for *O pater* / 55–56 Ct2 *pertyly* for *pertly* /

Other Readings

37 Ct1 Ct2 T MS C in left-hand margin / 75 Ct2 T MS C in left-hand margin / 102–103 T close in 102 marked with two dots before rest, 'one aftr the close' below cue / 105–107 Ct2 'vij aftr the close' below cue (close not marked) / 108 Ct1 B MS C in left-hand margin /