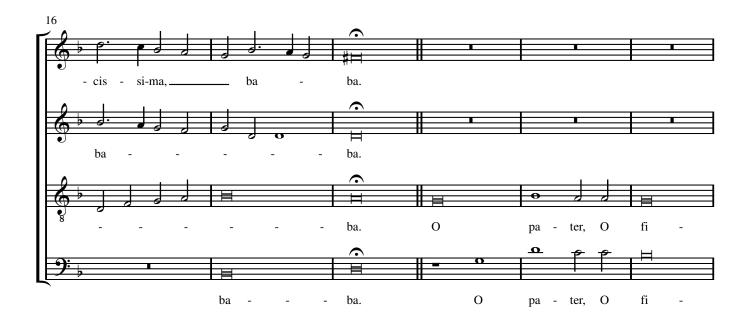
Quid petis, O Fili

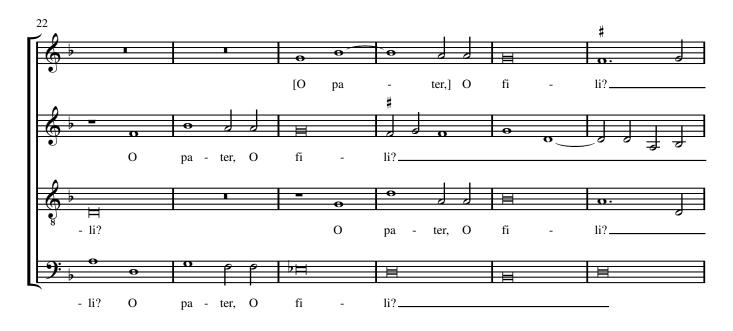
Edited by Jason Smart

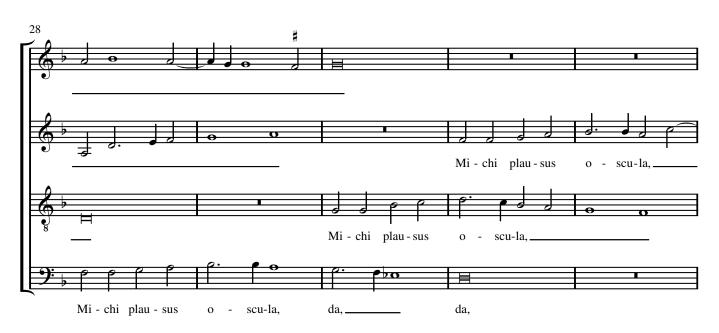
Richard Pygott (d.1549)

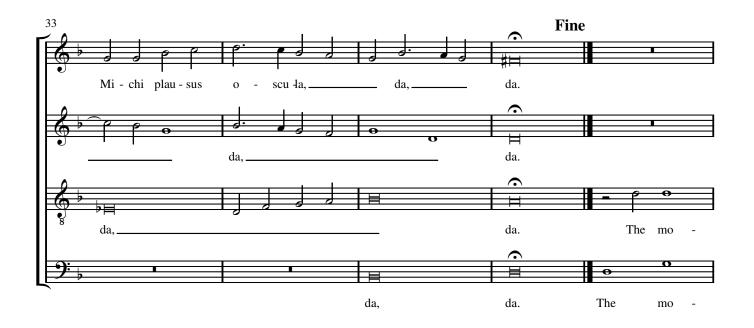


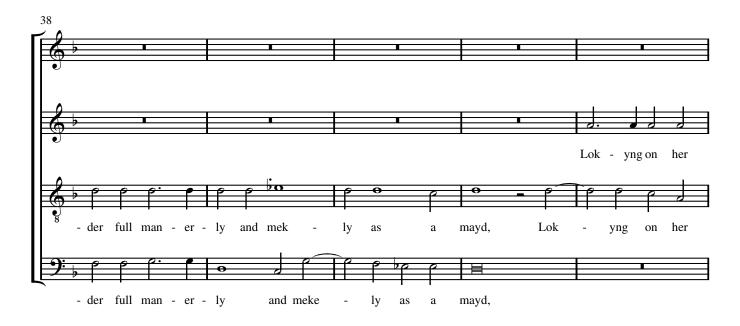
© Jason Smart 2017

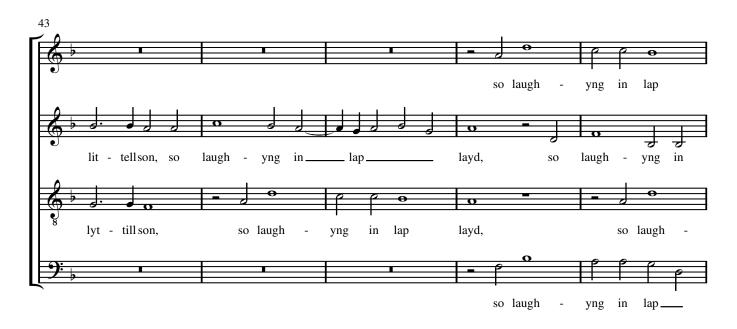


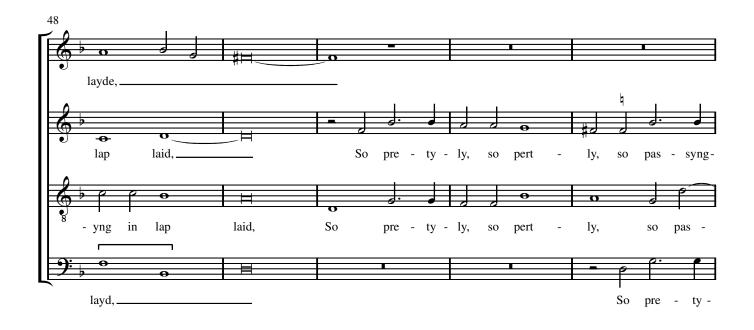


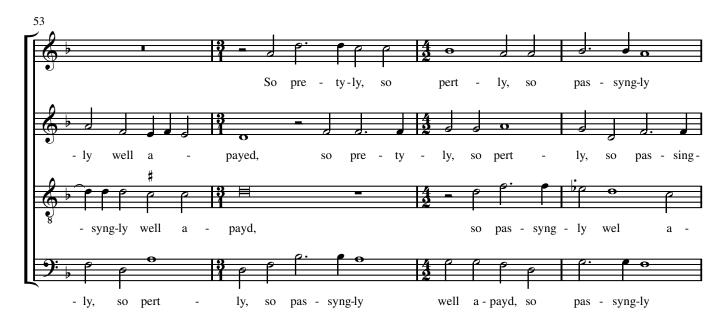


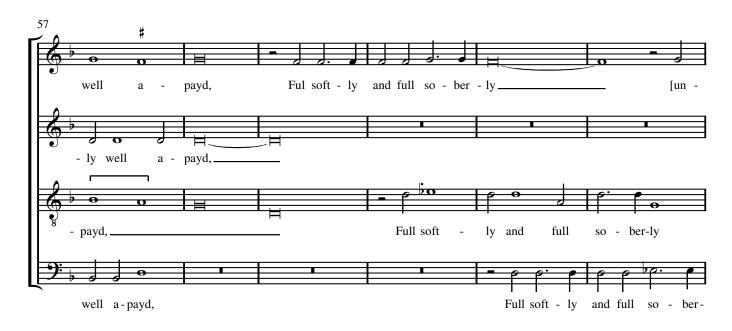


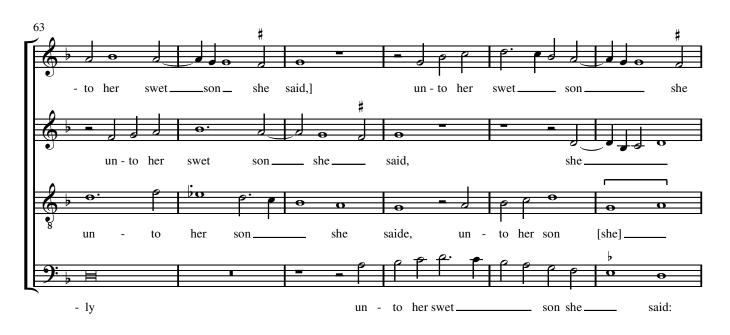


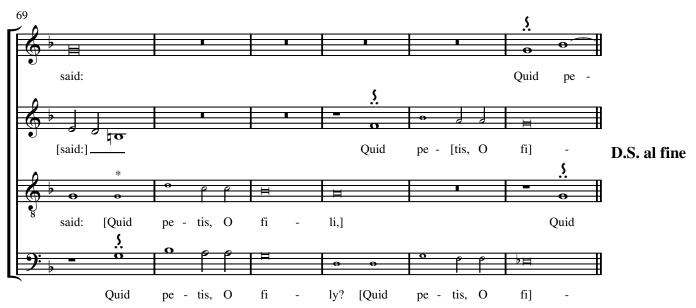


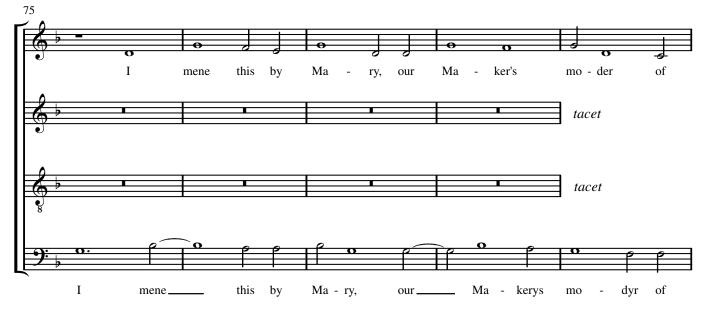






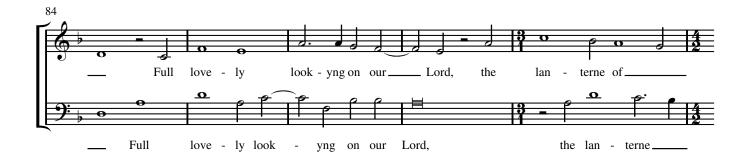


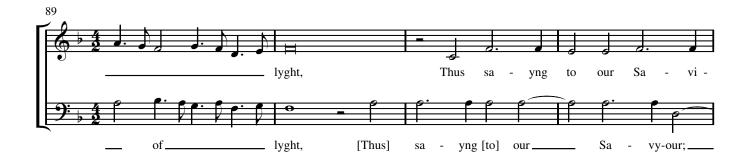


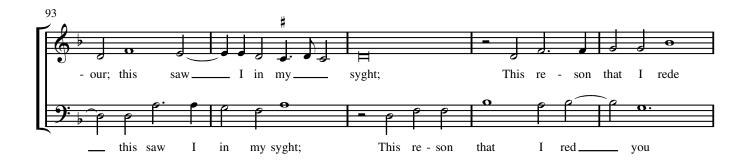


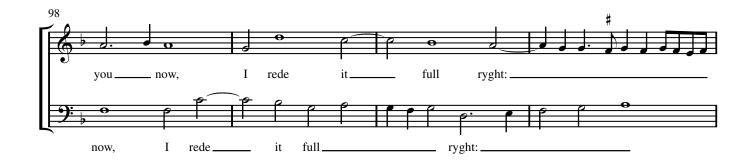
 $[\]ast$ See the Commentary

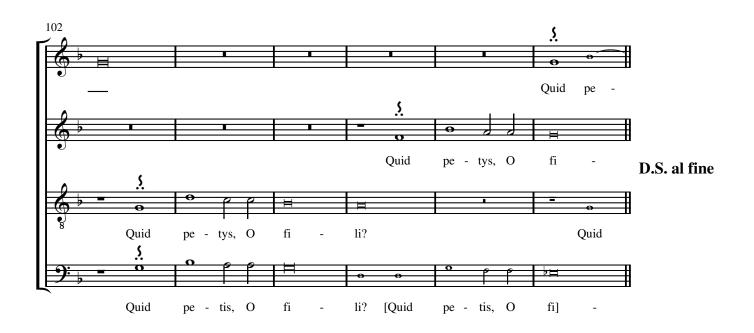


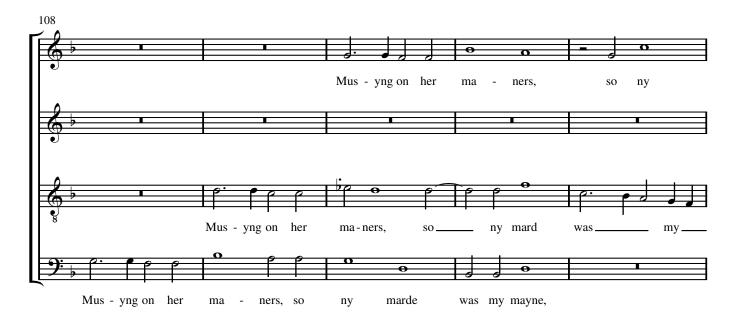


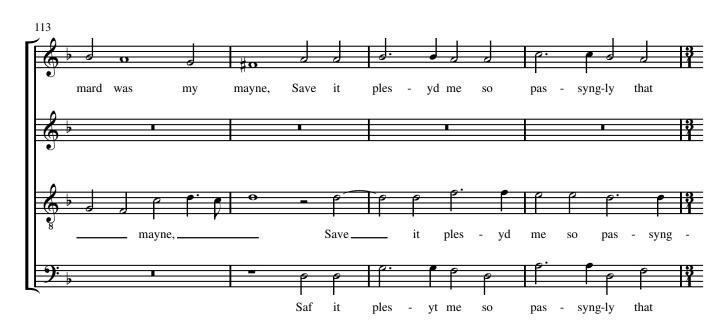


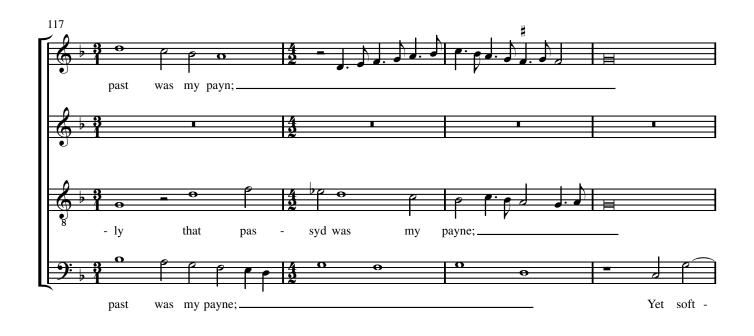


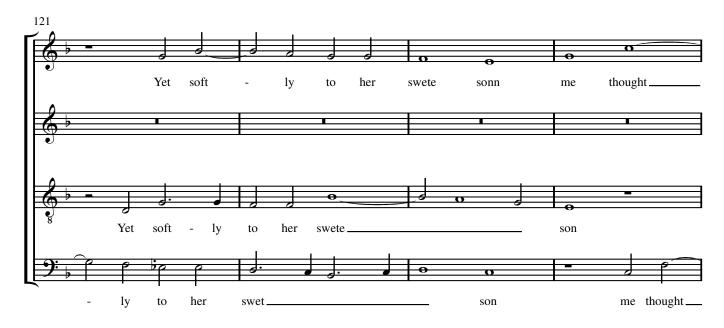


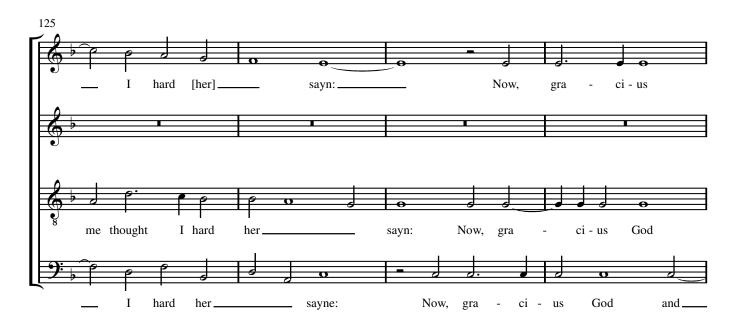


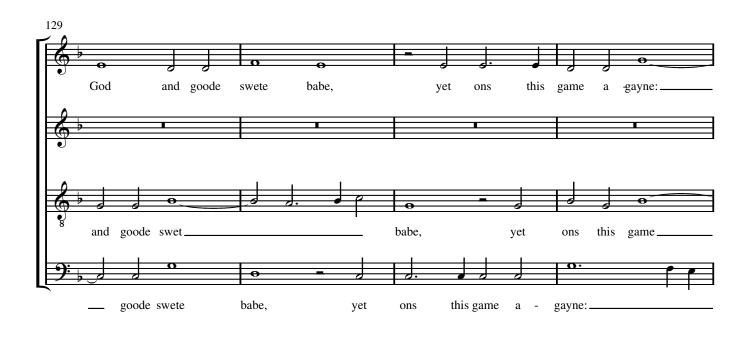


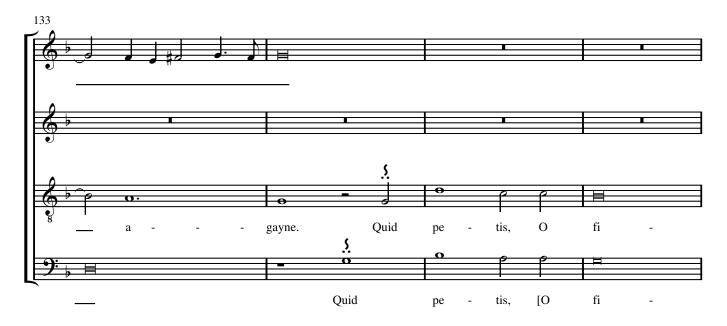


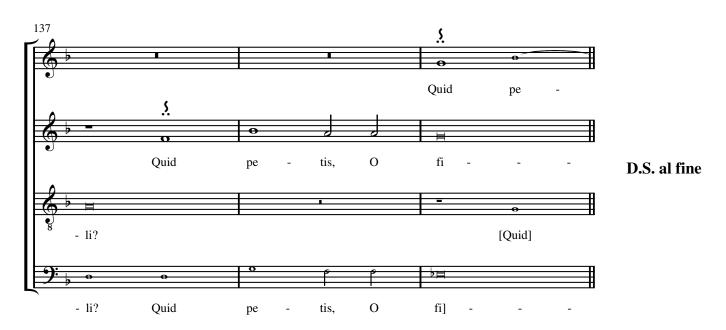












Transliteration

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?]

[I mean this by = I refer to]

[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,

[pertly = beautifully; apayed = contented]

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

Full softly and full soberly unto her sweet son she said:

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: [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:

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. $^{1}B = first$ 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 ^{1}B ; B NL begins with ^{1}A ; 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 ^{1}B / 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 ^{1}B , 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 ^{2}C , 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 aftyr the close' below cue / 105–107 Ct2 'vij aftyr the close' below cue (close not marked) / 108 Ct1 B MS C in left-hand margin /