

TUDOR CHURCH

MUSIC VOLUME X

HUGH ASTON JOHN MARBECK

OSBERT PARSLEY



# TUDOR CHURCH MUSIC

VOLUME X

PRINTED IN GREAT BRITAIN  
LETTERPRESS BY JOHN JOHNSON  
AT THE UNIVERSITY PRESS  
OXFORD  
MUSIC BY LOWE & BRYDONE, LTD.  
PARK STREET, CAMDEN TOWN  
LONDON, N.W. 1



In Dei nomine amen. I willin that canon of the houghest & moost generalite  
 collige of wyndesore thing of gods mercy and mynde. make this my  
 testament in this maner folowynge. first I bequyte my soule to almyghty god  
 and my body to be buried in the said collige. It I will and name after  
 doctor Coston and my next heales to be myne excoitors to dispose my goods  
 after the forme and maner folowynge. It I will that my scharntyl have any  
 one of thys to have an horse at the discrecyon of myne excoitors in the bydd  
 and saddle, and of no cove ther be not taffer anore for my servants, that  
 they they that lack to be recompensid in money at the discrecyon off myne  
 excoitors. It I will that Thomas Giffey have an harness and all that belongeth  
 ther unto. It I will that John Asten have the harness at all that belongeth  
 ther unto. I will that John Mortred have an harness at all that belongeth  
 ther unto. I will that John Dalwe have the harness w<sup>th</sup> all that  
 belongeth ther unto. It I bequyte to John merbeck. vlt. It I bequyte to  
 Thomas Giffey. vlt. It I bequyte to Robert Damsy. vlt. in money or money worth  
 It to John Asten I bequyte my. It I bequyte to any one of the other my  
 gysfollh servants. vlt. in any maner. It I will and bequyte w<sup>th</sup> my scharntyl  
 to be defraite, to pore gysfollh holdere ther at the discrecyon of myne  
 excoitors. It I will and bequyte w<sup>th</sup> my scharntyl to be defraite at my  
 parcy at Wyndesore amonge pore gysfollh ther at the discrecyon of  
 myne excoitors. It I bequyte w<sup>th</sup> my scharntyl to a prest to saye for my  
 soule for the space of one yere in the collige of wyndesore. all other goods  
 undynghted I give unto myne excoitors that they shall bestow in shelle  
 of charite for my soules helthe. this being present with the sancton  
 Lane of wyndesore. Edmund Coston. Robert Damsy.  
 and Thomas Giffey. and John merbeck the wyter of this  
 same testament

no probator no affirmator  
 Deo de Wyndesore

probat et September anno dm 1522  
 Jms m. archidiaconi palatini executoris in comess  
 pms ad Jm & Jm aliter ex utroque

M. archidiaconi palatini executoris  
 Jms ad colligend et v. d. dat. p. Jm  
 Anno 1520. 2. 2. p. Jm

# TUDOR CHURCH MUSIC



*Editorial Committee*

P. C. BUCK, M.A., D.Mus.

A. RAMSBOTHAM, M.A.

E. H. FELLOWES, M.A., Mus.D.

S. TOWNSEND WARNER.



VOLUME X

HUGH ASTON

JOHN MARBECK

1485(?)—(?)

1510(?)—85(?)

OSBERT PARSLEY

1511—85



Published for the

CARNEGIE UNITED KINGDOM TRUST

by the

OXFORD UNIVERSITY PRESS

LONDON EDINBURGH GLASGOW LEIPZIG NEW YORK TORONTO MELBOURNE

CAPETOWN BOMBAY CALCUTTA MADRAS SHANGHAI

HUMPHREY MILFORD

1929



DEDICATED  
BY SPECIAL PERMISSION  
TO  
HIS MAJESTY KING GEORGE V  
BY HIS HUMBLE SERVANTS  
THE EDITORS  
AND THE TRUSTEES OF THE  
CARNEGIE UNITED KINGDOM TRUST



## THE TRUSTEES' PREFACE

THE Founder of the Carnegie United Kingdom Trust—the late Mr. Andrew Carnegie—having suggested in his Trust Deed that the encouragement of musical development amongst the masses should form part of their activities, the Trustees have initiated several schemes with that end in view. This work is published as an important contribution to their general scheme.

In 1916 the Trustees were informed that a number of well-known students of music had begun the great task of recovering from the archives of Cathedral and other libraries the sacred music which was composed during the sixteenth and seventeenth centuries, and they agreed that it would be in accordance with their policy to give financial assistance towards the recovery and wide publication of this unique store of musical treasure. The present edition in ten volumes, supplemented by the separate issue of fifty characteristic works suitable for performance by choral societies and the choirs of places of worship, is the result of that decision.

The work of rediscovery, trans-notation, and editing, was at the first placed in the hands of Dr. R. R. Terry, then Organist and Director of Music, Westminster Cathedral. Dr. Terry later on, finding the work beyond the scope of one editor, gathered round him an Editorial Committee, with whose aid he collected the great bulk of the material and planned the whole edition. Pressure of other work, resulting in protracted ill-health, and culminating in a breakdown, necessitated an immediate withdrawal from many of his activities, and the work passed into the hands of the colleagues whom he had gathered about him.

The Trustees deeply regret his retirement, and desire to place on record their appreciation of his pioneer work in the rediscovery of the forgotten music and his services to the present edition.

It is in the confident hope that musical students and the general public of the United Kingdom will find in the recovered music not only great beauty and intrinsic charm but a source of inspiration that the Trustees express their pleasure in having contributed towards the publication of the present edition.

# TUDOR CHURCH MUSIC

## 1st Series

- Vol. 1. John Taverner, c. 1495–1545 : Part I.  
„ 2. William Byrd, 1543–1623. English Church Music : Part I.  
„ 3. John Taverner : Part II.  
„ 4. Orlando Gibbons, 1583–1625.  
„ 5. Robert White, d. 1574.  
„ 6. Thomas Tallis, c. 1505–85.  
„ 7. William Byrd. Gradualia. Bks. I and II.  
„ 8. Thomas Tomkins, 1575(?)–1656. Part I : Services.  
„ 9. William Byrd. Masses, Cantiones, and Motets.  
„ 10. Hugh Aston, 1485(?)–(?). John Marbeck, 1510(?)–85(?). Osbert Parsley,  
1511–85.

# CONTENTS OF VOL. X

Handwriting of John Marbeck (Will of William Tate, Canon of Windsor : dated 9 September 1540) . . . . .	<i>Frontispiece</i>
Trustee's Preface . . . . .	vii

## HUGH ASTON

Introduction . . . . .	xi
List of Manuscripts consulted . . . . .	xvi
Words of Motets . . . . .	xviii
Mass—Te Deum . . . . .	1
Gloria, Credo, Sanctus, Agnus Dei	
Mass—Videte Manus Meas . . . . .	39
Gloria, Credo, Sanctus, Agnus Dei	
Gaude Virgo . . . . .	85
Te Deum Laudamus . . . . .	99
Ave Maria Ancilla . . . . .	114
Ave Maria . . . . .	127
O Baptista . . . . .	138

## JOHN MARBECK

Introduction . . . . .	155
List of Manuscripts consulted . . . . .	162
Words of Motets . . . . .	163
Mass—Per Arma Iustitiae . . . . .	165
Gloria, Credo, Sanctus, Agnus Dei	
Domine Iesu Christe . . . . .	200
A Virgin and Mother . . . . .	213
Ave Dei Patris Filia . . . . .	215

## OSBERT PARSLEY

Introduction . . . . .	231
List of Manuscripts consulted . . . . .	235

## CONTENTS OF VOL. X

Words of Motets . . . . .	236
Conserva Me Domine . . . . .	237
Lamentationes . . . . .	247
Te Deum and Benedictus . . . . .	256
Te Deum and Benedictus . . . . .	271
Magnificat and Nunc Dimittis . . . . .	290

HUGH ASTON

1485(?)—(?)



# HUGH ASTON

THERE has been much confusion among musical biographers as to the identity of Hugh Aston the composer. He has been identified by some writers with Hugh Ashton, Archdeacon of York, and by others with Hugh Ashton, Canon of St. Stephen's, Westminster. Davey<sup>1</sup> favoured the identity with the Archdeacon of York. Walker<sup>2</sup> quotes Davey, but thinks the identification 'purely conjectural'; in his second edition of this work<sup>3</sup> Walker followed Grattan Flood<sup>4</sup> in identifying him with the Canon of St. Stephen's. Arkwright, more cautiously, in the second edition of *Grove's Dictionary of Music and Musicians*, expressed the view that the composer's 'identity with an ecclesiastic of this name cannot be proved'. Mark, in the third edition of *Grove*, quotes the rival views of Davey and Grattan Flood, and while he slightly favours Davey he agrees with Arkwright as to the lack of proof. Grattan Flood states in his *Early Tudor Composers*<sup>5</sup> that the Canon of St. Stephen's 'is the celebrated musician', who cannot be identified with the Archdeacon of York, but that Hugh Aston the musician, as such, has no notice in the *D. N. B.*

Much confusion would have been avoided if the plain fact had been recognized that Hugh Ashton, Archdeacon of York, and Hugh Ashton, Canon of St. Stephen's, Westminster, were one and the same man. This fact has already been made clear by Sir Sidney Lee in his article on 'Hugh Ashton (d. 1522), archdeacon of York', in the *D. N. B.* He plainly states that Ashton was also a canon and prebendary in St. Stephen's, Westminster, and held many other preferments. The Editors have had occasion to examine the will of the Canon at Somerset House.<sup>6</sup> It is dated Dec. 7, 1522, and was proved on March 9, 1522/3, in the Prerogative Court of Canterbury by his brother, William Assheton, and Roger Ellys, the executors. It endorses the article in the *D. N. B.* in proving beyond any possibility of doubt that he was Canon of York and also Canon of Westminster at the time of his death. This same Hugh

<sup>1</sup> *History of English Music*, p. 105.

<sup>2</sup> *A History of Music in England*, p. 21, note.

<sup>3</sup> *Ibid.*, p. 358. <sup>4</sup> *Musical Times*, Feb. 1920, and *Early Tudor Composers*, W. H. Grattan Flood, p. 31.

<sup>5</sup> *Op. cit.*

<sup>6</sup> P.C.C. 4, Bodfelde.

## HUGH ASTON

Ashton was also the benefactor of St. John's College, Cambridge. The question then arises whether Hugh Aston the composer is identical with the ecclesiastic. The facts known about the composer, if we should assume that he is not to be so identified, are scanty. It is not known when he was born or died, or where he lived. Indeed, the only facts we have concerning him were recorded at Oxford when he supplicated for the B.Mus. degree. Boase<sup>1</sup> gives the reference as follows :

Haston (? Aston or Astyn) Hugh, sup. for B.Mus. 20 Nov. 1510 ; his mass and antiphon are to remain in the hands of the proctors.

Foster, in his notice to the Archdeacon,<sup>2</sup> inserts in brackets 'sup. for B.Mus. 20 Nov. 1510'. There is no mention of Ashton's musical degree in *Fasti*.<sup>3</sup>

The Editors are indebted to the Keeper of the Archives of the University of Oxford for supplying them with a transcript of the original entry, printed here in full:

Reg. G, f. 102<sup>r</sup>. Vicesimo die eiusdem [Nov. 1510] sup. Hugo Haston scholaris facultatis musicae quatenus studium et praxis 8 annorum in eadem facultate sufficient ut admittatur ad lecturam libri boecii sic quod componat unam missam et antiphonam cantandas in die admissionis suae. Haec est concessa sic quod missa et antiphona remaneant in manibus procuratorum.

It is to be noted that he is not here described as 'clericus', as has sometimes been stated.

Hugh Ashton, the ecclesiastic, was already B.A. of Oxford in 1506 and M.A. in 1507, and in 1509 was appointed Prebend of St. Stephen's, Westminster. It may be regarded as certain that his degrees in Arts would have been mentioned in the entry if Aston, the suppliant for the degree in Music, had held them. It is equally certain that he would have been described as 'clericus' if he had been in orders. Moreover, the ecclesiastic had migrated to Cambridge in 1507.

The evidence for identifying the composer with the Canon is entirely of a circumstantial character, but it may be stated here.

The combination of the two names, Hugh and Ashton, is rare at this period. No other Hugh than the ecclesiastic is to be found in the many pedi-

<sup>1</sup> *Registers of the University of Oxford*, by C. W. Boase, i. 73.

<sup>2</sup> *Alumni Oxonienses*.

<sup>3</sup> *Fasti Oxon.* i. 20.

## HUGH ASTON

grees of the Aston, Ashton, or Assheton families that are on record at this date ; yet here we have two contemporaries bearing these names.

There is a sixteenth-century manuscript of one of the voice parts of Aston's motet ' Te Matrem ' in the Library of St. John's College, Cambridge, of which college Hugh Ashton, the ecclesiastic, was a large benefactor ; and it may be noted that Aston wrote a motet ' O Baptista ', of which the opening stanzas suggest a link with a foundation dedicated to St. John the Baptist.

This represents the whole of the available evidence for and against the identification of the two Hugh Ashtons, and it must be frankly admitted that the weight of evidence is heavily against it ; indeed, the entry in the Oxford Register, recording Hugh Haston's B.Mus. degree, seems in itself conclusive.

If that is so, we may be able to date the birth of the composer at about 1485-90, and he may have lived into the reign of Queen Elizabeth, but no evidence has been found upon which the date of his death may be conjectured even approximately.

It may not be out of place to give some account of Archdeacon Ashton, more especially as the Editors, in the course of their researches, have been able to add some further details to those given in the *D. N. B.* ; and it is also important to make clear some of the points which seem to have been obscured in connexion with published biographies of the musician.

Hugh Ashton was son of Richard Ashton of Mawdesley, co. Lancaster. This fact is brought to light by the mention in his will<sup>1</sup> of Thomas Mawdesley, his sister's son. A reference to the Mawdesley pedigree<sup>2</sup> shows that William Mawdesley of Mawdesley Hall, still living in 1523-4, married Ellen daughter of Richard Ashton of Mawdesley, and left two sons, Thomas and Richard. The identity is further established by mention in the will of ' my tenement and landes in Mawdesley . . . called the Cokk House ' ; turning to the *Lancashire and Cheshire notes*<sup>3</sup> we read that in 1542-3 this Thomas Mawdesley, Hugh's nephew, was having a legal dispute with Johan Assheton, widow, ' about Cowkys House and other lands '.

Other relations mentioned by Hugh in his will are his brother William Assheton, his brother's son, James Assheton, his brother's daughter, wife of

<sup>1</sup> P.C.C. 4, Bodfelde.

<sup>2</sup> *Lanc. and Chest. Antiq. Notes*, edited by W. D. Pink, p. 143.

<sup>3</sup> *Ibid.*

## HUGH ASHTON

Anthony Croke, his kinsman Oliver Assheton, the surname being so spelt throughout the will.

It has been suggested by Mr. C. W. Previté Orton, the present librarian of St. John's College, Cambridge, that Hugh's father may perhaps be identified with Richard the bastard son of Thomas Ashton of Mawdesley, for whose benefit Thomas set apart certain messuages in 1492.<sup>1</sup> Mr. Orton's theory gains considerable weight from the fact that on the epitaph of Hugh Ashton a 'rebus' (ash and tun) is used in the place of a coat of arms.<sup>2</sup>

The manor of Mawdesley belonged to the Asshetons for several generations before this. Hugh Ashton also mentioned in his will property owned by him 'at Lathome in the Countie of Lancastre which I bought of my lady Dame Margaret Marson'.

He took the B.A. degree at Oxford on March 20, 1505/6, and M.A. on Oct. 30, 1507.<sup>3</sup> In Wood's *Fasti Oxonienses*<sup>4</sup> the date seems to be Oct. 13, 1507; and this has been quoted also in Cooper's *Athenae Cantab.* He migrated to Cambridge in 1507, having received a grace from the University 'to enter the canon law'.<sup>5</sup> At this time he held some position in the household of Margaret, Countess of Richmond and Derby;<sup>6</sup> and thus became greatly interested in St. John's College, Cambridge, and subsequently a considerable benefactor to that College.

The Rev. Thomas Baker, the historian of St. John's, writing early in the eighteenth century, gives a full account of Hugh Ashton; many of these details are repeated in the *D. N. B.* and need not be recorded here. He was appointed a Prebend of St. Stephen's, Westminster, in succession to Richard Hatton, on May 27, 1509.<sup>7</sup> In the modern index to the Calendar of State Papers he is described as 'doctor in decrees'.<sup>8</sup> He was one of the many executors of the Countess of Richmond and Derby,<sup>9</sup> whose will was proved at Lambeth on Oct. 22, 1512. He was appointed a Prebend of York and Archdeacon of the West Riding in 1515. He was also at different times Archdeacon of Winchester; Archdeacon of Cornwall; Prebend of Lyme, Dorset; Rector of the chapel of St. Oswald, Grasmere, Westmorland; Rector

<sup>1</sup> *Victoria History of the County of Lancaster*, vol. vi, p. 94, and Raines MSS. xxv, f. 286.

<sup>2</sup> Information contributed by Mr. Previté Orton.

<sup>3</sup> Foster, *Alumni Oxon.*

<sup>4</sup> i. 20.

<sup>5</sup> Venn's *Alumni Cantab.*

<sup>6</sup> *Calendar of State Papers Hen. VIII*, vol. i, pt. 1, p. 659.

<sup>7</sup> *Ibid.*, vol. i, pt. 1, p. 33.

<sup>8</sup> *Ibid.*, vol. i, pt. 3, p. 17.

<sup>9</sup> *Ibid.*, vol. i, pt. 1, p. 220, and *D. N. B.*

## HUGH ASTON

of Lythe, Yorks. ; Rector of Barnack, Northampton ; and Rector of Burton Latimer, Northampton.

Baker<sup>1</sup> says that the archdeacon died on Nov. 23, 1522, and conjectures that he was buried at York on Jan. 4 following, for the reason that this was the day fixed for his annual dirge in accordance with the terms of his will. In his will he expressed a wish to be buried in the Chapel at St. John's College, but there seems little doubt that he was buried at York. The inscription in York Minster was given in full by Baker, and is also printed in the *D. N. B.* The same inscription was cut in brass on a monument to him in Cambridge. Baker says that a window in the Hospital of St. Leonard at York was glazed in his memory, and he transcribes its inscription. The date of his death is not there stated.

A portrait of Ashton was in Baker's possession. He bequeathed it to Dr. Newcome, Master of St. John's, but no trace of its existence can now be discovered.

The conjecture of Nov. 23<sup>2</sup> as the day of his death is based on the inscriptions, both of which give 9 Kal. Dec. As the will is dated Dec. 7 it seems more than possible that 9 Kal. Dec. is a mistake for Dec. 9.

<sup>1</sup> *History of St. John's College, Cambridge.*

<sup>2</sup> Baker's erroneous date was copied in *Musgrave's Obituary.*

## LIST OF MANUSCRIPTS CONSULTED FOR THIS VOLUME

### MISSA TE DEUM

Bodleian MSS. Mus. Sch. e. 376–81, No. 7, ff. 53, 48, 54, 42 v, 45.  
Cambridge Univ. Lib. MS. Dd. 13. 27, f. 24. Bassus.  
Peterhouse Mus. MSS. 40, f. 16 v; 41, f. 16; 31, f. 20; 32, f. 16. Tenor wanting.  
St. John's Coll. Camb. MS. K 31, f. 25.

### MISSA VIDETE MANUS MEAS

Bodleian MSS. Mus. Sch. e. 376–81, No. 14, ff. 107 v, 97 v, 112 v, 79 v, 87 v, 30 v.

Certain passages in this Mass seem to show traces of the desire of singers to elaborate their parts, as for example on page 80. There being only one text, the Editors have decided to leave the consequent harshness unmodified.

### GAUDE VIRGO MATER CHRISTI

Bodleian MSS. Mus. Sch. e. 1–5, No. 12, ff. 31, 29, 29, 26 v, 27.  
Brit. Mus. Add MS. 34191, f. 25 v. Bassus.  
Harl. MS. 1709, f. 44 v. Medius.  
Peterhouse Mus. MSS. 41, f. 106; 31, f. 127; 32, f. 99 v. Med., C.T., B.

The Bodleian MSS. give alternative words, beginning *Gaude mater Matris Christi*.

### TE DEUM LAUDAMUS

Bodleian MSS. Mus. Sch. e. 1–5, No. 5, ff. 15, 13 v, 13 v, 12 v, 13.  
Brit. Mus. Harl. MS. 1709, f. 39 v. Medius.  
Cambridge Univ. Lib. MS. Dd. 13. 27, f. 9. Bassus.  
St. John's Coll. Camb. MS. K 31, f. 11. Tenor.

The three last-named MSS. give alternative words beginning *Te Matrem Dei laudamus*, and in the opinion of the Editors the music was originally set to these words. They have, however, decided to publish the complete text of the Bodleian MSS., noting variants from the other MSS. in the usual way.

### AVE MARIA ANCILLA

Peterhouse MSS. 41, f. 103; 31, f. 123 v; 32, f. 96 v. Med., C.T., B.

The Triplex and Tenor parts are wanting.

# HUGH ASTON

## AVE MARIA

Peterhouse MSS. 40, f. 15 ; 41, f. 14 ; 31, f. 18 ; 32, f. 14 *v*.

The Tenor part is wanting.

## O BAPTISTA

Peterhouse MSS. 41, f. 104 *v* ; 31, f. 125 ; 32, f. 97 *v*.

The Triplex and Tenor parts are wanting.

## AVE DOMYNA

Brit. Mus. Harl. MS. 7578, f. 86 *v*.

A single part of a motet for three voices set to Latin words, farsed with English, in a MS. stated by Mr. Hughes Hughes to have been 'written at or near Durham'. Not reproduced in this volume.

## WORDS OF MOTETS

### GAUDE VIRGO MATER CHRISTI

Gaude Virgo, Mater Christi, Quae per aurem concepisti Gabrielis nuntio.  
Gaude, quia Deo plena Peperisti sine poena Cum pudoris lilio.  
Gaude quia tui nati, Quem dolebas mortem pati, Fulget resurrectio.  
Gaude, Christo ascendente Et in caelo te vidente, Motu fertur proprio.  
Gaude quod post ipsum scandis, Et est honor tibi grandis In caeli palatio :  
Ubi fructus ventris tui Per te detur nobis frui In perenni gaudio.  
O Maria Virgo, Mater Redemptoris nostri, O Maria, Virgo nobilissima,  
Quae iam regnas cum angelis Coronata in gloria ;  
Ibi nostri memor esto, O Virgo sanctissima :  
Funde preces tu pro nobis, Ut possimus illic tuo Sociari collegio. Amen.

Alternative words in Bodleian MSS. Mus. Sch. e. 1-5.

Gaude mater Matris Christi, Quae per aurem applaudisti Dei Patris nuntio.  
Gaude, quia concepisti, Sterilisque cum fuisti Joachim coniugio.  
Gaude, quia tua nata In te clausa sit mundata Paritali vitio.  
Gaude, quia vas virtutis Peperisti et salutis Castitatis lilio.  
Gaude, quia mundi stellam Atque summi regis cellam Lactasti cum gaudio.  
Per quam late vultus tui Semper nobis detur frui In caeli palatio.  
O Anna, mater Matris Redemptoris nostri, O Anna nobilissima,  
Quae iam regnas cum angelis Coronata in gloria ;  
Ibi nostri memor esto, O Anna sanctissima :  
Funde preces tu pro nobis, Ut possimus illic tuo Sociari collegio. Amen.

### TE DEUM LAUDAMUS

Te Deum laudamus, te Dominum confitemur.  
Te aeternum Patrem omnis terra veneratur.  
Tibi omnes Angeli et Archangeli, tibi omnes Principatus humiliati serviunt,  
Tibi omnes Potestates et supernae Virtutes, tibi omnes caeli Dominationes oboediunt.  
Tibi omnes Throni, Cherubin et Seraphin, exultantes adsistunt.  
Te cuncta angelica creatura delectabili voce proclamat :  
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth :  
Pleni sunt caeli et terra maiestatis gloriae tuae.  
Te gloriosus Apostolorum chorus omnipotentem Deum collaudat.  
Te laudabilis numerus Prophetarum hominum Redemptorem praedixerat.

## WORDS OF MOTETS

Te Martirum coetus beatorum Deum sempiternum glorificat.  
Te gloriosus exercitus Confessorum aeternam Trinitatem appellat.  
Te sanctissimam Trinitatem in Unitate et Unitatem in Trinitate cuncta creatura tua adorat.  
Te tota caelestis curia caelorum Factorem honorat.  
Te per universum mundum sancta Ecclesia invocando celebrat Patrem immensae maiestatis.  
Tu rex gloriae, Christe, tu victor mortis dirae, tu decus regni caelestis.  
Tu Patris sempiternus es Filius, tu fons pietatis et gratiae, tu vitis es misericordiae, tu  
refugium peccatorum, tu salvator saeculorum.  
Tu ad liberandum exsulem hominem non horruisti Virginis uterum.  
Tu ad dexteram Dei sedes in gloria Patris.  
Tu Patrem pro nobis roga, O Domine, qui nos ad iudicandum es venturus.  
Salvum fac populum servorum tuorum, Domine, ut simus participes hereditatis tuae.  
Miserere nostri, Domine, miserere nostri.  
Fiat misericordia tua magna nobiscum, quia in te confidimus.  
In te, Domine, speramus, ut nos defendas in aeternum.

Alternative words in B.M. Harl. MS., Camb. Univ. Lib. MS., and St. John's MS.

Te Matrem Dei laudamus, te Mariam Virginem confitemur.  
Te aeterni Patris sponsam omnis terra veneratur.  
Tibi omnes Angeli et Archangeli, tibi omnes Principatus humiliati serviunt.  
Tibi omnes Potestates et supernae Virtutes, tibi omnes caelorum Dominationes oboediunt.  
Tibi omnes Throni, Cherubin et Seraphin, exsultantes adsistunt.  
Te cuncta angelica creatura delectabili voce proclamat :  
Sancta, Sancta, Sancta, Maria Mater Dei et Virgo :  
Pleni sunt caeli et terra maiestatis fructus ventris tui.  
Te gloriosus Apostolorum chorus Creatoris Matrem collaudat.  
Te laudabilis numerus Prophetarum Virginem Deum parituram praedixerat.  
Te Martirum coetus beatorum Christi Genitricem glorificat.  
Te gloriosus exercitus Confessorum totius Trinitatis templum appellat.  
Te amabilis chorea Virginum sanctarum tuae virginitatis et humilitatis exemplum praedicat.  
Te tota caelestis curia caelorum Reginam honorat.  
Te per universum mundum sancta Ecclesia celebrat Matrem divinae maiestatis.  
Tu angelorum Domina, tu paradisi janua, tu scala regni caelestis, tu Regis Glorae thalamus,  
tu archa pietatis et gratiae, tu vena misericordiae, tu refugium peccatorum, tu es Mater  
Salvatoris.  
Tu ad liberandum exsulem hominem Dei Filium suscepisti in utero.  
Tu cum filio tuo sedes in gloria Patris.  
Tu ipsum pro nobis roga, O Domina, qui nos ad iudicandum est venturus.  
Salvum fac populum servorum tuorum, Domina, ut simus participes hereditatis tuae.  
Miserere nostri, pia, miserere nostri.  
Fiat misericordia tua magna nobiscum, quia, Maria, in te confidimus.  
In te, dulcis Maria, speramus, ut nos defendas in aeternum.

# HUGH ASTON

## AVE MARIA

Ave Maria, divae matris Annae filia unica.  
Ave Maria, quae peperisti puerum virili sine semine.  
Ave Maria, Jesum tuum filium lactasti sacro ubere.  
Ave Maria, ipsum aluisti tua super genua.  
Ave Maria, tres vidisti magos offerentes munera.  
Ave Maria, Aegyptum fugiens petisti angeli per monita.  
Ave Maria, quaesisti tuam subolem magna cum moestitia.  
Ave Maria, in templo reperisti docentem evangelia.  
Conserva tuos famulos haec per tua merita,  
Et perduc eos ad caelos cum caelesti gloria  
Psallentes et omnes hoc Ave Maria. Amen.

## AVE MARIA ANCILLA

Ave Maria, ancilla Trinitatis humillima.  
Ave Maria, praelecta Dei Patris filia sublimissima.  
Ave Maria, sponsa Spiritus Sancti amabilissima.  
Ave Maria, Mater Domini nostri Jesu Christi dignissima.  
Ave Maria, soror angelorum pulcherrima.  
Ave Maria, promissa Prophetarum desideratissima.  
Ave Maria, regina Patriarcharum gloriosissima.  
Ave Maria, magistra Evangelistarum veneratissima.  
Ave Maria, doctrix Apostolorum sapientissima.  
Ave Maria, confortatrix Martirum validissima.  
Ave Maria, fons et plenitudo Confessorum suavissima.  
Ave Maria, honor et festivitas Virginum iucundissima.  
Ave Maria, consolatrix vivorum et mortuorum promptissima.  
Memor sis in omnibus tribulationibus et angustiis meis materna pietate, et in hora mortis  
meae suscipe animam meam, et offer dulcissimo Filio tuo Jesu cum omnibus qui se  
nostris commendaverunt orationibus. Amen.

## O BAPTISTA

O Baptista, vates Christi, Qui inter natos surrexisti Mulierum maximus,  
Sis pro nobis tua plebe, Quem pulsamus in hac aede Consonoris vocibus ;  
Tu defende chorum istum, Cuius caput es post Christum Et patronus optimus ;  
Cuius quoque membra sumus, Ne nos laedat irae fumus, Adsit amor cordibus.  
Nihil non cum Deo vales, Qui te inter tot mortales Praeelexit unicum,  
Ut sis testis nostrae spei, Verus praeco Verbi Dei, Monstrans Dei Filium.  
Mirus tui notat ortus, Quod sis testis spei portus, Ac praecursor Domini,  
Quando Gabriel nuntiavit, Atque patri assignavit Nomen sui filii.  
Mater curva senectute Mira concepit virtute Impar onus utero.

## WORDS OF MOTETS

Dempta patris est loquela, Cuius eras tu medela Natus Dei nuntio :  
Quem Maria in montana Salutatum voce plena Matrem tuam adiit,  
Adhuc matris clausus claustro Infans exultavit gaudio Tantum quantum potuit.  
Natus heremum petisti, Poenitere docuisti Homines per monita.  
Esse putant te Messiam, Quia docuisti viam Qua itur ad caelestia:  
Dixi: non sum ego Christus, Sed ab illo quidem missus Mundi in hanc miseriam ;  
Post me certe veniet Agnus, Cuiusego non sum dignus Solvere corrigiam.  
Post hoc Christum baptizasti, Digitoque demonstrasti In Iordano flumine.  
Patris vocem exaudisti, Sanctum Spiritumque vidisti Columbina specie.  
Iam cum tuo vivis Christo, Choro sis defensor isto, Fac per tua merita,  
Ut post huius vitae cursum Te sequamur, ubi sursum Vehamur ad gaudia. Amen.



# MASS

## TE DEUM

### GLORIA

TRIPLEX

MEDIUS

CONTRATENOR

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

Et in terra pax ho - mi - ni - bus bo -

vo - lun - ta - tis.

- lun - ta - tis.

(1) (2)

- nae vo - lun - ta - tis.

CONTRATENOR

TENOR

BASSUS

Lau - da - mus te. Be - ne - di - ci - mus te. Ad - o -

Lau - da - mus te. Be - ne - di - ci - mus te.

Ad - o - ra - mus te. Glo - ri - fi - ca - mus te. Glo - ri - fi - ca - mus

- ra - mus te. Glo - ri - fi - ca - mus

Ad - o - ra - mus te. Glo - ri - fi - ca - mus

For MSS. etc. see p. xviii.

(1)  $\square$  for  $\square$  : Pet.31.

(2)  $\square$  : Bodl.e.378.

(3)  $b$  : om. Pet.31, C.U.L. Dd.13.27.

Gra - ti - as a - gi - mus ti -  
 Gra - ti - as a - gi - mus ti -  
 te. Gra - ti - as a - gi -  
 te. Gra - ti - as a - gi - mus  
 (1) Gra - ti - as a - gi - mus  
 te. Gra - ti - as a - gi - mus ti - bi pro -

- bi pro - pter ma - gnam glo - ri - am tu -  
 - bi pro - pter ma - gnam glo - ri - am tu -  
 - mus ti - - bi pro - pter ma - gnam glo - ri - am  
 ti - bi pro - pter ma - gnam glo - ri - am  
 pter ma - gnam glo - ri - am tu -

- am. Do - mi - ne De -  
 - am. Do - mi - ne De - us, Rex cæ - le - stis,  
 tu - am. Do - mi - ne De - us, Rex cæ - le -  
 tu - am. Do - mi - ne De - us,  
 - am. Do mi - ne De - us, Rex

us, Rex cæ-le-stis De - us Pa - ter o-mni - po - tens. ———

De-us Pa - ter o-mni - po - tens. Do - mi -

- stis, De - us Pa - ter o - mni-po - tens. Do -

Rex cæ-le - stis, De-us Pa - ter o - mni - po - tens.

cæ - le - stis, De-us Pa - ter o - mni - po - tens. Do - mi-ne

Do - mi-ne Fi - li u - ni-ge-ni - te Ie -

- ne Fi - li.

- mi-ne Fi - li u - ni-ge - ni -

Fi - li u - ni ge - ni -

- su Chri -

- te Ie - - su Chri -

- te Ie - su Chri -

(1) ♭: om. Bodl.e.378.

(2) ♭: Bodl.e.378, C.U.L. Dd.13.27, Pet.31.

(3) ♭: om. Bodl.e.378, C.U.L.Dd.13.27.

- ste. Do-mi-ne...  
Do - mi-ne De-us, A -  
- ste.  
Do - mi-ne De - us,  
- ste. Do - mi-ne

De - us, A-gnus De - i, Fi - li - us Pa -  
- gnus De - i, Fi - li -  
A - gnus De - i, Fi - li - us Pa -  
A - gnus De - i, Fi - li - us  
De - us, A - gnus De - i, Fi - li - us Pa -

- us Pa - tris.  
- tris.  
- tris.  
- tris.  
- tris.

(1) b: om. Bodl.e.380; dd om: Pet.32.

(2) b: om. Bodl.e.377.

(3) add. h: S. John's K.31.

TRIPLEX

Qui tol - lis pec - ca - ta

MEDIUS

Qui tol - lis pec - ca - ta mun -

BASSUS

Qui tol - lis pec - ca - ta mun -

Qui tol - lis pec - ca - ta mun -

mun - di mi - se - re - re no -

di mi - se - re -

- di mi - se - re -

- di mi - se - re -

re no -

re no -

re no -

re no -

- bis.

- bis.

Qui tol - lis pec -

Qui tol - lis pec -

- bis.

(1) b: om. Pet.40. (2) b: om. Bodl.e.377. (3) ♯♯: Pet.32. (4) b: om. Bodl.e.377. (5) b: om. Bodl.e.376. (6) ♯: S. John's K.31.

ca - ta mun -

ca ta mun -

Qui tol - lis pec - ca - ta mun -

Detailed description: This system contains the first three measures of the musical score. The top staff is the vocal line, the middle is the alto line, and the bottom is the bass line. The lyrics are 'ca - ta mun -' in the first measure, 'ca ta mun -' in the second, and 'Qui tol - lis pec - ca - ta mun -' in the third. There are two sharps in the key signature at the beginning of the second measure.

- di sus - ci -

- di sus - ci -

- di sus - ci - pe -

Detailed description: This system contains the next three measures. The lyrics are '- di sus - ci -' in the first measure, '- di sus - ci -' in the second, and '- di sus - ci - pe -' in the third. There are three flats in the key signature at the beginning of the second measure, and a sharp at the beginning of the third measure.

- pe de - pre - ca - ci - o -

- pe de - pre - ca - ci -

de - pre - ca - ci - o - nem no -

Detailed description: This system contains the next three measures. The lyrics are '- pe de - pre - ca - ci - o -' in the first measure, '- pe de - pre - ca - ci -' in the second, and 'de - pre - ca - ci - o - nem no -' in the third. There are five flats in the key signature at the beginning of the second measure.

- nem no

- nem no

Detailed description: This system contains the next two measures. The lyrics are '- nem no' in the first measure and '- nem no' in the second. There are five flats in the key signature at the beginning of the first measure.

- stram.

Detailed description: This system contains the final measure of the score. The lyrics are '- stram.' at the end of the measure. There are five flats in the key signature at the beginning of the measure.

(1) b: om. Pet.32.

(2) b: om. Bodl.e.380, S. John's K.31.

(3) b: om. Bodl.e.378.

(4) dd for dd: Bodl.e.378.

(5) b: Bodl.e.379.

Qui se - des ad dex - te - ram Pa -

Qui se - des (1) ad dex - te - ram Pa -

- stram. Qui se - des ad dex - te - ram Pa -

- stram. Qui se - des (2) ad dex - te - ram Pa -

Qui se - des ad dex - te - ram Pa -

- tris, mi - se - re - re no -

- tris, mi - se - re - re no -

- tris, mi - se - re - re no -

- tris, mi - se - re - re no -

- tris, mi - se - re - re no -

- bis. Quo - ni - am tu -

- bis. Quo - ni - am tu -

- bis. Quo - ni - am tu -

no - bis.

- bis.

(1)  $\text{d d d d}$  for  $\text{d o}$ : Pet.31, C.U.L.Dd.13.27. (2)  $\text{o o \#}$ : Pet.32. (3)  $\text{d d d d}$  for  $\text{o d}$ : Bodl.e.377. (4)  $\text{d d}$ : Pet.41. (5)  $\text{b}$ : om. Bodl.e.378, Pet.31.  
 (6)  $\text{b}$ : om. Pet.31. (7) add.  $\text{h}$ : C.U.L.Ed.13.27. (8)  $\text{d d}$ : Pet.41.  
 EDAA FGFED FE BA

so - lus san -

Quo - ni - am tu so - lus san -

so - lus san -

-ctus.

-ctus.

-ctus.

Tu so - lus Do - mi -

Tu so - lus Do - mi -

Tu so - lus Al - tis -

Tu so - lus Al - tis - si -

Tu so - lus Al - tis - si -

-nus.

-nus.

- si - mus, le - su.  
 - mus, le - su Chri - ste.  
 - mus, le - su Chri - ste.  
 le - su Chri - ste.  
 le - su Chri - ste.

Cum San - cto Spi - ri - tu, in glo - ri - a De -  
 Cum San - cto Spi - ri - tu, in glo - ri - a De - i  
 Cum San - cto Spi - ri - tu,  
 Cum San - cto Spi - ri - tu, in glo - ri - a  
 Cum San - cto Spi - ri - tu, in glo - ri - a

- i Pa - tris. A -  
 Pa - tris. A -  
 in glo - ri - a De - i Pa - tris. A -  
 De - i Pa - tris. A -  
 De - i Pa - tris. A -

(1) ♩: Bodl.e.380. (2) ♩ for ♩: S. John's K.31. (3) ♩: om. Bodl.e.377, Pet.41. (4) ♩: S. John's K.31.

- tris. A - - - - - men.  
men.  
men.  
men.  
men.

CREDO

TRIPLEX (1)  
Pa - trem o - mni - po - ten - tem, fa - cto - rem cæ - li et ter -

CONTRATENOR (2) (3)  
Pa - trem o - mni - po - ten - - tem, fa - cto - rem cæ - li et

ter - - ræ. (4) (5) (6) Vi - si - bi - li - um, o - mni -

o - mni - - - - - um et in - (7) (8) (9) um et in - vi - si - bi -

- vi - - si - bi - li - - - - - li - - - - -

(1)  $\circ \circ$ : Pet. 40. (2)  $\circ$  for  $\equiv$ : Bodl. e. 378. (3)  $\equiv$  for  $\equiv$ : Bodl. e. 378. (4)  $\text{DC}$   $\text{DC}$ : Pet. 31, C.U.L. Dd. 13. 27. (5)  $\circ \circ$ : C.U.L. Dd. 13. 27.  
(6)  $\circ \circ$ : Pet. 31. (7)  $\equiv$  for  $\equiv$ : Bodl. e. 378. (8) DC for E D: Pet. 31. (9)  $\text{DC}$   $\text{DC}$  for  $\text{DC}$ : C.U.L. Dd. 13. 27.

System 1: Five staves of music. The lyrics are: - um. Et in u - num Do - mi - num Je - sum Chri -

Et in u - num Do - mi -

System 2: Five staves of music. The lyrics are: - num Je - sum Chri - stum, Fi - li - um De -

- num Je - sum Chri - stum, Fi - li - um De -

System 3: Five staves of music. The lyrics are: - i u - ni - ge - ni - ni

- i u - ni - ge - ni - ni

System 4: Five staves of music. The lyrics are: tum. Et ex Pa - tum. Et ex Pa - tum. Et ex

tum. Et

(1) b: om. Bodl. e. 380, Pet. 32.

(2) b: om. Pet. 32.

(3) add. b: S. John's K. 31.

- tre na - tum an - te o - mni - a  
 - tre na - tum an - te o - mni - a sæ - cu -  
 - tre na - tum an - te o - mni - a  
 Pa - tre na - tum an - te o - mni - a  
 ex Pa - tre na - tum an - te o - mni -

sæ - cu - la. De - um de De -  
 - la. De - um de De - o,  
 sæ - cu - la. De - um de De - o, lu -  
 sæ - cu - la.  
 - a sæ - cu - la. De - um

- o, lu - men de lu - mi - ne, De - um ve - rum de De -  
 lu - men de lu - mi - ne, De - um  
 - men de lu - mi - ne, De - um ve - rum de De - o ve -  
 De - um de De - o, lu - men de lu - mi - ne,  
 de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o

(1)  $\text{♩}$ : Bodl. e. 378, C. U. L. Dd. 13. 27.

(2) A: Bodl. e. 377.

ve - rum de De - o ve - ro. Ge - ni - tum, non De - um ve - rum de De - o ve - ro. ve - ro. Ge - ni -

- ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per - tum, non fa - ctum, con - sub - stan - ti - a - lem

Pa - tri: per quem o - mni - a fa - cta sunt. Pa - tri: per quem o - mni - a fa - cta sunt.

(1)  $\text{add. b. erased}$ : Pet. 41.

(2)  $\text{d d}$ : Bodl. e. 378.

(3)  $\text{H H for H . o}$ : Bodl. e. 377, Pet. 41.  
F A

(4)  $\text{d d}$ : Pet. 32, S. Johns. K. 31.  
F E

sunt. Qui pro - pter nos ho - mi -  
 sunt. Qui pro - pter nos ho - mi - nes, et pro-pter no -  
 Qui pro - pter nos ho - mi - nes,  
 sunt. Qui pro - pter nos  
 sunt. Qui pro - pter nos ho - mi - nes,

- nes, et pro-pter no - stram sa - lu - tem  
 - stram sa - lu - tem de - scen - dit  
 et pro-pter no - stram sa - lu - tem de - scen -  
 ho - mi - nes, et pro - pter no - stram sa - lu -  
 et pro-pter no - stram sa - lu

de - scen - dit de cæ - lis.  
 de cæ - lis.  
 - dit de cæ - lis.  
 - tem de - scen - dit de cæ - lis.  
 - tem de - scen - dit de cæ - lis.

(1) ♯ for o-d: Pet. 41. (2) E: Pet. 41. (3) o.: Bodl. e. 377. (4) o-o: Bodl. e. 378. (5) d-d: S. John's. K. 31.

MEDIUS  
CONTRATENOR  
BASSUS

Et in - car - na - tus est de  
Et in - car - na - tus est de Spi - ri -  
Et in - car - na - tus est de

Spi - ri - tu San - cto  
- tu San - cto ex Ma - ri -  
Spi - ri - tu San - cto ex

ex Ma - ri - a Vir - gi -  
- a Vir - gi - ne: et ho -  
Ma - ri - a Vir - gi - ne: et ho -

(2)  
- ne: et ho - mo fa -  
- mo fa - ctus (3)  
- ne: et ho - mo fa - (4)

(5) (6)  
- ctus (7)  
ctus 3.2.

(1) b: om. Pet. 41. (2) add ♯: Bodl.e.377. (3) d d: Bodl.e.378, C.U.L.Dd.13.15 (4) ♯ for ♮: Bodl.e.380. (5) add. b converted to ♯: Pet. 41.  
 (6) b: om. Bodl.e.377. (7) add. ♯: Bodl.e.378.

TRIPLEX

Cru - ci - fi - xus e

est. Cru ci - fi - xus e

est.

est.

- xus e - ti - am pro no - bis: sub

- ti - am pro no - bis: sub

TENOR

sub Pon - ti - o Pi - la -

Pon - ti - o Pi - la -

sub Pon - ti - o Pi - la -

to - pas - sus, et se - pul - tus

to pas - sus, et se - pul - tus

to pas - sus, et se -

et se - pul - tus

- pul - tus

(1)  $\text{♩} = \text{♩}$ : Bodl. e.378, C.U.L. Dd.13.27.

(2)  $\text{♩} = \text{♩}$ : Pet. 41.

(3) add.  $\flat$ : Pet. 41. corrector.

(4)(5)(6)  $\flat$ : om. Pet. 40.

First system of musical notation, including vocal lines and piano accompaniment with figured bass notation (3.2.).

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, including Latin lyrics: "est. Et re-sur-re-xit ter-ti-a di-e, se-".

Fourth system of musical notation, including Latin lyrics: "-cun-dum Scri-ptu-ras. Et a-scen-".

(1) b: om. Bodl. e. 377. (2) A: Pet. 40. (3) B: Bodl. e. 376. (4) ♯: Pet. 32.

(1) # (2)

- dit in cæ - lum: se - det ad dex-te-ram Pa -  
 cæ - lum se - det ad dex - te-ram Pa -  
 - ras. Et a - scen - dit in cæ - lum: se - det ad dex - te-ram  
 - ras. Et a - scen - dit in  
 - ras. Et a - scen - dit in cæ - lum: se - det ad

- tris. Et i - te-rum ven -  
 tris. Et i - te-rum ven -  
 Pa - tris. Et i - te-rum ven - tu - rus  
 cæ - lum: Et i - te-rum ven -  
 dex - te-ram Pa - tris. Et i - te-rum ven -

(3) (4) (5)

- tu - rus est cum glo - ri - a  
 - tu - rus est cum glo - ri - a iu - di - ca - re  
 est cum glo - ri - a iu - di - ca -  
 - tu - rus est cum glo - ri - a iu - di - ca - re  
 - tu - rus est cum glo - ri - a iu - di -

(1) for  $\circ \circ$ : Pet. 40.

(2) add.  $\sharp$ : Bodl. e. 376, Pet. 40.

(3) add.  $b$ : Bodl. e. 377, Pet. 41.

(4) for  $\circ \circ$ : Bodl. e. 378.

(5) for  $\circ \circ$ : Bodl. e. 378, Pet. 31.

iu - di - ca - re vi - vos et mor - tu -  
 - vi - vos et mor - tu - os,  
 - re vi - vos et mor - tu -  
 vi - vos et mor - tu - os,  
 - ca - re vi - vos et mor - tu -

- os, cu - ius re - gni non  
 cu - ius re - gni non e - rit fi -  
 - os, cu - ius re - gni non e - rit

e - rit fi -  
 (4) fi -

(1) b: om. Pet. 41.

(2) o for d: Bodl. e. 377.

(3)(4) b: om. Bodl. e. 377.



# SANCTUS

San -

San -

San -

Musical score for the first system of 'SANCTUS'. It consists of five staves. The top staff is a vocal line with lyrics 'San -'. The second staff is another vocal line with lyrics 'San -'. The third, fourth, and fifth staves are instrumental accompaniment. The music is in a common time signature (C) and features various note values and rests.

San

Musical score for the second system of 'SANCTUS'. It consists of five staves. The top staff continues the vocal line. The second staff has a long horizontal line with a slur, indicating a sustained note. The third, fourth, and fifth staves are instrumental accompaniment. The music continues with various note values and rests.

(1)

- ctus.

- ctus.

- ctus.

- ctus.

Musical score for the third system of 'SANCTUS'. It consists of five staves. The top staff continues the vocal line with lyrics '- ctus.'. The second staff has a long horizontal line with a slur and a circled '1' above it. The third, fourth, and fifth staves are instrumental accompaniment. The music concludes with various note values and rests.

(1) : om. Bodl. e. 377.

Musical score system 1, measures 1-3. It features five staves: vocal line, two piano accompaniment staves, and a bass line. The vocal line begins with the word "San -" and includes a first ending bracket labeled "(1)". The piano accompaniment consists of chords and moving lines. The bass line provides a steady accompaniment.

Musical score system 2, measures 4-6. The vocal line continues with "San -" and includes a second ending bracket labeled "(2)". The piano accompaniment features a prominent melodic line with accidentals (flats and sharps). The system concludes with the word "ctus." on the vocal line and a repeat sign.

Musical score system 3, measures 7-9. The vocal line continues with "San -" and includes a third ending bracket labeled "(3)". The piano accompaniment continues with chords and moving lines. The bass line is also present. The system concludes with the word "San" on the vocal line.

(1) for d : P-t.31      (2) for d = : Bodl.e.375.      (3) D : G.U.L.Dd.13.27.  
FE

- ctus. Do - mi - nus De - us Sa -  
 - ctus. Do - mi - nus De - us  
 (1) (2) - ctus. Do - mi - nus De - us  
 - ctus. Do - mi - nus De - us  
 - ctus. Do - mi - nus De - us

- us Sa -  
 Sa -  
 Sa -  
 Sa -  
 - ba -

- ba -  
 - ba -  
 ba  
 - ba -  
 - ba -

(1) add. #: Pet.31, C.U.L.Dd.13.27. (2) #: om.Pet.31, C.U.L.Dd.13.27.

(3) B: Bodl.e.360.

(4) add.b: Bodl.e.377.

(5) F: Bodl.e.380; G: 1st hand, Florr. P.1.32.

(1) #

- oth.

- oth. Ple - - - ni sunt cæ -

- oth.

- oth. Ple - - - ni - - - sunt -

(2)

- oth.

Et ter -

(3)

li - et -

cæ - li et ter -

(4) #

- ra.

(5)

ter - - - ra.

- ra.

(1)  $\text{d} \text{d} \text{d} \text{d} \text{d}$  for  $\text{o} \text{d}$ : Bodl.e.376. FGFED

(2) B: Bodl.e.380.

(3)  $\text{d} \text{d} \text{d} \text{d} \text{d}$ : Pet.41.

(4)  $\text{o}$  for  $\text{d}$ : Pet 40

(5)  $\text{d} \text{d} \text{d} \text{d}$ : Bodl.e.377.

Glo - ri - a tu - a, tu -

Glo - ri - a tu -

Glo - ri - a tu - a, tu -

(1)

(2)

- a, tu - a, tu -

- a, tu - a, tu -

- a. Ho - san -

(3) - a. Ho - san -

Ho - san -

Ho - san -

(4) - a. Ho - san -

(1)  $\text{H}\cdot\text{H}\cdot\text{H}\cdot\text{H}\cdot$ : Pet.41. (2)  $\text{d}\text{d}$  for  $\text{o}$ , add.  $\flat$ : Bodl.e.380. (3)  $\text{o}\text{o}$ : Pet.41. (4) add.  $\text{h}$ : Bodl.e.380, Pet.32, S. John's K.31.

Musical score system 1, featuring five staves. The top staff is a vocal line with a melodic line. The second staff is a piano accompaniment. The third staff contains a first ending bracket labeled (1). The fourth staff is a piano accompaniment with a long melodic line. The fifth staff is a bass line. The system is divided into three measures.

Musical score system 2, featuring five staves with lyrics. The lyrics are: "na in ex-cel", "na in ex-cel", "na in", "na in", "na in". The system is divided into three measures. The second staff has a second ending bracket labeled (2). The fourth staff has a long melodic line. The fifth staff has a long melodic line.

Musical score system 3, featuring five staves with lyrics. The lyrics are: "cel -", "ex - cel -", "ex - cel -", "cel -", "cel -". The system is divided into three measures. The second staff has a third ending bracket labeled (3). The fourth staff has a long melodic line. The fifth staff has a long melodic line.

Musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass). The lyrics for all parts are "- sis." The notation includes various rhythmic values and accidentals.

Musical score for TRIPLEX (Soprano) and BASSUS (Bass). The lyrics are "Be - ne". The TRIPLEX part features a melodic line with a slur, and the BASSUS part has a lower, more rhythmic line.

Musical score for two voices. The lyrics are "- di". The upper voice has a melodic line with a slur, and the lower voice has a more rhythmic accompaniment.

Musical score for two voices. The upper voice has a melodic line with a slur and a second ending marked (2). The lower voice has a rhythmic accompaniment.

Musical score for two voices. The lyrics are "ctus qui ve". The upper voice has a melodic line with a slur and a third ending marked (3). The lower voice has a rhythmic accompaniment.

Musical score for two voices. The upper voice has a melodic line with a slur and a final phrase. The lower voice has a rhythmic accompaniment.

(1)  $\square$  for  $\square$ , last note orig. C: C.U.L.Dd.13.27.  
BB

(2) om. 12 semibreves' length: Pet. 40.

(3)  $\text{d}$  for  $\text{d}$ : Bodl. e. 260.

(1) (2)

- nit

MEDIUS

CONTRATENOR In

In no

(3) (4)

no mi

mi

(5) (6) (7)

mi

ne Do

ne Do

ne Do

mi

mi

mi

(1)  $\text{d. } \text{♩}$  for  $\text{♩}$ : Bodl.e.376. (2)  $\text{♩}$ : om. Bodl.e.376. (3)  $\text{b}$ : om. C.U.L. Dd.13.27. (4) add.  $\text{♭}$ : Pet.31. (5) add.  $\text{♭}$ : Bodl.e.376.  
 (6)  $\text{♩}$  for  $\text{♩}$ : Bodl.e.376. (7)  $\text{♩}$ : om. C.U.L. Dd.13.27.

Musical score system 1, consisting of three staves. The top staff is marked with a circled '1' and contains a melodic line with a fermata at the end. The middle staff is marked with a circled '2' and contains a similar melodic line. The bottom staff is a bass line. The lyrics '- ni.' are written below the staves.

Musical score system 2, consisting of five staves. The top staff is a vocal line with the lyrics 'Ho - san -'. The second staff is a piano accompaniment. The third staff is another vocal line with the lyrics 'Ho - san -'. The fourth staff is a piano accompaniment with a long slur. The bottom staff is a bass line with the lyrics 'Ho - san -'.

Musical score system 3, consisting of five staves. The top staff is a vocal line. The second staff is a piano accompaniment. The third staff is another vocal line. The fourth staff is a piano accompaniment with a long slur. The bottom staff is a bass line with a circled '3' above it.

(1) add. ♯ : Pet.31.

(2) add. ♭, corrected to ♯ : Bodl.e.378.

(3) ○ for w d : S.John's K.31.

na in  
na  
na in ex  
na

Detailed description: This system contains five staves of music. The top staff is a vocal line with lyrics 'na in'. The second staff is a vocal line with lyrics 'na'. The third staff is a vocal line with lyrics 'na in ex'. The fourth staff is a vocal line with lyrics 'na in ex'. The bottom staff is a bass line. The system is divided into three measures. The first measure has a fermata over the first staff. The second measure has a fermata over the third staff. The third measure has a fermata over the fourth staff.

ex - cel -  
in ex - cel -  
in ex - cel -  
in ex - cel -

Detailed description: This system contains five staves of music. The top staff is a vocal line with lyrics 'ex - cel -'. The second staff is a vocal line with lyrics 'in ex - cel -'. The third staff is a vocal line with lyrics 'in ex - cel -'. The fourth staff is a vocal line with lyrics 'in ex - cel -'. The bottom staff is a bass line. The system is divided into four measures. The second measure has a fermata over the second staff. The third measure has a fermata over the third staff. The fourth measure has a fermata over the fourth staff. There are two sharp signs (#) in the second measure of the second staff and one sharp sign (#) in the third measure of the third staff. A circled '2' is in the second measure of the second staff.

- sis.  
- sis.  
- sis.  
- sis.  
- sis.

Detailed description: This system contains five staves of music. The top staff is a vocal line with lyrics '- sis.'. The second staff is a vocal line with lyrics '- sis.'. The third staff is a vocal line with lyrics '- sis.'. The fourth staff is a vocal line with lyrics '- sis.'. The bottom staff is a bass line. The system is divided into four measures. The fourth measure has a fermata over the top staff. There are circled '2' and '3' signs in the fourth measure of the second and third staves respectively.

(1) add. ♯: S. John's K. 31.

(2) ○ ○ : Pet. 41.

(3) ♯ : om. Pet. 32.

# AGNUS DEI

De - gnus De - gnus De -

A

A

Qui - tol -

Qui - tol

qui tol - lis pec - ca - ta mun -

lis pec - ca - ta

lis pec - ca - ta mun -

(1) b: om. Bodl. e. 380.

(2) add. h: Pet. 32.



mi-se-re -  
di:  
mi - se-re -  
mun - di: - mi - se -  
di:



mi - se-re - re  
re -  
mi - se re - re



re no  
no bis,  
re no  
re no

no - - - - - bis.  
 no - - - - - bis.  
 no - - - - - bis.  
 no - - - - - bis.  
 no - - - - - bis.

TRIPLEX  
 A  
 CONTRATENOR  
 A

gnus De -  
 gnus De -

(1) D: Bodl.e.377, Pet.41. (2)  $\circ$  for  $d$ : Bodl.e.378. (3)  $d$  for  $\sharp d$ : Bodl.e.378. (4)  $b$ : om. Pet. 31. (5) B: Bodl.e.378, C. U. L. Dd.13.27.  
 (6)  $\sharp d d$  for  $d d$ : Pet.31. (7)(8)  $\circ$  for  $d d$ : Pet. 31, C.U.L. Dd.13.27.

3.2.

- i, ——— qui tol lis pec - ca - lis -

- i, ——— qui tol - lis pec -

TENOR

qui tol ——— lis pec - ca -

BASSUS

qui ——— tol ——— lis pec -

- ta ——— mun - di: ———

- ca - - ta mun - di: ———

- ta mun - di: ———

- ca - - ta ——— mun - di.

(3)

mi - se - re - re ———

- di: mi - se - re - re ——— no ———

- di: mi - se - re - re ——— no ———

mi - se - re - re ——— no ———

(4)

(1) b: om. C.U.L. Dd.13.27.

(2) A: Bodl.e.379.

(3) o. d H for H. o: Pet.40.

(4) D: Bodl.e.379.

no

(1)

This system contains the first four measures of the score. It features a vocal line with the word "no" and a piano accompaniment. A first ending bracket labeled (1) spans the final two measures.

bis. A

bis. A

bis. A gnus

bis. A

This system contains measures 5 through 8. It includes vocal entries with "bis." and "A" and a piano accompaniment. A second ending bracket labeled "gnus" spans the final two measures.

gnus De

De (3)

gnus

(2)

This system contains measures 9 through 12. It includes vocal entries with "gnus" and "De" and a piano accompaniment. A second ending bracket labeled (2) spans the final two measures.

(1) b: om. Pet. 31.

(2) b: om. Bodl. e. 378, C. U. L. Dd. 13.27.

(3) o = for o.: Bodl. e. 380.

gnus De i, qui tol

gnus De i, qui tol

gnus De i, qui tol

De i, qui tol

lis pec ca ta mun

lis pec ca ta mun

tol lis pec ca ta mun

tol lis pec ca ta mun

lis pec ca ta mun

lis pec ca ta mun

(1)  $\text{♩} = \text{♩}$ : C.U.L.Dd.13.27.

(2)  $\text{♩} = \text{♩}$ : Pet. 32.

(3) EF for FE: Pet.41.

(4) add.  $\text{♩}$ : Pet.32.

di.  
di.  
di.  
di.  
di.

Do  
Do  
Do

na  
no  
no  
na no  
na  
no

(1) d d d for d d o: Bodl.e.377.

(2) h h for h h h h: Pet.40.

(3) d d d d d for d d d d d d d: Pet.31.  
A B C D B

bis pa  
 bis  
 bis pa  
 pa  
 bis pa

(3)  
 (4)  
 (5)

(6)  
 cem.  
 cem.  
 (7)  
 cem.  
 cem.  
 cem.

(1)  $\circ \circ$ : Pet. 40.      (2)  $d d$  for  $\bullet \bullet$ : Bodl. e. 377.      (3) C: Bodl. e. 377.      (4)  $add. b$ : Pet. 41.      (5)  $\# \circ$ : Bodl. e. 380, Pet. 32.  
 (6) A: Pet. 40.      (7)  $\circ d d$ : om. C. U. L. Dd. 13. 27.

# MASS

## VIDETE MANUS MEAS

### GLORIA

TRIPLEX Et in ter - ra pax ho - mi - ni -

MEDIUS Et in ter-ra pax ho - mi - ni-bus bo -

CONTRATENOR Et in ter - ra pax

SEXTUS Ho - mi - ni - bus bo -

TENOR

BASSUS

-bus bo - - næ vo - lun-ta - - tis.

- næ vo-lun-ta - - tis.

ho - mi-ni-bus bo - næ vo - lun-ta - - tis.

- næ vo - lun - ta - - tis.

vo - lun - ta - - tis.

bo - næ vo - lun - ta - - tis.

Lau - da - mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

Ad - o - ra - mus te. Glo - ri - fi - ca - mus te. (1) Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

Gra - ci - as a - gi - mus te. Gra - ci - as a - gi - mus te. Gra - ci - as a - gi - mus te.

(1) ♯d for o.

- mus ti - bi pro-pter ma-gnam glo - ri-am tu -  
 a - gi - mus ti -  
 ti - bi pro pter ma-gnam glo ri - am tu -  
 a - gi - mus ti - bi pro - pter magnam glo -  
 a - gi - mus ti - bi  
 Gra - ci - as a - gi - mus ti bi pro - pter magnam

- bi pro-pter magnam glo - ri-am tu - am.  
 - ri - am tu -  
 pro - pter ma-gnam glo - ri - am tu - am.  
 glo - ri - am tu -

- am. Do - mi - ne De - us, Rex cae - le -  
 Do - mi - ne De - us, Rex cae - le - stis,  
 - am. Do - mi - ne De - us, Rex cae - le -  
 - am. Do mi - ne De - us, Rex cae - le - stis,  
 Do - mi - ne De us,  
 - am. Do - mi - ne De - us, Rex cae - le - stis, De - us Pa -

stis, De-us Pa - ter

De-us Pa - ter

- stis, De - us Pa - ter o-mni-po -

De-us Pa - ter o-mni-po -

Rex cae - le - stis, De - us

- ter o - mni - po -

o - mni - po -

o - mni - po -

- tens.

- tens. Do - mi - ne Fi -

Pa - ter o - mni - po - tens.

- tens. Do - mi - ne Fi -

tens. Do-mi-ne Fi -

Do - mi - ne Fi -

- tens. Do - mi - ne Fi -

Do - mi - ne Fi - li

- tens. Do - mi - ne Fi -

(1) ♪ for ♪ : Bodl.e.381.

(2) add.♭ : Bodl.e.381.

- li u - ni-ge-ni- te le - su Chri -

u - ni-ge-ni- te le - su Chri -

u - ni-ge-ni- te le - su Chri -

u - ni-ge-ni- te le - su Chri -

u - ni-ge-ni- te le - su Chri -

u - ni-ge-ni- te le - su Chri -

- te le - su Chri - ste. Do - mi - ne

- ste. Do - mi - ne De -

le - su Chri - ste. Do - mi - ne

Chri - ste. Do - mi - ne De - us, A -

- ste. Do - mi - ne

- su Chri - ste. Do - mi - ne

De - us, A - gnus De -

(1) us, A - gnus De -

De - us, A - gnus De -

- gnus De -

De - us, A - gnus De - i,

De - us, A - gnus De -

(1) add. b: Bodl. e.378.

3.2. - i Fi - li - us Pa -

De - i Fi - li - us Pa -

- i Fi - li - us Pa -

- i Fi - li - us Pa -

Fi - li - us Pa -

- i Fi - li - us Pa -

(1) tris.

(2) tris.

- tris.

tris.

tris.

tris.

TRIPLEX

Qui tol -

MEDIUS I

Qui tol -

MEDIUS II

Qui tol -

TENOR

Qui tol

- lis

(1) o. for o. Bodl. e. 377.

(2) add. b. Bodl. e. 378.

lis pec ca - ta  
pec ca -  
lis  
lis pec ca -

mun - di mi -  
- ta mun di mi - se -  
pec ca - ta mun di mi - se - re re  
- ta mun di mi - se - re

se re re no -  
- re - re no -  
no -  
- re no -

(1) add. ♯: Bodl.e.379.

(2) F: Bodl.e.377.

(3) add. ♯: Bodl.e.377.

Musical score system 1, measures 1-4. It features a vocal line with a fermata in measure 1 and a first ending bracket in measure 4. The piano accompaniment includes a grand staff with treble and bass clefs. A second ending bracket is present in the piano part in measure 4.

Musical score system 2, measures 5-8. It continues the vocal and piano parts from the previous system. The piano part features a grand staff with treble and bass clefs.

Musical score system 3, measures 9-12. This system includes vocal entries with the text "bis.", "Qui", and "Qui". The piano accompaniment features a grand staff with treble and bass clefs. The text "Qui" appears in the vocal line in measures 10 and 11, and "Qui tol" in measure 12. There are also "bis." markings in the piano part in measures 10 and 11.

(1) add. ♯: Bodl. e. 376.

(2) ○ for ○: Bodl. e. 377.

First system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat). The lyrics are: - lis pec

Second system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat). The lyrics are: - ca - ta mun -  
- lis pec-ca - ta mun -  
- lis pec - ca - ta mun -

Third system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat). The lyrics are: - di

Fourth system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat). The lyrics are: - di sus-ci-pe de-pre-ca - ci - o - nem no -  
sus-ci-pe de-pre-ca-ci - o - nem no -  
sus-ci - pe de-pre-ca-ci - o - nem no -

Fifth system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat). The lyrics are: - di

(1) add.  $\flat$  redundant: Bodl. e. 380.(2) add.  $\sharp$ : Bodl. e. 380.

Qui se - des ad dex - te -  
 - stram. Qui se - des ad  
 - stram. Qui  
 Qui \_\_\_\_\_  
 - stram.

Qui se - des ad dex-te - ram Pa - tris, mi - se -  
 - ram Pa - tris, mi - se - re -  
 dex - te - ram Pa - tris, mi - se - re -  
 se - des ad dex - te - ram Pa - tris, mi - se - re -  
 se - des ad dex te - ram Pa tris, mi - e -  
 Qui se - des ad dex te - ram Pa - tris, mi - se - re - re

re - re - no -  
 re no -  
 re no -  
 re no - bis.  
 re - re no - bis.  
 no -

bis.  
 Quo-ni-am tu so-lus san -  
 -bis. Quo-ni-am tu so-lus san -  
 -bis. Quo-ni-am tu so-lus san -  
 Quo-ni-am tu so-lus san -  
 Quo - ni - am tu so - lus san -  
 -bis. Quo-ni - am tu so lus san -

- ctus. Tu so-lus Do-mi -  
 -ctus. Tu so-lus Do-mi -  
 - ctus.  
 - ctus.  
 - ctus. Tu so-lus Do-mi -  
 - ctus.

(1) o for o : Bodl. e. 378.

- nus.  
- nus.  
Tu so - lus Al - tis - si -  
Tu so - lus Al - tis - si -  
- nus.  
Tu so - lus Al - tis - si -

le - su Chri - ste.  
le - su Chri - ste.  
mus, le - su Chri - ste.  
mus, le - su Chri - ste.  
le - su Chri - ste.  
mus, le - su Chri - ste.

Cum San - cto Spi - ri - tu in glo - ri -  
Cum San - cto Spi - ri - tu in glo - ri -  
Cum San - cto Spi - ri - tu in glo - ri -

Cum Sancto Spiritu in gloria

San - cto Spi - ri - tu in glo - ri -

Cum Sancto Spiritu in

a Deo Patre in gloria Dei Patris.

De - i Pa -

De - i

a De - i Pa -

De - i Pa -

glo - ri - a De - i Pa - tris.

a De - i Pa - tris.

- tris.

Pa - tris.

- tris.

- tris.

A -

A -

A -

A -

A -

A -

(1) E: Bodl.e.379.

(2) *J. J. J. J.*: Bodl.e.378.  
G FGEF

(1)

Musical score system 1, measures 1-3. It features a vocal line with a fermata on the first measure and a circled '1' above the first measure. The piano accompaniment includes a bass line with a long note and a treble line with a melodic line.

Musical score system 2, measures 4-6. The vocal line continues with a melodic line. The piano accompaniment features a bass line with a long note and a treble line with a melodic line.

Musical score system 3, measures 7-9. The vocal line includes the text 'men.' in measures 7, 8, and 9. The piano accompaniment features a bass line with a long note and a treble line with a melodic line.

CREDO

Pa - trem o - mni - po - ten - tem, fa - cto - rem  
 Pa - trem o - mni - po - ten - tem, fa - cto - rem  
 Pa - trem o - mni - po - ten - tem, fa - cto - rem cæ -  
 Fa - cto - rem cæ - li

Fa - cto - rem cæ -

- rem cæ - li et ter - ræ.  
 cæ - li et ter - ræ.  
 - li et ter - ræ.  
 et ter - ræ.  
 cæ - li et ter - ræ.  
 - li et ter - ræ.  
 Vi - si - bi - li - um o - mni -  
 Vi - si - bi - li - um. o - mni -  
 Vi - si - bi - li - um o -

- li et ter - ræ.

um  
 um  
 et in - vi - si - bi - li -  
 et in - vi - si - bi - li -  
 - mni - um  
 et in - vi - si - bi - li -

et in - vi - si - bi - li -

Et in - vi - si - bi - li -

Et in u - num Do - mi - num

um.

um.

- um.

um. Et in u - num Ie -

Ie - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.

u - ni - ge - ni -

- sum Chri - stum; Fi - li - um De - i u - ni - ge - ni -

Et ex Pa - tre na - tum an - te o - mni -  
 - tum. Et ex Pa - tre na - tum an - te o -  
 Et ex Pa - tre na - tum an - te o - mni -  
 Et ex Pa - tre na - tum an - te o - mni - a  
 Et ex Pa - tre na - tum an - te o - mni - a  
 Et ex Pa - tre na - tum an - te o - mni - a  
 Et ex Pa - tre na - tum an - te o - mni - a

a sæ - cu - la.  
 - mni - a sæ - cu - la.  
 a sæ - cu - la.  
 sæ - cu - la. De - um de De - o, lu - men de lu - ni -  
 an - te o - mni - a sæ - cu - la. De - um de De - o,  
 - te o - mni - a sæ - cu - la. De - um de De - o, lu - men de

ne, De - um ve - rum de De - o ve - ro, de De - o ve -  
 lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum, non  
 lu - mi - ne, De - um ve - rum de De - o ve -

(1) add.  $\text{♩}$ : Bodl.e.378. (2) G: Bodl.e.378. (3) C C: Bodl.e.378.  
 C B

Ge-ni-tum, non fa - - - - -  
 Ge-ni-tum, non fa - - - - -  
 Ge-ni-tum, non  
 ro.  
 fa - - - - - ctum,  
 ro. Ge-ni-tum, non fa - - - - -

- ctum, con - sub-stan - ti - a - - - - - lem Pa -  
 - ctum, con - sub - stan-ti - a - - - - - lem Pa - tri: per -  
 fa - - - - - ctum, con - sub - stan -  
 Ge-ni-tum, non fa - - - - - ctum, con-sub-stan - ti - a - -  
 con - sub - stan - ti - a - - - - - lem  
 ctum, con - sub - stan - ti - a - -

- tri: per quem o - mni - a  
 quem o-mni-a fa - cta  
 - ti - a - lem Pa - tri: per quem o-mni-a fa - cta  
 - lem Pa-tri: per quem o - mni - a  
 Pa - tri: per quem o - mni - a  
 lem Pa - tri: per quem o-mni-a fa-cta

(1) B: Bodl. e. 381. (2) o - : om. Bodl. e. 377. (3) add. h: Bodl. e. 381.

fa-cta

Qui pro-pter nos ho-mi-nes, et pro-pter  
sunt.  
sunt.  
sunt.  
sunt.  
Qui pro-pter nos ho-mi-nes, et pro-pter no -  
sunt.

no - stram sa - lu -  
no - stram sa - lu -  
de -  
- stram sa - lu -

(1) add. ♯: Bodl. e. 378.

(2) add. ♭: Bodl. e. 381.

(3) add. ♭: Bodl. e. 378.

- tem de - scen - dit de cæ - lis.

- tem de - scen - dit de cæ - lis.

- scen - dit de cæ - lis.

de - scen - dit de cæ - lis.

- tem de - scen - dit de cæ - lis.

de - scen - dit de cæ - lis.

CONTRATENOR

Et in - car - na - tus est de Spi - ri -

SEXTUS

Et in - car - na - tus est de Spi - ri - tu San -

BASSUS

Et in - car - na - tus

- tu San - cto ex Ma - ri - a Vir - gi -

- cto ex Ma - ri - a Vir -

est de Spi - ri - tu San - cto

- ne: et ho - mo fa - ctus, fa - ctus

- gi - ne: et ho - mo fa - ctus

ex Ma - ri - a Vir - gi - ne: et ho - mo fa - ctus

(i) E: Bodl. e. 377.

(2) add. h: Bodl. e. 381.

3.2. est.  
3.2. est.  
est.

TRIPLEX  
Cru - ci - fi - xus e - ti - am pro no -

MEDIUS  
Cru - ci - fi - xus e - ti - am pro no -

TENOR  
Cru - ci - fi - xus e - ti - am pro no -

Cru - ci - fi - xus e - ti - am pro no -

- bis: sub Pon - ti -

bis: sub Pon - ti - o Pi - la -

bis: sub Pon - ti - o Pi - la -

- o Pi - la -

- to pas - sus, et se - pul -

to pas - sus, et se - pul - tus

to pas - sus, et se - pul -

- - tus

- - tus

est. Et

est.

Et re - sur-re - xit

Et re - sur -

est. Et re - sur -

re - sur-re - xit ter - ti - a di - e, se - cun - dum Scri - ptu -

Et re - sur-re - xit ter-ti - a

ter-ti - a di - e, se - cun - dum Scri - ptu -

- re - xit ter - ti - a di - e, se - cun - dum Scri - ptu -

- re - xit ter - ti - a di - e, se - cun -

Et re - sur - re - xit ter-ti - a di - e, se -

(1) F: Bodl. e. 377. (2) add. b: Bodl. e. 376. (3) oo for dd: Bodl. e. 378.

di - e se - cun - dum Scri - ptu -

- dum - - - - - Scri - ptu -

- - - - - cun - - - - - dum Scri - ptu -

3. 2. ras.

ras.

ras.

ras.

(2)

Et a - scen - dit in cæ -

- ras. Et a - scen - dit in

Et a - scen - dit in cæ -

- ras.

- ras.

(1) add. b: Bodl. e. 377.

(2) add. h: Bodl. e. 376.

- lum: se - det ad dex - te - ram Pa - tris.

cæ - lum: se - det ad dex - te - ram Pa - tris.

- lum: se - det ad dex - te - ram Pa - tris.

Et

Et i - te - rum ven - tu - rus est cum glo - ri - a

Et i - te - rum ven - tu - rus est cum glo - ri - a

Et i - te - rum ven - tu - rus est cum glo - ri - a

Et i - te - rum ven - tu - rus est cum glo - ri - a

Et i - te - rum ven - tu - rus est cum glo - ri - a

Et i - te - rum ven - tu - rus est cum glo - ri - a

glo - ri - a iu - di - ca - re vi - vos et mor - tu -

iu - di - ca - re vi - vos et mor - tu - os,

iu - di - ca - re vi - vos et mor - tu -

iu - di - ca - re vi - vos et mor - tu -

- a iu - di - ca - re vi - vos et

iu - di - ca - re vi - vos et mor - tu -

(1) add. b: Bodl. e. 377.

(2) D: Bodl. e. 377.

os,  
 cu-ius re- gni non e - rit fi -  
 os,  
 os,  
 mor - tu - os, cu - ius re - gni non

nis.  
 Et vi -  
 Et vi - tam ven - tu -  
 e - rit fi - nis.  
 -nis.

Et vi - tam ven - tu - ri sae - cu - li.  
 Et vi - tam ven - tu - ri  
 - tam ven - tu - ri sae - cu - li.  
 - ri sae - cu - li.  
 Et vi - tam ven - tu - ri sae - cu - li.  
 Et vi - tam ven - tu - ri sae - cu - li.

sæ - cu-li.

(1)

(2)

(3)

(1)  $\circ$  for  $\circ$ : Bodl.e.377.

(2)  $\circ\text{-}\circ\text{-}\circ\text{-}\circ$  for  $\circ\text{-}\circ\text{-}\circ\text{-}\circ\text{-}\circ\text{-}\circ$ : Bodl.e.381.

(3)  $\circ$  for  $\circ$ : Bodl.e.376.

-men. -men. -men. men. -men. -men.

(1) for : Bodl.e.377.  
BC

SANCTUS

San - San - San - San - San -

-ctus. San - -ctus. San - -ctus. San - San - -ctus. San - -ctus.

First system of musical notation. It consists of six staves. The top staff is a vocal line with lyrics: "- ctus." The second staff is empty. The third staff is a vocal line with lyrics: "- ctus. San -". The fourth staff is empty. The fifth staff is a bass line with lyrics: "San -". The sixth staff is a bass line with lyrics: "- ctus." Below the sixth staff, the word "San -" is written.

Second system of musical notation. It consists of six staves. The top staff is empty. The second staff is a vocal line with lyrics: "San -". The third staff is a vocal line. The fourth staff is a vocal line. The fifth staff is empty. The sixth staff is a bass line.

Third system of musical notation. It consists of six staves. The top staff is empty. The second staff is a vocal line with lyrics: "- ctus. Do - mi -". The third staff is a vocal line with lyrics: "- ctus. Do-mi-nus De -". The fourth staff is a vocal line with lyrics: "- ctus. Do-mi-nus De -". The fifth staff is empty. The sixth staff is a bass line with lyrics: "Do - mi -". Below the sixth staff, the word "- ctus." is written.

(1) — : om. Bodl.e.378.

Do - mi - nus De - us Sa - ba - nus  
 - nus De - us Sa - ba - nus  
 - us Sa - ba - nus  
 - us Sa - ba - nus  
 - nus De - us Sa - ba - nus  
 Do - mi - nus De - us Sa - ba - nus

Sa - ba - nus

- oth.  
 - oth.  
 - oth.  
 - oth.  
 - oth.  
 - oth.

(1) *d* for *o*: Bodl.e.377.

(2) add.*b*: Bodl.e.376.

(3) add.*b*: Bodl.e.381.

MEDIUS  
Ple - ni

SEXTUS  
Ple - ni sunt

BASSUS  
Ple - ni sunt cæ -

sunt cæ -

cæ - li et ter -

- li et ter -

- ra.

- ra.

- ra.

TRIPLEX  
Glo - ri -

CONTRATENOR  
Glo - ri -

TENOR  
Glo - ri -

- a tu -

- a tu -

(1) d for o : Bodl.e.380.

(2) w: om. Bodl.e.378.

(3) add. b: Bodl.e.376.

- a. Ho - san - na  
 Ho - san - na  
 - a. Ho - san - na  
 Ho - san - na  
 - a. Ho - san - na  
 Ho - san - na

in ex - cel - (1)  
 in ex - cel -  
 in ex - cel -  
 in ex - cel -  
 in ex - cel -  
 in ex - cel -

in ex - cel -  
 in ex - cel -  
 in ex - cel -  
 in ex - cel -  
 in ex - cel -  
 in ex - cel -

Musical score for six voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) in a minor key. The lyrics for all parts are "sis." The score includes a first ending bracket labeled (1) above the Soprano part.

Musical score for four voices: MEDIUS (Soprano), CONTRATENOR (Alto), SEXTUS (Tenor), and BASSUS (Bass). The lyrics are "Be ne di". The score is in a minor key and includes a first ending bracket labeled (2) above the SEXTUS part.

Musical score for four voices: SEXTUS (Tenor), CONTRATENOR (Alto), BASSUS (Bass), and another voice part. The lyrics are "di". The score is in a minor key and includes a first ending bracket labeled (3) above the SEXTUS part.

(1) add. ♯: Bodl.e.376. (2) F: Bodl.e.377. (3) ◦ for ◦.: Bodl.e.381.

- ctus qui ve -

- ctus qui ve -

- ctus qui ve -

- ctus qui ve -

(1)

3.2.

3.2.

3.2.

(2)

(1) ♮ for ♯: Bodl.e.378.

(2) ○ for ○: Bodl.e.377.

(1)

Musical score for system (1) featuring four staves. The top staff is a vocal line with lyrics: "nit", "nit", "nit". The second and third staves are instrumental. The bottom staff is a bass line with lyrics: "nit".

TRIPLEX I

In no - mi -

TRIPLEX II

In no - mi -

MEDIUS

BASSUS

In no -

Musical score for system 2 featuring four staves. The top staff is labeled "TRIPLEX I" and has lyrics "In no - mi -". The second staff is labeled "TRIPLEX II" and has lyrics "In no - mi -". The third staff is labeled "MEDIUS" and has lyrics "In no -". The bottom staff is labeled "BASSUS" and has lyrics "In no -".

mi -

ne Do

Musical score for system 3 featuring four staves. The top staff has lyrics "mi -". The second staff has lyrics "ne Do".

(2)

mi

Musical score for system (2) featuring four staves. The top staff has lyrics "mi".

(1) add. b: Bodl. e. 377.

(2) add. b: Bodl. e. 376.

ne Do -

- ne Do -

- mi -

In no - mi - ne Do -

Detailed description: This system contains the first three measures of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one flat (B-flat). The lyrics are: 'ne Do -' on the first measure, '- ne Do -' on the second, and '- mi -' on the third. Below the piano staves, the lyrics 'In no - mi - ne Do -' are written across the measures.

- mi -

- mi -

Detailed description: This system contains the next three measures. The lyrics '- mi -' appear on the vocal staves in the first and second measures. The piano accompaniment continues with various rhythmic patterns and chords.

Detailed description: This system contains three more measures of the musical score, continuing the vocal and piano parts.

(1) - ni.

- ni.

- ni.

- ni.

Detailed description: This system contains the final three measures of the score. The lyrics '- ni.' are written on the vocal staves. A first ending bracket labeled '(1)' is placed over the final measure of the vocal parts. The piano accompaniment concludes with a final chord.

(1) add. b: Bodl. e. 376.

Ho - san

Ho - san

Ho - san -

Ho - san -

Ho - san

Ho - san

- na in ex -

- na in ex -

- na in ex - cel -

- na in ex - cel -

- na in ex - cel -

- na in ex - cel -

(1)

The first system of the musical score consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A first ending bracket labeled '(1)' spans the final two measures of the system. The bass line includes several measures with tied notes and rests.

The second system of the musical score consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat. The music continues with similar rhythmic patterns. In the final measure of the system, there are vocal lyrics: 'cel -' on the top staff, 'o.' on the second staff, and 'cel -' on the third staff. The bass line continues with its melodic and harmonic progression.

The third system of the musical score consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat. This system continues the musical composition with various note values and rests. The bass line features several measures with tied notes and rests, providing a steady accompaniment for the upper parts.

(1) add. ♯: Bodl. e. 378.

sis.  
sis.  
sis.  
sis.  
sis.  
sis.

AGNUS DEI

A - gnus De - gnus De - gnus  
A - gnus De - gnus  
A - gnus  
A - gnus  
A - gnus

i, Qui tol - lis pec - ca -  
i, Qui tol - lis pec -  
De - i, Qui tol - lis pec - ca -  
A - gnus De - i, Qui tol - lis pec - ca -  
De - i, Qui tol - lis pec - ca -



ca - ta ta mun - mun - ta mun -

This system contains six staves of music. The top two staves are vocal parts with lyrics. The bottom four staves are instrumental accompaniment. The lyrics are: ca - ta ta mun - mun - ta mun -



mun -

This system contains six staves of music. The top two staves are vocal parts with lyrics. The bottom four staves are instrumental accompaniment. The lyrics are: mun -



mi - se - di: di: mi - se - re mi - se - re mi. di:

This system contains six staves of music. The top two staves are vocal parts with lyrics. The bottom four staves are instrumental accompaniment. The lyrics are: mi - se - di: di: mi - se - re mi - se - re mi. di:

re - re - no

mi-se-re - re no

re no

re no

se - re re

mi-se-re - re no

3.2.

(1)

no

(2) bis.

bis.

bis.

bis.

bis.

bis.

(1) C: Bodl.e.377.

(2) d d o for o: Bodl.e.377  
A B A

MEDIUS

A CONTRATENOR

A

gnus De

gnus De

3.2.

TRIPLEX

Qui tol

- i,

- i,

BASSUS

Qui tol

lis pec - ca

lis pec - ca

ta mun

ta mun

(3)

(1) add. b: Bodl.e.377.

(2) add. b: Bodl.e.378.

(3) add. b: Bodl.e.376.

- di: mi - se - re - re no  
 MEDIUS  
 mi - se - re - re no  
 - di: mi - se - re - re

no

bis.  
 bis.  
 bis.

A  
 A  
 A  
 A  
 A  
 gnus

(1) add. h: Bodl. e. 376.

(2) add. h: Bodl. e. 377.

(3) A A: Bodl. e. 376.

gnus De

A gnus De

gnus De

gnus De

gnus De

gnus De

i, qui tol -

i, qui tol - lis pec -

i, qui tol - lis pec - ca - ta

i, qui tol - lis pec - ca -

qui tol - lis pec - ca - ta mun

qui tol - lis pec - ca - ta mun

- lis pec - ca - ta mun

- ca - ta

- ta

(i)b: on. from signature, add. ♯: Bodl. e. 278.

First system of musical notation. It consists of six staves. The top three staves are vocal parts with lyrics: "- di," on the first staff, "- di," on the second, and "- di," on the third. The fourth staff is a vocal line with the lyric "mun" and a first ending bracket labeled (1). The fifth and sixth staves are bass lines with the lyric "mun" and a second ending bracket labeled (2).

Second system of musical notation, continuing from the first system. It consists of six staves. The top three staves are vocal parts with lyrics: "mun" on the first staff, "mun" on the second, and "mun" on the third. The fourth staff is a vocal line. The fifth and sixth staves are bass lines.

Third system of musical notation. It consists of six staves. The top three staves are vocal parts with lyrics: "di:" on the first staff, "di:" on the second, and "di:" on the third. The fourth staff is a vocal line with the lyric "Do". The fifth and sixth staves are bass lines with the lyric "Do".

(1)  $\text{♩} \text{♩}$  for  $\text{♩} \text{♩}$ : Bodl.e. 381.

(2)  $\text{add. } \text{♩}$ : Bodl.e. 380.

na  
no  
no  
na  
na  
no

Detailed description: This system contains six staves. The top staff is a vocal line with lyrics 'na' and 'no'. The second staff has a vocal line with lyrics 'no'. The third staff has a vocal line with lyrics 'no'. The fourth staff is a vocal line with lyrics 'na'. The fifth staff is a vocal line with lyrics 'na'. The sixth staff is a vocal line with lyrics 'no'. The music is in a key with one flat and a common time signature.

bis  
bis  
bis

Detailed description: This system contains six staves. The top staff has lyrics 'bis'. The second staff has lyrics 'bis'. The third staff has lyrics 'bis'. The fourth staff has lyrics 'bis'. The fifth staff has lyrics 'bis'. The sixth staff has lyrics 'bis'. The music is in a key with one flat and a common time signature.

Pa  
Pa  
Pa  
Pa  
Pa  
Pa

(i)

Detailed description: This system contains six staves. The top staff has lyrics 'Pa'. The second staff has lyrics 'Pa'. The third staff has lyrics 'Pa'. The fourth staff has lyrics 'Pa'. The fifth staff has lyrics 'Pa'. The sixth staff has lyrics 'Pa'. There is a circled 'i' in the fifth measure of the sixth staff. The music is in a key with one flat and a common time signature.

(i) o for o.: Bodl.e. 380.

System 1: A six-staff musical score in G major. The top staff (treble clef) contains the melody with a circled '1' above the final measure. The second and third staves (treble clef) contain accompaniment. The fourth and fifth staves (bass clef) contain a bass line with a melodic line in the fifth staff. The sixth staff (bass clef) contains a simple bass line.

System 2: A six-staff musical score in G major. The top staff (treble clef) contains the melody. The second and third staves (treble clef) contain accompaniment with a circled '2' above the second measure. The fourth and fifth staves (bass clef) contain a bass line with a melodic line in the fifth staff. The sixth staff (bass clef) contains a simple bass line.

System 3: A six-staff musical score in G major. The top staff (treble clef) contains the melody with a circled '3' above the second measure and a circled 'II' above the final measure. The second and third staves (treble clef) contain accompaniment with a circled '4' above the first measure. The fourth and fifth staves (bass clef) contain a bass line with a melodic line in the fifth staff. The sixth staff (bass clef) contains a simple bass line. The word 'cem.' is written below the final measure of the top staff and the final measure of the fifth and sixth staves.

(1) add. b: Bodl. e. 376.

(2) o for o.: Bodl. e. 378.

(3) add. k: Bodl. e. 378.

(4) o for o.: Bodl. e. 381.

## GAUDE VIRGO

TRIPLEX

MEDIUS

CONTRATENOR

Gau - de Vir - go, Ma - ter Chri -

- sti, Quæ per au - rem con - ce - pi -

- sti, Quæ per au - rem con - ce - pi -

Ga - bri -

sti Ga - bri - e - lis nun - ti -

e - lis nun - ti

Musical score for Tenor and Bass parts, measures 1-3. The Tenor part begins with a melodic line in the first measure, followed by rests. The Bass part provides a harmonic accompaniment. The lyrics are: Gau - de, qui - a De-o ple -

TENOR

BASSUS

Gau - de, qui - a De-o ple -

Musical score for Contratenor part, measures 1-3. The Contratenor part begins with a melodic line in the first measure, followed by rests. The lyrics are: - na

CONTRATENOR

- na

Musical score for Tenor and Bass parts, measures 4-6. The Tenor part begins with a melodic line in the fourth measure, followed by rests. The Bass part provides a harmonic accompaniment. The lyrics are: Pe - pe-ri-sti si-ne pœ - na Pe - pe-ri-sti si-ne pœ - na Pe - pe-ri-sti si - ne pœ

Pe - pe-ri-sti si-ne pœ - na

Pe - pe-ri-sti si-ne pœ - na

Pe - pe-ri-sti si - ne pœ

Musical score for Tenor and Bass parts, measures 7-9. The Tenor part begins with a melodic line in the seventh measure, followed by rests. The Bass part provides a harmonic accompaniment. The lyrics are: - na Cum pu-do - ris li - li - na Cum pu-do - ris li - li - na

- na Cum pu-do - ris li - li -

Cum pu-do - ris li - li -

- na Cum pu - do - ris li - li -

(1) add. b: Bodl. e. 4.

(2) dd for d. d: Pet. 41.

(3) E: Bodl. e. 3.

Gau - de qui - a tu - i  
 Gau - de qui -  
 Gau - de qui - a  
 Gau - de qui - a  
 o. Gau - de qui - a tu -

Na - ti, Quem do - le - bas mor - tem pa -  
 - a tu - i Na ti, Quem do - le - bas  
 tu - i Na ti, Quem do - le - bas mor - tem  
 tu - i Na - ti, Quem do - le - bas mor -  
 - i Na - ti, Quem do - le - bas mor - tem

mor - tem pa - ti, Ful - get re - sur - re - xi  
 pa - ti, Ful - get re - sur -  
 - tem pa - ti, Ful - get re - sur - re -  
 pa - ti, Ful - get re - sur - re - xi

(1)  $\text{♩} \text{♩} \text{♩}$ : Bodl.e.2. (2) B: Pet. 31. (3) C: Pet. 32. (4)  $\text{♩}$  for  $\text{♩} \text{♩}$ : Bodl.e.2. (5)  $\text{♩} \text{♩}$ : Bodl.e.2, B. M. Harl.1709.  
 (6)  $\text{♩} \text{♩} \text{♩}$  for  $\text{♩} \text{♩}$ : Bodl.e.2. (7) C: Bodl.e.3.  
 GAG

Ful-get re - sur - re - xi -

(1)

(2)

- re - xi -

- xi -

(3)

Gau - de, Chri - sto a -

(4)

(5)

- o. Gau - de, Chri - sto a - scen -

MEDIUS

- scen-den - te Et in cæ - lo te vi - den -

- den - te Et in cæ - lo te vi - den - te, Mo -

Mo-tu fer - tur pro - pri -

- te, Mo-tu fer - tur pro - pri -

- tu fer - tur pro - pri -

(1) ♯: om. Pet. 41. (2) ♯: om. Bodl. e. 3. (3) ♯: om. Bodl. e. 5. (4) ♯: om. Pet. 41. (5) add. ♯: Pet. 31.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs) with various notes and rests.

Second system of musical notation, consisting of three staves with notes and rests. Includes performance markings (1), (2), and (3) in the bass staff.

**TRIPLEX**

Third system of musical notation, featuring a vocal line with lyrics and accompaniment. The lyrics are: Gau - de quod post i - psum scan - dis,.

**CONTRATENOR**

Fourth system of musical notation, featuring a contratenor line with lyrics and accompaniment. The lyrics are: Gau - de quod post i - psum scan - dis,

Fifth system of musical notation, featuring a vocal line with lyrics and accompaniment. The lyrics are: - dis, Et est ho - nor ti - bi gran - dis

Sixth system of musical notation, featuring a vocal line with lyrics and accompaniment. The lyrics are: Et est ho - nor ti - bi gran - dis In

In cæ - li pa - la - ti -

cæ - li pa - la - ti -

BASSUS

In cæ - li pa - la - ti -

o: U - bi fru -

U - bi fru - ctus

o: U - bi fru -

U - bi fru -

o: U - bi

- ctus ven - tris tu

ven - tris tu

- ctus ven - tris tu

- ctus ven - tris tu

fru - ctus ven - tris tu

(1)add.b: Pet.31.

- i - - - Per te de - tur no - bis fru -  
 - i - - - Per te de - tur no - bis fru  
 - - - i Per te de - tur no -  
 Per te de - tur no - bis fru - i  
 - i Per te de - tur no - bis fru -

- i In per - en - ni gau -  
 - i In  
 - bis fru - i  
 In per - en - ni gau - di  
 (3) - i (4) In per - en - ni gau - di

- di - o.  
 per - en - ni gau - di  
 In per - en - ni gau - di  
 - o.  
 - o.

(1) ♯: om. Bodl.e.2, Pet.31. (2) dd for o: B. M. Harl.1709. (3) ♯: om. B. M. Add.34191. (4) dd for o: B. M. Add.34191. (5) B: Bodl.e.3.

First system of musical notation. It consists of five staves. The top staff is a vocal line with lyrics: "O Ma - ri - a Vir - go, Ma - ter Re - dem-pto - ris no -". The second staff is a piano accompaniment with lyrics: "O Ma - ri - a Vir - go, Ma - ter Re-dem-pto - ris". The third staff contains a fermata over a note. The fourth and fifth staves are empty.

Second system of musical notation. It consists of five staves. The top staff has lyrics: "O Ma - ri - a Vir - go Ma - ter". The second staff has lyrics: "no - stri,". The third staff has lyrics: "no - stri,". The fourth staff has lyrics: "O Ma - ri - a Vir - go, Ma - ter". The fifth staff has lyrics: "O Ma - ri - a Vir - go, Ma - ter Re -".

Third system of musical notation. It consists of five staves. The top staff has lyrics: "Re - dem-pto - ris no - stri,". The second staff has lyrics: "O Ma - ri - a, Vir - go no -". The third staff has lyrics: "O Ma - ri - a, Vir - go,". The fourth staff has lyrics: "Re-dem-pto - ris no - stri,". The fifth staff has lyrics: "-dem-pto - ris no - stri," and "O Ma - ri - a,".

(1) add. ♯: Pet.31. (2) ♯: om. Pet.31.

O Ma-ri - a, Vir - go no - bi - lis - si -  
 - bi - lis - si - ma,  
 O Ma-ri - a, Vir - go no - bi - lis - si -  
 Vir - go no - bi - lis - si - ma,

- ma, O Ma - ri - a, Vir - go no - bi - lis - si -  
 O Ma - ri - a, Vir - go no - bi - lis - si -  
 - ma, O Ma - ri - a, Vir - go no - bi - lis - si -  
 O Ma - ri - a, Vir - go no - bi - lis - si - ma,

- ma, Quæ iam re - gnas cum an - ge -  
 Quæ iam re - gnas cum an - ge -  
 - ma, Quæ iam re - gnas cum an - ge - lis  
 - ma, Quæ iam re - gnas cum an - ge - lis Co - ro -  
 Quæ iam re - gnas cum an - ge - lis Co - ro - na - ta in

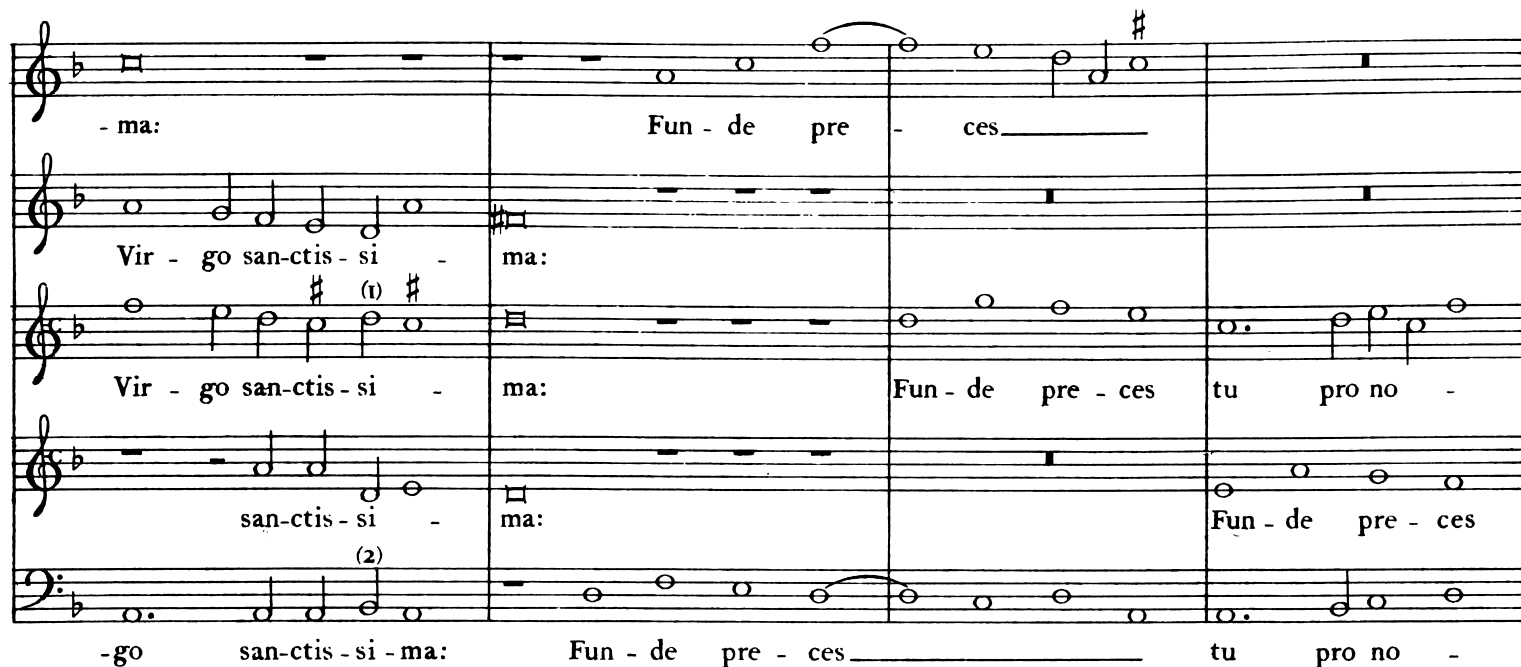
(1) ♯: om. Bodl.e.2. (2) ♯: om. Bodl.e.3. (3) A: Bodl.e.4.

- lis Co-ro-na - ta in glo - ri a; I - bi no - stri me -  
 lis Co-ro-na - ta in glo - ri a; I - bi no - stri me -  
 Co-ro-na - ta in glo - ri a; I - bi no -  
 - na - ta in glo-ri - a; I - bi no - stri me -  
 glo - ri - a; I - bi no - stri me - mor

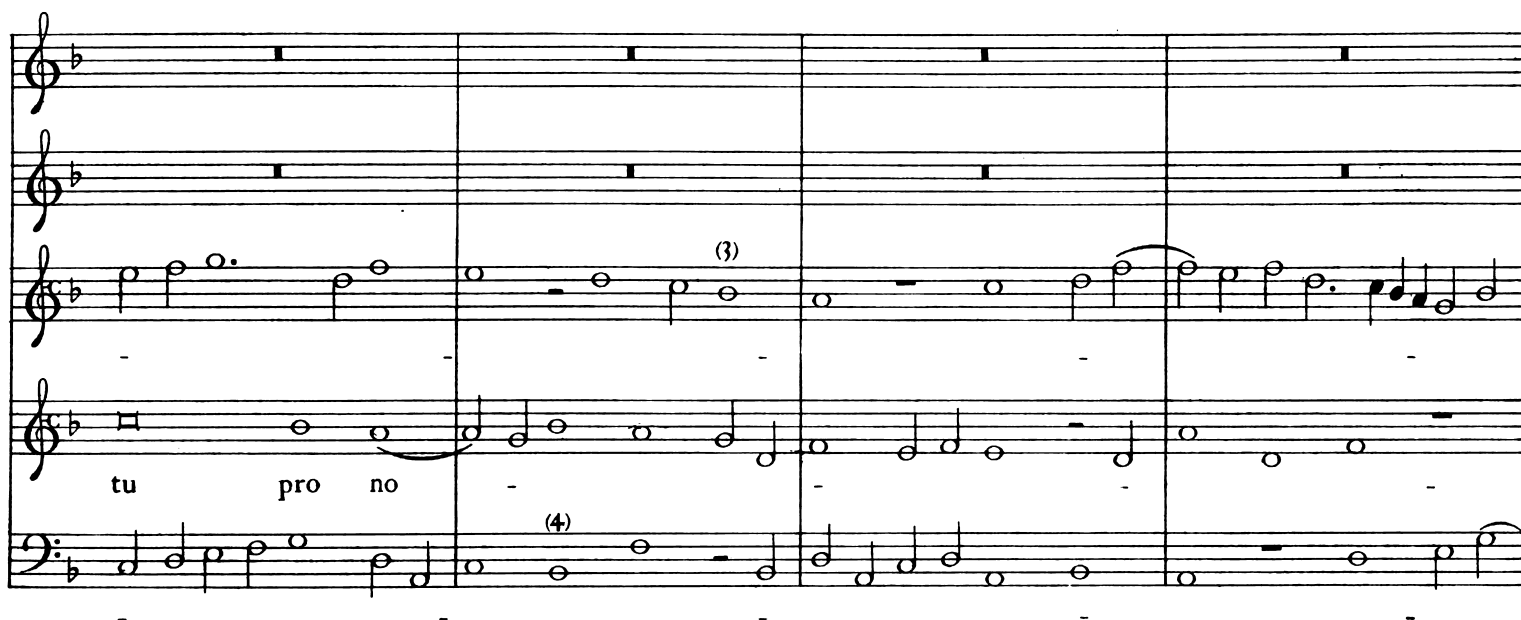
I - bi no - stri me - mor e - sto,  
 me - mor e - sto, O Vir - go san-ctis-si -  
 -stri me - mor e - sto,  
 - mor e - sto, O Vir - go san-  
 e - sto,

O Vir - go san-ctis-si - ma, O Vir - go san-ctis-si -  
 - ma, O Vir - go,  
 O Vir - go san-ctis-si - ma, O Vir - go san-ctis-si - ma, O  
 -ctis-si - ma, O Vir - go san-ctis-si - ma, O Vir - go  
 O Vir - go san-ctis-si - ma, O Vir -

(1) ♯: om. B. M. Harl.1709. (2) ♯: om. Bodl.e.2, Pet.41. (3) ○ for ○: B.M.Harl.1709; ○: Pet.41. (4) add. ♯: Pet.31. (5) C: Pet. 31.



- ma: Fun - de pre - ces tu pro no -  
 Vir - go san-ctis - si - ma: Fun - de pre - ces tu pro no -  
 Vir - go san-ctis - si - ma: Fun - de pre - ces tu pro no -  
 san-ctis - si - ma: Fun - de pre - ces tu pro no -  
 -go san-ctis - si - ma: Fun - de pre - ces tu pro no -



tu pro no -



Ut pos - si - mus  
 Ut pos - si - mus  
 bis,  
 bis,  
 bis,

(1)C: Bodl.e.3.

(2)add.b: Bodl.e.5.

(3)add.l: Bodl.e.3.

(4)add.b: Bodl.e.5.

il-lic tu-o So-ci-a - ri col-le - gi - o,

il-lic tu-o So-ci-a - ri col-le-gi - - - o,

il-lic tu - o So-ci - a - ri col-le-gi -

il-lic tu - o So-ci -

il-lic tu - o So-ci - a - - ri col -

il-lic tu - o So-ci - a - ri col -

il-lic tu - o So-ci - a - ri col-le - gi -

- a - ri col-le - gi -

- le - gi - o.

- le - gi - o. A

o. A

o. A

o. A

o. A

(1)  $\flat$ : om. Pet. 41; om.  $\flat$  from signature: B. M. Harl. 1709.

(2)  $\flat$  for  $\sharp$ : Pet. 31.

System 1: A five-staff musical score. The top staff is a vocal line with a fermata and the letter 'A' below it. The second staff is a treble clef line. The third and fourth staves are alto clef lines. The bottom staff is a bass clef line. The music consists of several measures with various note values and rests.

System 2: A five-staff musical score. The top staff has a key signature change to three sharps (F#, C#, G#) in the second measure. The second staff has annotations (2), (3), and (4). The third staff has annotation (5). The bottom staff continues the bass line. The system contains four measures.

System 3: A five-staff musical score. The second staff has annotations (6) and (7). The third staff has annotations (8) and (9). The system contains four measures.

(1)  $\text{II}$  for  $\text{oo}\text{H}$ : Bodl.e.5. (2) add.  $\flat$ : B.M. Harl. 1709. (3)  $\text{d}$  for  $\text{o d}$ : Pet. 41. (4) om.  $\flat$  from signature: B.M. Harl. 1709. (5) FE for GF: Bodl.e.4.  
 (6)  $\sharp$ : om. Pet. 41. (7) add.  $\flat$ : B.M. Harl. 1709; add.  $\sharp$ : Pet. 41. (8)  $\text{o d o}$  for  $\text{o d o d}$ ; om.  $\flat$  from signature: Bodl.e.4. (9) add.  $\flat$ : Bodl.e.4.  
 A BC

(1) B: Bodl.e.2, B. M. Harl.1709, Pet. 41. (2) add. b: B. M. Harl.1709, Pet. 41. (3) F: B. M. Harl. 1709. (4) G: Bodl.e.3. (5) add. b: Bodl.e.4.  
 (6) om. B. M. Harl. 1709. (7) add. b: Bodl.e.2; ♯: B. M. Harl.1709. (8) dd for dd: B. M. Harl.1709. (9) o: om. B. M. Harl.1709. (10) D: Pet. 31.  
 (11) G: Bodl.e.3. (12) add. b: Bodl.e.4. (13) C: Bodl.e.4. (14) om. b from signature: B. M. Add.34191. (15) add. ♯: Bodl.e.5. (16) d: om. Bodl.e.2.  
 (17) — — for — —: Bodl.e.3, Pet.31. (18) ♯: om. Bodl.e.3. (19) ♯ for ♯: Bodl.e.4. (20) ♯: om. Bodl.e.5.

## TE DEUM LAUDAMUS

TRIPLEX  
MEDIUS  
CONTRATENOR

Te De - um lau - da - mus, te Do - mi - num con - fi - te -

Te Do - mi -

Te De - um lau - da - mus, te Do - mi - num con - fi -

mur. Te æ - ter - num

num con - fi - te - mur. Te æ - ter - num Pa -

te - mur. Te æ - ter - num Pa -

Pa - trem om - nis ter - ra ve - ne - ra -

trem om - nis ter - ra ve - ne - ra -

- trem om - nis ter - ra ve - ne - ra -

- tur.

- tur. Ti - bi om - nes An - ge - li et Arch - an - ge - li, ti - bi om - nes

TENOR

BASSUS

Ti - bi om - nes An - ge - li et Arch - an - ge - li, ti - bi om - nes Prin - ci - pa - tus hu -

For MSS. etc. see p. xviii.

(1) add. ♯: later hand, Bodl.e.1.

(2) do for od: Bodl.e.1.

(3) add. ♯: Bodl.e.1.

(4) b: om. Bodl.e.2.

(5) add. ♯: Bodl.e.1.

(6) ♯: Bodl.e.2.

(7) add. ♯: Bodl.e.5.

Prin-ci-pa - tus hu-mi-li-a - ti ser-vi - unt. Ti-bi  
 - mi-li-a-ti ser - vi - unt. Ti - bi

o mnes Po-te-sta tes et su-per - næ Vir-tu - tes, #  
 - mnes Po-te-sta - tes et su - per næ Vir - tu - tes,  
 o - mnes Po - te-sta - tes et su-per - næ Vir - tu - tes, ti -

tes ti - bi o - mnes cæ - li Do-mi-na - ti - o - nes  
 ti - bi o - mnes cæ - li Do-mi-na - ti - o - nes ob-æ-di -  
 - bi o - mnes cæ - li Do-mi-na ti - o - nes

nes ob - æ - di - unt Ti - bi  
 CONTRATENOR  
 Ti - bi  
 - unt Ti -  
 ob - æ - di - unt Ti -

(1) add. ♯: Bodl. e. 5. (2) ♯ for ♮: C.U.L. Dd. 13. 27. (3) add. ♯: Bodl. e. 2. (4) ♭: om. B.M. Harl. 1709. (5) (6) add. ♯: Bodl. e. 5.  
 (7) add. ♯: Bodl. e. 2. (8) add. ♯: Bodl. e. 5.

Ti - bi o - mnes Thro - ni, Che - ru - bin et Se - ra - phin ex - sul - tan - tes ad - si -

Se - ra - phin ex - sul - tan - tes ad - si -

- stunt. Te cun - cta an - ge - li - ca cre - a - tu -

(1)  $\text{♩}$ : B.M.Harl.1709. (2)  $\text{♩}$  for  $\text{♩}$ : B.M.Harl.1709. (3)  $\text{♭}$ : cm. Bodl.e.5. (4) add.  $\text{♯}$ : Bodl.e.5. (5) add.  $\text{♯}$ : Bodl.e.1.  
 (6)  $\text{♩}$  for  $\text{♩}$ : B.M.Harl.1709. (7) add.  $\text{♯}$ : Bodl.e.5.

(1)  
 - ra de - le-cta-bi - li vo - ce pro cla -  
 (2) (3) (4) (5)  
 - a cre - a - tu - ra de - le-cta-bi - li vo - ce  
 - a cre - a - tu - ra de - le-cta-bi - li vo -  
 cre - a - tu - ra de - le-cta-bi - li vo - ce pro -  
 - tu - ra de le-cta-bi - li vo - ce pro -

(6)  
 - mat : San -  
 pro-cla - mat :  
 - ce pro - cla - mat : San -  
 cla - mat :  
 - cla - mat : San - - ctus,

- ctus, San - ctus, San -  
 - ctus, San - ctus, San -  
 San - ctus, San -  
 (7)  
 San - ctus, San -

(1) add. ♯: Bodl.e.1. (2) add. ♭: Bodl.e.2. (3) add. ♯: Bodl.e.2. (4) add. ♯: Bodl.e.2. (5) ◦ for ◦: B.M.Harl.1709.  
 (6) add. ♯: Bodl.e.1. (7) ♯: Bodl.e.5.

(1)

ctus, Do - mi-nus De - (2) - us  
 Do - mi-nus De -  
 ctus, Do - mi-nus De - us Sa - ba -  
 ctus, Do mi-nus De - us Sa - ba - (5)

Sa - ba - - oth:  
 - us Sa - ba - - oth: Ple - ni sunt cæ - li et ter -  
 - oth: Ple - ni sunt cæ - li  
 - oth:

(6)

- ra ma-ie-sta - - tis glo-ri-æ tu -  
 et ter - ra ma-ie-sta tis glo - ri-æ tu -

æ. Te , glo-ri-o - sus A-po-sto-  
 - æ. Te glo - ri-o - sus A-po-sto-lo -

(7) (8) (9)

- lo - rum cho - rus o - mni-po-ten - tem De - - um, collau -  
 - rum cho - rus o - mni-po-ten - tem De - um, col - lau -

(1) add. ♯: Bodl.e.1. (2) add. ♯: Bodl.e.2. (3)(4)(5) add. ♯: Bodl.e.5. (6) ♯: B.M.Harl.1709. (7)(8)(9) ♯: B.M.Harl.1709.

(1) (2) (3)

- dat. Te lau-da-bi-lis nu-me-rus Pro-phet-a - rum  
- dat. Te lau-da-bi-lis nu-me-rus Pro-phet-a - 3.2.

(4) (5) (6) (7)

ho-mi-num Red-em-pto rem præ-di-xe - rum  
rum ho-mi-num Red-em-pto - rem præ-di-xe -

TRIPLEX (8)

Te Mar-ti-rum cœ-tus be-a-to-rum De-um  
- rat.  
- rat.  
BASSUS  
Te Mar-ti-rum cœ-tus be-a-to-rum De-um sem-pi-

(11) (12)

sem-pi-ter-num glo-ri-fi-cat. Te glo-ri-  
- ter-num glo-ri-fi - cat. Te glo-ri-o -

(13) (14)

- sus ex-er-ci-tus Con-fes-so-rum æ-ter-nam Tri-ni-ta-tem ap-pel -  
- sus ex-er-ci-tus Con-fes-so-rum æ-ter-nam Tri-ni-ta-tem ap-pel -

(15) (16)

lat. Te san-ctis-si -  
- lat. Te san-ctis-si-mam Tri-ni -

(17) (18)

- mam Tri-ni-ta-tem in U-ni-ta-te et U-ni-ta-tem in  
- ta-tem in U-ni-ta-te et U-ni-ta-tem in Tri-ni -

(1)  $\flat$ : om. Bodl.e.2. (2) add.  $\sharp$ : Bodl.e.2. (3)  $\flat$ : om. Bodl.e.2. (4) (5)  $\sharp$ : Bodl.e.2. (6)  $\circ$  for  $\circ$ : Bodl.e.3. (7) add.  $\sharp$ : Bodl.e.3.  
(8) add.  $\sharp$ : Bodl.e.1. (9) (10) add.  $\sharp$ : Bodl.e.5. (11) add.  $\sharp$ : Bodl.e.1. (12)  $\sharp$  for  $\flat$ : C.U.L.Dd.13.27. (13) add.  $\sharp$ : Bodl.e.1. (14) add.  $\sharp$ : Bodl.e.5.  
(15) (16) add.  $\sharp$ : Bodl.e.1. (17) add.  $\sharp$ : Bodl.e.5; add.  $\flat$ : C.U.L.Dd.13.27. (18) add.  $\sharp$ : Bodl.e.5; add.  $\flat$ : C.U.L.Dd.13.27.

(1) Tri - ni - ta - te (2) cun - cta cre - a - tu - ra tu -  
- ta - te cun - cta cre - a - tu - ra tu -

(4) a ad - o - rat. Te (5) to - ta cæ - le - stis  
(6) Te to - ta cæ - le - stis cu - ri - a  
(7) Te to - ta cæ - le - stis  
- a ad - o - rat. Te to - ta cæ - le - stis

(7) cu - ri - a cæ - lo - rum Fa - cto - rum (8) cu - ri - a cæ - lo - rum Fa - cto - rum  
(9) cu - ri - a cæ - lo - rum Fa - cto - rum  
(10) cu - ri - a cæ - lo - rum Fa - cto - rum

(10) rem ho - no - rat. Te per (11) rem ho - no - rat. Te per  
(12) rem ho - no - rat. Te per  
(13) Fa - cto rem ho - no - rat. Te per  
- rem ho - no - rat. Te per

(1) (2) add. ♯: Bodl.e.1. (3) add. ♯: Bodl.e.5. (4) add. ♯: Bodl.e.1. (5) ◦ fcr ◦: Bodl.e.3. (6) add. ♯: Bodl.e.5. (7) add. ♯: Bodl.e.1.  
(8) b: om. Bodl.e.2. (9) add. ♯: Bodl.e.5. (10) add. ♯: Bodl.e.1. (11) F: Bodl.e.2.

rat. Teper u-ni-ver sum mun - dum san - cta Ec -  
 u - ni-ver - sum mun dum san - cta Ec -  
 u - ni-ver - sum mun - dum san - cta Ec cle-si -  
 u - ni-ver sum mun - dum san - cta Ec - cle - si -  
 u ni-ver - sum mun - dum san cta Ec - cle - si -

cle-si - a in - vo-can-do ce - le - brat Pa -  
 -cle-si - a ce-le-brat Pa - trem  
 - a in-vo-can - do ce - le - brat Pa -  
 - a in - vo - can - do ce - le-brat  
 - a in-vo-can do ce - le-brat Pa -

trem im - men - sæ ma - iesta - tis.  
 im - men - sæ ma - ie - sta - tis.  
 -trem im - men sæ ma - ie sta - tis.  
 Pa - trem im-men - sæ ma - ie - sta - tis.  
 -trem im-men - sæ ma - ie - sta - tis.

(1) add. ♯: Bodl.e.5. (2) (3) (4) add. ♯: Bodl.ª.1. (5) add. ♯: Bodl.e.3. (6) add. ♯: Bodl.e.5.

TRIPLEX (1)

Tu Rex glo ri-æ, Chri - ste, tu vi - ctormor-tis

MEDIUS

Tu Rex glo - ri-æ, Chri - ste, tu vi - ctor

(3)

di - ræ, tu de-cus re - gnicæ le -

(4)

mor - tis di - ræ, di - ræ, tu de-cus re - gni cæ - le

TENOR

tu vi - ctor mor - tis di - ræ, tu de - cus re-gnicæ-le

(5) (6)

- stis. Tu Pa - tris sem - pi-ter - nus es Fi - li -

- stis. Tu Pa - tris sem - pi-ter - nus es Fi - li -

- stis. Tu Pa - tris sem - pi-ter - nus es Fi - li -

- us, tu fons pi - e - ta - tis et gra - ti -

- us, tu fons pi - e - ta - tis et gra - ti -

- us, tu fons pi - e - ta - tis et

- æ, tu vi - tis es mi-se-ri cor - di - æ,

(7)

- æ, tu vi - tis es mi-se-ri - cor - di - æ, tu re - fu-gi-um pec-ca-

gra - ti-æ, tu vi - tis es mi - se-ri-cor-di-æ, tu re - fu-gi-um pec-ca-

(1) add. ♯: Bodl.e.1. (2) add. ♯: Bodl.e.2. (3) add. ♯: Bodl.e.1. (4) ♭: om. B. M. Harl. 1709. (5)(6) add. ♯: Bodl.e.1. (7) ♭: om. Bodl.e.2.

tu sal - va - tor sæ - cu - lo -  
 - to - rum, tu sal - va - tor sæ - cu - lo -  
 - to - rum, tu sal - va - tor sæ - cu - lo -

rum.  
 (1)  
 rum.  
 Tu ad li...  
 rum.  
 Tu ad

- be-ran - dum ex - su - lem ho - mi - nem non hor - ru  
 TENOR  
 li - be-ran - dum ex - su-lem ho - mi-nem non hor - ru -

- i - sti Vir-gi-nis u - te - rum. Tu ad dex-te - ram De - i  
 Tu ad dex-te-ram De - i se -  
 - i - sti Vir-gi-nis u - te rum. Tu ad dex - te-ram De -

(1) b: om. B.M.Harl.1709. (2) = for o.d: S. John's. K.31. (3) E: Bodl.e.3.  
 E

se - des in glo - ri - a Pa -

-des in glo - ri - a Pa

i se - des in glo - ri - a Pa

- tris. Tu Pa - trem pro no - bis ro - ga, O Do - mi - ne,

- tris. Tu Pa - trem pro no - bis ro - ga,

- tris. Tu Pa - trem pro no - bis ro - ga, O Do - mi -

qui nos ad iu - di - can - dum es ven - tu -

O Do - mi - ne, qui nos ad iu - di - can - dum es ven - tu -

- ne, qui nos ad iu - di - can - dum es ven - tu -

Sal - vum fac po - pu - lum ser - vo - rum

Sal - vum fac po - pu - lum ser - vo - rum tu -

(7) - rus. Sal - vum fac po - pu - lum ser - vo -

- rus. Sal - vum fac po - pu - lum ser - vo -

- rus. Sal - vum fac po - pu - lum ser - vo - rum

(1)(2) add. ♯: Bodl.e.4. (3) B: C.U.L. Dd.13.27. (4) add. ♯: Bodl.e.5. (5)  $\text{♩} \text{ } \text{♩}$  for  $\text{♩} \text{ } \text{♩}$ : C.U.L. Dd.13.27. (6) add. ♯: Bodl.e.5. (7) add. ♯: Bodl.e.3.

tu - o - rum, Do-mi ne, ut si - mus par-ti - ci - pes he - re - di - ta -

- o - rum, Do-mi-ne, ut si - mus par-ti-ci-pes he - re - di - ta -

- rum tu - o - rum, Do - mi-ne, ut si - mus par-ti-ci-pes he - re - di - ta - tis

- rum tu - o - rum, Do - mi-ne, ut si - mus par-ti-ci-pes he - re - di -

tu - o - rum, Do-mi - ne, ut si - mus par-ti - ci - pes he-re - di - ta -

- tis tu - a. Mi-se-re - re no - stri,

- tis tu - a. Mi - se-re - re no - stri, Do-

tu - a. Mi - se-re - re no -

- ta - tis tu - a.

- tis tu - a.

Do-mi - ne, mi - se - re - re no -

- mi - ne, mi-se-re - re no -

- stri, Do - mi - ne,

mi - se - re - re no -

(1) b: om. Bodl.e.5.

(2) add. ♯: Bodl.e.5.

(3) add. ♯: Bodl.e.5.

(4) add. ♯: Bodl.e.2.

-stri. Fi - at  
-stri. Fi - at mi -  
Fi - at mi - se -  
Fi - at mi -  
-stri. Fi -

mi - se - ri - cor - di - a tu - a ma - gna  
(1) - se - ri - cor - di - a tu - a ma - gna  
(2) - ri - cor - di - a tu - a ma -  
- se - ri - cor - di - a tu - a ma - gna no - bis -  
(3) - at mi - se - ri - cor - di - a tu - a ma - gna no -

no bis - cum, qui -  
(4) no - bis - cum, qui -  
(5) - gna no - bis cum, qui -  
- cum, qui - a  
(6) - bis - cum, qui -

(1) b: om. B.M. Harl.1709. (2) ♯ for ♮: S.John's.K.31. (3) #: om. C.U.L.Dd.13.27. (4) add. b: Bodl.e.2.  
(5) ♯ for ♮: Bodl.e.2. (6) add. #: Bodl.e.5.  
GA

qui - a in - a in te con - fi - di - mus,  
in te con fi - di - mus

te con - fi - di - mus. In te, Do - mi - ne,  
con fi - di - mus. In te, Do - mi - ne,  
In te, Do - mi - ne,  
In te, Do - mi - ne, Do - mi - ne,  
In te, Do - mi - ne,

spe - ra - mus, ut nos de - fen - das in æ - ter -  
spe - ra - mus, ut nos de - fen - das  
- ne, Do - mi - ne, spe - ra - mus, ut nos de - fen -  
- mi - ne, Do - mi - ne, spe - ra - mus, ut nos de - fen -  
spe - ra - mus, ut nos de fen das

(1) b: cm. B.M. Harl. 1709.

(2) add. ♯: Bodl. e. 2.

(3) B: Bodl. e. 3.

(4) add. ♯: Bodl. e. 3.

(5) ♯ for ♮: Bodl. e. 3.

(6) add. ♯: Bodl. e. 5.

in æ - ter -  
 - das in æ - ter -  
 - das in æ - ter -  
 - in æ - ter

(1) (2)  
 (3) (4)

(5) (6)  
 (7)

num. num.  
 num. num.  
 num.

(1)  $\circ$  for  $\flat$ : B.M.Harl.1709. (2)  $\circ$  for  $\circ$ : B.M.Harl.1709. (3) (4) add.  $\flat$ : Bodl.e.5. (5) A: Bodl.e.2. (6)  $\circ$  for  $\flat$ : B.M.Harl.1709.  
 (7)  $\square$  for  $\square$ : C.U.L.Dd.13.27.

# AVE MARIA ANCILLA

CONTRATENOR

TENOR

BASSUS

A - ve Ma - ri - a an - cil - la Tri - ni - ta -

- tis hu - mil - li - ma . A - ve Ma - ri - a

- tis hu - mil - li - ma . A - ve Ma - ri - a pre - e -

pre - e - le - cta De - i Pa - tris Fi - li - a sub - li - mis - si -

- le - cta De - i Pa - tris Fi - li - a sub - li - mis - si -

TRIPLEX

MEDIUS

A - ve Ma - ri - a

- ma .

- ma .

spon-sa Spi - ri-tus San-cti a - ma - bi-lis - si - ma. A -

-ve Ma-ri - a Ma - ter Do - mi-ni no - stri Ie - su Chri -

- sti di-gnis - si -

- ma. A - ve Ma - ri - a so - ror an-ge-  
A - ve Ma - ri - a so -  
A - ve Ma - ri - a so - ror an - ge -

- lo - rum pulcher-ri - ma.  
- ror an-ge-lo-rum pul - cher-ri - ma.  
- lo - rum pul - cher - ri - ma.

A - ve Ma - ri - a, pro - mis - sa Pro - phe - ta - rum  
 A - ve Ma - ri - a, pro - mis - sa Pro - phe - ta - rum de - si - de - ra -

A - ve Ma - ri - a, pro - mis - sa Pro - phe - ta -

de - si - de - ratis - si - ma.  
 - tis - si - ma.  
 - rum de - si - de - ra - tis - si - ma.

MEDIUS

TENOR

BASSUS

Re - gi - na

A - ve Ma - ri - a, re - gi - na

- na Pa - tri - ar - cha - rum glo - ri - o - sis - si -

Pa - tri - ar - cha - rum glo - ri - o - sis - si -

(1)  $\text{♩}$ : om. Pet. 41.

First system of musical notation. It consists of three staves: a vocal line (top), a piano accompaniment line (middle), and a bass line (bottom). The vocal line contains the lyrics: "- ma. A - ve Ma - ri -". The piano accompaniment line has a treble clef and a key signature of one flat. The bass line has a bass clef and a key signature of one flat.

Second system of musical notation. It consists of three staves. The vocal line contains the lyrics: "- a, ma-gi - stra E-van-ge - li - sta -". The piano accompaniment line has a treble clef and a key signature of one flat. The bass line has a bass clef and a key signature of one flat.

Third system of musical notation. It consists of three staves. The vocal line contains the lyrics: "- rum ve - ne - ra - tis - si -". The piano accompaniment line has a treble clef and a key signature of one flat. The bass line has a bass clef and a key signature of one flat.

Fourth system of musical notation. It consists of four staves. The top staff is empty. The second staff (vocal) contains the lyrics: "- ma. (1) A - ve Ma - ri". The third staff (piano accompaniment) has a treble clef and a key signature of one flat. The bottom staff (bass) has a bass clef and a key signature of one flat.

(1) - : om.Pet.31.

- a, do - ctri x A - po - sto - lo -

Do -

- rum sa - pi - en - tis - si -

(1)

- ctri x A - po - sto - lo - rum sa - pi - en - tis - si -

ma.

A

ma.

- ve Ma - ri a, con - for - ta - tri x Mar - ti - rum va - li - dis - si -

con - for - ta - tri x Mar - ti -

(1) D C D : Pet. 31.

rum va-li-dis-si - ma.

A - ve Ma - ri - a, fons  
 A - ve Ma - ri - a; fons et ple -  
 A - ve Ma - ri a, fons et ple-ni-tu -

et ple-ni-tu - do Con-fes-so -  
 - ni - tu - do  
 do

- rum su - a - vis - si -

(1)  
Con - fes - so - rum su - a - vis - si -

ma .

(2)  
Con - fes - so - rum su - a - vis - si -

ma . A - ve Ma -

ma .

A - ve Ma - ri - a , ho -

A - ve Ma - ri - a , ho - nor et fe -

ri - a , ho - nor et fe - sti - vi -

- nor et fe - sti - vi -

- tas Vir - gi - num iu - cun - dis - si

- sti - vi - tas Vir - gi - num iu - cun - dis - si -

ma .

- tas Vir - gi - num iu - cun - dis - si -

(1) D: Pet. 31.

(2) G: Pet. 32.

ma. A - ve Ma -  
 A - ve Ma - ri - a,  
 - ma. A - ve Ma - ri -

- ri - a, con - so - la - trix vi - vo - rum et mor - tu - o -  
 con - so - la -  
 a, con - so - la - trix vi -

(1)  
 - rum prom - ptis - si -  
 - trix vi - vo - rum et mor - tu - o - rum prom - ptis - si -  
 - vo - rum et mor - tu - o - rum prom - ptis - si -

(1) = om. Pet. 41.

ma. Me - cum sis in o - mni -  
 - ma. Me - cum sis in o - mni - bus  
 - ma. Me - cum sis in o - mni - bus

- bus tri - bu - la - ti - o - ni - bus  
 tri - bu - la - ti - o - ni -  
 tri - bu - la - ti - o - ni - bus et - an - gu - sti -

et an - gu - sti - is me - is ma - ter - na  
 - bus et an - gu - sti - is ma - ter na pi - e -  
 - is me is ma - ter

pi - e - ta - te.

- ta - te. Et in ho ra mor - tis me -

- na pi - e - ta - te.

Detailed description: This system contains the first three staves of a musical score. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a vocal line with lyrics. The third staff is a bass clef line. The lyrics are: "pi - e - ta - te." on the first line, "- ta - te. Et in ho ra mor - tis me -" on the second line, and "- na pi - e - ta - te." on the third line.

- æ sus - ci - pe a - ni - mam me -

Detailed description: This system contains the second and third staves of a musical score. The top staff is a treble clef with a key signature of one flat. The second staff is a vocal line with lyrics. The lyrics are: "- æ sus - ci - pe a - ni - mam me -".

- am, et of - fer dul - cis - si - mo

- am, et of - fer dul - cis - si - mo Fi - li - o

Detailed description: This system contains the second and third staves of a musical score. The top staff is a treble clef with a key signature of one flat. The second staff is a vocal line with lyrics. The lyrics are: "- am, et of - fer dul - cis - si - mo" on the first line and "- am, et of - fer dul - cis - si - mo Fi - li - o" on the second line.

Fi - li - o tu - o Ie - su Cum o - mni bus qui se

tu Ie - su Cum o mni bus qui se

Ie - su

Detailed description: This system contains the second, third, and fourth staves of a musical score. The top staff is a treble clef with a key signature of one flat. The second staff is a vocal line with lyrics. The lyrics are: "Fi - li - o tu - o Ie - su Cum o - mni bus qui se" on the first line, "tu Ie - su Cum o mni bus qui se" on the second line, and "Ie - su" on the third line. The fourth staff is a bass clef line.

no - - - stris com-men-da - ve - runt o -  
no - - - stris com-men-da - ve - - - runt

- ra-ti-o - ni - - bus.  
o - ra-ti-o - ni -  
com-men-da - ve - - runt o - ra-ti-o - ni -

(1)  
A - -  
- bus.  
- bus. A -

(1) add. : Pet.41.

System 1 of a musical score in B-flat major, 4/4 time. It consists of five staves. The top staff is empty. The second staff contains a melodic line with eighth and quarter notes. The third staff contains a bass line with quarter and eighth notes, including a measure with a whole note chord labeled 'A-'. The fourth staff is empty. The fifth staff contains a bass line with quarter and eighth notes. The system concludes with a double bar line.

System 2 of the musical score. It consists of five staves. The top staff is empty. The second staff contains a melodic line with quarter and eighth notes. The third staff contains a bass line with quarter and eighth notes. The fourth staff is empty. The fifth staff contains a bass line with quarter and eighth notes. The system concludes with a double bar line.

System 3 of the musical score. It consists of five staves. The top staff is empty. The second staff contains a melodic line with quarter and eighth notes. The third staff contains a bass line with quarter and eighth notes. The fourth staff is empty. The fifth staff contains a bass line with quarter and eighth notes, including a measure with a whole note chord labeled 'b'. The system concludes with a double bar line.

System 1: A four-staff musical score in B-flat major. The top staff is empty. The second staff contains a melodic line with eighth and quarter notes. The third staff contains a melodic line with quarter and eighth notes. The fourth staff is empty. The bottom staff contains a bass line with quarter and eighth notes.

System 2: A four-staff musical score in B-flat major. The top staff is empty. The second staff contains a melodic line with quarter and eighth notes, ending with a fermata. The third staff contains a melodic line with quarter and eighth notes. The fourth staff is empty. The bottom staff contains a bass line with quarter and eighth notes.

System 3: A four-staff musical score in B-flat major. The top staff is empty. The second staff contains a melodic line with quarter and eighth notes, ending with a fermata. The third staff contains a melodic line with quarter and eighth notes. The fourth staff is empty. The bottom staff contains a bass line with quarter and eighth notes. The word "men." is written below the second and third staves at the end of the system.

(i)  $\bullet$  for  $\circ$ : Pet.31.

# AVE MARIA

TRIPLEX

MEDIUS

CONTRATENOR

A - ve Ma - ri - a, di-væ ma - tris An - næ fi-li-a

A - ve Ma - ri - a, di-væ ma - tris An - næ

fi-li-a u - ni - ca.

u - ni - ca. A - ve Ma-ri -

fi - li-a u - ni - ca. A - ve Ma -

A - ve Ma - ri - a, quæ pe-pe-ri - sti pu - e-

- a, quæ pe-pe-ri-sti pu - e-rum

- ri - a, quæ pe-pe-ri - sti pu - e-rum vi - ri -

- rum vi - ri - li si-ne se-mi -

- vi - ri - li si-ne se-mi -

- li si-ne se - mi-ne, si-ne se -

For MSS. etc. see p. xix.

ne.  
ne.  
mi - ne.

A - ve Ma - ri - a, Ie - sum tu - um fi - li -

la - cta - sti sa - cro u - be - re,

um la - cta - sti sa - cro u - be -

u - be - re. A - ve Ma - ri -

- re, u - be - re. A - ve Ma - ri -

a,  
i - psum a - lu - i

a, i - psum a - lu - i - sti tu - a su - per

- sti tu-a su-per ge - nu - a, ge - nu -

ge - nu - a, ge - nu -

A - ve Ma - ri -

A - ve Ma - ri - a,

a. A - ve Ma -

a. A - ve Ma - ri -

- a, tres vi-di - sti ma -

- tres vi-di - sti ma -

- ri - a, tres vi-di - sti ma -

- a, tres vi - di - sti ma -

First system of musical notation with five staves. The lyrics are: gos, ma - gos, ma - of - fe-ren-tes mu - ne-ra, mu - gos of - fe-ren-tes mu - ne -

Second system of musical notation with five staves. The lyrics are: gos of - fe-ren-tes mu - ne - ra, mu - ne - ra, of - fe-ren-tes mu - ne-ra, of - fe - ra, mu - ne - ra, mu - ne -

Third system of musical notation with five staves. The lyrics are: mu - ne - ren-tes mu - ne-ra, mu - ne - (i)

(i)add. b: Pet. 31.

ra. A - ve Ma - ri -  
ra. A - ve Ma - ri - a, Æ -  
ra.

ra.

- a, Æ - gy - ptum fu - gi - ens pe - ti -  
gy - ptum fu - gi - ens pe - ti -

sti an - ge -  
sti an - ge - li per mo - ni

- li per mo-ni

(1)

ta.

(2)

A - ve

A - ve Ma -

Ma - ri - a, quæ - si - sti tu

ri - a, quæ - si - sti tu - am sub - o - lem,

- am sub - o

sub - o - lem

(1) add b: Pet. 40.

(2) add. ♯: Pet. 41.

(3) add. b: Pet. 40.

ma-gna cum mœ-sti-ti -

- lem ma-gna cum mœ-sti-ti -

ma-gna cum mœ-sti-ti -

- a. A - ve Ma - ri - a, Ma - ri -

- a. A - ve Ma - ri -

- a, A - ve Ma - ri - a, in tem - plo re-pe-ri -

- a, in tem - plo re-pe-ri -

- a, in tem - plo re-pe-ri -

sti do-cen-tem

sti do-cen-tem e-van-ge - li -

sti do-cen-tem e-van-ge - li -

do-cen-tem e-van-ge - li -

e-van-ge - li -

a. Con -

a.

(1) (2)

- a. Con - ser - va tu-os fa-mu-los

- ser - va tu-os fa-mu - los hæc per tu - a

Con - ser - va tu-os fa-mu-los

- a. Con - ser - va tu-os fa-mu - los

hæc per tu - a me - ri - ta,

me - ri - ta,

me - ri - ta,

hæc per tu - a me - ri - ta,


hæc per tu - a me - ri - ta, Et per - duc e -

(1) add sign for Tenor entry. Pet.32. (2) BF for C G: Pet. 32.

Et per - duc e - os  
 - - ta, Et per - duc e - os ad cæ -  
 Et per - duc e - os ad cæ - los cum cæ-le-sti  
 - - os ad - cæ - los -

cum cæ - le - sti glo - ri -  
 - los cum cæ - le - sti glo - ri -  
 glo - ri - a  
 cum cæ - le - sti glo - ri - a

- a Psal - len - tes et o -  
 - a Psal - len - tes et o - mnes, o -  
 Psal - len - tes et o - mnes, et o -  
 Psal - len - tes et o - mnes



musical score system 1, featuring vocal lines and piano accompaniment. The lyrics include: mnes hoc A - ve Ma - ri - a, Ma - ri -

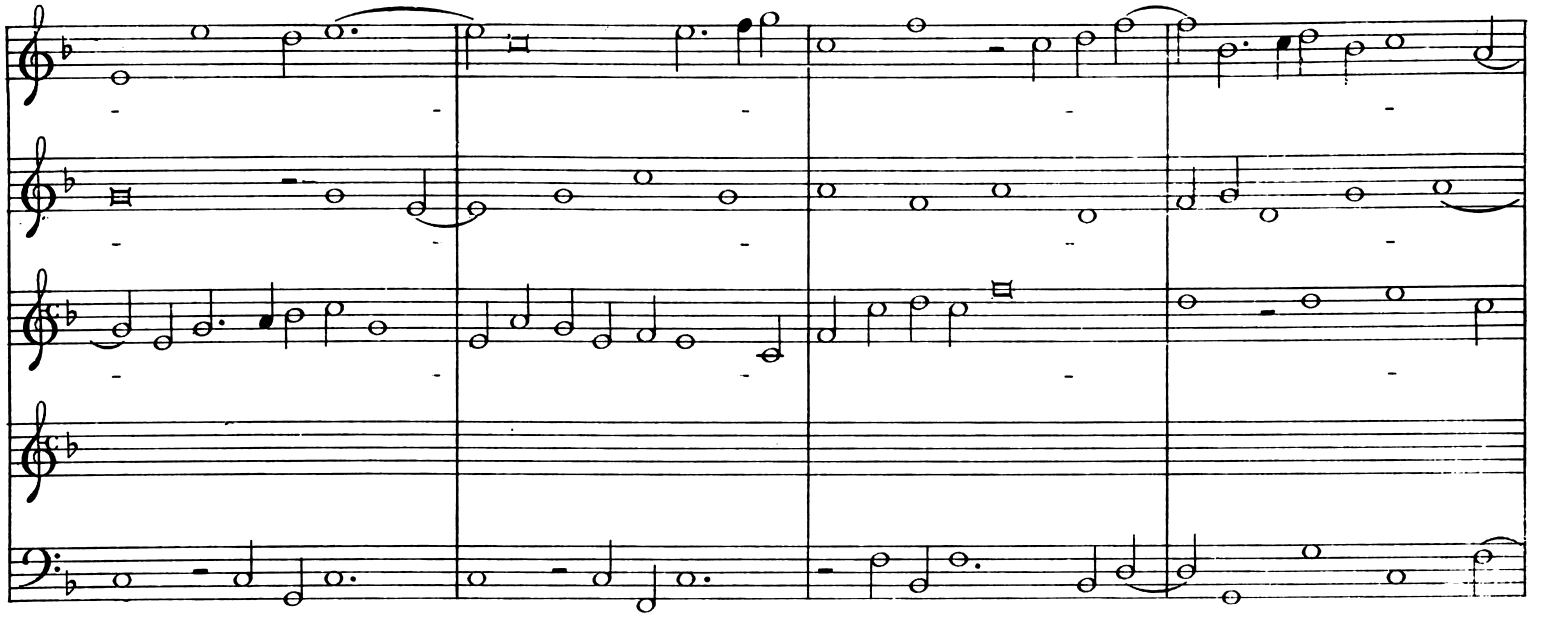


musical score system 2, featuring vocal lines and piano accompaniment. The lyrics include: -ve Ma - ri - a. A - ve Ma - ri - a. A -



musical score system 3, featuring vocal lines and piano accompaniment. The lyrics include: - a. A


(i) D for E: Pet. 31.



System 1: Five staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains a melodic line with a long note at the start, followed by a series of eighth and quarter notes. The second staff is a piano accompaniment with a treble clef, featuring a steady eighth-note accompaniment. The third staff is another piano accompaniment with a treble clef, showing a more active melodic line. The fourth staff is a piano accompaniment with a bass clef, providing a harmonic foundation. The fifth staff is a piano accompaniment with a bass clef, showing a steady eighth-note accompaniment.



System 2: Five staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. It continues the melodic line from the previous system. The second staff is a piano accompaniment with a treble clef, featuring a steady eighth-note accompaniment. The third staff is another piano accompaniment with a treble clef, showing a more active melodic line. The fourth staff is a piano accompaniment with a bass clef, providing a harmonic foundation. The fifth staff is a piano accompaniment with a bass clef, showing a steady eighth-note accompaniment.



System 3: Five staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. It ends with a fermata. The second staff is a piano accompaniment with a treble clef, featuring a steady eighth-note accompaniment. The third staff is another piano accompaniment with a treble clef, showing a more active melodic line. The fourth staff is a piano accompaniment with a bass clef, providing a harmonic foundation. The fifth staff is a piano accompaniment with a bass clef, showing a steady eighth-note accompaniment. The word "men." is written below the vocal line and the bass line in the final measure.

# O BAPTISTA

TRIPLEX  
MEDIUS  
CONTRATENOR  
TENOR  
BASSUS

-sti, Qui in - ter na - tos sur - re - xi -

na - tos sur - re - xi -

- sti Mu - li - e - rum ma - xi -

- sti Mu - li - e - rum ma - xi - mus,

- mus, Sis pro no - bis tu - a ple - be

Sis pro no - bis tu - a ple - be \_\_\_\_\_ Quem

Quem \_\_\_\_\_ pul - sa - mus in hac æ - de

pul - sa - mus in hac æ - de Con - so -

Con - so - no - ris \_\_\_\_\_ vo - ci -

- no - ris vo - ci -

Tu de - fen - de cho - rum i -  
- bus;

- bus;

-stum Cu - ius ca - put es post Chri - stum  
Cu - ius ca - put es post Chri - stum Et pa-tro-nus

Et pa-tro-nus o-pty-mus, Cu - ius quo-que mem-bra su - mus,  
o-pty - mus, Cu - ius quo-que mem-bra su -

Ne nos læ - det i - ræ fu - mus Ad -  
-mus, Ne nos læ - det i - ræ fu - mus Ad - sit a-mor cor -

- sit a-mor cor - di  
- di -

-bus. Ni - hil non cum De - o va - les, Qui te in - ter tot mor - ta - les

Ni - hil non cum De o va - les, Qui te in - ter tot mor -

-bus. Ni - hil non cum De - o va - les, Qui te in - ter tot mor -

Præ - e - le - xit u - ni - cum, Ut sis te - stis no - stræ spe -

- ta - les Præ - e - le - xit u - ni - cum,

- ta - les Præ - e - le - xit u ni - cum, Ut sis te - stis no - stræ

- i, Ve - rus præ co Ver - bi De - i, Mon - strans De - i

Ut sis te - stis no - stræ spe - i, Ve - rus præ - co Ver - bi De -

spe - i, Ve - rus præ co Ver - bi De - i, Mon - strans

Fi - li - um. Mi-rus tu-i no - tat or - tus, Quod sis te - stis spe - i, por -  
 - i Mon-strans De - i Fi-li-um. Mi-rus tu-i no - tat or - tus, Quod sis te - stis  
 De - i Fi - li-um. Mi - rus tu - i no - tat or - tus, Quod sis te - stis spe-i,

- tus Ac præ-cur - sor Do - mi-ni, Do - mi - ni.  
 spe - i, por - tus Ac præ-cur-sor Do - mi-ni.  
 por - tus Ac præ-cur - sor Do - mi-ni. Quan - do Ga-bri-el nun-

At - que pa - tri as-si - gna -  
 At - que pa - tri as-si-gna -  
 - ti - a - vit,

- vit No-men su-i fi-li -

- vit No-men su - i fi-li -

No - men su - i fi-li -

- i. Ma-ter cur -

- i. Ma-ter cur - va — se-ne -

(1) (2) (3) - i. Ma-ter cur - va — se-ne -

- va se - ne-ctu - te Mi-ra con-ce - pit vir-tu -

- ctu - te — Mi-ra con-ce - pit — vir - tu - te

- te Im - par o-nus u - te - ro. Dempta pa - tris est lo-que -

Im - par o-nus u - te-ro. Dem - pta pa - tris est lo-que-la,

(1) B : Pet.32. (2) F : Pet.32. (3) o for o. : Pet.32.

-la, Cu - ius e - ras tu me - de - - la Na - tus

Cu - ius e - ras tu me - de - la Na - tus De - i nun - ti -

De - i nun - ti -

o: \_\_\_\_\_

o: \_\_\_\_\_

Quem Ma - ri - a in \_\_\_\_\_

o: \_\_\_\_\_

mon - ta na Sa - lu - ta - tum vo ce ple ..

- na Ma-trem tu-am ad-i - it, Ad-huc ma - tris clau-sus clau -

- stro in - fans ex-sul-ta-vit gau -

- di - In-fans ex-sul-ta-vit gau - di -

- o Tan - tum quan-tum po - tu -

- it. Na - tus he - re - mum pe-ti -  
- tus he - re - mum pe - ti -  
Na - tus he - re - mum pe - ti -

-sti, Pœ-ni-te - re do - cu - i - - sti Ho-mi-nes per mo - ni-

- - - - - sti, Pœ - ni - te - - re do - cu - i - sti

- - - - - sti, Pœ-ni-te - re do - cu - i - sti

- ta. Es - se pu -

Ho - mi-nes per mo - ni - ta. Es - se pu - tant te Messi -

Ho - mi-nes per mo - ni - ta. Es - se pu - tant te Mes - si -

- tant te Mes - si - am, Qui - a do - cu - i - sti vi -

- am, Qui - a do - cu - i - sti vi - - am Qua i -

- am, Qui - a do - cu - i - sti vi -

- - - am Qua i - tur ad cæ-le - sti -  
 - tur ad cæ-le - sti -  
 - - - am Qua i - tur ad cæ - le - sti -

- a :  
 a : Di -  
 a : Di - xi,

- xi, non sum e - go Chri - stus, Sed ab  
 non sum e - go Chri - stus, Sed ab il - lo qui - dem mis -

il - lo qui - dem mis - sus Mun-di in hanc mi-se - ri - am Post me cer -  
 - sus Mun-di in hanc mi-se - ri - am ; Post me cer -

(I) add. ♯: Pet. 32.

- te ve-ni-et A - gnus, Cu-ius e - go non sum

- te ve-ni-et A - gnus, Cu - ius e-go non sum di -

di - gnus Sol-ve-re cor-ri-gi - am. Post hoc Chri - stum ba-pti-

- gnus Sol-ve-re cor-ri - gi - am. Post hoc Chri - stum ba-pti-za - sti,

-za - sti, Di-gi-to-que de-mon-stra - sti In Ior-da-no flu-mi -

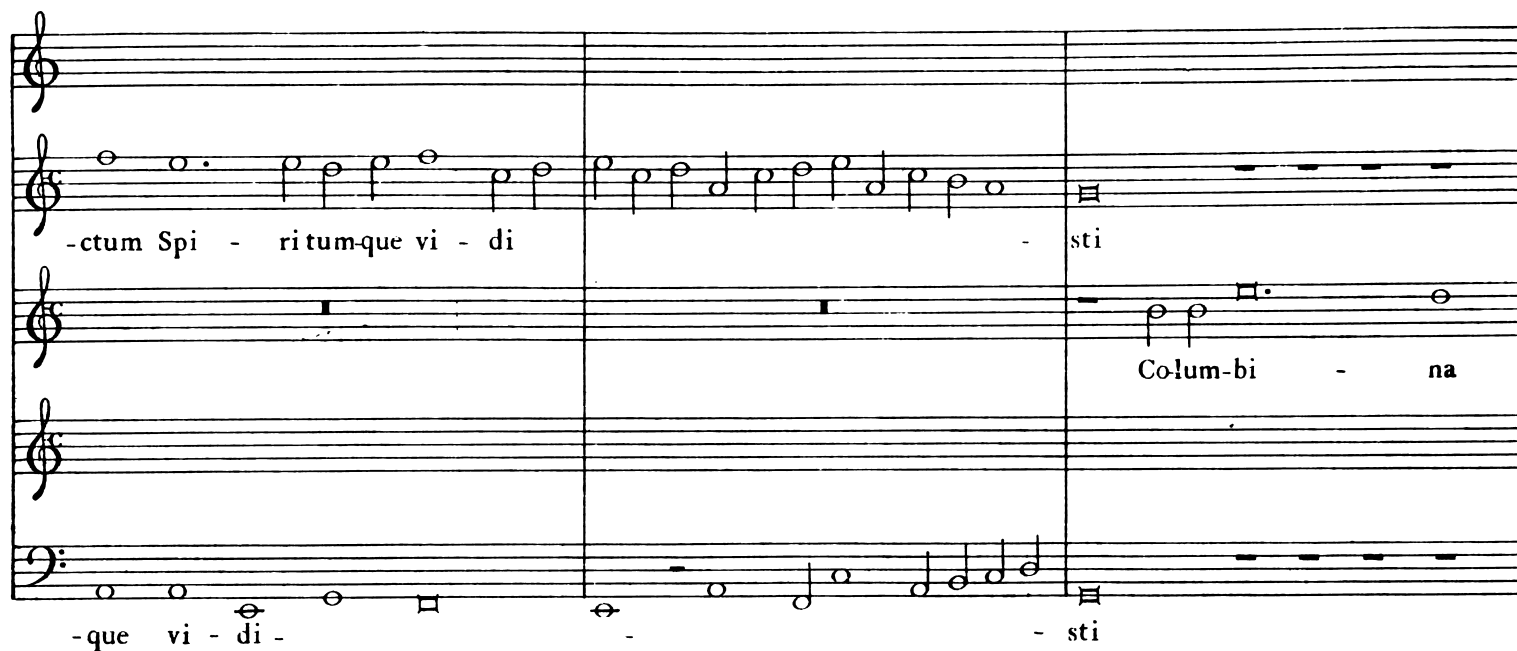
Di-gi-to-que de - monstra - sti In Ior-da-no flu-mi -

- ne. -

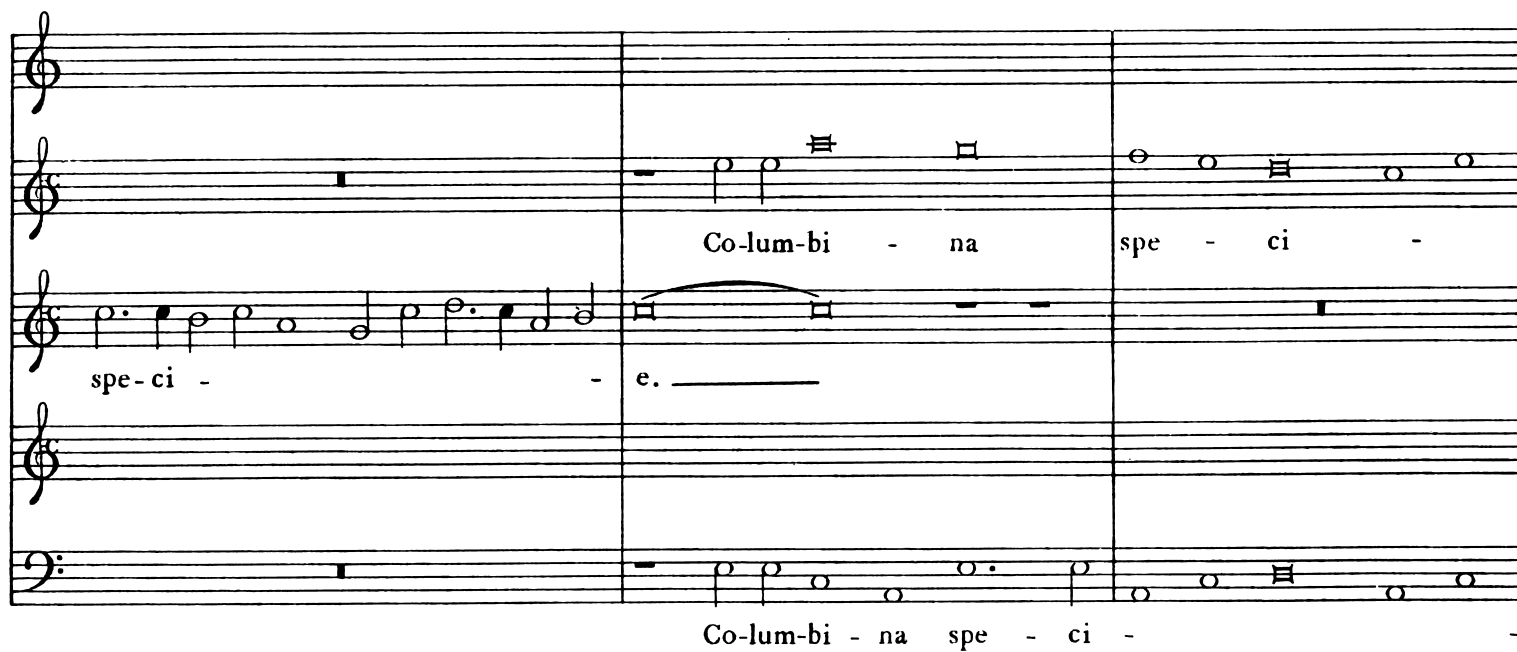
- ne. Pa -

Pa tris vo - cem ex - au - di - sti, San -

- tris vo - cem ex - au - di sti, San - ctum Spi - ri - tum -



ctum Spi - ritum-que vi - di - sti  
Colum-bi - na  
-que vi - di - sti



spe - ci - e.  
Colum-bi - na spe - ci -  
Colum-bi - na spe - ci -



- e. Iam cum tu - o  
Iam cum tu -  
- e.

vi - vis Chri - sto, Cho - ro sis de - fen -  
 - o vi - vis Chri - sto, Cho - ro sis de - fen -  
 lam cum tu - o vi - vis Chri - sto, Cho - ro sis de -

- sor i - sto, Fac per tu - a me - ri - ta, Ut post -  
 - sor i - sto, Fac per tu - a me - ri -  
 - fen - sor i - sto, Fac per tu - a me - ri - ta, Ut post

hu - ius vi tæ cur - sum Te se - qua -  
 - ta, Ut post hu - ius vi - tæ cur - sum  
 hu - ius vi tæ cur - sum Te se - qua -

(1) = om. f. et. si.

- mur, u - bi sur - sum Ve - ha -  
 Te se - qua - mur, u - bi sur - sum Ve -  
 - mur, u - bi sur - sum Ve - ha - mur ad gau - di -

- mur ad gau - di - a. A -  
 ha - mur ad gau - di -  
 - a. A -

- a. A - men.  
 - a. A - men.  
 - men.

(1)  $\frac{d}{DD}$  for  $d$ : Pet. 41.



JOHN MARBECK

1510(?)—85(?)



# JOHN MARBECK

THE date of John Marbeck's birth, appointments, and death remain hitherto undiscovered, nor has his will been found. It is not unlikely that he was a native of Windsor and was born in the Cloisters of St. George's Chapel, where, as he himself stated in 1550, he had spent the greatest part of his life in the study of music and playing the organ.<sup>1</sup> It is most likely that he was born early in the sixteenth century; his son Roger was born in 1536.<sup>2</sup> Like Parsley he was thus the contemporary of Tallis.

The name of Marbach is to be found in the Calendars of Domestic State Papers, 37 Henry VIII, vol. xxi, pt. i, p. 60; writing to Henry Bullinger Richard Hilles mentions one Master Marbach who is a Lutheran. Possibly the name was of German origin, *beck* being substituted in English for the German *bach*.

The extant records of the Dean and Canons of Windsor during the sixteenth century are, unfortunately, very scanty, and they supply little information as to the biography of this remarkable person.

The following references to Marbeck are to be found at Windsor:

In Dr. Derham's manuscript book, entitled 'Observables relating to Windsor College',<sup>3</sup> are these entries:

- 33 Hen. VIII Joh. Marbeck p̄ modulatōe organ̄ per 4° . . .
- 5 Eliz. D<sup>no</sup> Marbeck pulsat organ̄ pro fredo per 4° . . . 40<sup>s</sup>.
- 8 Eliz. Mag<sup>ro</sup>. Marbeck.

Derham's manuscript dates *circa* 1716–35, but it contains many valuable extracts from earlier books that have perished.

In the Computus Roll of William Chedsey, Canon of Windsor, for the year 1557–8,<sup>4</sup> payments to Marbeck are recorded thus:

Solutum magistro Marbecke pro confectione libri 'collectarii' ex iussu magistri Somer [Canon John Somer] . . . xl<sup>s</sup>.

Solutum magistro Marbecke pro labore suo ut patet per billam . . .

<sup>1</sup> *A Concordance . . . by John Marbecke*, 1550. From dedicatory address, and see page 159.

<sup>2</sup> *D. N. B.*                      <sup>3</sup> Windsor Records (St. George's Chapel), iv, B. 18, f. 149.

<sup>4</sup> Windsor Records (St. George's Chapel), xv. 56, f. 43.

## JOHN MARBECK

the two differ. This fact is often overlooked when reference is made 'to the original edition' or to holograph reproductions of one or other of the 1550 imprints.

In this same year Marbeck issued 'A Concordāce, that is to saie, a worke wherein by the ordre of the letters of the A. B. C. ye maie redely finde any worde conteigned in the whole Bible, so often as it is there expressed or mencioned. Esay xiiij That whiche the Lorde of hostes hath determined, who is able to resiste. Anno M.D.L.

The colophon reads :

Who is God but the Lorde  
The Lorde hath brought this to passe.  
Richardus Grafton, typographus Regius excudebat.  
Mense Iulij A.M.D.L. Cum priuilegio ad imprimendum solum.

This was the earliest concordance of the whole Bible ever made, although a concordance of the New Testament had been produced by Thomas Gibson in 1536. Some idea of the laborious nature of this work may be gathered from the fact that, even in its final and shortened form, it contains nine hundred folios, each of which is divided into three columns. Every word was followed by its Latin equivalent. It was dedicated to King Edward VI. Considerable extracts from the dedicatory address may be quoted here as showing, in Marbeck's own words, the many vicissitudes which called out in him an amazing display of courage and perseverance in producing the book ; it also gives some account of his trial and pardon.

In the first place Marbeck described himself as one who

'in a maner never tasted the swetnes of learned Letters, but altogether brought up in your highnes College at Wyndesore, in the study of Musike and plaiyng Organs, wherin I consumed vainly the greatest part of my life.'

Passing to the Concordance he says :

'this worke hath escaped so many ieopardies and nowe finished and brought to light . . . I began to practise diverse & sundrie waies, blottyng a greate nombre of queres of paper, before I could bryng it into order . . . I continued my labours, and wrote the whole worke in sentences . . . which made a greate and houge volume : And as I had almoste finished the same, my chaunce emong others was, at Windsore to bee taken in a labirynth, and troublesome net of a law called the Statute of vi. articles, where, by meanes of good woorkers for my dispatch, I was quickly condempned and Judged to death, for the copyng out of a worke, made by the greate Clerke Master Jhon Calvin, written against the same sixe articles . . . but the same tyme was my greate worke,

## JOHN MARBECK

among other, taken from me and utterly lost . . . But the livyng lorde, who brought Daniell out of the lake of Lions, and sent the Prophete Abacuck to beare hym foode, moved the harte of the noble and famous Prince, your highnes father to graunte me his most gracious pardon, whiche I enjoyed and was set at libertie. After, havyng suche an earnest desire, for the furtheraunce of this good woorke, that I was never in quiet till the same were doen, I began again therewith and writt out the same.'

Through the influence of a friend he expected the support of King Henry for publishing the Concordance as well as that of 'the Quene, your highnes fathers most verteous and Godly last wife'. But

'before the quenes grace could have tyme convenient, to move the Kynges highnes, God tooke hym to his mercie, and anone I lost her grace also. . . . And then I was utterly in despaire, that it should ever forward. But when I sawe that God had set your moste excellent Maiestie, in this your Royall seate, . . . I was anone as a man newly revived in spirit . . . and would safely passe under your highnes protection. And thus beeyng encouraged, I resorted to the Imprinter hereof, . . . who seeing the volume so houghe and greate saied plainly that the charges of the Imprintyng thereof, would not onely be importunate, but the bokes when this should bee finished, would beare so excessive price, as fewe of your highnes lovyng subiectes should bee able to attain unto them : wherfore by his advise, I yet once again a newe writte out the same, in suche sorte as the worke now appereth, and by the providence of God is now finished.'

Anthony Wood<sup>1</sup> states that Marbeck supplicated for the B.Mus. degree at Oxford in 1549, but the University records, which are admittedly defective at that date, contain no reference to this.

The following is a list of Marbeck's published works,<sup>2</sup> in addition to the Book of Common Praier noted and his Concordance.

The Lyves of the Holy Sainctes Prophetes, Patriarches and others contaynd in Holye Scripture. 1574. 4<sup>to</sup>.

The Holie Historie of King David . . . Drawne into English Meetre for the Youth to reade. 1579. 4<sup>to</sup>.

A Ripping up of the Pope's Fardel. 1581. 8<sup>vo</sup>.

A Booke of Notes and Commonplaces . . . gathered out of the Workes of divers singular Writers. 1581. 8<sup>vo</sup>.

Examples drawn out of Holy Scriptures . . . also a Brief Conference between the Pope and his Secretary. 1582. 8<sup>vo</sup>.

A Dialogue between Youth and Olde Age. 1584.

Marbeck's son Roger, born in 1536, became Provost of Oriell College, Oxford, in 1565. An unfortunate marriage changed his whole career and he

<sup>1</sup> *Fasti Oxon.* i. 130.

<sup>2</sup> *D. N. B.*, *sub* Marbecke.

## JOHN MARBECK

took up medicine, graduating M.D. at Oxford in 1573. He died in 1605 and was buried at St. Giles's, Cripplegate.

The Editors have made an exhaustive but unsuccessful search for the will of John Marbeck. The following sources have been searched in vain :

The Prerogative Court of Canterbury.

The Archdeacon's Court of Berkshire.

The Peculiar Court of the Dean and Canons of Windsor.

The Consistory Court of Sarum.

The Archdeacon's Court of Sarum.

The Archdeacon's Court of Oxford.

The Archdeacon's Court of Bucks.

The sole occurrence of the name of Marbeck in all these is that of William Marbeck, Parson of Grendon Underwood in 1597-8. Unfortunately the folio on which his will was written is missing. It is not unlikely that William was a son of John Marbeck.

Throughout this notice the Editors have used the form Marbeck, found in some of the early records of Windsor, which has the advantage of indicating the pronunciation of the name however spelt.

## MANUSCRIPTS CONSULTED FOR THIS VOLUME

### MISSA PER ARMA IUSTITIAE

Bodleian MSS. Mus. Sch. e. 376-81, No. 3, ff. 21, 17, 24, 17, 18.

### DOMINE IESU CHRISTE

Bodleian MSS. Mus. Sch. e. 1-5, No. 4, ff. 13, 11 *v*, 11 *v*, 10, 11.

### A VIRGIN AND MOTHER

Roy. Mus. Lib. Baldwin MS. f. 186 *v*.

### AVE DEI PATRIS FILIA

Peterhouse Mus. MSS. 40, f. 78 ; 41, f. 74 *v* ; 31, f. 86 ; 32, f. 70.

The Tenor part is wanting.

# WORDS OF MOTETS

## DOMINE JESU CHRISTE

Domine Jesu Christe, fons bonorum omnium, generisque instaurator humani, sol aeternae cuncta vivificans, alens, exhilarans, qui redivivus ex mortuis, teterrima nocte cuius ipsi fueramus auctores profligata, diem illum expectatissimum, quem vivum fecit Dominus, revexisti mortalibus iuxta copiosam misericordiam tuam, regenerans nos in spem vivam, in hereditatem immortalem et incontaminatam atque immarcescibilem, conservatam in caelis erga nos : Fac nos a morte peccatorum excitatos superna quaerere, ubi tu es ad dexteram Dei sedens, superna curare non terrestria, ut quodcumque manifestatus fueris, vita nostra, et nos tecum manifestemur in gloria : Qui es et qui eras et qui venturus es, qui accepisti virtutem tuam magnam, et regnas cum Deo Patre in unitate Spiritus Sancti Deus in saecula saeculorum. Amen.

## A VIRGIN AND MOTHER

A Virgin and Mother, a Queen celestial, as this day maketh exemplification, bare our Saviour Christ, the Lord imperial, which suffered death for our salvation. It pleased him so to do for our transgression. Wherefore with meek devotion sing we in the honour of his Incarnation : A Maid immaculate, of all women the flower, hath borne Christ Jesu our Saviour.

## AVE DEI PATRIS FILIA

Ave Dei Patris Filia nobilissima, Dei Filii Mater dignissima, Dei Spiritus Sancti Sponsa venustissima, Dei Unius et Trini Ancilla subiectissima.

Ave summae aeternitatis Filia clementissima, summae veritatis Mater piissima, summae bonitatis Sponsa benignissima, summae Trinitatis Ancilla mitissima.

Ave aeternae claritatis Filia desideratissima, aeternae sapientiae Mater gratissima, aeternae spirationis Sponsa sacratissima, coaeternae maiestatis Ancilla sincerissima.

Ave Jesu tui filii Filia, Christi Dei tui Mater alma, Sponsi Sponsa sine ulla macula, Deitatis Ancilla sessioni proxima.

Ave Domini Filia singulariter generosa, Domini Mater singulariter gloriosa, Domini Sponsa singulariter speciosa, Domini Ancilla singulariter obsequiosa.

Ave plena gratia poli regina, misericordiae mater meritis praeclara, mundi domina a patriarchis praesignata, imperatrix inferni a prophetis praeconizata.

Ave Virgo foeta, ut sol praelecta, mater intacta sicut luna perpulchra. Salve parens inclita enixa puerpera, stella maris praefulgida, felix caeli porta.

Esto nobis via recta ad aeterna gaudia,  
Ubi pax est et gloria, O gloriosissima  
Semper Virgo Maria. Amen.

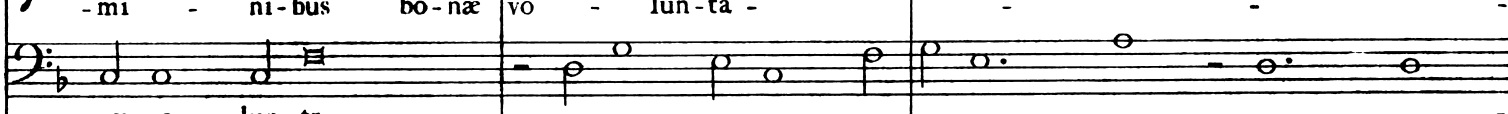


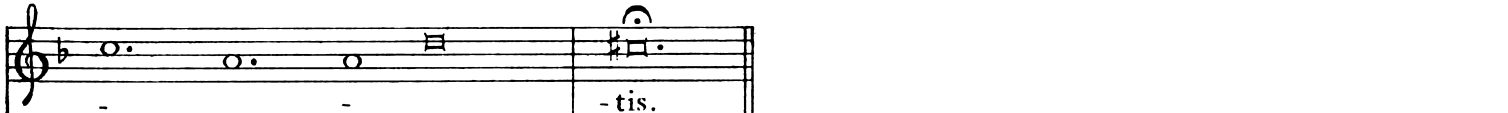
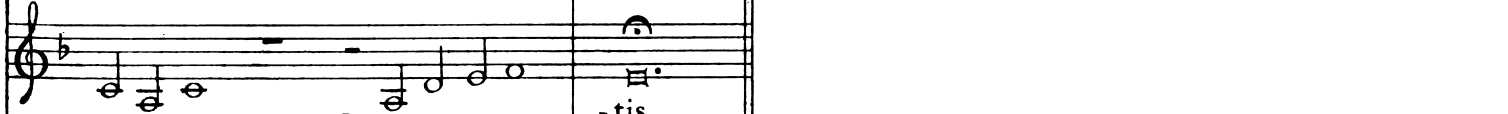



# MASS

## PER ARMA IUSTICIÆ

### GLORIA

TRIPLEX	
MEDIUS	
CONTRATENOR	
TENOR	
BASSUS	

ci - mus te. Ad - o - ra - mus te. Glo - ri - fi -

- ne - di - ci - mus te. Ad - o - ra - mus te.

te. Ad - o - ra - mus te. Glo - ri - fi -

te. Glo - ri - fi - ca - mus

Glo - ri - fi - ca - mus

- ca - mus

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am

te. Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri -

te. Gra - ti - as a - gi - mus ti - bi

te. Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo -

tu - am. Do - mi - ne De - us, Rex cae - le -

tu - am. Do - mi - ne De -

- am tu - am. Do - mi - ne De -

pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne

- ri - am tu - am. Do - mi - ne De -

(1) add. ♯: Bodl. e. 379.

stis, De - us Pa - ter o -  
 - us, Rex cæ-le-stis, De - us Pa -  
 - us, Rex cæ-le - stis, De - us Pa - ter  
 De - us, Rex cæ - le - stis, De - us Pa ter  
 - us, Rex cæ - le - stis, De - us Pa - ter

- mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te Ie - su Chri -  
 - ter o - mni po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te Ie - su Chri -  
 - o - mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te Ie - su Chri -  
 o - mni - po - tens. Do - mi - ne Fi - li u - ni ge - ni -  
 - mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te Ie -

- te Ie - su Chri - ste.  
 - ste.  
 - ste.  
 - ste.  
 - te Ie - su Chri - ste.  
 su Chri - ste.

(1) B: Bodl.e.377. (2) o for H: Bodl.e.379. (3) H: Bodl.e.379. (4) add. H: Bodl.e.378.

Do - mi - ne De - us A - gnus De - i, Fi - li - us Pa -

Do - mi - ne De - us A - gnus De - i, Fi -

Do - mi - ne De - us A - gnus De - i, Fi - li - us Pa -

Do - mi - ne De - us A - gnus De - i, Fi - li - us Pa -

Do - mi - ne De - us A - gnus De - i, Fi - li - us Pa -

(1)

- tris.

- li - us Pa - - tris.

- tris.

- tris.

- tris.

Pa - - tris.

CONTRATENOR

Qui tol - lis pec - ca - ta mun -

TENOR

Qui tol - lis pec - ca - ta mun -

BASSUS

Qui tol - lis pec - ca - ta mun -

- di: mi - se - re -

- di: mi - se - re - - re no -

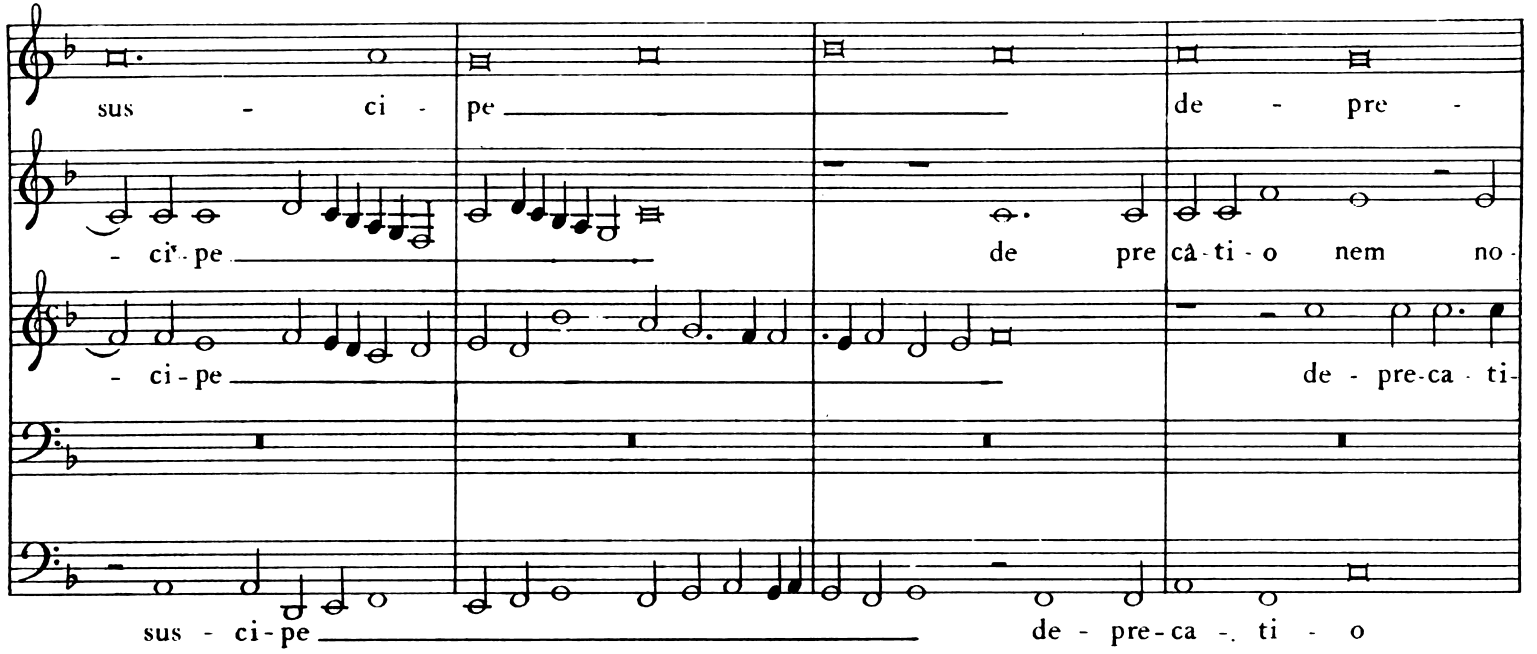
- di: mi - se - re -

re no

Qui tol - lis pec - ca -  
 Qui tol - lis pec - ca -  
 bis. Qui tol - lis pec - ca -

ta mun - di:  
 ta mun - di: sus -  
 ta mun - di: sus -  
 ta mun - di: sus -

(1) FGBAGFE for ABDCBAG : Bodl.e.379. (2) add. ♯ : Bodl.e.378.



Musical score system 1, featuring five staves. The top staff is a vocal line with lyrics: "sus - ci - pe" followed by a long line, and "de - pre -". The second staff is a vocal line with lyrics: "- ci - pe" followed by a long line, and "de pre ca - ti - o nem no -". The third staff is a vocal line with lyrics: "- ci - pe" followed by a long line, and "de - pre - ca - ti -". The fourth staff is a bass line. The fifth staff is a bass line with lyrics: "sus - ci - pe" followed by a long line, and "de - pre - ca - ti - o".



Musical score system 2, featuring five staves. The top staff is a vocal line with lyrics: "- ca - ti - o - nem no -". The second staff is a vocal line with lyrics: "- o - nem no -". The third staff is a vocal line with lyrics: "- o - nem no -". The fourth staff is a bass line. The fifth staff is a bass line with lyrics: "- nem no -".



Musical score system 3, featuring five staves. The top staff is a vocal line with a long line. The second staff is a vocal line with a long line. The third staff is a vocal line with a long line and a first ending bracket labeled "(1)". The fourth staff is a bass line. The fifth staff is a bass line with a long line.

(1) add. ♯ : Bodl. e. 378.

stram. \_\_\_\_\_  
 stram. Qui se -  
 stram. Qui se -  
 Qui  
 - stram. Qui

Qui se - des ad dex - te - ram Pa - tris, mi -  
 (1)  
 - des ad dex - te - ram (2) Pa - tris, mi - se - re -  
 - des ad dex - te - ram Pa - tris, mi - se re -  
 se - des ad dex - te - ram Pa - tris, mi - se - re -  
 se - des ad dex - te - ram Pa - tris, mi - se - re -

- se - re - re no - bis. Quo - ni - am tu so - lus san - ctus.  
 (3)  
 re no - bis. Quo - ni - am tu so - lus  
 re no bis. Quo - ni - am tu so - lus  
 - re no bis. Quo - ni - am tu  
 (4)  
 - re no - bis. Quo -

(1) add. ♯: Bodl.e.377.

(2) add. ♯: Bodl.e.378.

(3) add. ♯: Bodl.e.377.

(4) add. ♯: Bodl.e.380.



(1)

Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa -

Cum San cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.

Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.

Cum San - cto Spi - ri - tu,

Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa -

- tris.

A -

A -

in glo - ri - a De - i Pa - tris.

- tris. A -

(2)

A -

(3)

men.

men.

men.

A -

men.

men.

(1) o. for o: Bodl.e.376. (2) add. b: Bodl.e.376. (3) add. b: Bodl.e.377.

C R E D O

Pa - trem omni po-ten - tem, fa - cto - rem cae - li et ter -

Pa trem omni - po-ten - tem, fa - cto-rem

Fa -

Fa - cto - rem cae - li

cae - li et ter -

- cto rem cae - li et ter -

et ter -

Fa cto - rem cae li et ter -

- raæ.

- raæ.

- raæ.

- raæ.

- raæ.

- raæ.

- raæ.

Vi - si - bi - li - um omni -

Vi - si - bi - li - um

- raæ. Vi - si - bi - li um o -

- um, et in-vi-si - bi-li -  
o - mni - um, et in-vi - si bi-li -

Et in u - num  
Et in u - num Do -

um.  
um.

Do - mi-num le - sum Chri -  
- mi-num le - sum Chri -

De - i u - ni-ge -  
- i u - ni-ge - ni -

- tum. Et ex Pa - tre na -  
- tum. Et ex Pa - tre na - tum an - te o - mni-a sæ -  
Et ex Pa - tre na - tum an - te o - mni - a sæ -  
Et ex Pa - tre na - tum an - te  
Et ex Pa - tre na - tum an - te o - mni-

(I) = for = : Bodl.e.379.

(1) (2)

te o-mni-a sæ-cu-la De-um de  
 - cu - la De-um de De -  
 - cu-la De -  
 o - mni-a sæ - cu - la De - um de De -  
 - a sæ-cu - la De-um de De - o,

De - o, lu - men de lu - mi-ne, De - um ve - rum  
 - o, lu - men de lu - mi-ne, De - um ve - rum de  
 - um de De o, lu-men de lu - mi-ne, De-um ve - rum de De-o ve -  
 - o, lu - men de lu - mi-ne, De-um ve - rum.  
 lu-men de lu - mi-ne, De-um ve - rum de De-o

de De-o ve - ro. Ge - nitum non fa -  
 De o ve - ro. Ge - nitum non fa -  
 - ro. Ge - nitum non fa -  
 Ge - ni - tum  
 ve - ro. Ge - nitum non fa - ctum,

(1) G: Bodl.e.376.

(2) add. b: Bodl.e.376.

-ctum, con-substan-ti - a - lem Pa - tri: per quem o - mni - a

-ctum, con - substan-ti - a - - lem Pa - tri: per quem o - mni-

-ctum, con - sub-stan-ti - a - lem Pa - tri: per quem o - mni - a

non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem

con - substan-ti - a - lem Pa - tri: per quem o-mni - a fa - cta

fa - cta sunt. Qui pro - pter nos ho-mi-nes, et pro - pter no -

-a fa-cta sunt. Qui pro - pter nos ho - mi-nes, et pro-pter no -

fa - cta sunt. Qui pro - pter nos ho-mi - nes, et pro - pter no -

o - mni - a fa - cta — sunt. Qui pro - pter nos ho - mi -

sunt. Qui pro - pter nos — ho-mi - nes, et pro - pter

-stram sa - lu - tem de-scen -

-stram sa - lu - tem de-scen -

-stram sa - lu - tem de-scen -

-nes, et pro - pter no - stram sa - lu -

no - stram sa - lu - tem de - scen -

(1) G: Bodl.e.378. (2) o· for o: Bodl.e.377. (3) dd for dd: Bodl.e.376. (4) add. b: Bodl.e.376.

- lu - tem de - scen - dit de cae

- dit, de-scen - dit de cae

- dit de cae

- tem de-scen - dit de cae -

- dit de cae -

lis.

Et in car-

lis.

Et in - car - na - tus

lis.

Et in - car - na - tus

lis.

- na tus est

de Spi ri - tu San cto

est

de Spi - ri - tu San -

est de Spi - ri tu San -

(1) add. ♯: Bodl.e.377.

ex Ma-ri-a Vir-gi-  
-cto ex Ma-ri-a Vir-gi-

- ne: Et ho-mo fa-ctus  
ho-mo fa-ctus

est. Cru-ci-fi-xus  
Cru-ci-fi-xus e-ti-  
est. est. est.  
Cru-ci-fi-xus e-ti-am pro

e-ti-am pro no-bis: (I) sub Pon-ti-o Pi-la-  
-am pro no-bis: sub Pon-ti-o  
no-bis: sub Pon-ti-o Pi-

(I) add.b: Bodl.e.377.

- la - - - to pas - sus, et se -  
 Pi - la - - - to pas -  
 - la - - - to pas - sus, et se -

pas - sus, et se - pul - tus  
 - sus, et se - pul tus  
 - pul - tus

est.  
 est.  
 Et re - sur - re - xit  
 est.  
 Et re - sur - re - xit ter - ti -

ter - ti - a di - e se - cun - dum Scri - ptu -  
 - a di - e se - cun - dum

- ras.  
 Scri - ptu - - ras. Et

TRIPLEX

Et a - scen - dit in cae -

a - scen-dit in cae -

- lum: se - det ad dex - te - ram Pa -

- lum: se - det ad dex - te - ram Pa -

dex - te - ram Pa -

- tris. Et i - te -

Et i - te -

- tris. Et i - te - rum

Et i - te -

- tris. Et

- rum ven - tu rus est cum glo - ri - a iu - di - ca -

- rum ven - tu - rus est cum glo - ri - a iu -

— ven - tu - rus est cum glo - ri - a iu - di - ca - re

- rum ven - tu - rus est cum

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

- re vi - vos et mor - tu - os, cu - ius re -

- di - ca - re vi - vos et mor - tu - os,

vi - vos et mor - tu - os, cu - ius

glo - ri - a iu - di - ca - re vi - vos et mor - tu - os, —

- ca - re vi - vos et mor - tu - os, cu - ius re - gni

- gni non e - rit fi -

cu - ius re - gni non e - rit fi -

re - gni non e - rit fi -

cu - ius re - gni non e - rit fi -

non e - rit fi -

Et vi - tam ven - tu -  
 - nis. Et Et  
 - nis. Et vi - tam ven - tu - ri sæ - cu - li.  
 - nis. Et vi - tam ven - tu - ri sæ - cu - li. A -

(1)  
 - ri sæ - cu - li. A -  
 vi - tam ven - tu - ri sæ - cu - li. A -  
 A -  
 sæ - cu - li. A -

men.  
 - men.  
 - men.  
 men.  
 - men.

(1) add. b: Bodl.e.376.

# SANCTUS

San - - - ctus,  
San - - - ctus,  
San - - - ctus,  
San - - - ctus,  
San - - - ctus,

San - - - ctus,  
San - - - ctus, San - - -  
San - - - ctus, San - - -

San - - -  
(1)

(1)add.†: Bodl.e.379.

Do - mi-nus De - ctus. Do - mi-nus De - ctus. Do - mi-nus De - ctus.

us Sa - ba - us Sa - ba - us Sa - ba - us Sa - ba -

oth. oth. oth. oth. oth. oth.

(1) add. ♯: Boil, e. 378.

Ple - ni sunt cæ - li et ter -

Ple - ni sunt cæ - li et ter -

Ple - ni sunt cæ - li et ter -

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with lyrics 'Ple - ni sunt cæ - li et ter -'. The middle staff is a vocal line in bass clef with lyrics 'Ple - ni sunt cæ - li et ter -'. The bottom staff is a piano accompaniment in bass clef with lyrics 'Ple - ni sunt cæ - li et ter -'. A sharp sign is present above the second measure of the top staff.

Detailed description: This system contains three staves of piano accompaniment. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music consists of rhythmic patterns and chords.

ra. Glo - ri-a tu -

Glo - ri-a tu -

Glo - ri-a tu -

ra. Glo - ri-a tu -

ra.

Detailed description: This system contains six staves. The top staff is a vocal line in treble clef with lyrics 'ra. Glo - ri-a tu -'. The second staff is a vocal line in treble clef with lyrics 'Glo - ri-a tu -'. The third staff is a vocal line in treble clef with lyrics 'Glo - ri-a tu -'. The fourth staff is a vocal line in bass clef with lyrics 'ra. Glo - ri-a tu -'. The fifth staff is a vocal line in bass clef with lyrics 'ra.'. The bottom staff is a piano accompaniment in bass clef. There are various musical markings such as fermatas and dynamic markings.

Detailed description: This system contains four staves of piano accompaniment. The top staff is in treble clef, the second in bass clef, the third in treble clef, and the bottom in bass clef. The music consists of rhythmic patterns and chords.

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are also in treble clef, with the second staff containing a circled '(1)' and the third staff containing a circled '(2)'. The bottom staff is in bass clef. The music includes various note values, rests, and dynamic markings.

The second system of the musical score features five staves. The top four staves are vocal parts with lyrics: "Ho - san", "Ho - san -", "Ho - san", and "Ho - san". The bottom staff is a piano accompaniment with figured bass notation. The system includes a double bar line and a change in time signature to common time (C). The key signature remains one flat.

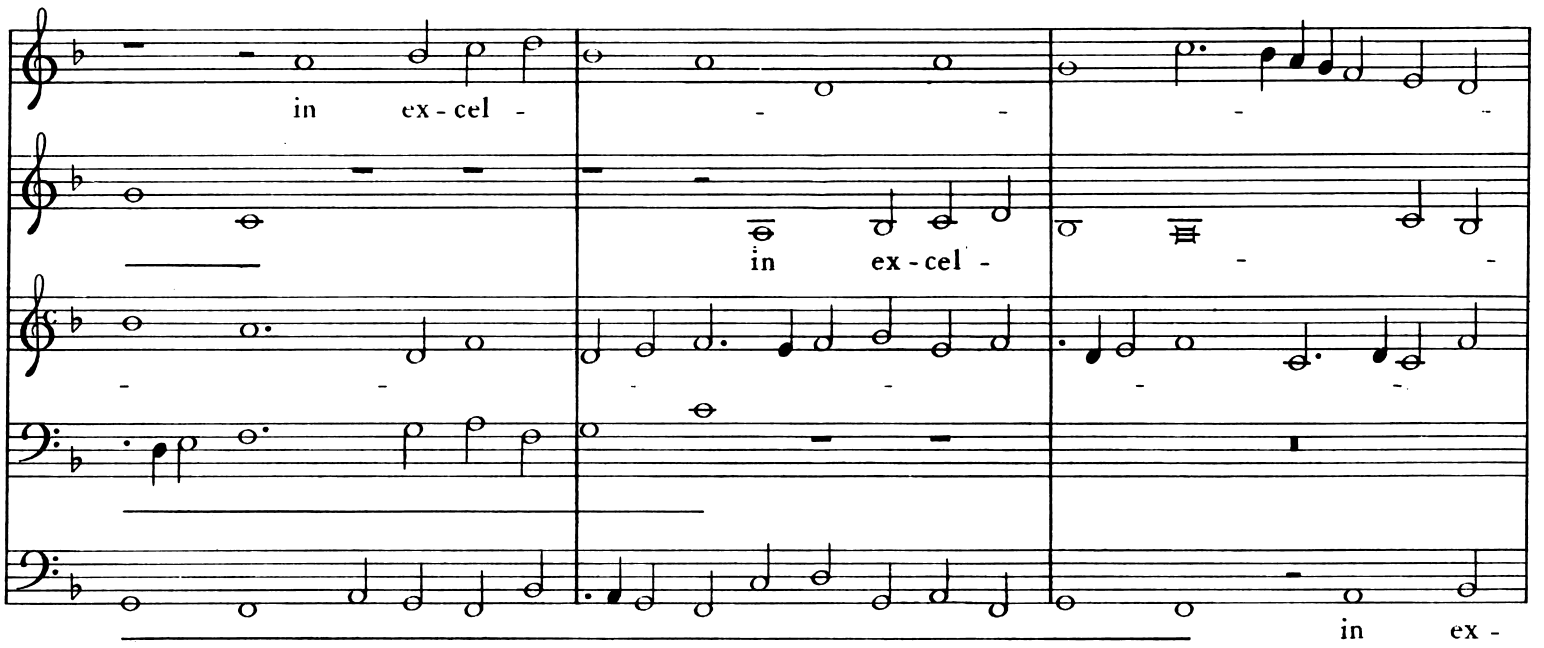
The third system of the musical score continues the musical notation from the previous systems. It consists of five staves, including vocal parts and piano accompaniment. The system concludes with a double bar line.

(1) add. b: Bodl. e. 377.

(2) add. b: Bodl. e. 378.



na  
na  
na in ex-cel -  
na  
na



in ex-cel -  
in ex-cel -  
in ex -



in ex-cel -  
- sis.  
- sis.  
- sis.  
- sis.  
- cel - - sis.

TRIPLEX

Be - ne - di -

MEDIUS

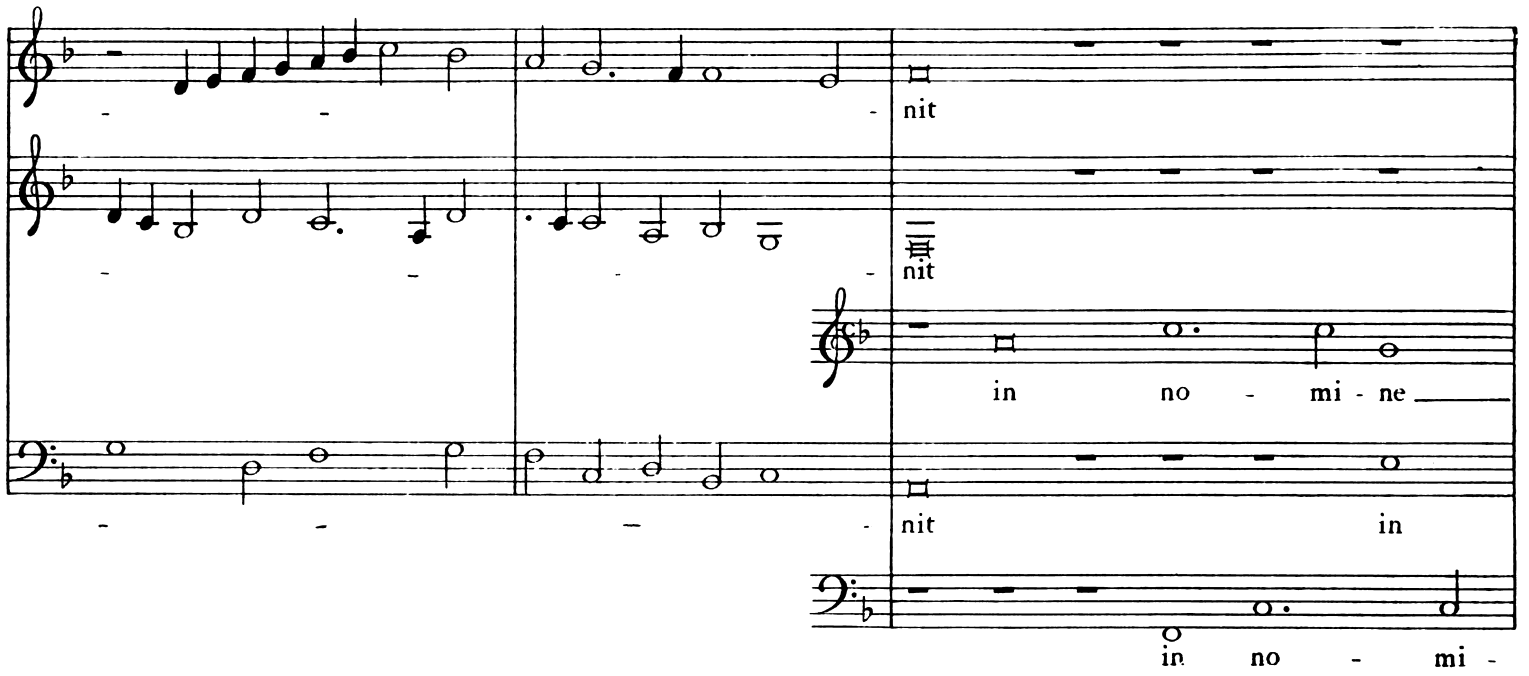
Be - ne - di -

TENOR

- ctus qui ve -

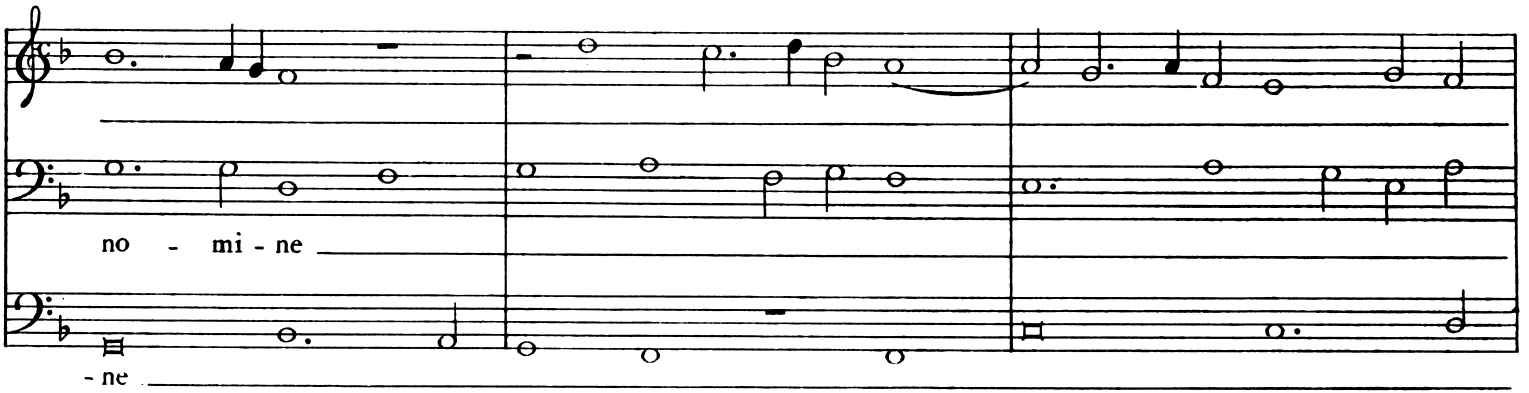
- ctus qui ve -

Qui ve -



nit  
nit  
in no - mi - ne  
nit in  
in no - mi -

Detailed description: This system contains five staves. The top two staves are vocal parts with lyrics 'nit' and 'nit'. The middle staff is a vocal part with lyrics 'in no - mi - ne'. The bottom two staves are piano accompaniment with lyrics 'nit in' and 'in no - mi -'.



no - mi - ne  
- ne

Detailed description: This system contains three staves. The top staff is a vocal part with lyrics 'no - mi - ne'. The middle staff is a vocal part with lyrics '- ne'. The bottom staff is a piano accompaniment.



Do mi  
Do mi  
Do-

Detailed description: This system contains three staves. The top staff is a vocal part with lyrics 'Do mi'. The middle staff is a vocal part with lyrics 'Do mi'. The bottom staff is a piano accompaniment with lyrics 'Do-'.



mi

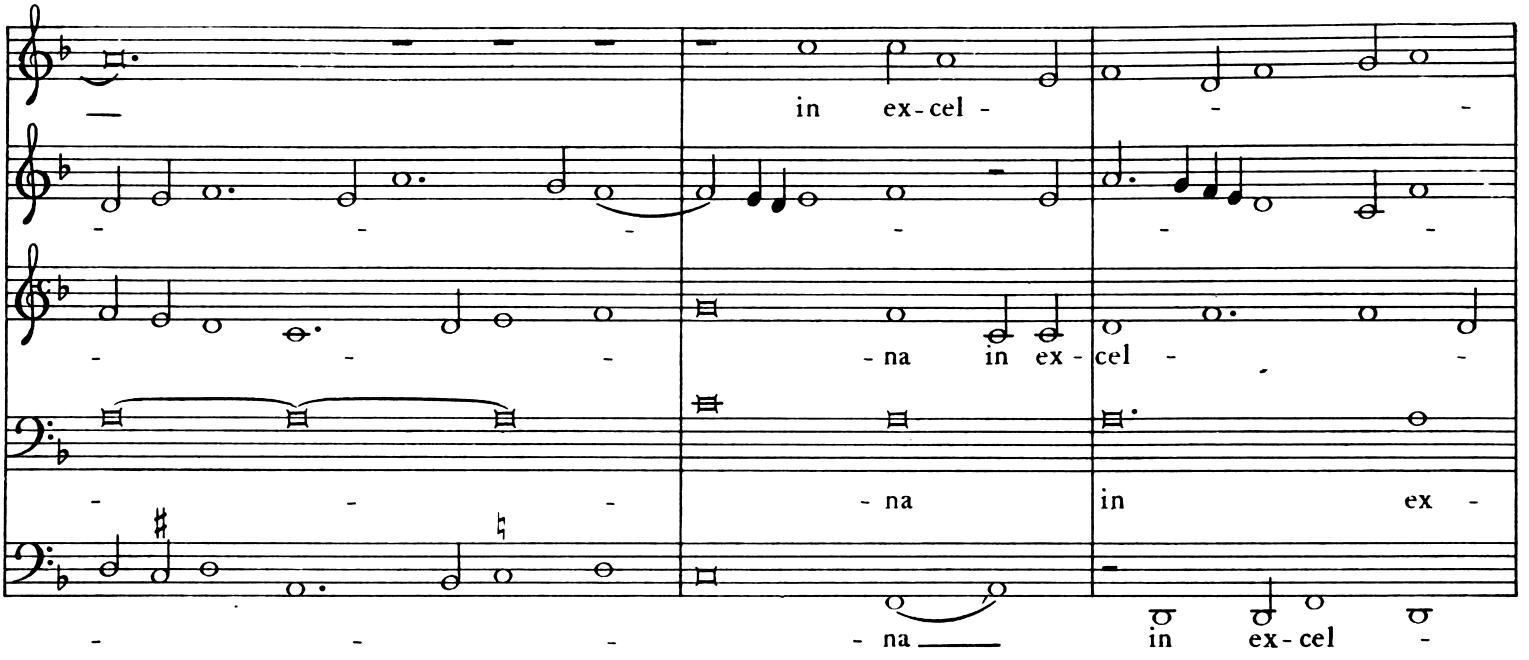
Detailed description: This system contains three staves. The top staff is a vocal part with lyrics 'mi'. The middle staff is a vocal part. The bottom staff is a piano accompaniment.

First system of musical notation, featuring a treble clef staff and two bass clef staves. The music consists of quarter and eighth notes, with a key signature of one flat and a common time signature. A sharp sign is visible above the second measure of the treble staff.

Second system of musical notation, continuing the piece with similar rhythmic patterns and a key signature of one flat.


Third system of musical notation, which includes vocal lines with lyrics. The lyrics are: "Ho - san - ni. Ho - san - ni. Ho - san - ni. Ho - san - ni. Ho - san - ni. Ho - san - ni. Ho - san - ni. Ho - san - ni." The system features a treble clef staff with lyrics and two bass clef staves.

Fourth system of musical notation, including vocal lines with lyrics. The lyrics are: "na in ex - cel - na". The system features a treble clef staff with lyrics and two bass clef staves. A sharp sign is visible above the final measure of the treble staff.



in ex-cel -  
- na in ex-cel -  
- na in ex -

This system contains the first three measures of a musical score. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The lyrics are: "in ex-cel -", "- na in ex-cel -", and "- na in ex -".



cel -

This system contains the next three measures of the musical score. The lyrics are: "cel -".



sis.  
- sis.  
sis.  
sis.  
- sis.

This system contains the final three measures of the musical score. The lyrics are: "sis.", "- sis.", "sis.", "sis.", and "- sis.". The system concludes with a double bar line.

AGNUS DEI

A musical score for the first system of 'AGNUS DEI'. It consists of five staves. The top three staves are vocal parts (Soprano, Alto, Tenor) and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: A - gnus De - i, A - gnus De - i, A - gnus De - i, A - gnus De - i, A - gnus De - i.

A musical score for the second system of 'AGNUS DEI'. It consists of three staves. The top staff is vocal and the bottom two are piano accompaniment. The lyrics are: qui tol - lis pec - ca - qui tol - lis pec - ca - qui tol - lis pec - ca -

A musical score for the third system of 'AGNUS DEI'. It consists of three staves. The top staff is vocal and the bottom two are piano accompaniment. The lyrics are: - ta mun - ta mun - ta mun -

(1) add. ♯: Bodl. p. 379.

mi - se-re - re - no -

mi - se-re - re -

- di: mi - se-re - re - no -

- di: mi - se-re - re - re - re - re - no -

- di: mi - se-re - re - re - re - no -

- no - bis. - bis. - bis. - bis. - bis. - bis. -

(1)

MEDIUS

CONTRATENOR

TENOR

A BASSUS

A - gnus De - gnus De - gnus De - gnus De -

(1)add. b: Bodl. e.378.

Musical score system 1, featuring vocal lines and piano accompaniment. The lyrics are: i, qui tol - lis pec - ca -

Musical score system 2, featuring vocal lines and piano accompaniment. The lyrics are: tol - lis pec - ca -

Musical score system 3, featuring vocal lines and piano accompaniment. The lyrics are: ta mun - ta mun - ta mun -

Musical score system 4, featuring piano accompaniment.

(1) add. b: Bodl. e. 377.

Musical score for the first system, featuring four staves with various musical notations including treble and bass clefs, notes, rests, and accidentals.

Musical score for the second system, including vocal lines with lyrics and instrumental accompaniment.

mi - se - re - re no -

di: mi - se - re -

di: mi - se - re -

di: mi - se -

di: mi - se - re -

Musical score for the third system, including vocal lines with lyrics and instrumental accompaniment.

(2) re no

re no

(3) re re no

re no

(1) add. b: Bodl. e.378.

(2) add. b: Bodl. e.377.

(3) 𑂔𑂔 · for 𑂔𑂔𑂔𑂔 : Bodl. e.379.

- - - - - bis.  
 - - - - - bis.  
 - - - - - bis.  
 - - - - - bis.  
 - - - - - bis.

A - gnus De - i,  
 A - gnus De - i, qui  
 A - gnus De - i, qui tol - lis pec -  
 A - gnus De - i,  
 A - gnus De - i, qui

qui tol - lis pec - ca -  
 tol - lis pec - ca - ta mun -  
 - ca - ta mun -  
 qui tol - lis pec - ca - ta mun -  
 tol - lis pec - ca - ta mun -

ta mun di: do -  
di:  
di:  
di:  
mun di:

na no -  
do na no -

bis.  
bis.

Pa -  
Pa -  
Pa -  
Pa -  
Pa -

First system of musical notation, consisting of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music features various note values including eighth and sixteenth notes, as well as rests and ties. The key signature has one flat.

Second system of musical notation, consisting of five staves. The notation continues from the first system, showing a variety of rhythmic patterns and melodic lines across the staves.

Third system of musical notation, consisting of five staves. This system includes a first ending bracket labeled '(1)' in the bass staff. The notation concludes with a double bar line and repeat signs. The word 'cem.' is written below the staves at the end of the system.

(1) E: Bodl.e.379.

# DOMINE IESU CHRISTE

TRIPLEX  Do - mi-ne Ie - su Chri - ste, fons bo - no-rum o-mni -

TENOR  Do - mi-ne Ie - su Chri - ste, fons bo - no-rum o-mni -

MEDIUS  um

BASSUS  Ge - ne-ris - que in-stau-  
um  
Ge - ne-ris-que in-

 -ra-tor hu-ma -

 -stau-ra-tor hu-ma -

 - ni, sol æ-ter - necun - cta vi - vi-fi - (1)

 sol æ-ter - ne cun - cta vi-vi - fi -

 - ni, sol æ-ter - ne cun - cta vi-vi - fi -

(1)

sol æ-ter - ne cun - cta vi-vi - fi -

CONTRATENOR

Sol æ-ter - ne cun - cta vi-vi - fi

cans,

- cans, a - lens, ex - hi - la -

- cans, a - lens, ex-hi - la-rans, ex-hi - la - rans,

- cans, a - lens, ex - hi-la-rans, ex - hi - la -

- a - lens, ex - hi-la - rans, qui re-di-vi -

- cans, a - lens, ex - hi - la -

qui re-di-vi - vus ex mor - tu -

rans,

- vus ex mor - tu -

- rans, qui re - di - vi - vus ex mor - tu -

-rans, qui re-di-vi-vus ex mor-tu-is, qui re-di-vi-vus ex mor-tu-is, te-ter-ri-is, is, is,

te-ter-ri-ma no-cte cu-ius i-psi fu-is, te-ter-ri-ma no-cte cu-ius i-psi fu-e-ra-mus au-ma no-cte cu-ius i-psi fu-e-ra-te-ter-ri-ma no-cte cu-ius i-psi fu-e-te-ter-ri-ma no-cte cu-ius i-psi fu-e-

e-ra-mus au-cto-res pro-fli-ga-ta, pro-fli-ga-cto-res pro-fli-ga-ta, mus au-cto-res pro-fli-ga-ta, di-em il-lum-ra-mus au-cto-res pro-fli-ga-ta, di-em il-lum

(I) add. ♯ : Bodl.e.4.

- ta, pro-fli-ga - ta,  
 di - em il - lum ex-spe-cta - tis - si -  
 - ta, di -  
 ex-spe-cta-tis - si -  
 - ta, di - em il - lum ex -

di - em il - lum ex-spe-cta-tis - si - mum,  
 - em il - lum ex-spe-cta-tis - si -  
 - spe-cta-tis - si -  
 - mum, quem vi -  
 - mum, quem

quem vi - vum fe - cit Do - mi - nus, re - ve -  
 quem vi - vum fe - cit Do - mi - nus, re - ve - xi - sti mor - ta - li -  
 - vum fe - cit Do - mi - nus, re - ve - xi - sti mor - ta - li -  
 - mum, quem vi - vum fe - cit Do - mi - nus, re - ve - xi -  
 vi - vum fe - cit Do - mi - nus, re - ve - xi - sti mor - ta -

- xi - sti mor - ta - li - bus iux - ta co - pi - o -  
 bus iux - ta co - pi - o - sam mi - se - ri - cor - di -  
 - bus iux - ta co - pi - o -  
 - sti mor - ta - li - bus iux - ta co - pi - o - sam mi -  
 - li - bus iux - ta co - pi - o - sam

- am mi - se - ri - cor - di - am tu -  
 - sam mi - se - ri - cor - di - am tu -  
 - se - ri - cor - di - am tu - am,  
 mi - se - ri - cor - di - am tu -

- am, (1) re - ge - ne - rans nos in -  
 am, re - ge - ne - rans nos in spem vi -  
 - am, re - ge - ne - rans nos in spem  
 re - ge - ne - rans nos  
 - am, re - ge - ne - rans nos in

(1) add. #: bodl.e.2.

spem vi -

(1)

vi -

(2)

in spem vi -

spem vi -

vam,

vam,

vam, in he-re-di-ta -

vam, in he-re-di-ta -

vam, in he-re-di-ta

- tem im - mor-ta - lem et in-con-ta - mi - na -

3.2. - tem im mor-ta - lem et in-con-ta - mi - na -

- tem im - mor-ta - lem et in-con-ta mi - na -

(1) add. b: Bodl. e. 1. (2) add. h: Bodl. e. 3.

First system of musical notation. It consists of three staves: a vocal line in the treble clef and two piano accompaniment lines in the bass clef. The key signature has one flat (B-flat). The lyrics are: "tam at - que im - tam".

Second system of musical notation. It consists of three staves. The vocal line has a triplet of eighth notes marked "3.2.". The lyrics are: "mar-ce-sci - bi - lem, con - ser - im-mar - ce-sci-bi-lem, con - ser-va - tam in cæ - sci - bi - lem, con - ser - va - tam in cæ -".

Third system of musical notation. It consists of three staves. The lyrics are: "- va - tam in cæ - lis er-ga - lis er - ga - lis er-ga".

Fourth system of musical notation. It consists of three staves. This system contains only the piano accompaniment parts (two bass clef staves) and no vocal line.

Fifth system of musical notation. It consists of three staves. The vocal line has a triplet of eighth notes marked "3.2.". The lyrics are: "nos : nos : nos :".

fac nos a mor - te pec - ca - to - rum ex - ci - ta -

fac nos a mor - te pec - ca - to - rum ex - ci - ta -

fac nos a mor - te pec - ca - to - rum ex - ci - ta -

fac nos a mor - te pec - ca - to - rum ex - ci - ta -

fac nos a mor - te pec - ca - to - rum ex - ci - ta -

- ta - tos su - per - na quæ - re - re

- tos su - per - na quæ - re -

- tos su - per - na quæ - re -

- tos su - per - na quæ - re - re, su - per - na quæ - re -

- tos su - per - na quæ - re -

u - bi tu es ad

re, u - bi tu es ad dex - te -

re, u - bi tu es ad dex - te - ram De - i

- re, u - bi tu es ad dex - te - ram De - i

- re, u - bi tu es ad dex - te - ram De - i

(i) add. b: 30cl.a.1.

dex - te - ram De - i se - dens, su - per - na cu - ra - re  
 - ram De - i se dens, su - per - na cu - ra -  
 se - dens, su per - na cu - ra -  
 se - dens, su - per - na cu - ra -  
 se - dens, su per - na cu - ra - re

non ter - re - stri a, ut quan - do cum -  
 - re, non ter - re - stri a,  
 - re non ter - re - stri a,  
 - re non ter - re - stri a,  
 non ter - re - stri a, ut quan - do cum - que.

- que ma - ni - fe - sta - tus fu - e - ris, vi ta no -  
 - ma - ni - fe - sta - tus fu - e - ris, vi - ta no

- stra, et nos te - cum ma - ni - fe -  
 - stra, et nos te - cum ma - ni - fe - ste - mur

-ste - mur in glo - ri -

in glo - ri -

a:

qui es et qui e - ras et qui ven -

qui es et qui e - ras

qui es et qui e - ras et qui ven -

a:

- tu - rus

es,

et qui ven - tu - rus

es,

ven - tu - rus

- tu - rus es, qui

qui ac - ce - pi - sti vir - tu - tem tu - am

es, qui ac - ce - pi - sti vir - tu - tem tu - am ma -

ac - ce - pi - sti vir - tu - tem tu - am ma -

ma -

First system of musical notation with three staves (treble, alto, and bass clefs) and lyrics.

Second system of musical notation with three staves (treble, alto, and bass clefs).

et re - gnas cum  
gnam et re - gnas cum De - o Pa -  
gnam  
gnam et re - gnas cum De -  
et re - gnas cum De - o Pa -

Third system of musical notation with three staves (treble, alto, and bass clefs) and lyrics.

De - o Pa - tre in u - ni - ta -  
tre in u - ni - ta -  
et re - gnas cum De - o Pa - tre in u - ni - ta -  
- o Pa - tre in u - ni -  
tre in u -

Fourth system of musical notation with three staves (treble, alto, and bass clefs) and lyrics.

- te Spi-ri-tus San - cti De - (1)  
 - te Spi - ri - tus San - cti De -  
 - te Spi - ri-tus San - cti De -  
 - ta - te Spi - ri-tus San - cti De -  
 - ni-ta - te Spi - ri-tus San - cti De -

- us in sæ - cu - la sæ - cu - lo -  
 - us in sæ - cu - la sæ - cu -  
 - us in sæ - cu - la sæ - cu - lo - rum. A -  
 - us in sæ - cu - la sæ - cu - lo -  
 - us in sæ - cu - la sæ - cu - lo -

- rum. A -  
 - lo - - rum. A -  
 - rum. A -  
 - rum. A -

(1) E: Bodl.e.2.

System 1: A musical score system with five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The system contains three measures of music.

System 2: A musical score system with five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The system contains three measures of music. A circled '2' is present in the fourth measure of the fourth staff.

System 3: A musical score system with five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The system contains three measures of music. The word "men." is written below the staves in the third measure of each staff.

(1) add. b : Bodl.c.3.      (2) add. h : Bodl.e.4.

# A VIRGIN AND MOTHER

MEDIUS  
CONTRATENOR  
TENOR

A Queen ce -  
A Vir - gin and Mo - ther, a Queen ce -  
A Vir - gin and Mo - ther, a Queen ce - le - sti -

- le - sti - al, as this day mak - eth ex - em - pli - fi - ca - ti - on, bare our Sa - vi -  
- le - sti - al, as this day mak - eth ex - em - pli - fi - ca - ti -  
- al, as this day mak - eth ex - em - pli - fi - ca - ti - on,

- our, our Sa - vi - our Christ, the Lord im - pe - ri - al, the Lord -  
- on, bare our Sa - vi - our Christ, the Lord im - pe - ri -  
bare our Sa - vi - our Christ, the Lord im - pe - ri - al, im - pe - ri -

- im - pe - ri - al, which suf - fered death for our sal - va - ti -  
- al, which suf - fered death for our sal -  
- al, which suf - fered death for our sal - va - ti -

- on. It pleas - ed him so to do for our trans - gress - i -  
- va - ti - on. It pleas - ed him so to do, so to do for our trans - gress - i -  
- on. It pleas - ed him so to do for our trans - gress - i - on, trans - gress - i -

For MSS, etc. see p. 162.

(1) add. ♯: Baldwin.

(2) add. ♭: Baldwin.

- on. Where-fore with meek de-vo-ti-on sing we in the hon-our of

his In-car-na-ti-on: A Maid im-

A Maid im-ma-cu-late, of all wo-

- men the flow-er, hath borne Christ Ie-su our Sa-vi-our, our Sa-vi-

our, hath borne Christ Ie-su our Sa-vi-our.

# AVE DEI PATRIS FILIA

TRIPLEX

MEDIUS

CONTRATENOR

A - ve De - i Pa - tris

A - ve De - i Pa - tris Fi - li -

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

(1) (2)

Fi - li - a no - bi - lis - si - ma, De - i Fi - li - i

- a no - bi - lis - si - ma, De - i Fi - li - i

no - bi - lis - si - ma,

Ma - ter di gnis - si - ma, De - i Spi - ri - tus San -

Ma - ter di gnis - si - ma, De - i Spi - ri - tus San -

De - i Fi - li - i Ma - ter di - gnis - si - ma, De - i Spi - ri - tus San -

- cti Spon - sa ve - nu - stis - si - ma,

- cti Spon - sa ve - nu - stis - si - ma, De - i U - ni -

- cti Spon - sa ve - nu - stis - si - ma, De - i U - ni -

De - i U - ni - us et Tri - ni An - cil - la sub - ie - ctis - si -  
 - us et Tri - ni An - cil - la sub - ie - ctis - si -  
 - i U - ni - us et Tri - ni An - cil - la sub - ie - ctis - si -

- ma.  
 - ma.  
 - ma.  
 TENOR  
 BASSUS  
 A - ve sum - mæ æ - ter - ni - ta - tis

Fi - li - a cle - mentis - si - ma, sum - mæ  
 Fi - li - a cle - mentis - si - ma, sum - mæ ve - ri - ta -

ve - ri - ta - tis Mater pi - is - si - ma, sum - mæ bo - ni - ta - tis Spon -  
 - tis Mater pi - is - si - ma, sum - mæ bo - ni - ta - tis Spon - sa be - ni - gnis - si -

sa be-ni-gnis-si-ma, ————— sum-mæ Tri-ni-ta - tis an -

- ma, ————— sum-mæ Tri-ni-ta - tis ————— an-cil - la mi -

A - - - ve

A - - - ve

- cil - la mi-tis - si - ma. A - - - ve

(1)

- tis - si - ma. A - - - ve

Æ - ter - næ cla - ri - ta - tis Fi - li - a de - si - de - ra -

Æ - ter - næ cla - ri - ta - tis Fi - li - a de - si - de - ra - tis - si -

Æ - ter - næ cla - ri - ta - tis Fi - li - a de - si - de - ra - tis - si - ma, —

Æ - ter - næ cla - ri - ta - tis Fi - li - a de - si - de - ra -

(1) o: om. Pet. 32.

- tis - si - ma, æ - ter - næ sa - pi - en - ti - æ Ma - ter gra -  
 - ma, æ - ter - næ sa - pi - en - ti -  
 æ - ter - næ sa - pi - en - ti - æ  
 - tis - si - ma, æ - ter - næ sa - pi - en - ti - æ

- tis - si - ma,  
 - æ Ma - ter gra - tis - si - ma, æ - ter - næ spi -  
 Ma - ter gra - tis - si - ma, æ - ter - næ  
 Ma - ter gra - tis - si - ma, æ -

æ - ter - næ spi - ra - ti - o - nis Spon - sa sa - cra - tis - si - ma,  
 - ra - ti - o - nis Spon - sa sa - cra - tis - si -  
 spi - ra - ti - o - nis Spon - sa sa - cra - tis - si - ma, co - æ -  
 - ter - næ spi - ra - ti - o - nis Spon - sa sa - cra - tis - si

co-æ - ter - næ ma-ie-sta - tis An -  
 - ma, co-æ-ter næ ma-ie-sta - tis An -  
 - ter - næ ma - ie-sta - tis An - cil -  
 - ma, co-æ-ter næ ma-ie-sta - tis An - cil -

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

A - ve le - su tu - i Fi - li - i Fi - li - a,  
 A - ve le - su tu - i Fi - li - i Fi li-a, Chri -  
 A - ve le - su tu - i Fi - li - i Fi - li - a, Chri - sti  
 A - ve le - su tu - i Fi - li - i Fi-li a,

(f) add. ♯: Pet. 31.

Christi De - i tu - i Mater al -  
 - sti De - i tu - i Mater  
 De - i tu - i Mater al - ma,  
 Chri - sti De - i tu - i Mater al -

- ma, Spon - si Spon - sa si - ne ul - la ma - cu - la,  
 al - ma, Spon - si Spon - sa si - ne ul - la ma - cu -  
 Spon - si Spon - sa si - ne ul - la ma - cu -  
 - ma, Spon - si Spon - sa si - ne ul - la ma - cu -

De - i - ta - tis An - cil - la  
 - la, De - i - ta - tis an - cil - la ses - si -  
 - la, De - i - ta - tis An - cil - la ses - si - o - ni  
 - la, De - i - ta - tis An - cil - la ses - si - o - ni pro - xi -

(1)

ses - si - o - ni pro - xi - ma. A - ve Do - mi - ni Fi - li - a

o - ni pro - xi - ma. A - ve Do - mi - ni Fi - li - a

pro - xi - ma. A - ve Do - mi - ni Fi - li - a

ma. A - ve Do - mi - ni Fi - li - a

sin - gu - la - ri - ter ge - ne - ro - sa, Do - mi - ni

sin - gu - la - ri - ter ge - ne - ro - sa, Do - mi - ni

Do - mi - ni Ma - ter sin - gu - la - ri - ter glo - ri -

Ma - ter sin - gu - la - ri - ter

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

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

o - sa, Do - mi - ni An - cil - la sin - gu - la - ri - ter

o - sa, Do - mi - ni An - cil - la sin - gu - la - ri - ter ob - se - qui - o -

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

-sa.

-se-ri-cor - di - æ ma - ter me - ri - tis præ - cla - ra,  
 na, mi-se-ri-cor - di - æ ma - ter me - ri - tis præ - cla - ra, mun - di do -

mun - di do - mi - na a pa - tri - ar - chis præ - si - gna - ta, im - pe - ra - trix in -  
 - mi - na a pa - tri - ar - chis præ - si - gna - ta, im - pe - ra - trix in - fer -

- fer - ni a prophe - tis præ - co - ni - za -  
 - ni a prophe - tis præ - co - ni - za -

ta. A - ve Vir - go fœ - ta, ut sol -  
 A - ve Vir - go fœ -  
 ta. A - ve Vir - go fœ - ta,  
 A - ve Vir - go fœ -

præ - e - le - cta, ma - ter in -  
 - ta, ut sol præ - e - le - cta, ma - ter in -  
 ut sol præ - e - le - cta, ma - ter in - ta -  
 - ta, ut sol præ - e - le - cta, ma -

- ta - cta sic ut lu - na per - pul -  
 - ta - cta sic - ut lu - na per - pul -  
 - cta sic - ut lu - na per - pul -  
 - ter in - ta - cta sic - ut lu - na per -

- chra. Sal - ve pa - rens in - cli - ta,  
 - chra. Sal - ve pa - rens in - cli -  
 - chra. Sal - ve pa - rens in - cli -  
 pul - chra. Sal - ve pa - rens in - cli -

e - ni - xa pu - er - pe - ra,  
 - ta, e - ni - xa pu - er - pe -  
 - ta, pa - rens in - cli - ta,  
 - ta, e - ni - xa pu - er - pe

- ra, stel - la ma - ris præ - ful - gi da, fe - lix cæ  
 - ra, pu - er - pe - ra, stel - la ma - ris præ - ful - gi -  
 - er - pe - ra, stel - la ma - ris præ - ful - gi - da, præ -  
 - ra, stel - la ma - ris præ - ful - gi

- li por -  
 - da præ - ful - gi - da, fe - lix cæ - li por -  
 - ful - gi - da, fe - lix cæ - li por -  
 - da, fe - lix cæ - li por -

- ta.  
 - ta. E - sto no - bis vi - a re -  
 - ta.  
 - ta. E - sto no - bis vi - a re

- cta ad æ - ter - na gau - di -  
 - a,  
 - cta ad æ - ter - na gau - di a, u - bi pax est et glo - ri -

u - bi pax est et glo - ri -

- a, O glo - ri - o - sis -

(1) #

Detailed description: This system contains the first two measures of the musical score. It features five staves: a vocal line with lyrics, a piano accompaniment line, and three empty staves. The lyrics are 'u - bi pax est et glo - ri -' in the first measure and '- a, O glo - ri - o - sis -' in the second. A first ending bracket labeled '(1)' with a sharp sign (#) is placed over the piano accompaniment in the second measure.

glo - ri - o - sis - si -

- a, O glo - ri - o -

O glo - ri - o - sis - si -

si -

(2) b

Detailed description: This system contains the next two measures. The lyrics are 'glo - ri - o - sis - si -' in the first measure and '- a, O glo - ri - o -' in the second. The third measure continues with 'O glo - ri - o - sis - si -' and the fourth with 'si -'. A second ending bracket labeled '(2)' with a flat sign (b) is placed over the piano accompaniment in the second measure.

- ma Sem - per Vir -

- sis - si - ma Sem - per Vir - go Ma-ri -

ma Sem - per Vir -

- ma Sem - per Vir -

- go -

Detailed description: This system contains the final two measures. The lyrics are '- ma Sem - per Vir -' in the first measure and '- sis - si - ma Sem - per Vir - go Ma-ri -' in the second. The third measure continues with 'ma Sem - per Vir -' and the fourth with '- ma Sem - per Vir -'. The system concludes with '- go -'.

(1) add. ♯ : Pet. 32.

(2) 2 breves rest : Pet. 40.

go Ma - ri - a. A -

Ma - ri - a. A -

go Ma - ri -

Ma - ri - a. A -

This system contains five staves of music. The top staff has lyrics 'go Ma - ri - a. A -'. The second staff has lyrics '- a. A -'. The third staff has lyrics 'go Ma - ri -'. The bottom staff has lyrics 'Ma - ri - a. A -'. The music is in a major key and features various rhythmic patterns including quarter, eighth, and sixteenth notes, as well as rests.

- a. A -

This system contains five staves of music. The top staff has lyrics '- a. A -'. The music continues with similar rhythmic patterns and melodic lines as the first system.

men.

men.

men.

men.

This system contains five staves of music. The top staff has lyrics 'men.'. The second staff has lyrics 'men.'. The third staff has lyrics 'men.'. The bottom staff has lyrics 'men.'. The music concludes with a final cadence.



OSBERT PARSLEY  
1511—85



# OSBERT PARSLEY

THE life of Parsley coincides almost exactly with that of Tallis. Both died in the year 1585. Parsley had reached the age of 74, and Tallis, whose exact age is not known, was perhaps his senior by some five or six years.

Our knowledge of Parsley's personal history is primarily derived from the monumental tablet erected to his memory in Norwich Cathedral. This gives the date of his death and his age, and tells us that he was for fifty years a lay clerk in the Cathedral.

The tablet is a charming example of Elizabethan work, but is badly in need of repair. It was placed upon the fifth<sup>1</sup> pillar from the west door on the north side of the nave. The inscription is surmounted by a figure of a man playing the harp. There are still showing some traces of colour decoration on the monument, but the inscription, which was painted and not cut on the stone, is now quite illegible. Fortunately the wording of the inscription has survived elsewhere. Sir Thomas Browne gave it in full and printed a wood-cut of it in his *Repertorium, or some Account of the Tombs and Monuments in the Cathedral Church of Norwich*,<sup>2</sup> published in 1711 and continued to that date after Browne left it in 1680. The inscription was also printed in Blomefield's *History of Norfolk*,<sup>3</sup> published circa 1740, at which date he described it as 'almost illegible'. Philip Browne, who wrote an account of the Cathedral in 1807, describes it as 'an old battered monument'.

The inscription is as follows :

OSBERTO PARSLEY

*Musicae Scientissimo*

*Ei quondam Consociati*

*Musici posuerunt Anno 1585.*

*Here lies the Man whose Name in spite of Death*

*Renowned lives by Blast of Golden Fame,*

*Whose Harmony survives his vital Breath,*

*Whose Skill no Pride did spot, whose Life no Blame.*

<sup>1</sup> Sir Thomas Browne is in error in giving it as the fourth pillar, Blomefield gives the position correctly.

<sup>2</sup> p. 67.

<sup>3</sup> Vol. iv, p. 27.

## OSBERT PARSLEY

*Whose low Estate was blest with quiet Mind  
As our sweet Cords with Discords mixed be.  
Whose Life in Seventy and Four Years entwin'd,  
As falleth mellow'd Apples from the Tree,  
Whose Deeds were Rules, whose Words were Verity:  
Who here a Singing-man did spend his Days,  
Full Fifty Years, in our Church Melody;  
His Memory shines bright whom thus we praise.*

Little is known of Parsley besides what can be gleaned from this inscription. It seems probable that he was a native of Norwich, or at least that he was an East Anglian; if so, he belongs to that band of Tudor composers (which includes Byrd, Tye, Wilbye, Gibbons, Kirbye, and Cobbold) who were natives or residents of the Eastern Counties of England.

The Sacrist's Register of the Cathedral is much too late for any record of Parsley, but the Register of St. Mary-in-the-Marsh has a number of entries of baptisms and burials in the Cathedral. St. Mary-in-the-Marsh was a parish which practically comprised the Close; the Church was destroyed at an early date and a chapel in the Cathedral was assigned to the parishioners for services. This register starts, as to burials, with a bare list of names of persons buried in the Cathedral from 'the beginning of Queen Elizabeth's reign', but no dates are given earlier than 1591. In this list the name of 'Osbert Parseley' occurs near the end of the undated section, but there is no entry of the baptism of any of his children, or of his wife's burial.

There are two references to Parsley in the Calendar of Deeds enrolled in the archives of Norwich City: (1) In 1558 he and his wife Rose bought a house and premises in the parish of St. Saviour's, Norwich, from John Hering and Helen his wife. He is here described as 'Osbert Perseley, yeoman', and the name is spelt 'Parseley' later in the document. (2) In 1583 'Osbert Parseley, musitian' and Rose his wife sold this property to John Russell. The 'yeoman' of 1558 and the 'musitian' of the later document are certainly identical, because the conveyance of 1558 is referred to in the deed of sale of 1583.

The St. Saviour's registers contain no reference to the name, but in his will Parsley left a sum of money for the reparation of this church.

The registers of St. George's, Tombland, Norwich, record the baptism on 16 May 1599, of Jane, daughter of William Parselye and Dorothy his wife. William may have been a grandson of Osbert.

## OSBERT PARSELEY

Parsley's will was registered in the Episcopal Consistorial Court of Norwich, Register 1585-6, f. 6. It was dated 9 Dec. 1584, and was proved by the executrix (his widow) on 6 April 1585. He must therefore have died in the early part of the year. The witnesses to the will were John Pye, Raffe Olman, and Miles Dubuoy 'the writer'.

The testator is described as 'Osberte Parseley of Norwich musytian'. After the usual formulae and the statement referring to the bequest to the parish of St. Saviour's already mentioned, we come to the personal paragraphs, which show that his widow, Rose, survived him, and that he had sons Henry, Edmund, and John; and daughters Joan (Johan), Elizabeth, Dorothy, and Anne, all four of whom appear to have been unmarried at the date of the will. From the will it may be inferred that all the children were of age and had been started in life ('preferred') by their father.

'For as moche as my wife is nowe aged and after my decease shall have most neede of comforte and releife and I have to my power preferred my children therefore I doe not by this my testament bequeath any thinge to them but my blessinge leaving them wholie to the disposition of their mother who according to her abilitye wilbe as beneficiall and naturall to them as myself and therefore I doe geve unto Rose my wife all my goods chattels moveables plate utensils debts and household stufte and I doe make her my executrix . . . If my wife depart this present world before me then I make Henrie Parseleye my son my sole executor and to do even as his mother Rose should have done. And then my mind and will is that Henrie my son shall paie unto Edmunde Parseleye his brother £10—to John Parseley his brother 20s.—to Johan Parseleye his sister £10—to Elizabeth Parseleye his sister £6 13s. 4d.—to Dorathie Parseleye his sister £6 13s. 4d.—to Anne Parseley his sister £5 13s. 4d.—and I give unto the said Henrie Parsleye my son £40 after the decease of his said mother Rose.'

For 'full fifty years', as the inscription tells us, Parsley spent his time in the daily routine of the choral services in the Cathedral. Thus he became a lay clerk about the year 1534. Was his appointment perhaps made at the time when Norwich Cathedral was constituted afresh by Henry VIII as one of the Cathedrals of the 'New Foundation'? It was then that the King gave new statutes to these Cathedrals and provided regulations for establishing in them the daily performance of musical services.

For some few years the old Latin rites still continued in use in these New Foundation Cathedrals, but very shortly the Book of Common Prayer superseded them. We would gladly learn how all the upheavals of the

## OSBERT PARSLEY

Reformation affected and changed the daily work and routine of a lay clerk in our Cathedrals ; but no document survives to tell us.

The writer of Parsley's epitaph foresaw that his 'Harmony' would 'survive his vital Breath'. In his lifetime and for a short time longer his name stood high among Tudor composers ; Morley mentioned him in his list of famous musicians. But in common with these Parsley suffered complete neglect during the three centuries that followed the death of Queen Elizabeth ; and there can have been few musicians who at the time of Queen Victoria's death knew a single note of his work. The present volume may do something to restore this Cathedral musician to his proper place, not perhaps among the greatest of the Tudor composers, but at least among those whose merits deserve full recognition, even in that distinguished company.

The Editors gratefully acknowledge the valuable help they have received from Mr. Frederick Johnson of Norwich in compiling this notice of Parsley.

## MANUSCRIPTS CONSULTED FOR THIS VOLUME

### CONSERVA ME DOMINE

Bodleian MSS. Mus. Sch. e. 1-5, No. 9, ff. 34, 32 v, 32 v, 30, 29 v.  
R. C. M. MSS. 2035, f. 1, *Conserua me*; f. 25, *Benedicam*; f. 25 v, *Multiplicatae*.  
Tenbury MS. 342, f. 87 v, *Conserua me*.

### LAMENTATIONES

Bodleian MSS. Mus. Sch. e. 1-5, No. 21, ff. 48, 47, 48 v, 45, 43 v.

### TE DEUM AND BENEDICTUS

Brit. Mus. Add. MSS. 30480-3, ff. 4, 5, 2, 5. *Te Deum*.  
ff. 11 v, 12 v, 9 v, 12 v. *Benedictus*.

### TE DEUM AND BENEDICTUS

Durham Cath. Mus. MSS. C 8, f. 72 (C.T. Dec.); C 13, f. 66 (Ten.); A 6, f. 334 (Org.).  
Peterhouse Mus. MSS. 44, f. M 1 (Med. Dec.); 45, f. 92 v (Med. Can.); 42, f. M 5 (C.T. Dec.);  
35, f. S 5 (Ten. Dec.); 43, f. C 3 (Ten. Can.); 37, f. D 6 (B. Dec.);  
36, f. J 2 v (B. Can.).

The MSS. describe this either as the 'Short' or the 'First' Service.  
The missing Contratenor Cantoris part has been added by the Editors.

### MAGNIFICAT AND NUNC DIMITTIS

No voice parts have survived of the Magnificat and Nunc Dimittis of which the Durham MS. A 6 supplies the organ part. They there follow the Te Deum and Benedictus and evidently complete the composer's setting of Morning and Evening Canticles in one key.

## WORDS OF MOTETS

### CONSERVA ME DOMINE

Psalm xv (xvi)

Conserva me, Domine, quoniam speravi in te.

Dixi Domino: Deus meus es tu, quoniam bonorum meorum non eges.

Sanctis, qui sunt in terra eius, mirificavit omnes voluntates meas in eis.

Multiplicatae sunt infirmitates eorum: postea acceleraverunt. Non congregabo conventicula eorum de sanguinibus: nec memor ero nominum eorum per labia mea.

Dominus pars hereditatis meae, et calicis mei: tu es, qui restitues hereditatem meam mihi.

Funes ceciderunt mihi in praeclaris: etenim hereditas mea praeclara est mihi.

Benedicam Dominum, qui tribuit mihi intellectum: insuper et usque ad noctem increpauerunt me renes mei.

Providebam Dominum in conspectu meo semper: quoniam a dextris est mihi, ne commovear.

Propter hoc laetatum est cor meum, et exultavit lingua mea: insuper et caro mea requiescet in spe.

Quoniam non derelinques animam meam in inferno: nec dabis sanctum tuum videre corruptionem. Notas mihi fecisti vias vitae, adimplebis me laetitia cum vultu tuo: delectationes in dextera tua usque in finem.

### LAMENTATIONES

Mem. Cui comparabo te? vel cui assimilabo te, filia Ierusalem: cui exaequabo te, et consolabor te, virgo filia Sion: magna est enim velut mare contritio tua: quis medebitur tui.

Nun. Prophetae tui viderunt tibi falsa et stulta, nec aperiebant iniquitatem tuam, ut te ad poenitentiam provocarent: viderunt autem tibi assumptiones falsas, et eiectiones.

Samech. Plauserunt super te manibus omnes transeuntes per viam: sibilaverunt, et moverunt capita sua super filiam Ierusalem.

Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

# CONSERVA ME DOMINE

MEDIUS

CONTRATENOR

Con - ser - va me, Do - mi - ne, quo - ni -

Con - ser - va me, Do - mi - ne, quo - ni - am spe -

- am spe - ra - vi in te. Di - xi Do - mi - no: De - us me -

- ra - vi in te. Di - xi Do - mi - no: De -

- us es tu, quo - ni - am bo - no - rum me - o -

- us me - us es tu, quo - ni - am bo - no - rum me - o - rum non e -

BASSUS

Quo - ni -

- rum non e - ges. San - ctis, qui sunt in ter - ra e -

- ges. San - ctis, qui sunt in ter - ra e -

- am bo - no - rum me - o - rum non e - ges. San - ctis, qui sunt in

- ius, mi - ri - fi - ca - vit o - mnes vo - lun - ta -

- ius, mi - ri - fi - ca - vit o - mnes vo - lun - ta - tes me - as

ter - ra e - ius, mi - ri - fi - ca - vit o - mnes vo - lun - ta - tes me - as in

TRIPLEX

Mul - ti - pli - ca - tæ

-tes me - as in e is.

in e is.

TENOR

Mul - ti - pli - ca - tæ

e - is, in e - is.

sunt in - fir - mi - ta - tes e - o - rum: post -

Mul - ti - pli - ca - tæ sunt in - fir - mi - ta - tes e - o - rum:

sunt in - fir - mi - ta - tes e - o - rum: post - e - a ac - ce -

- e - a ac - ce - le - ra - ve - runt. Non con - gre - ga - bo con - ven - ti -

post - e - a ac - ce - le - ra - ve - runt. Non con - gre - ga - bo

- le - ra - ve - runt. Non con - gre - ga - bo con - ven - ti - cu - la de -

- cu - la e - o - rum de san - gui - ni - bus: nec me - mor e - ro no - mi - num e -

con - ven - ti - cu - la e - o - rum de san - gui - ni - bus: nec me - mor e - ro

- san - gui - ni - bus: nec me - mor e - ro no - mi - num e - o - rum

(1) #: om. Bodl. e. 3.


(2) add. b: R. C. M. 2035.

(3) G: R. C. M. 2035.

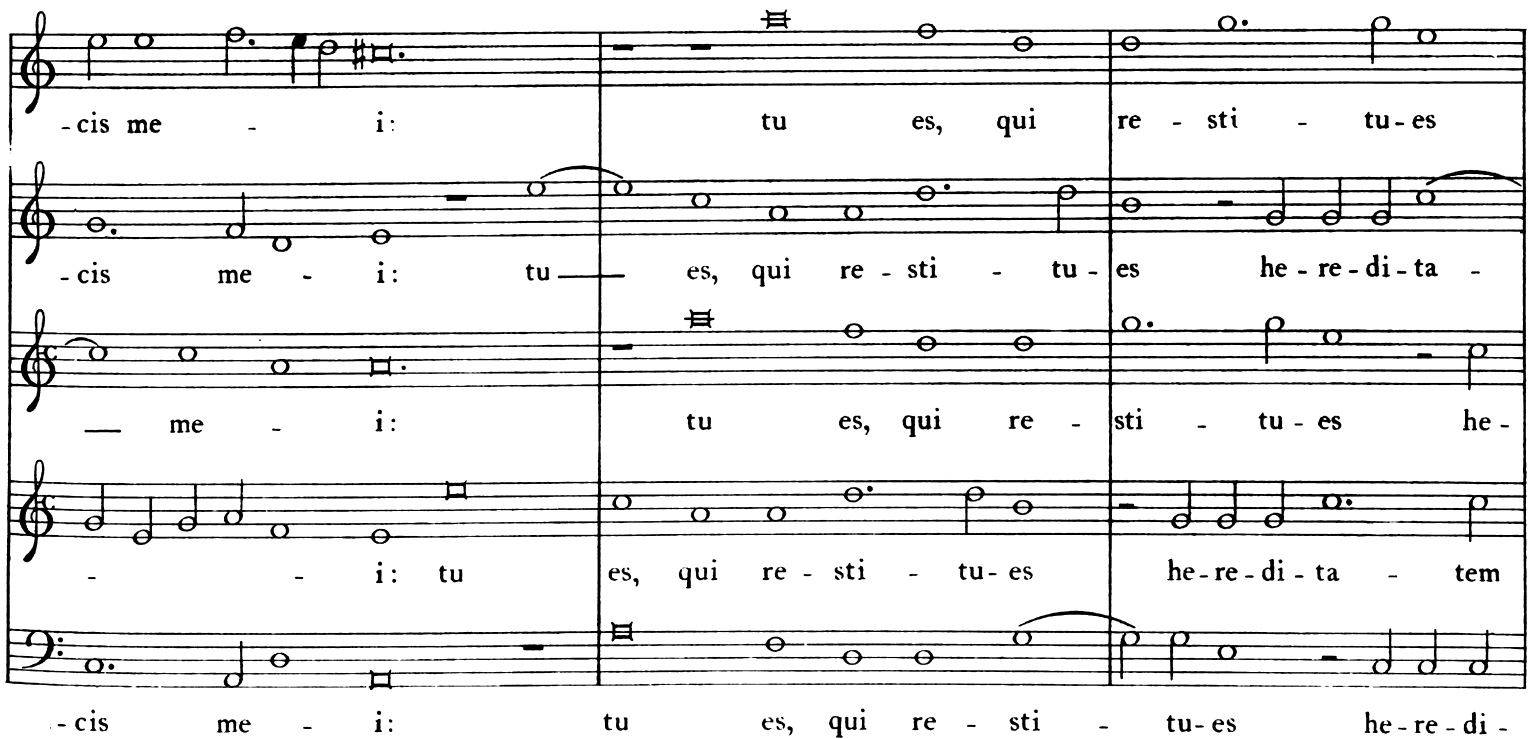
(4) #: om. Bodl. e. 4.



-o-rum per la-bi-a me - a.  
 no-mi-num e-o-rum per la-bi-a me - a.  
 per la-bi-a me - a, me - a.



Do - mi-nus pars he-re - di - ta - tis me - æ, et ca - li-  
 Do - mi-nus pars he - re - di - ta - tis me - æ, et ca - li -  
 Do - mi-nus pars he-re - di - ta - tis me - æ, et ca - li- cis.  
 Do - mi-nus pars he-re-di-ta - tis me - æ, et ca - li-cis me-  
 Do - mi-nus pars he-re-di - ta - tis me - æ, et ca - li-




- cis me - i: tu es, qui re - sti - tu - es  
 - cis me - i: tu - es, qui re - sti - tu - es he - re - di - ta -  
 - me - i: tu es, qui re - sti - tu - es he -  
 - i: tu es, qui re - sti - tu - es he - re - di - ta - tem  
 - cis me - i: tu es, qui re - sti - tu - es he - re - di -

(1) #: om. Bodl. e. 3.

he - re - di - ta - tem me - am mi - hi. Fu - nes  
 - tem me - am mi - hi. Fu - nes ce - ci - de - runt mi - hi  
 - re - di - ta - tem me - am mi - hi. Fu - nes ce - ci -  
 me - am mi - hi, mi - hi. Fu - nes ce - ci - de - runt mi -  
 - ta - tem me - am mi - hi. Fu - nes ce - ci - de - runt mi -

ce - ci - de - runt mi - hi in prae - cla - ris: et - e - nim he -  
 in prae - cla - ris: et - e - nim  
 - de - runt mi - hi in prae - cla - ris: et - e - nim he - re -  
 - hi in prae - cla - ris: et - e - nim he -  
 - hi in prae - cla - ris: et - e - nim

- re - di - tas me - a prae -  
 he - re - di - tas me - a prae -  
 - di - tas me - a prae -  
 - re - di - tas me - a prae - cla -  
 he re - di - tas me - a, me -



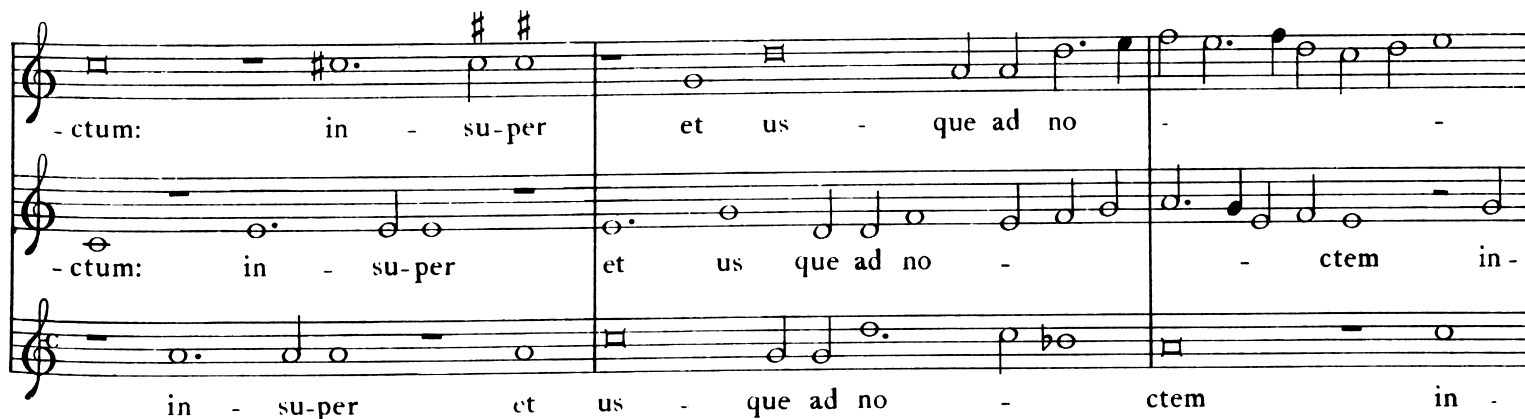
- a pra-cla - ra est mi - hi, mi - hi. cla - ra est mi - hi, mi hi, mi - hi. a pra-cla - ra est mi - hi, mi - hi, mi - hi. ra est mi - hi, mi - hi, pra-cla - ra est mi - hi. a, me - a pra-cla - ra est mi - hi, mi - hi.



Be - ne-di - cam Do - mi - num, qui Be - ne-di - cam Do - mi - num, qui tri - bu-it mi - Be - ne - di - cam Do - mi -



tri - bu - it mi - hi in - tel - le - hi in - tel - le - ctum, in - tel - le - num, qui tri - bu - it mi - hi in - tel - le - ctum:



- ctum: in - su - per et us - que ad no - ctum: in - su - per et us que ad no - ctum in - in - su - per et us - que ad no - ctum in -

(1)  $\text{dd}$  for  $\text{d} \cdot \text{d}$ : Bodl.e.1. (2)  $\text{E}$ : Bodl.e.1. (3)  $\text{b}$ : om. Bodl.e.4.

- ctem in-cre-pu - e - runt me re - nes me - i, me -  
 - cre-pu - e - runt me re-nes me -  
 - cre-pu - e - runt me re - nes me - i, me - i, me -

- i.  
 - i.  
 Pro - vi-de - bam Do - mi-num in  
 Pro - vi-de - bam Do - mi -

con - spe - ctu me - o sem - per :  
 - num in con - spe - ctu me - o sem -

(2)  
 quo - ni-am a dex - tris est mi - hi, ne  
 - per: quo - ni-am a dex - tris est mi - hi, ne com -

com - mo - ve -  
 - mo-ve -

(1) add.#: R.C.M.2035.

(2) add.#: Bodl.e.3.

Propter hoc læ - ta - tum est cor me - um, et ex-sul -  
 Propter hoc læ - ta - tum est cor me - um,  
 - ar. Propter hoc læ - ta - tum est cor me - um, et  
 Propter hoc læ - ta - tum est cor me -  
 - ar. Propter hoc læ - ta - tum est cor me - um,

- ta - vit lin - gua me - a: in - su-per et ca - ro me -  
 et ex-sul - ta - vit lin - gua me - a: in - su-per et ca - ro me -  
 ex-sul - ta - vit lin - gua me - a: in - su-per et ca - ro me -  
 um, et ex-sul - ta - vit lin - gua me - a: in - su-per et ca - ro me - a  
 et ex-sul - ta - vit lin - gua me - a: in - su-per et ca - ro me -

a re - qui - e - scet in  
 - a re - qui - e - scet in spe,  
 a re - qui - e - scet in spe,  
 re - qui - e - scet in spe, in  
 - a re - qui - e - scet in spe, re -

spe. Quo - ni - am non de - re - lin - ques a - ni - mam

in spe. Quo - ni - am non de - re - lin - ques a - ni - mam me -

scet in spe. Quo ni - am non de - re - lin - ques a - ni - mam

spe. Quo - ni - am non de - re - lin - ques a - ni - mam me -

- qui - e - scet in spe. Quo - ni - am non de - re - lin ques a - ni - mam

- mam me - am in in - fer - no: nec da - bis san - ctum tu -

- am in in - fer - no: nec

- me - am in in - fer no: nec da - bis san - ctum tu -

- am in in - fer - no: nec da - bis san - ctum tu -

me - am in in - fer - no: nec da - bis san - ctum tu -

- um vi - de - re cor - ru - pti - o - nem No -

da - bis san - ctum tu um vi - de - re cor - ru - pti - o - nem.

- um vi - de - re cor - ru - pti - o - nem.

- um vi - de re cor - ru - pti - o - nem. No -

- um vi - de - re cor - ru - pti - o -

- tas mi - hi fe - ci - sti vi - as vi - tæ,  
 No - tas mi - hi fe - ci - sti vi - as vi - tæ, ad -  
 No - tas mi - hi fe - ci - sti vi - as vi - tæ, ad - im -  
 - tas mi - hi fe - ci sti vi - as vi - tæ, ad - im - ple -  
 - nem. ad - im -

ad - im - ple - bis me læ - ti - ti - a cum vul - tu tu - o:  
 - im - ple - bis me læ - ti - ti - a cum vul - tu tu -  
 - ple - bis me læ - ti - ti - a cum vul - tu  
 - bis me læ - ti - ti - a cum vul - tu tu -  
 - ple - bis me læ - ti - ti - a cum vul - tu

de - le - cta - ti - o - nes, de - le - cta - ti - o - nes  
 - o: de - le - cta - ti - o - nes in dex - te - ra tu -  
 tu - o: de - le - cta - ti - o - nes in dex - te - ra tu -  
 - o: de - le - cta - ti - o - nes  
 tu - o: de - le - cta - ti - o - nes in dex - te -

(1)  $\circ$  for  $\downarrow$ : Bodl.e.3.

in dex - te - ra tu - a us - que in fi - nem. A -  
 - a us - que in fi - nem. A -  
 - a, in dex - te - ra tu - a us - que in fi - nem.  
 in dex - te - ra tu - a us - que in fi - nem. A -  
 - ra tu - a us - que in fi - nem. A -

(1) add. ♯: Bodl.e.2.

Musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) with lyrics "men." The score is in a common time signature and features various rhythmic patterns and accidentals. The lyrics "men." are repeated under each voice line.

(1) add. ♯: Bodl. e.1.

(2) add. ♯: Bodl. e.4.

(3) add. ♯: Bodl. e.5.

# LAMENTATIONES

Musical score for LAMENTATIONES, featuring five voice parts: TRIPLEX, MEDIUS, CONTRATENOR, TENOR, and BASSUS. The score includes "Mem." (Memorize) markings in the CONTRATENOR and BASSUS parts. The music is in a common time signature and includes various rhythmic patterns.

Continuation of the musical score for LAMENTATIONES, showing further vocal lines and accompaniment. It includes "Mem." markings in the upper vocal parts. The score continues with various rhythmic and melodic lines.

Cu i com - pa - ra - bo te? vel  
 Cu i com - pa - ra - bo te? vel cu -  
 Cu - i com - pa - ra - bo te? vel cu - i as -  
 Cu - i com - pa - ra - bo te?  
 Cu - i com - pa - ra - bo

cu - i as - si - mi - la - bo te, fi - li -  
 - i as - si - mi - la - bo te, fi - li - a Ie - ru - sa -  
 - si - mi - la bo te, as - si - mi - la - bo te, fi - li - a  
 vel cu - i as - si - mi - la - bo te, fi - li - a  
 te? vel cu - i as - si - mi - la - bo te, fi -

- a Ie - ru - sa - lem: cu - i ex - æ -  
 - lem, Ie - ru - sa - lem: cu - i ex - æ - qua - bo te,  
 Ie - ru - sa - lem, Ie - ru - sa - lem: cu - i ex - æ - qua - bo  
 Ie - ru - sa - lem: cu - i ex - æ - qua - bo te, et  
 - li - a Ie - ru - sa - lem: cu - i ex æ -

-qua - bo te, et con - so - la - bor te, vir -  
 et con - so - la - bor te, vir - go fi - li - a Si -  
 te, et con - so - la - bor te, vir - go fi - li - a  
 con - so - la - bor te, vir - go fi - li - a Si -  
 -qua - bo te, et con - so - la - bor te, vir - go fi - li - a,

- go fi - li - a Si - on? ma - gna  
 - on, fi - li - a Si - on? ma - gna est e -  
 Si - on, vir - go fi - li - a Si - on? ma - gna  
 - on, vir - go fi - li - a Si - on?  
 fi - li - a Si - on? ma - gna est

est e - nim vel - ut ma - re con - tri -  
 - nim vel - ut ma - re con - tri - ti - o tu - a:  
 est e - nim vel - ut ma - re con - tri - ti - o tu -  
 ma - gna est e - nim vel - ut ma - re con - tri - ti - o tu -  
 e - nim vel - ut ma - re con - tri - ti - o tu -

- ti-o tu - a: quis me - de - bi-tur tu - i,  
 quis me - de - bi-tur tu - i, tu -  
 - a: quis me - de - bi-tur tu i, tu -  
 - a: quis me - de - bi-tur tu -  
 - a: quis me - de - bi-tur tu -

Nun.  
 Nun.  
 Nun.  
 Nun.  
 Nun.

Pro - phe - tæ tu - i vi - de - runt  
 Pro - phe - tæ tu - i vi - de - runt ti - bi  
 Pro - phe - tæ tu - i vi - de - runt  
 Pro - phe - tæ tu - i vi - de - runt ti - bi  
 Pro - phe - tæ tu - i vi - de - runt ti - bi, ti

(1)

ti - bi fal - sa et stul - ta, nec a - pe-ri-e -  
 fal - sa et stul - ta, fal - sa et stul - ta, nec a - pe-ri-  
 ti - bi fal - sa et stul - ta, et stul - ta, nec a - pe-ri-e -  
 fal - sa et stul - ta, et stul - ta, nec a - pe-ri-e - bant  
 - bi fal - sa et stul - ta, nec a - pe-ri-e - bant

- bant in - i-qui-ta - tem tu - am, ut te  
 - e - bant in - i-qui-ta - tem tu - am, tu - am,  
 - bant in - i-qui-ta - tem tu - am, tu - am,  
 in - i-qui-ta - tem tu - am, ut te ad  
 a - pe-ri - bant in - i-qui-ta - tem tu - am, ut

ad pœ - ni - ten - ti - am pro - vo - ca - rent: vi - de - runt au -  
 ut te ad pœ-ni-ten - ti-am pro - vo - ca - rent: vi - de - runt au -  
 ut te ad pœ-ni-ten-ti - am pro - vo - ca - rent: vi - de - runt  
 pœ-ni-ten - ti-am pro - vo - ca - rent: vi - de - runt  
 te ad pœ-ni-ten - ti-am pro - vo - ca - rent: vi -

(1) add. b: Bodl. e. 1.

-tem ti - bi as - sum - pti - o - nes fal - sas, et  
 -tem ti - bi as - sum - pti - o - nes fal - sas, et e - ie - cti - o - nes,  
 au - tem ti - bi as - sum - pti - o - nes fal - sas, et e -  
 au - tem ti - bi as - sum - pti - o - nes fal - sas, et e - ie -  
 de - runt au - tem ti - bi as - sum - pti - o - nes fal - sas, et e - ie - cti -

e - ie - cti - o - nes. Sa - mech. Sa -  
 et e - ie - cti - o - nes. Sa -  
 - ie - cti - o - nes. Sa - mech.  
 - cti - o - nes. Sa mech. Sa -  
 o - nes, et e - ie - cti - o - nes. Sa - mech.

- mech. Plau - se  
 - mech. Sa - mech. Plau - se - runt super te -  
 Sa mech. Sa - mech. Plau - se - runt  
 - mech. Plau - se - runt su - per te

-runt su - per te ma - ni-bus o - mnes trans -  
 ma - ni-bus o - mnes trans - e - un - tes per vi -  
 su - per te ma - ni-bus o - mnes trans - e - un -  
 Plau - se - runt su - per te ma - ni-bus o - mnes  
 ma - ni-bus o - mnes trans - e - un - tes per

- e - un - tes per vi - am: si - bi - la - ve - runt, et mo -  
 - am, per vi - am, per vi - am: si - bi - la - ve - runt, et mo -  
 - tes per vi - am, per vi - am: si - bi - la - ve - runt, et mo -  
 trans - e - un - tes per vi - am: si - bi - la - ve - runt, et mo -  
 vi - am, per vi - am: si - bi - la - ve - runt, et mo -

-ve - runt ca - pi - ta su a su -  
 -ve - runt ca - pi - ta su a su - per fi - li - am le - ru - sa -  
 -ve - runt ca - pi - ta su a su - per fi - li -  
 -ve - runt ca - pi - ta su a su - per fi - li -  
 -ve - runt ca - pi - ta su a su - per fi - li - am le - ru - sa -

-per fi - li - am le - ru - sa - lem.  
 - - lem, le - ru - sa - lem, le - ru - sa - lem, le - ru - sa - lem. le - ru - sa -  
 am le - ru - sa - lem, le - ru - sa - lem. le - ru - sa -  
 am, su - per fi - li - am, su - per fi - li - am le - ru - sa - lem.  
 - lem, su - per fi - li - am le - ru - sa - lem. le - ru - sa -

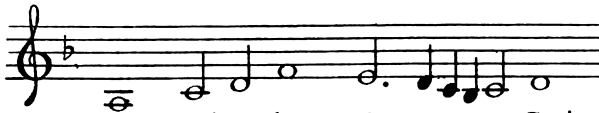
le - ru - sa - lem, le - ru - sa - lem, le - ru - sa - lem, con - ver - te -  
 - lem, le - ru - sa - lem, le - ru - sa - lem, con - ver - te - re, con - ver - te - re,  
 lem, le - ru - sa - lem, con - ver - te - re, con - ver - te - re,  
 le - ru - sa - lem, le - ru - sa - lem, le - ru - sa - lem, con - ver - te - re, con -  
 - lem, le - ru - sa - lem, le - ru - sa - lem, con - ver - te - re ad Do - mi -

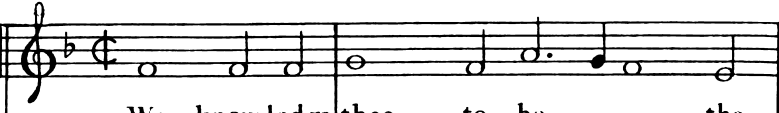
- lem, con - ver - te - re ad Do - mi - num  
 re, con - ver - te - re ad Do - mi - num De - um, De - um tu -  
 con - ver - te - re, con - ver - te - re ad Do - mi - num De - um tu -  
 - ver - te - re ad Do - mi - num De - um tu - um, De - um tu -  
 num, con - ver - te - re ad Do - mi - num De - um, De -

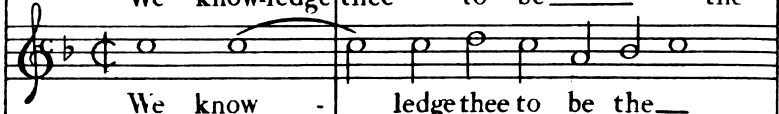
De - um tu - um, De - um tu -  
- um, De - um tu - um, De - um tu -  
- um, De - um tu - um, De - um tu - um,  
- um, De - um tu - um, De - um tu -  
- um tu - um, De - um tu - um, De -

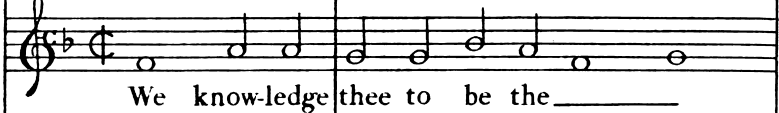
- um, tu - um.  
- um, De - um tu - um, De - um tu - um.  
tu - um, De - um tu - um.  
- um, tu - um, tu - um.  
- um tu - um, De - um tu - um, De - um tu - um.

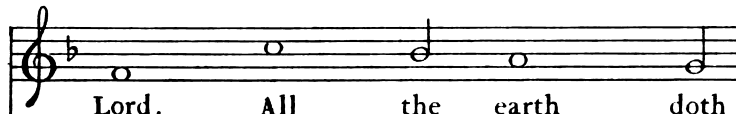
# TE DEUM

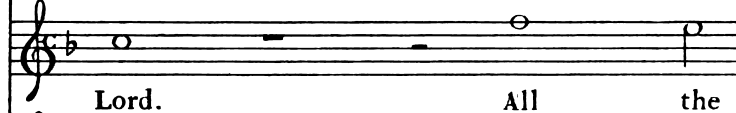
CANTUS  We praise thee, O \_\_\_\_\_ God:


CONTRATENOR  We know-ledge thee to be \_\_\_\_\_ the

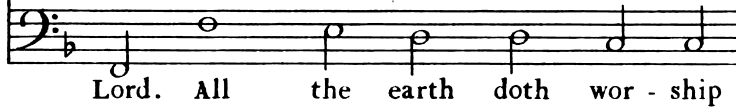
TENOR  We know - ledge thee to be the \_\_\_\_\_


BASSUS  We know-ledge thee to be the \_\_\_\_\_

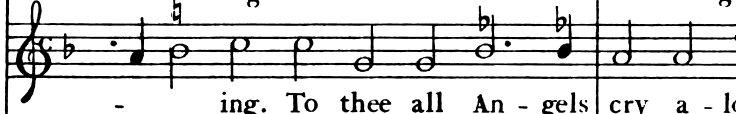
 Lord. All the earth doth wor - ship thee, the Fa - ther ev - er -

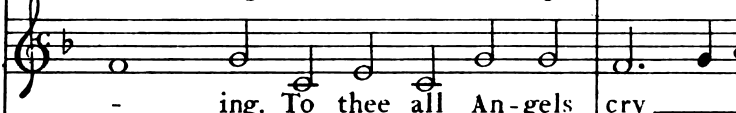
 Lord. All the earth doth wor-ship thee, the Fa - ther ev-er-last -


 Lord. All the earth doth worship thee, the Fa - ther ev - er - last -

 Lord. All the earth doth wor - ship thee, the Fa - ther ev - er -

 - last - ing. To thee all An - gels cry a - loud: the Heavens, and

 - ing. To thee all An - gels cry a - loud, the an - gels cry a - loud: the

 - ing. To thee all An-gels cry \_\_\_\_\_ a - loud: the Heavens,

 - last - ing. To thee all An - gels cry a - loud: the Heavens, and all the

 all the Powers there-in, the Heavens, and all the Powers there - in. To thee

 Heavens, and all the Powers there - in, the Powers \_\_\_\_\_ there - in. To

 \_\_\_\_\_ and all the Powers there-in, the Heavens, and all the Powers there - in. To

 Powers there - in, and all the Powers there - in. To thee Che - ru -

Che - ru-bin and Se - ra - phin con - tin - u - al - ly do cry, do cry, do  
 thee Che - ru - bin and Se - ra - phin con - tin - u - al - ly do —  
 thee Cheru - bin and Se - ra - phin con - tin - u - al - ly do cry, con - tin - u - al - ly do —  
 - bin and — Se - ra - phin con - tin - u - al - ly do cry, con - tin - u - al - ly do

cry, Ho - ly, Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth.  
 cry, Ho - ly, Ho - ly, Lord God of Sa - ba - oth, Lord God of Sa - ba - oth, of Sa - ba - oth.  
 cry, Ho - ly, Ho - ly, Lord God of Sa - ba - oth, of Sa - ba - oth.  
 cry, Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth, of Sa - ba - oth.

Heaven and earth are full of the Ma - jes - ty of thy —  
 Heaven and earth are full of the Ma - jes - ty of thy Glo -  
 Heaven and earth are full of the Ma - jes - ty of thy Glo -  
 Heaven and earth are full of the Ma - jes - ty of thy Glo - ry, of — thy

Glo - ry. The glo - ri - ous com - pa - ny of the A - pos - tles praise —  
 - ry, thy Glo - ry. The glo - ri - ous com - pa - ny of the A - postles praise — thee.  
 - ry. The glo - ri - ous com - pa - ny of the A - pos - tles  
 Glo - ry. The glo - ri - ous com - pa - ny of the A - pos - tles praise thee, praise

thee. The good - ly fel - lowship of the Pro - phets praise thee. The good - ly fel - lowship of the Pro - phets praise thee, praise thee. The good - ly fel - lowship of the Pro - phets praise thee, of the Pro - phets praise thee. The good - ly fel - lowship of the Pro - phets praise thee. The no - ble

no - ble ar - my of Mar - tyrs praise thee, praise thee. The no - ble ar - my of Mar - tyrs praise thee, praise thee. The no - ble ar - my of Mar - tyrs praise thee, praise thee. ar - my of Mar - tyrs praise thee, praise thee.

The ho - ly Church thro - rough - out all the world doth know - ledge thee; The ho - ly Church throughout all the world doth know - ledge thee; The ho - ly Church throughout all the world doth know - ledge thee; The ho - ly Church throughout all the world doth know - ledge thee; The Fa - ther, of an in - finite

Fa - ther, of an in - finite Ma - jes - ty, the Fa - ther, of an in - finite Ma - jes - ty; Ma - jes - ty, the Fa - ther, of an in - finite Ma - jes - ty, of an in - finite Ma - jes - ty; Ma - jes - ty, the Fa - ther, of an in - finite Ma - jes - ty, of an in - finite Ma - jes - ty; in - finite Ma - jes - ty, the Fa - ther, of an in - finite Ma - jes - ty, Ma - jes - ty;

(1)  $\circ$  for  $d$ : B.M.Add.30482.

Thy hon-our-a-ble, true, and on-ly Son; Al- so the Ho-ly Ghost the Com-

er, al- so the Ho-ly Ghost the Com- fort - er, the Com- fort - er, al- so the Ho-ly Ghost the Com- fort - er, the Com- fort -

-er. Thou art the King of Glo- ry, O Christ.

Thou art the ev-er-last-ing Son of the Fa-ther, of the Fa-ther, of the Fa-ther, the

ther. When thou took'st up - on thee to (1)  
 ther. When thou took'st up - on (2) thee to de-liv - er  
 Fa - ther. When thou took'st up - on thee to de-liv - er man, thou didst not ab -  
 - ther. When thou took'st up - on thee to de - liv - er man, thou

de - liv - er man, thou didst not ab-hor the Vir-gin's womb. When thou hadst ov - er - come the  
 man, thou didst not ab-hor the Vir-gin's womb. When thou hadst ov - er-come the sharp-ness of death,  
 -hor the Vir - gin's womb, the Vir-gin's womb. When thou hadst ov - er-come the sharp-ness of  
 didst not ab-hor the Vir-gin's womb. When thou hadst ov - er-come the sharpness of death, thou did'st

sharp - ness of death, thou didst o - pen the Kingdom of Heaven to all be - liev - ers.  
 thoudidst o - pen the King-dom of Heaven to all be - liev-ers, to all be-liev - ers.  
 death, thoudidst o - pen the Kingdom of Heav-en to all be-liev-ers, be-liev - ers.  
 o - pentheKing-dom of Heaven to all be - liev - ers, to all be-liev - ers.

Thou sitt'st at the right hand of God, in the Glory of the Fa - ther, of the Fa -  
 Thou sitt'st at the right hand of God, in the Glory of the Fa-ther, the Fa - ther.  
 Thou sitt'st at the right hand of God, in the Glory of the -  
 Thou sitt'st at the right hand of God, in the Glory of the Fa -

(1) ♩ for ♩ B. M. Add. 30481.

(2) ♩ for ♩ B. M. Add. 30482.

(3) ♩ for ♩ B. M. Add. 30481.

- ther. We be - lieve that thou shalt come to be our Judge. We there -  
 We be - lieve that thou shalt come to be our Judge, to be our Judge. We there -  
 Fa - ther. We be - lieve that thou shalt come to be our Judge, to be our Judge. We there -  
 - ther. We be - lieve that thou shalt come to be our Judge. We there -

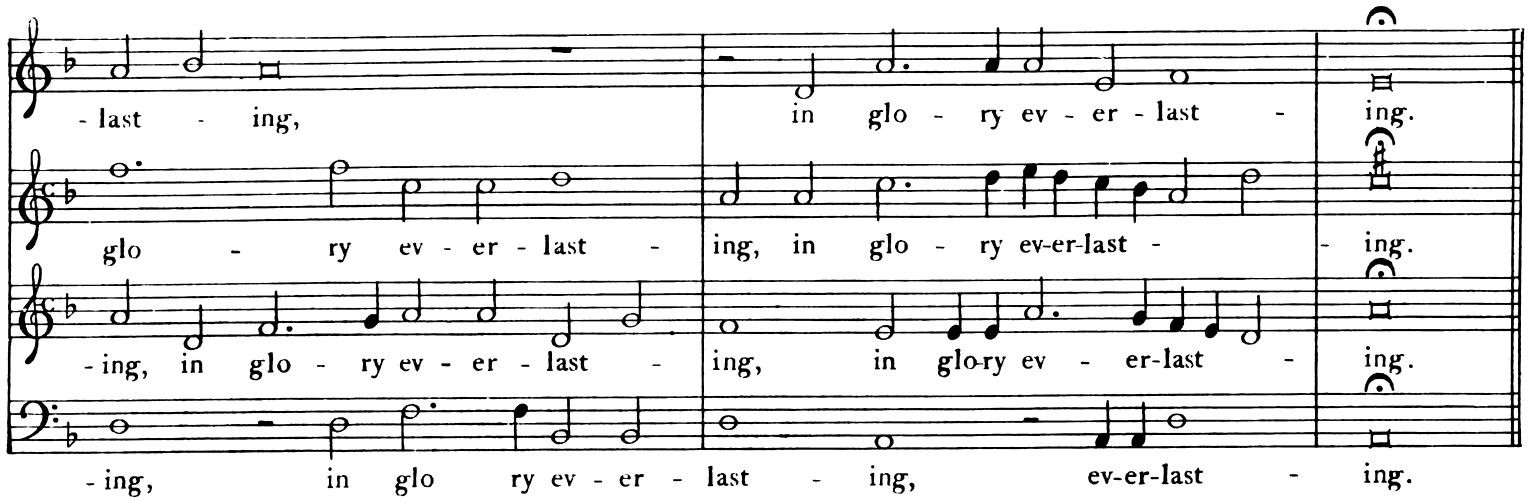
- fore pray thee, help thy ser - vants, help thy ser - vants, whom thou hast re -  
 - fore pray thee, help thy ser vants, whom thou hast re - deem -  
 - fore pray thee, help thy ser - vants, whom thou hast re - deem - ed, re -  
 - fore pray thee, help thy ser vants, whom thou hast re - deem - ed, whom

- deem - ed with thy pre - ci - ous blood, whom thou hast re - deem - ed with thy pre - ci - ous  
 - ed with thy pre - ci - ous blood, whom thou hast re - deem - ed with thy pre - ci - ous  
 - deem - ed, whom thou hast re - deem - ed with thy pre - ci - ous  
 thou hast re - deem - ed, hast re - deem - ed with thy pre - ci - ous

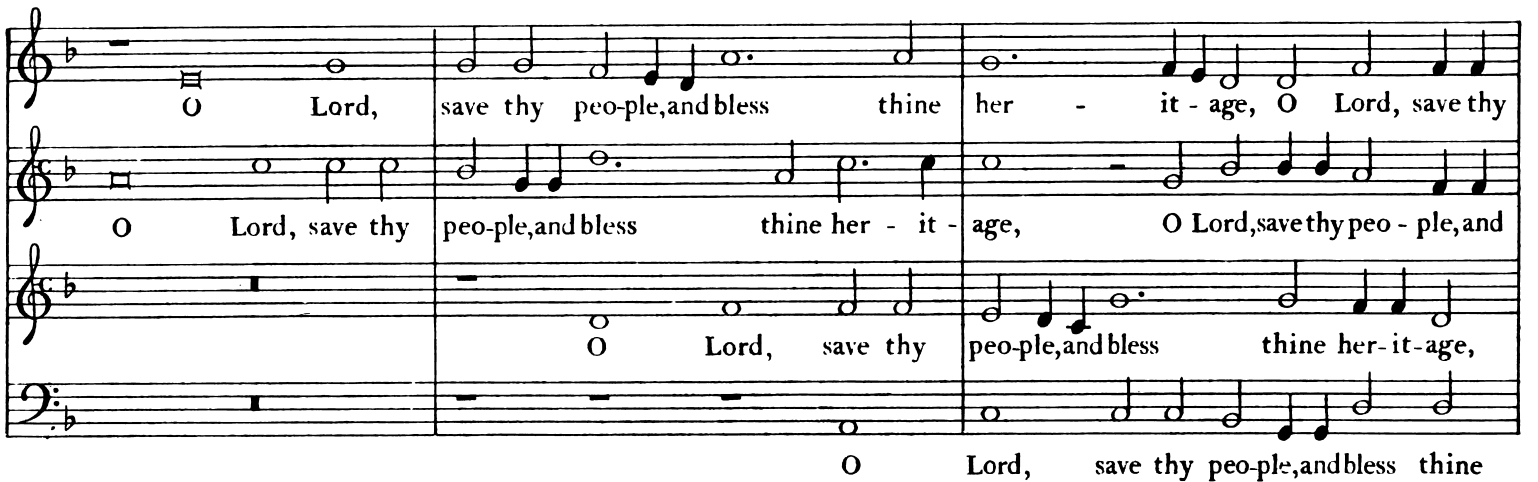
blood. Make them to be numbered with thy Saints in glo - ry ev - er -  
 blood. Make them to be num - bered with thy Saints in  
 blood. Make them to be num - bered with thy Saints in glo - ry ev - er - last -  
 blood. Make them to be num - bered with thy Saints in glo - ry ev - er - last -

(1) ♪ for ♪ : B.M.Add.30482.

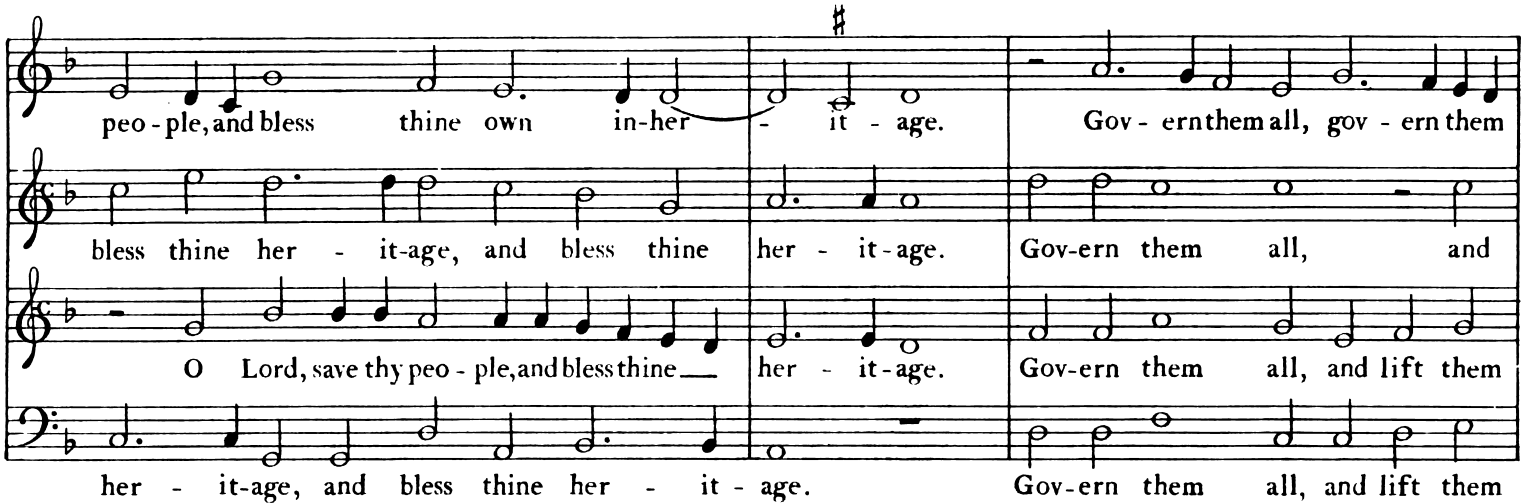
(2) ♪ for ♪ : B.M.Add.30483.



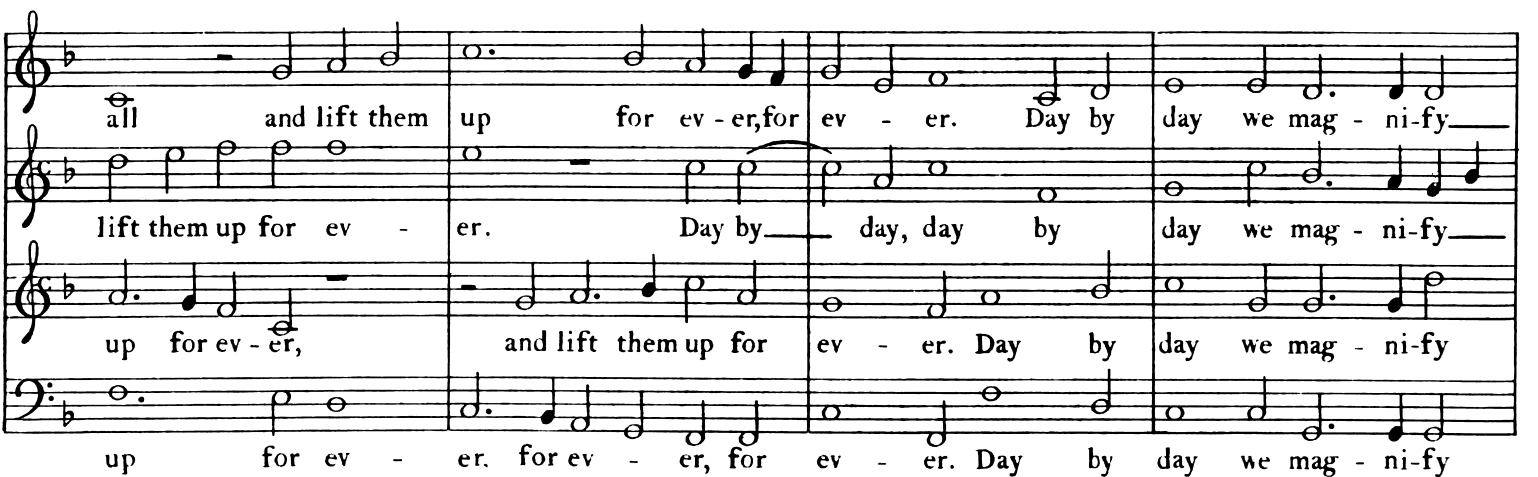
- last - ing, in glo - ry ev - er - last - ing.  
 glo - ry ev - er - last - ing, in glo - ry ev - er - last - ing.  
 - ing, in glo - ry ev - er - last - ing, in glo - ry ev - er - last - ing.  
 - ing, in glo ry ev - er - last - ing, ev - er - last - ing.



O Lord, save thy peo-ple, and bless thine her - it - age, O Lord, save thy  
 O Lord, save thy peo-ple, and bless thine her - it - age, O Lord, save thy peo - ple, and  
 O Lord, save thy peo-ple, and bless thine her - it - age,  
 O Lord, save thy peo - ple, and



peo - ple, and bless thine own in-her - it - age. Gov - ern them all, gov - ern them  
 bless thine her - it - age, and bless thine her - it - age. Gov - ern them all, and  
 O Lord, save thy peo - ple, and bless thine her - it - age. Gov - ern them all, and lift them  
 her - it - age, and bless thine her - it - age. Gov - ern them all, and lift them



all and lift them up for ev - er, for ev - er. Day by day we mag - ni - fy  
 lift them up for ev - er. Day by day, day by day we mag - ni - fy  
 up for ev - er, and lift them up for ev - er. Day by day we mag - ni - fy  
 up for ev - er. for ev - er, for ev - er. Day by day we mag - ni - fy

(1)

thee; and we wor-ship thy Name ev - er world without end, ev - er world without end.

thee; and we worship thy Name for ev - er world without end, world with-out end.

thee, we magnify thee; and we wor-ship thy Name ev - er world with-out end.

thee; and we wor-ship thy Name for ev - er world with-out end, world with-out end.

Vouch - safe, O Lord, to keep us this day with-out sin. O Lord, have mer -

Vouch - safe, O Lord, to keep us this day with-out sin. O Lord, have

Vouch - safe, O Lord, to keep, to keep us this day with-out sin. O Lord, have mer -

O Lord, have

- cy up - on us, have mer - cy up - on us. O Lord, let thy mer - cy

mer - cy up - on us, have mer - cy up - on us. O Lord, let thy mer - cy

- cy up - on us, have mer - cy up - on us. O Lord, let thy mer - cy

mer - cy up - on us, have mer - cy up - on us. O Lord, let thy mer - cy

light - en up - on us, as our trust is in thee, as our trust is in thee. O

light - en up - on us, as our trust is in thee, as our trust is in thee. O

lighten up - on us, as our trust is in thee, as our trust is in thee. O

light - en up - on us, as our trust is in thee, as our trust is in thee. O

(1) ♭ for ♮: B.M.Add.30480.

(2) FED  $\frac{6}{8}$ : B.M.Add. 30481.(3)  $\flat$  for  $\circ$ : B.M.Add.30481. corrector.(4)  $\flat$  for  $\circ$ : B.M.Add.30481.

Lord, in thee have I trust - ed, have I trust - ed: let me nev-er be con -  
 Lord, in thee have I trust - ed: let me nev-er be con - found -  
 Lord, in thee have I trust - ed: let me nev-er be con-found - ed,  
 Lord, in thee have I trust - ed: let me nev-er be con - found - ed, let

- found - ed, let me nev-er be con - found - ed, be con - found - ed.  
 - ed, let me nev-er be con - found-ed, let me nev-er be con - found - ed.  
 let me nev-er be con - found - ed, let me nev-er be con - found - ed.  
 me nev-er be con - found - ed, let me nev-er be con - found - ed.

(1) F: B.M. Add. 30481.

## BENEDICTUS

Bless ed be the Lord God of Is - ra - el,  
 Bless - ed be the Lord God of Is - ra - el,  
 Bless - ed be the Lord God of Is - ra - el, for he  
 Bless - ed be the Lord God of Is - ra - el, for he hath

for he hath vis - it-ed and re-deem-ed his peo-ple; And hath  
 for he hath vis - it-ed and re-deem-ed his peo-ple, his peo-ple; And hath  
 hath vis - it-ed and re-deem - ed his peo-ple, and redeemed his peo-ple; And hath  
 vis - it-ed and re-deem-ed his peo-ple, and redeemed his peo-ple; And hath

rais - ed up an horn of sal - va - ti - on un - to us in the house of his ser - vant Da - vid;

house of his ser - vant (1) Da - vid; As (2) he spake by the mouth of his ho - ly Pro - phets, which have been since the world be - gan; That we should be sav - ed from our en - e - mies, and from the hands of all that hate us, and from the hands of

Pro - phets, which have been since the world be - gan; That we should be sav - ed from our en - e - mies, and from the hands of all that hate us, and from the hands of

sav - ed from our en - e - mies, and from the hands of all that hate us, and from the hands of

of all that hate us, that hate us; To per-form the mer - cy pro - mis-ed to our  
 — that hate us, that hate us; To per-form the mer - cy pro - mis-ed to our  
 hands of all that hate us; To per-form the mer - cy pro - mis-ed to our  
 all that hate us; To per-form the mer - cy pro - mis-ed to our

fa - thers, and to re-mem - ber his ho - ly  
 fa - thers, and to re-mem - ber his ho - ly Cove -  
 fa - thers, and to re-mem - ber his ho - ly Cove - nant, his ho - ly  
 fa - thers, and to re-mem - ber his ho - ly

Cove - nant; To per - form the oath which he sware to our fa - ther A -  
 - nant; To per - form the oath which he sware to our fa - ther  
 Cove - nant; To per - form the oath which he sware to our fa - ther A - bra -  
 Cove - nant; To per - form the oath which he sware to our

bra - ham that he would give us that he would give  
 — A - bra - ham that he would give us, that he would  
 - ham that he would give us, that he would give us, That  
 fa - ther A - bra - ham that he would give us, that he would give

(1)  $\text{♩}$ : om. B.M.Add.30483.

(2) AA for FF: B.M.Add.30483.

us, That we be - ing de - liv - er - ed out of the hands of  
 give us, That we be - ing de - liv - er - ed out of the  
 (1) we be - ing de - liv - er - ed out of the hands of our  
 us, That we be - ing de - liv - er - ed out of the hands

our en - e - mies might serve him with - out fear, might serve him without fear;  
 hands of our en - e - mies might serve him with - out fear, with - out fear; In  
 en - e - mies might serve him with - out fear, might serve him with - out fear; In  
 of our en - e - mies might serve him without fear, might serve him without fear;

In ho - li - ness and right - eous - ness be - fore him all the days of our  
 (3) ho - li - ness and right - eous - ness be - fore him, be - fore him all (4)  
 ho - li - ness and right - eous - ness be - fore him (5) all the days  
 In ho - li - ness and right - eous - ness be - fore him (6) all the days of our

life, all the days of our life. And thou, child,  
 the days of our life, all the days of our life. And thou, child, shalt be  
 of our life, all the days of our life.  
 life, all the days of our life.

(1)  $\circ$  for  $\text{dd}$ : B.M.Add.30482. (2)  $\text{dd}$  for F: B.M.Add.30480. (3) B: B.M.Add.30481. (4)  $\text{bis}$ : B.M.Add.30481. (5)  $\text{bis}$ : B.M.Add.30482. (6)  $\circ$  for  $\text{d}$ : B.M.Add.30483.

shalt be call - ed the Pro - phet of the High - est, for thou shalt  
 call - ed the Pro - phet of the High - est, for thou shalt go be -  
 And thou, child, shalt be call - ed the Pro - phet of the High - est,  
 And thou, child, shalt be call - ed the Pro - phet of the

go before the face of the Lord to pre-prepare his ways; To give know-ledge  
 -fore the face of the Lord to pre-prepare his ways; To give  
 for thou shalt go before the face of the Lord to pre-prepare his ways; To give know-ledge  
 High-est, for thou shalt go be-fore the face of the Lord to pre-prepare his ways; To give

of sal - va - ti-on un - to his peo - ple for the re-mis-si-on of their sins, of their  
 know-ledge of sal - va - ti-on un - to his peo - ple for the re- mis-si-on of their  
 of sal - va - ti-on un - to his peo - ple for the re-mis-si-on, for the re-mis-si-on of their sins,  
 know - ledge of sal - va - ti on un - to his peo - ple for the re-mis-si-on of their

sins, Through the ten - der mer - cy of our God, where - by the day - spring from on  
 sins, Through the ten - der mercy of our God, where - by the day - spring from on high  
 of their sins, Through the ten - der mer - cy of our God, where - by the day -  
 sins, Through the ten - der mer - cy of our God, where - by the day - spring from on high

(1) D : B.M.Add.30480. (2) o for dd : B.M.Add.30482. (3) EE for DD : B.M.Add.30482.

high hath vi - sit - ed us; To give light to them that sit in dark - ness, and  
 hath vi - sit - ed us; To give light to them that sit in dark - ness, that sit in  
 -spring from on high hath vi - sit - ed us; To give light to them that sit in dark - ness,  
 hath vi - sit - ed us; To give light to them that sit in dark -

in the shadow of death; and to guide our feet in - to the way  
 dark - ness, and in the shadow of death, and in the shadow of  
 and in the shadow of death; and to guide our feet in - to the  
 - ness, and in the shadow of death, of death; and to

of peace, and to guide our feet in - to the way of peace.  
 death; and to guide our feet in - to the way of peace, the way of peace.  
 way of peace, the way of peace, in - to the way of peace.  
 guide our feet in - to the way of peace, in - to the way of peace.

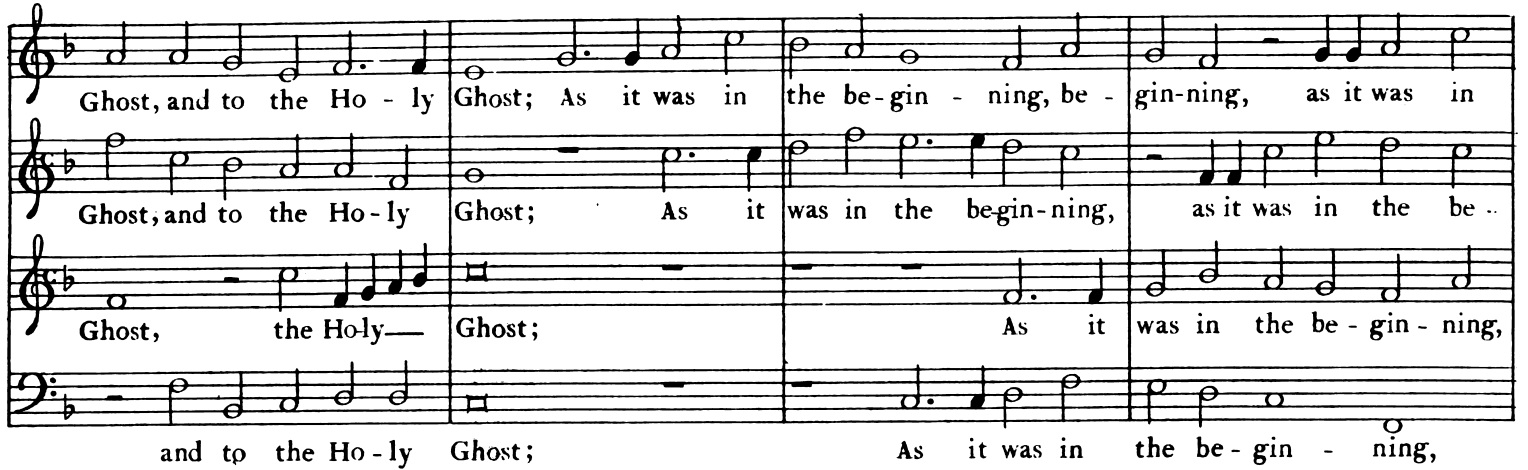
Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly  
 Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly  
 Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost, the Ho - ly  
 Glo - ry be to the Father, and to the Son, and to the Ho - ly Ghost,

(1) E: B.M. Add. 30480.

(2) A: B.M. Add. 30481.

(3) E: B.M. Add. 30482.

(4) G: B.M. Add. 30483.



Ghost, and to the Ho - ly Ghost; As it was in the be - gin - ning, be - gin - ning, as it was in  
 Ghost, and to the Ho - ly Ghost; As it was in the be - gin - ning, as it was in the be ..  
 Ghost, the Holy— Ghost; As it was in the be - gin - ning,  
 and to the Ho - ly Ghost; As it was in the be - gin - ning,



the be - gin - ning, and is now, and ev - er shall be world with - out  
 - gin - ning, and is now, and ev - er shall be world with - out end, and  
 and is now, as it was in the be - gin - ning, and is now, and ev - er shall be world  
 as it was in the be - gin - ning, and is now, and ev - er shall



end, world with - out end, and ev - er shall be world with - out end.  
 ev - er shall be world with - out end, and ev - er shall be world without end.  
 with - out end, and ev - er shall be world with - out end, world with - out end.  
 be world with - out end, and ev - er shall be world with - out end, world with - out end.



A - men.  
 A - men.  
 A - men.  
 A - men.

# TE DEUM

MEDIUS FULL CAN.

CONTRATENOR FULL CAN.

TENOR FULL CAN.

BASSUS FULL CAN.

ORGAN

We know - ledge thee to be the Lord. All the earth doth wor-ship

FULL

thee, the Fa - ther ev - er - last - ing, the Fa - ther ev - er - last - ing.

FULL

thee, the Fa - ther ev - er - last - ing, the Fa - ther ev - er - last - ing.

FULL

thee, the Fa - ther ev - er - last - ing, the Fa - ther ev - er - last - ing.

FULL

thee, the Fa - ther ev - er - last - ing, ev - er - last - ing.

DEC. (1)

To thee all An - gels cry a - loud: the Heavens, and all the

DEC. (2)

To thee all An - gels cry a - loud: the Heavens, and all the

DEC. To thee all An gels cry a - loud: the Heavens, and all the Powers there - in, and all the

To thee all An - gels cry a - loud: the Heavens, and all the Powers there-in, the

Powers there - in. To thee Che - ru - bin and Se - ra - phin con - tin - u - al -

Powers there - in. To thee Che - ru - bin and Se - ra - phin con - tin - u - al - ly do cry, con -

Powers there - in. To thee Che - ru - bin and Se - ra - phin con - tin - u - al - ly — do cry,

Powers there - in. To thee Che - ru - bin and Se - ra - phin con - tin - u - al - ly, con -

- ly do cry, do cry, Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth.

- tin - u - al - ly do — cry Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth, of Sa - ba - oth.

con - tin - u - al - ly — do cry Ho - ly, Ho - ly, Lord God of Sa - ba - oth, of Sa - ba - oth.

- tin - u - al - ly do cry Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth, of Sa - ba - oth.

(1) A: Pet.44. (2) o for d·d: Pet.42.

CAN. Heaven and earth are full of the Ma - jes - ty of thy Glo - ry, the

CAN. Heaven and earth are full, Heaven and earth are full of the Ma - jes - ty of thy - Glo -

CAN. Heaven and earth are full of the Ma - jes - ty of thy Glo - ry, of thy Glo -

DEC. - ry. the glo - ri - ous com - pa - ny of the A - pos - tles praise thee. The

glo - ri - ous com - pa - ny of the A - pos - tles praise thee. The good - ly fel - low - ship of

DEC. - ry. the glo - ri - ous com - pa - ny of the A - pos - tles praise thee. The good - ly

DEC. - ry. the glo - ri - ous com - pa - ny of the A - pos - tles praise thee. The good - ly

(1) DEC. good - ly fel - low - ship of the Pro - phets praise thee. The no - ble ar - my (2) of Mar - tyrs

the Pro - phets praise thee, praise thee. The no - ble ar - my of Mar - tyrs

DEC. ship of the Pro - phets praise thee. The no - ble ar - my (3) of Mar - tyrs praise

DEC. fel - low - ship of the Pro - phets praise thee. The no - ble ar - my of Mar - tyrs praise

(1) E: Pet. 15. (2) add. b: Pet. 42. (3) E: Pet. 37.

CAN. #

praise thee. The ho - ly Church through-out all the world doth know-ledge thee. The

praise thee. The ho - ly Church through-out (1) all the world doth know-ledge thee.

praise thee. The ho - ly Church throughout all the world doth know-ledge thee.

praise thee. The ho - ly Church through-out all the world doth know-ledge thee. The

DEC.

Fa - ther of an in - finite Ma - jes - ty; Thine hon - our - a - ble, true, and on - ly

The Fa - ther of an in - finite Ma - jes - ty; Thine hon - our - a - ble, true, and on - ly

The Fa - ther of an in - finite Ma - jes - ty; Thine hon - our - a - ble, true, and on - ly

Fa - ther of an in - finite Ma - jes - ty; Thine hon - our - a - ble, true, and on - ly

CAN. FULL

Son; Al - so the Ho - ly Ghost, the Com - fort - er. Thou art the King of

Son; Al - so the Ho - ly Ghost, the Com - fort - er. Thou art the King of (4)

Son; Al - so the Ho - ly Ghost, the Com - fort - er. Thou art the King of Glo -

Son; Al - so the Ho - ly Ghost, the Com - fort - er. Thou art the King of

(1) A : Pet. 43.

(2) add. b : Pet. 36.

(3)  $\underline{m}d$  for  $d$  : Pet. 43.

(4)  $d$  : om. Pet. 43.

CAN.

Glo-ry, O Christ, of Glo-ry, O Christ. Thou art the ev - er-lasting Son of the Fa -

Glo-ry, O Christ, O Christ. Thou art the ev - er-lasting Son of the Fa -

-ry, O Christ, O Christ. Thou art the ev - er - last-ing Son of the Fa -

Glo-ry, O Christ, O Christ. Thou art the ev - er - last-ing Son of the Fa -

(1)

DEC. #

-ther. When thou took'st up-on thee to de - liv - er man, thou

-ther. When thou took'st up - on thee to de - liv er man, thou

-ther. When thou took'st up - on thee to de - liv er man, thou didst not abhor the Vir - gin's

-ther. When thou took'st up - on thee to de - liv - er man, thou didst not ab-hor the

(2) CAN. (3)

didst not ab-hor the Vir-gin's womb. When thou hadst o - ver - come the sharp-ness of

didst not ab-hor the Vir - gin's womb. When thou hadst o - ver - come the sharp - ness of

womb, the Vir-gin's womb. When thou hadst o - ver - come the sharp - ness of

Vir-gin's womb, the Vir-gin's womb. When thou hadst o - ver - come the sharp-ness of

(1) B: Durh.A.6. (2) add.b: Pet.44. (3) add.b: Pet.45.

death, thou didst o - pen the King - dom of Heaven to all be - liev - ers.

death, thou didst o - pen the King - dom of Heaven to all be - liev - ers, to all be - liev -

death, thou didst o - pen the King - dom of Heaven to all be - liev - ers, to all be - liev -

— death, thou didst o - pen the Kingdom of Heaven to all be - liev - ers.

DEC. Thou sit - test at the right hand of God,

DEC. - ers. Thou sit - test at the right hand of God, DEC. in the

- ers. DEC. Thou sit - test at the right hand

DEC. Thou sit - test at the right hand of

in the Glo ry of the Fa - ther, of the Fa - ther. CAN. We be -

Glo-ry of the Fa - ther, of the Fa - ther. We be - lieve that

of God, in the Glo-ry of the Fa - ther, the Fa - ther.

God, in the Glo-ry of the Fa - ther, the Fa - ther.

(1) o for dd: Durh. C. S

DEC. #

-lieve that thou shalt come to be our Judge, to be our Judge. We therefore pray thee, help

thou shalt come to be our Judge. We there-fore pray thee, help-

of the Fa-ther. We be-lieve that thou shalt come to be our Judge. We there-fore pray thee, help

We be-lieve that thou shalt come to be our Judge. We therefore pray thee,

CAN. CAN. DEC. DEC. DEC.

FULL

thy ser - vants, whom thou hast re-deem - ed, whom thou hast re-deem - ed with thy

thy ser - vants, whom thou hast re-deem - ed with thy

thy ser - vants, whom thou hast re - deem - ed with thy pre - ci-ous

help thy ser - vants, whom thou hast re-deem - ed with thy

FULL

DEC. # #

pre - ci-ous blood, with thy pre - ci-ous blood. Make them to be num - ber'd with thy Saints

pre - ci-ous blood, with thy pre - ci-ous blood. Make them to be num - ber'd with thy

blood, with thy pre - ci-ous blood. Make them to be

pre - ci-ous blood, with thy pre - ci-ous blood. Make them

DEC. DEC. DEC. DEC. (1)

(1)  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$  : Durh. A. 6.  
FFFF

in glo - ry ev - er - last - ing, in glo-ry ev-er-last - ing,  
 Saints in glo ry ev - er - last - ing, in glo-ry ev -  
 num - ber'd with thy Saints in glo ry ev - er - last -  
 to be num - ber'd with thy Saints, thy Saints in glo - ry ev - er -

in glo-ry ev-er-last - ing. CAN. O Lord, save thy peo - ple, and  
 - er - last - ing, in glo-ry ev-er-last - ing. CAN. O Lord save thy peo - ple,  
 - ing, in glo-ry ev-er-last - ing. O Lord, save thy peo - ple, and  
 - last - ing, ev-er-last - ing. O Lord, save thy peo - ple, and

(1)  
 bless thine her - it - age. Gov-ern them and lift them up for ev - er, and  
 and bless thine her - it - age. Gov-ern them and lift them up for ev -  
 blessthine her - it - age, and bless thine her it-age. Gov-ern them and lift them  
 bless thine her-it - age, and bless thine her - it-age. Gov-ern

(1) add. b: Pet. 45.

lift them up for ev - er. Day FULL by day we mag - ni - fy  
 -er, and lift them up for ev er. FULL Day by day we mag - ni - fy  
 up for ev - er. FULL Day by day we mag - ni - fy  
 them and lift them up for ev er. Day by day we mag - ni - fy

thee; and we worship thy Name ev-er world with-out end, ev-er world without end.  
 thee; and we worship thy Name ev-er world with-out end, ev-er world without end.  
 thee; and we worship thy Name ev-er world without end, with - out end.  
 thee; and we worship thy Name ev-er world without end.

DEC. Vouch - safe, O Lord, to keep us this day with-out  
 DEC. Vouch - safe, O Lord, to keep us this day with - out  
 DEC. Vouch - safe, O Lord, to keep us this day with - out sin, to keep us this day without  
 DEC. Vouch - safe, O Lord, to keep us this day with - out

(1) #: om. Durh.C.13, Pet.35.

CAN.

sin. CAN. O Lord, have mer - cy up - on — us, have mer - cy up - on

sin. CAN. O Lord, have mer - cy up - on us, have mer - cy up (i) on

sin. CAN. O Lord, have mer - cy up - on — us, have mer - cy up - on

sin. O Lord, have mer - cy up - on — us, — have mer - cy up - on us, up - on —

DEC. #

us. O Lord, let thy mer - cy light - en up - on us, as our trust is in

us. O Lord, let thy mer - cy light - en up - on — us, as our trust is in thee, as our trust is in

us. O Lord, let thy mer - cy light - en up - on us, as our trust is in

us. O Lord, let thy mer - cy lighten up - on us, as our trust is in thee, as our trust is in

FULL #

thee. FULL O Lord, in thee have I trust - ed:

thee. O Lord, in thee have I trust - ed:

thee. O Lord, in thee have I trust - ed: let me nev - er be

thee. O Lord, in thee have I trust - ed: let me nev - er be con -

(i) add. b: Pet. 43.

(1) (2) add. b: Pet. 43, 35.

# BENEDICTUS

rais - ed up an horn of sal - va - ti - on for us in the house of his ser - vant  
 up an horn of sal - va - ti - on for us in the house of his ser - vant Da - vid,  
 And hath rais - ed up an horn of sal - va - ti - on for  
 And hath rais - ed up an horn of sal - va - ti - on for us

Da - vid, of his ser - vant Da - vid;  
 Da - vid;  
 us in the house of his ser - vant Da - vid; As he spake by the mouth of his  
 in the house of his ser - vant Da - vid; As he spake by the

As he spake by the mouth of his ho - ly Pro - phets,  
 ho - ly Pro - phets, which have been since the world be - gan, the  
 he spake by the mouth of his ho - ly Pro - phets, which have been since the  
 mouth of his ho - ly Pro - phets, which have been since the world be -

(1) ♯♯ for d: Pet. 37.

which have been since the world be-gan, the world be-gan; That we should be  
 world be-gan, the world be-gan; That we should be  
 world be-gan, which have been since the world be-gan; That we should be  
 -gan, which have been since the world be-gan; That we should be

sav-ed from our en-e-mies, and from the hands of all that hate us,  
 sav-ed from our en-e-mies, and from the hands, and from the hands of  
 sav-ed from our en-e-mies, and from the hands, and from the hands of all that  
 sav-ed from our en-e-mies, and from the hands of all that hate us, from the

of all that hate us. CAN. To per-form the mer-cy  
 all that hate us. CAN. To per-form the mer-cy pro-mis-  
 hate us, that hate us. CAN. To per-form the mer-cy pro-mis-ed to our  
 hands of all that hate us. CAN. To per-form the mer-cy pro-mis-ed to our

pro-mis-ed to our fa - thers and to re-mem-ber his ho - ly Cove-nant; To perform the

-ed to our fa - thers and to re-mem-ber his ho - ly Cove - nant; To perform the (2)

fa - thers and to re-mem - ber his ho - ly Cove-nant, his ho - ly Cove - nant; To perform the

fa - thers and to re-mem-ber his ho - ly Cove - nant, his ho - ly Cove-nant; To perform the

oath which he sware to our fa - ther A - bra - ham that he would give us,

oath which he sware to our fa - ther A - bra - ham that he would give us,

oath which he sware to our fore - fa - ther A - bra - ham that he would give

oath which he sware to our fa - ther A - bra - ham that he would

(3)

that he would give us, DEC. That we be-ing de - liv - er - ed

that he would give us, DEC. That we be-ing de - liv - er - ed

(4) (5) us, that he would give us, DEC. That we be-ing de - liv - er - ed out

give us, that he would give us, DEC. That we be-ing de - liv - er - ed out of the

(1) add. b : Pet. 45.

(2) A : Pet. 43.

(3) DD for CC : Durh. A. 6.

(4) d : om. Pet. 43.

(5) add. b : Pet. 43.

out of the hands of our en - emies might serve him with-out fear;  
 -ed out of the hands of our en - emies might serve him without fear; In ho - li-ness and  
 of the hands of our en-e-mies might serve him with - out \_\_\_\_\_ fear; In  
 hands of our en - e-mies might serve him with - out \_\_\_\_\_ fear; In ho - li-ness and

In ho - li-ness and righteous-ness, in ho - li-ness and  
 right - eous-ness be - fore - him, in ho - li-ness and righteous - ness  
 ho - li-ness and right-eous-ness, in ho - li-ness and right-eous - ness be - fore him, -  
 righteous - ness, in ho - li-ness and right-eous-ness be - fore him all

right - eousness be - fore him all the days of our life, of our life.  
 be - fore him, be - fore him all the days of our life, all the days of our life.  
 be - fore him all the days of our life, of our life.  
 the - days of our life, all the days of our life.

(1) add. b: Pet. 42.

CAN. And thou, child, shalt be call - ed the Pro - phet of the Highest, of the High -

CAN. And thou, child, shalt be call - ed the Pro - phet of the High - est

CAN. And thou, child, shalt be call - ed the Pro - phet of the

CAN. And thou, child, shalt be call - ed the Pro - phet of the

- est, for thou shalt go be - fore the face of the Lord to pre - pare his

for thou shalt go be - fore the face of the Lord to pre - pare his

(1) High - est, for thou shalt go be - fore the face of the Lord to pre -

Highest, for thou shalt go be - fore the face of the Lord to pre - pare his ways, to pre - pare his ways;

ways; To give know - ledge of sal - va - ti - on un - to his peo - ple, his peo -

ways; To give know - ledge of sal - va - ti - on un - to his peo - ple

(2) - pare his ways; To give know - ledge of sal - va - ti - on un - to his peo - ple for

To give know - ledge of sal - va - ti - on un - to his peo - ple for the re -

(1) — : om. Pet. 43.

(2) — : om. Pet. 43.

-ple for the re - mis - si-on of their\_ sins. Through the  
 for the re - mis - si-on of their sins, of their\_ sins. Through the  
 the re - mis - sion of their sins, for the re - mis-si-on of their\_ sins. Through the  
 - mis - sion of their sins, for the re - mis - sion of their sins. Through the

tender mer-cy of our God, of our God, where-by a day-spring from on high hath vis - it-ed\_  
 ten - der mer-cy of our God, where-by a day-spring from on high hath vis - it - ed\_  
 ten - der mer-cy of our God, where-by a day - spring from on high hath vis-it-ed  
 ten - der mer-cy of our God, where-by a day-spring from on high hath vis - it - ed\_

us, where-by a day-spring from on high hath vis - it-ed\_ us.  
 us, where-by a day-spring from on high hath vis - it - ed us, hath vis - it-ed us.  
 us, where-by a day - spring from on high hath vis-it-ed us, hath vis-it-ed us.  
 us, where-by a day-spring from on high hath vis - it - ed us, hath vis - it-ed us.

(1) ♪ : Pet. 43.

(2) F : Pet. 45.

(3) G : Pet. 43.

(4) - bis : Pet. 43.

(5) G : Pet. 43.

DEC. To give light to them that sit in dark - ness, and in the shadow of death; and to

DEC. To give light to them that sit in dark - ness, and in the shadow of death;

DEC. To give light to them that sit in dark - ness, in dark - ness, and in the

DEC. To give light to them that sit in dark - ness, and in the shadow of

guide our feet and to guide our feet in - to the way of peace, in - to the way of peace.

and to guide our feet in - to the way of peace, in the way of peace.

shadow of death; and to guide our feet in - to the way of peace, in - to the way of peace.

death; and to guide our feet in - to the way of peace, in - to the way of peace.

FULL (1) Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

FULL (2) Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

FULL (3) Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

FULL Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

(1) add. ♭: Pet. 44. (2) add. ♯: Pet. 42. (3) add. ♯: Pet. 35, 43.

Ghost; As it was in the be - gin - ning, is now, and ev - er shall be world without end, and

Ghost; As it was in the be - gin - ning, is now, and evershall be world with -

Ghost; As it was in the be - gin - ning, is now, and ev - ershall be world with - out end,

Ghost; As it was in the be - gin - ning, is now, and ev - ershall be world with - out

ev - er shall be world with - out end. A - men. A - men.

- out end. A - men. World with - out end. A - men.

world with - out end. A - men. A - men. A - men.

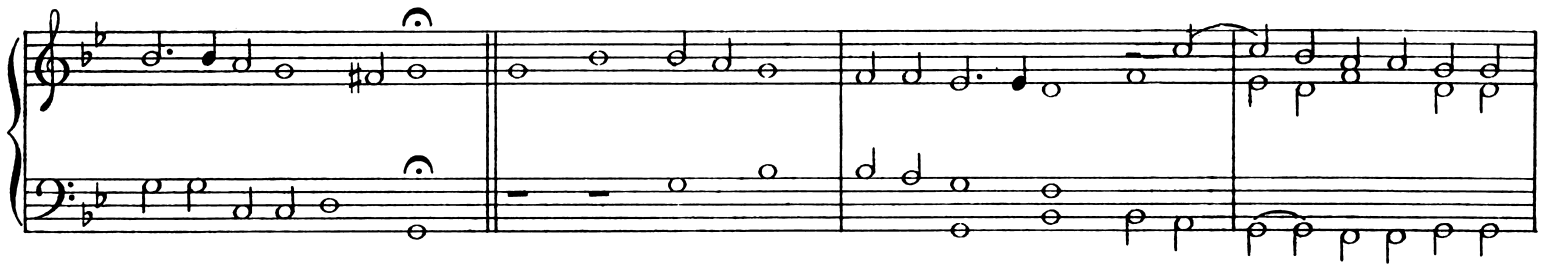
end, world with - out end. A - men. A - men.

(1)  $\text{d}$  for  $\text{o}$ : Pet.42.      (2) add.  $\flat$ : Pet.43,35, Durh.C.13.      (3)  $\text{d}$  for  $\text{o}$ : Pet.35, Durh.C.13.

# MAGNIFICAT

ORGAN

My soule:



First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with quarter and eighth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in both staves.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more complex rhythmic patterns and chordal structures.

Fifth system of musical notation, continuing the melodic and harmonic progression.

Sixth system of musical notation, concluding the page with a final melodic phrase and accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various note values and accidentals, including a sharp sign. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some rests and a final note with a fermata. The bass staff continues the accompaniment with a steady rhythmic pattern.

Third system of musical notation. The treble staff features a melodic line with a fermata at the end. The bass staff continues the accompaniment with a consistent rhythmic flow.

Fourth system of musical notation, starting with the text "Glo - ry be to:" in the treble staff. The treble staff contains a melodic line, and the bass staff provides the accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with a fermata. The bass staff continues the accompaniment with a steady rhythm.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with a fermata. The bass staff concludes the accompaniment with a final chord and a fermata.

# NUNC DIMITTIS

Lord, now lettest :

The musical score is written in G minor (one flat) and 4/4 time. It consists of six systems of music. The first system includes a vocal line with the lyrics "Lord, now lettest :". The piano accompaniment features a steady bass line and a more active treble line. The piece concludes with a final cadence in the sixth system.