

Mass: Per arma iustitiae

Edited by Jason Smart

John Merbecke (c.1505-c.1585)

Gloria

Celebrant

Glo - ri - a in ex - cel - sis De - o. _____

Treble

Mean

Countertenor

Tenor

Bass

Et in ter - ra pax ho - mi -
Et in ter - ra _____

4

- ni - bus bo - nae vo - lun - ta -
pax ho - mi - ni - bus bo - nae vo - lun -
ho - mi - ni - bus bo - nae vo -
ho - mi - ni - bus bo - nae vo - lun - ta -
ho - mi -

8

ta
lun - ta
ni - bus bo - nae vo - lun - ta

12

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

17

ci - mus te. A - do - ra - mus te,
ci - mus te. A - do - ra - mus te,
ci - mus te. A - do - ra - mus te,

21

te, Glo - ri - fi - ca -
 - te, Glo - ri - fi - ca - mus
 Glo - ri - fi - ca - mus

25

Gra - ti -
 Gra - ti -
 - mus te. Gra - ti -
 te.
 te. Gra - ti -

29

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

33

- - - - am, Do - mi - ne De - us, rex coe - le - stis, De -
 - - - - am, Do - mi - ne De - - - - us, rex coe -
 - - - - am, Do - mi - ne De - us,
 ma - gnam glo - ri - am tu - am, Do - mi - ne De - us, rex —
 tu - - - - am, Do - mi - ne De - us, rex coe -

37

- us Pa - - - - ter o -
 - le - stis, De - - - - us Pa - - - -
 rex coe - le - stis, De - us Pa - - - - ter —
 — coe - le - stis, De - us Pa - ter
 - le - stis, De - us Pa - - - - ter o -

41

- mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri -
 - ter o - mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri -
 — o - mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri -
 o - mni - po - tens. Do - mi - ne Fi - li u - ni - ge -
 - mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te, Je -

45

ste,
ste,
ste,
ni-te, Je - su Chri - ste,
su Chri - ste,

50

Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa -
Do - mi - ne De - us, A - gnus De - i, Fi - li -
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 -

54

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

58

Qui tol - lis pec-ca - ta mun - - - - - di, mi -

Qui tol - - - - lis pec-ca - ta mun - - - - - di, mi -

Qui tol - lis pec-ca - ta mun - - - - - di, mi -

62

- di, mi - se - re - - - - - re no -

- di, mi - se - re - - - - - re no -

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

65

- re no - - - - - re no -

- re no - - - - - re no -

- re no - - - - - re no -

69

Qui tol - lis pec - ca -
 Qui tol - lis pec - ca -
 bis. Qui tol - lis pec - ca -
 bis.
 bis. Qui tol - lis pec - ca -

72

- ca - ta mun -
 ta mun -
 ta mun -
 ca - ta mun -

75

mun - di, su - sci -
 di, su - sci - pe
 di, su - sci - pe
 di, su - sci - pe

78

- pe - de - pre -
de - pre - ca - ti - o - nem no -
de - pre - ca - ti -

de - pre - ca - ti - o -

81

- ca - ti - o - - - - - nem no - - - - -
- o - nem no - - - - -
- nem no - - - - -

84

- - - - -

87

90

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

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

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

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

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

93

- - - tris, mi - se - re - re no - bis. Quo - ni - am

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

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

- - - tris, mi - se - re - re no - bis.

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

96

tu so - lus san - ctus, tu so - lus Do - mi-nus, tu
 - - bis. Quo-ni-am tu so - lus san - ctus, tu so - lus [Do -
 - - bis. Quo - ni-am tu so - lus san - ctus, tu so - - -
 Quo - ni - am tu so - lus san - ctus, tu
 - - - - - bis. Quo - ni - am tu so - lus san - ctus, tu

99

so - lus al - tis - si-mus,
 - m]i - nus, tu so - lus al - tis - si - mus,
 - - lus Do - mi-nus, tu so - lus al - tis - si - mus,
 so - lus Do - mi-nus, tu so - lus al - tis - si - mus,
 - so - lus Do - mi - nus, tu so - lus al - tis - si-mus,

103

Je - su Chri - - - ste,
 Je - su Chri - - - ste,
 Je - su Chri - - - ste,
 Je - su Chri - - - ste,
 Je - su Chri - - - ste,

107

[Φ]

cum Sancto Spiritu in gloria Dei

cum Sancto Spiritu in gloria Dei Pa - - -

cum Sancto Spiritu in gloria Dei Pa - - -

cum Sancto Spiritu

cum Sancto Spiritu in gloria Dei Pa -

111

Pa - [tris. A] - - - - -

- tris. A - - - - -

- tris. A - - - - -

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

- tris. A - - - - -

116

- - - - - men.

- - - - - men.

- - - - - men.

- - - - - men.

- - - - - men.

Credo

Celebrant

Cre - do in u - num De - um,

Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et

Pa - trem o - mni - po - ten - - - -

fa -

5

ter - - - - -

- tem, fa - cto - rem coe - li et ter - - - -

fa - cto - rem coe - li et ter - - - -

- cto - rem coe - li et ter - - - -

fa - cto - rem coe - li et

9

rae,
rae,
rae,
rae,
ter rae,

14

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

18

et in - vi - si - bi - li -
et in - vi - si - bi - li -
- vi - si - bi - li -

22

26

Et in u - num Do - mi-num Je - sum Chri -
 Et in u - num Do - mi-num Je - sum Chri -
 - um.
 - um.
 - um.

30

- stum, Fi - li-um
 - stum, Fi - li-um De -

34

De - i u - ni - ge - ni - ni

- i u - ni - ge - ni - ni

38

- tum; et ex Pa - tre na -

- tum; et ex Pa -

et ex Pa - tre na -

et ex Pa -

et ex Pa - tre

42

- tum an - te o - mni -

- tre na - tum an - te o - mni - a sae - cu -

- tum an - te o - mni - a sae - cu - la.

- tre na - tum an - te o - mni -

na - [tum] an - te o - mni - a sae - cu -

46

- a sae - cu - la. De - um de
- - - - la. De - um de De - o,
De -
- a sae - cu - la. De - um de De -
- la. De - um de De - o,

50

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

54

- rum de De - o ve - ro, ge - ni - tum non fa - - -
ve - rum de De - o ve - - - ro, ge - ni - tum non fa - -
de De - o ve - - - ro, ge - ni - tum non fa - -
rum
de De - o ve - - - ro, ge - ni - tum non

58

- - - - ctum, con - sub-stan-ti - a - lem. _____
 - - - - ctum, con - sub - stan - ti - a - - - -
 - - - - ctum, con - sub-stan-ti - a - - - - lem Pa -
 ge - ni - tum non fa - ctum, con - sub - stan - ti -
 fa - ctum, _____ con - sub-stan-ti - a - lem Pa -

62

Pa - tri per quem o - mni - a fa - cta sunt. Qui pro - pter nos
 - lem Pa - tri per quem o - mni - a fa - cta sunt. Qui pro - pter nos
 - tri per quem o - mni - a fa - cta sunt. Qui pro - pter
 - a - lem Pa - tri per quem o - mni - a fa - cta -
 - tri per quem o - mni - a fa - cta sunt. Qui pro - pter

66

ho - mi - nes et pro - pter no - - - -
 ho - mi - nes et pro-pter no - - - -
 nos ho - mi - nes et pro - pter no - stram sa - lu - - -
 sunt. Qui pro - pter nos ho - mi - nes et pro - pter
 nos ho - mi - nes et pro - pter no - - - - stram

70

stram sa - lu - -
- stram sa - lu - tem
- tem de - scen - - - dit de coe -
no - stram sa - lu - - - tem de -
sa - lu - tem de - scen - - - - - dit

74

- - - tem de - scen - - - - - dit
- - - - - de - scen - dit de coe - - -
- - - - - - - - - - - - - - -
- scen - - - - - dit de coe - - - - -
de coe - - - - - - - - - - - - - -

78

de coe - - - - - lis,
- - - - - - - - - - - - - - - lis,
- - - - - - - - - - - - - - - lis,
- - - - - - - - - - - - - - - lis,
- - - - - - - - - - - - - - - lis,
- - - - - - - - - - - - - - - lis,

82

et in - car - na - tus est

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

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

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

86

de Spi - ri - tu San - cto ex Ma - ri - a vir -

- - - - - cto ex Ma - ri - a

- - - - - cto

- - - - - cto

88

- gi - ne,

vir - gi - ne,

ex Ma - ri - a vir - gi - ne, et ho - mo fa - ctus

ex Ma - ri - a vir - gi - ne, et ho - mo fa - ctus

91

et ho - mo fa - ctus est.

et ho - mo fa - ctus est.

et ho - mo fa - ctus est.

et ho - mo fa - ctus est.

95

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

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

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

99

sub Pon - ti - o Pi - la - - - - -

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

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

102

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

105

et se - pul - tus
- pul - tus
- tus

108

est.
est.
Et
est.
Et re -

111

re - sur-re - xit ter - ti - a di - - - e

- sur-re - xit ter - ti - a di - - - - -

115

se - cun - dum scri - ptu - - - - -

- e se - cun - dum scri - ptu - - - - -

118

- - - - - ras, et

- - - - - ras, et a - scen -

121

in coe - - -

a - scen - dit in coe - - -

- dit in coe - - -

125

lum,

[lum, se - det ad dex - te - ram Pa] - - -

lum, se - det ad dex - te -

128

se - det ad dex - te - ram Pa - - -

- ram Pa - - -

131

134

137

140

- re vi - vos et mor - tu - os, cu -
 di - ca - re vi - vos et mor - tu - os,
 vi - vos et mor - tu - os,
 glo - ri - a iu - di - ca - re vi - vos et mor - tu - os,
 ca - re vi - vos et mor - tu - os, cu - ius

143

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

146

- nis.
 nis.
 nis. et vi - tam ven -
 nis.
 nis. et

149

et vi - tam ven-tu - ri sae - cu-li. A - - -

et vi - tam ven-tu - ri sae - cu-li. A - - -

- tu - ri sae - cu-li. A - - -

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

152

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

155

- - - - - men.

- - - - - men.

- - - - - men.

- - - - - men.

- - - - - men.

11

[ctus, San]

ctus, San

[ctus, San]

15

ctus, San

19

Do mi - nus De

Do mi - nus De

ctus, Do mi - nus De

ctus, Do mi - nus De

ctus, Do mi - nus De

23

us
us Sa -
us Sa

27

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

31

oth;
oth;
oth;
oth;
oth;
oth;

36

ple - ni sunt coe - li et ter -

ple - ni sunt coe - li et ter -

ple - ni sunt coe - li et ter -

40

ple - ni sunt coe - li et ter -

ple - ni sunt coe - li et ter -

ple - ni sunt coe - li et ter -

ple - ni sunt coe - li et ter -

44

ple - ni sunt coe - li et ter -

ple - ni sunt coe - li et ter -

ple - ni sunt coe - li et ter -

ple - ni sunt coe - li et ter -

48

ra glo - ri - a

glo - ri - a tu - -

glo - ri - a tu - -

ra glo - ri - a tu - -

ra

53

tu - -

57

61

Musical score for measures 61-64. The score consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal parts feature various rhythmic patterns, including quarter notes, eighth notes, and rests. The piano accompaniment provides harmonic support with chords and moving lines.

65

Musical score for measures 65-69. The score consists of five staves: four vocal staves and one piano accompaniment staff. The key signature is B-flat major. The time signature changes from 4/4 to 3/4 at measure 65. The vocal parts end with a fermata and a final note marked 'a;'. The piano accompaniment concludes with a final chord.

70

Musical score for measures 70-74. The score consists of five staves: four vocal staves and one piano accompaniment staff. The key signature is B-flat major. The time signature changes from 3/4 to 4/4 at measure 70. The vocal parts feature the lyrics "O - san" and "O - san" with various rhythmic patterns. The piano accompaniment provides harmonic support with chords and moving lines.

73

Musical score for measures 73-75. The score consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is B-flat major (two flats). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. The lyrics are represented by dashes below the vocal staves.

76

Musical score for measures 76-78. The score consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is B-flat major. The lyrics are: "na - na in ex - cel -". The vocal staves show the lyrics "na" and "na in ex - cel -". The piano accompaniment provides harmonic support with various rhythmic patterns.

79

Musical score for measures 79-81. The score consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is B-flat major. The lyrics are: "in ex - cel - in ex -". The vocal staves show the lyrics "in ex - cel -" and "in ex -". The piano accompaniment continues with rhythmic accompaniment.

82

Musical score for measures 82-84. The score consists of five staves. The top staff is a vocal line with lyrics: "in ex - cel -". The second staff is a vocal line with lyrics: "cel". The third staff is a piano accompaniment. The fourth and fifth staves are also piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4.

85

Musical score for measures 85-88. The score consists of five staves. The top staff is a vocal line with lyrics: "sis. Be - ne - di -". The second staff is a vocal line with lyrics: "sis. Be - ne - di -". The third, fourth, and fifth staves are piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4.

89

Musical score for measures 89-91. The score consists of five staves. The top staff is a vocal line. The second staff is a vocal line. The third, fourth, and fifth staves are piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4.

92

ctus qui

ctus

qui ve -

95

ve

qui ve

98

ctus qui

ctus

qui ve -

101

Musical score for measures 101-102. The score consists of five staves: two vocal staves (Soprano and Alto), and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is B-flat major (two flats). The time signature is 6/8. The lyrics are: "nit nit in no nit in".

103

Musical score for measures 103-105. The score consists of five staves: two vocal staves (Soprano and Alto), and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is B-flat major (two flats). The time signature is 6/8. The lyrics are: "mi - ne in no - mi - ne no - mi - ne".

106

Musical score for measures 106-108. The score consists of five staves: two vocal staves (Soprano and Alto), and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is B-flat major (two flats). The time signature is 6/8. The lyrics are: "Do Do - mi - -".

109

Musical score for measures 109-111. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "mi - Do - mi".

mi - Do - mi

112

Musical score for measures 112-114. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment.

115

Musical score for measures 115-117. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment.

128

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

131

- - - - -
- - - - -
- - - - -
- - - - -

134

sis.
sis.
sis.
sis.
sis.

10

- lis pec - ca -
 - ca -

14

- ta mun -
 - ta mun -
 - ta mun -

18

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

22

- re - - - - - no - - - - -
 - - - - - no - - - - -
 - - - - - no - - - - -
 - - - - - no - - - - -
 - - - - - no - - - - -

26

- - - - - bis.
 - - - - - bis.
 - - - - - bis.
 - - - - - bis.
 - - - - - bis.

31

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

34

- - - - - i, qui tol - lis pec - ca -
 - - - - - i, qui
 - - - - - i, qui tol - lis pec - ca -
 - - - - - i, qui tol - lis pec - ca -

37

tol - lis pec - ca -
 tol - lis pec - ca -

40

- - - - - ta mun -
 - - - - - ta mun -
 - - - - - ta mun -
 - - - - - ta mun -

43

Musical score for measures 43-45. The score is written for five staves. The top staff is a vocal line with rests. The second staff is a vocal line with whole notes. The third and fourth staves are piano accompaniment in the right hand, and the fifth staff is the piano accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 43 shows the beginning of the piano accompaniment with a bass line starting on G2 and a treble line starting on G4. Measure 44 continues the accompaniment with a melodic line in the treble and a bass line. Measure 45 concludes the system with a final chord in the piano accompaniment.

46

Musical score for measures 46-48. The score is written for five staves. The top staff is a vocal line with rests. The second staff is a vocal line with whole notes. The third and fourth staves are piano accompaniment in the right hand, and the fifth staff is the piano accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 46 shows the beginning of the piano accompaniment with a bass line starting on G2 and a treble line starting on G4. Measure 47 continues the accompaniment with a melodic line in the treble and a bass line. Measure 48 concludes the system with a final chord in the piano accompaniment.

49

Musical score for measures 49-51. The score is written for five staves. The top staff is a vocal line with rests. The second staff is a vocal line with whole notes. The third and fourth staves are piano accompaniment in the right hand, and the fifth staff is the piano accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 49 shows the beginning of the piano accompaniment with a bass line starting on G2 and a treble line starting on G4. Measure 50 continues the accompaniment with a melodic line in the treble and a bass line. Measure 51 concludes the system with a final chord in the piano accompaniment.

52

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

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

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

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

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

55

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

58

- - - - - bis. A - gnus De - - -

- - - - - bis. A - gnus De - -

- - - - - bis. A - - - - gnus

- - - - - bis. A - gnus De - -

- - - - - bis. A - - - - gnus De -

61

De - i, qui tol - lis pec - ca - ta mun - ta mun - ta mun - ta

64

pec - ca - ta mun - ta mun - ta mun - ta

67

mun - ta mun - ta mun - ta

70

- di: do - - - - -
 - di: do - - - - -
 - di:
 - - di:
 - - di:

73

- - - - - na no - - - - -
 - - - - - na no - - - - -
 - - - - -
 - - - - -
 - - - - -

76

- - - - - bis
 - - - - - bis
 - - - - -
 - - - - -
 - - - - -

91

Musical score for measures 91-94. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has two flats. A common time signature 'C' is present in the fourth staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

95

Musical score for measures 95-98. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has two flats. The music continues with similar rhythmic patterns and melodic lines.

99

Musical score for measures 99-102. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has two flats. The music concludes with a double bar line. The word "cem." is written below the staves in measures 100, 101, and 102.

Per arma justitiae

Psalm antiphon at Terce on ferias during Lent until Passion Sunday in the Use of Sarum.

Antiphonale Sarisburiense, ed. W. H. Frere (London, 1901–25), pl.158.

The image shows a musical score for the antiphon 'Per arma justitiae'. It consists of two staves of music in G minor (one flat) and 8/8 time. The lyrics are written below the notes. The first staff ends with a long horizontal line under the word 'De', indicating a long note. The second staff ends with a double bar line.

Per ar - ma ju - sti - ti - ae vir - tu - tis De - i _____ com -
- men - de - mus _____ nos - me - ti - psos _____ in mul - ta pa - ti - en - ti - a.

Translation: By the power of God's justice and might, let us commend ourselves to his many sufferings.

Editorial Conventions

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

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves at the start of the piece. At changes of mensuration the new symbol is shown in the score above each staff.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar unless cancelled. Accidentals not given explicitly in the source, but required through modernisation of the staff signature are placed before the note and have a superscript dot.

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

Material between square brackets is editorial.

Final notes of movements and subsections have been standardised without comment.

Source

Oxford, Bodleian Library MSS Mus. Sch. e. 376–81 (c.1526).

| | | | | |
|-----|------|------|---------------|--|
| 376 | (Tr) | f.21 | in index: | Per arma iusticie. Quod J. Merbek – v partes |
| | | | at beginning: | Per Arma Justiciae. Marbecke |
| | | | at end: | Quod Jhoines Merbek |
| 377 | (M) | f.17 | [no index] | |
| | | | at beginning: | Per arma iusticie. Quod Jhoines Merbeck |
| 378 | (Ct) | f.22 | in index: | per arma iusticie. Quod. J.Merbek – v partes |
| | | | at beginning: | per arma iusticie. Quod Jhoines Merbeck |
| 379 | (T) | f.17 | in index: | Per arma iusticie. Quod J. Merbek |
| | | | at beginning: | Per arma iusticie. Quod Jhoanes Merbeck. |
| | | | at end: | Quod Jhoines Merbeke |
| 380 | (B) | f.18 | in index: | per arma iusticie. Quod J. Merbek – v partes |
| | | | at beginning: | per arma iusticie. Quod Jhoines Merbeck |
| | | | at end: | Quod Jhoanes Merbecke |
| 381 | — | — | | |

This edition was initially made from microfilm and has been revised using the digitally restored images of the partbooks available on the DIAMM website: www.diamm.ac.uk.

Notes on the Readings of the Source

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke, references to different voices in the same bar by a semicolon and multiple references to the same voice by a comma. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. Pitches are those of the edition and are given in capital letters, preceded by a number where necessary, e.g. ³G = 3rd note G in the bar (or group of bars).

As usual in Tudor partbooks the syllables are not aligned to the notes with meticulous clarity. By and large the scribe's intentions are clear, but his lettering is uncramped and there are many instances of words that lie below more notes than there are syllables without any indication of how the underlay should be allotted. Only a few selected instances are highlighted below; most ambiguities have been resolved tacitly. Attempts to list ambiguous underlay in critical notes, however meticulous, can never convey the impression one receives from looking at the original pages. The underlay of this mass is better assessed by consulting the DIAMM images.

| | | | | | | |
|-----------------------|-----------|--------------------|-----------|--------------------|-----|---------------------------|
| <i>Abbreviations:</i> | amb | ambiguously placed | M | Mean | SI | <i>signum imitationis</i> |
| | B | Bass | <i>m</i> | minim | SS | staff signature |
| | corr | corrected | MS | mensuration symbol | T | Tenor |
| | <i>cr</i> | crotchet | NL | new line in source | Tr | Treble |
| | Ct | Countertenor | om | omitted | und | underlay |
| | dot- | dotted | <i>q</i> | quaver | + | tie |
| | lig | ligature | <i>sb</i> | semibreve | | |

Gloria

14 Ct NL with SS one *b* (upper only) begins with rest; T NL with SS one *b* (upper and lower) begins with F, lower *b* initially entered on second line of staff, correct *b* then added without cancelling the error / 20 T NL with SS given correctly begins with G / 30 Ct otiose *m* rest before G / 32 Ct *b* for E / 34 Ct NL with SS one *b* (upper and lower) begins with D / 37 Ct G is corr *cr* / 37–38 T ‘3’ below *sbD*, *sbC* is *m* / 38 Ct G is corr *cr* / 42 Ct *h* for F indicated by letter ‘f’ / 53 Tr B is A / 58 all parts MS Φ / 59 T NL with SS one *b* (upper only) begins with A / 63 T NL with SS one *b* (upper and lower) begins with ³G / 68 T NL with SS one *b* (upper only) begins with G, *crC* after ³B, (69) *qA qG* om (this reading fits, but produces consecutive 5ths and 8ves with Ct.) / 69 Ct ¹C is corr *cr* / 71 Ct *b* for B indicated by letter ‘f’ / 80–82 Tr *deprecationem* all one note later, (83) *no-* below C / 87 Ct *h* for E / 91 M *b* for B / 92 Ct *b* for ¹E / 92–93 Tr *-teram* amb below ²G¹E¹CF²E / 93 Ct *-tris misere-* below ¹C²CDF / 98 M *altis-* erased below D, (99) scribe wrote *-si-* below ²D and erased the *s* / 102 Ct E is corr *q* / 103 M C om / 104 Tr Ct SI instead of fermata above both notes; B barline after E / 105 Tr ²E is corr *cr* / 106 Ct *-ste* below ¹F (possibly correctly, but syllable probably preplaced to avoid the stem of a note on staff below) / 107 Tr MS om; M Ct T B MS Φ / 109 Tr C is dot-*m* / 119 M *b* for E /

Credo

1 all parts MS Φ / 18 T *b* for E / 20 T *-bili-* amb below GFB / 22 T NL with SS one *b* (upper and lower) begins with ¹A / 41 T ²G is *m* / 43 B *ante* below CF / 44 M *-mni-* below ¹F / 47–48 Tr C+C for D+D / 48 Tr *b* for E / 60 Tr ²G is corr dot-*cr* / 62 Ct B is C / 66 M B is dot-*m* / 66–67 Ct *-nes et pro-* amb below D³ECF / 67 M *h* for F indicated by letter ‘f’ / 69 M ¹E is F; Ct G is dot-*cr* / 70 Tr NL with SS $\#$ instead of *b* begins with F, F is dot-*m* / 72 M *de-* below ¹G (and at 76) / 77 Tr NL with SS one *b* begins with F / 82 all parts MS Φ / 85 M *h* for ¹F indicated by letter ‘f’ / 92 M *h* for E; Ct SI above ²C / 94 Tr SI instead of fermata / 123 B SI above ³B / 126 Tr $\#$ for ²F / 135 Ct *-tris* below ²F, (136) *et iter-* below GAB, *-rum* below E / 147 Tr *h* for F indicated by letter ‘f’ / 153 Tr *b* for E; Ct ¹F is corr *cr* / 156 M ¹F is corr *cr* /

Sanctus

1 all parts MS Φ / 7 Tr SI instead of fermata / 17 T *h* for A / 36 Tr *b* for E before F / 48 Tr G is corr *cr* / 65 Ct *b* for E / 66 M *b* for ¹E / 70 all parts MS Φ / 80 M *-cel-* below G / 87 all parts MS Φ / 133 Tr G+G is corr *cr* /

Agnus Dei

1 all parts MS Φ / 7 Tr SI instead of fermata / 23 Tr NL with SS one *b* cancelled by $\#$ begins with D / 31 all parts MS Φ / 39 T NL with SS one *b* (upper only) begins with ¹G / 40 Tr NL with SS one *b* occurs during this bar / 42 B ²D is corr *cr* / 49 T NL with SS one *b* (upper and lower) begins with D / 52 Ct *b* for E, *b* for ²B indicated by letter ‘f’ / 53 M *b* for E / 54–55 T lig is *sb* dot-*sb* / 79 Tr MS \circ (= Φ); M Ct B MS Φ ; T MS \mathfrak{C} / 91 T MS \mathfrak{C} before A / 98 T B is A /

Jason Smart

March 2002

Revised April 2017