

11

us:
us:
us:
us:

15

in De - o sa - lu - ta - ri me - in De -

19

o sa - lu - ta - ri

36

Musical score for measures 36-39. The system consists of four staves. The top staff is a vocal line with lyrics: "gna qui po-tens". The second staff is a treble clef piano accompaniment. The third staff is a bass clef piano accompaniment with lyrics: "gna qui po-tens". The fourth staff is a bass clef piano accompaniment with lyrics: "qui po-tens".

40

Musical score for measures 40-43. The system consists of four staves. The top staff is a vocal line. The second staff is a treble clef piano accompaniment. The third staff is a bass clef piano accompaniment. The fourth staff is a bass clef piano accompaniment.

44

Musical score for measures 44-47. The system consists of four staves. The top staff is a vocal line with lyrics: "est:". The second staff is a treble clef piano accompaniment. The third staff is a bass clef piano accompaniment with lyrics: "est:". The fourth staff is a bass clef piano accompaniment with lyrics: "est:". The system concludes with a double bar line.

49

et san - ctum no - men e - - - - -
et san - ctum no - men e - - - - -
et

53

et san -
san - - - ctum no - men e - - - - -
et san -

56

ctum no - men e - - - - - ius.
ius.
ius.
ius.

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e
 in pro - ge - ni - es: ti - men - ti - bus e - um.

60

Fe -
 Fe - cit po - ten - ti - am, po -
 Fe - cit po - ten - ti - am in bra - chi - o su -
 Fe - cit po - ten - ti - am in bra - chi - o

65

- cit po - ten - ti - am in bra - chi - o su -
 - ten - ti - am
 su -

70

[o,] in
 in bra - chi - o su -
 [o,] in bra - chi - o su -
 - [o, in bra - chi - o su - o, in bra - chi - o su] -

75

bra - chi - o su - o: di - sper - sit su - per - di - sper - sit su - per -

80

- sper - sit su - per -

85

men - te cor - dis su - men - te cor - dis [su] - bos men - te cor - dis su -

90

men - te cor - dis su - i.
 De - po - su - it po - ten - tes de se - de: et ex - al - ta - vit hu - mi - les.

95

E - su - ri - en - tes im - ple - vit bo -
 E - su - ri - en - tes im - ple - vit bo -
 E - su - ri - en - tes

100

nis, im - ple - vit bo -
 nis,
 tes im - ple - vit bo - [nis,]

105

im - ple - vit bo - - - - -

im - ple - vit bo - - - - -

110

- nis, im - ple - vit

- nis, im - ple - vit bo - - - - - nis, im -

115

et di - - - vi -

bo - - - - - nis:

- ple - vit bo - - - - - nis:

et di - - - vi -

- ple - vit bo - - - - - nis:

135

nes.
nes.
nes.
nes.

Su - sce - pit Is - ra - el pu - e - rum su - um: _____
re - cor - da - tus mi - se - ri - cor - di - ae su - ae.

141

Si - cut lo - cu - tus est ad pa - tres
Si - cut lo - cu - tus est ad pa - tres no -
Si - cut lo - cu - tus _____ est _____
Si - cut lo - cu - tus _____ est _____

145

no - stros, ad pa - tres no -
stros, ad pa - tres no -
ad pa - tres no - [stros,] ad
ad pa - tres no - stros,

149

stros:
stros, ad pa-tres no-stros:
pa-tres no-stros:
ad pa-tres no-stros:

153

A-bra ham
A-bra-ham
A-bra-ham
A-bra-ham

158

et se-mi-ni
et se-mi-ni e-ius in
et se-mi-ni e-ius in
et se-mi-ni e-ius in sae-cu-

162

e - ius in sae - cu - - - - - la.
 sae-[cu - - - - - la, e - ius in sae]-cu - la.
 - ius in sae-cu - - - - - la.
 - [la,] e - ius in sae - cu - - - - - la.

Glo - ri - a Pa - tri et Fi - li - o: et Spi - ri - tu - i San - cto.

167

Si - - - - -
 Si - - - - -
 Si - - - - - cut

170

- - - - - cut e - rat in prin - ci - - - - - pi -
 - - - - - cut e - rat in prin -
 e - rat in prin - ci - [pi] - - - - - o

173

- - - - - o et

- ci - pi - o et nunc et sem - - - -

et nunc et sem - - - -

176

nunc et sem - - - -

179

- per:

- per: et in sae - cu - - -

- per: et in sae - cu - - -

et in sae - - -

182

sae - cu - lo - rum. A - - - -
 - - - - - la sae - cu - lo - rum. A - -
 - - - - la sae - cu - lo - - - - rum. _____
 - cu - - la sae - - - - cu - lo - - - -

185

A - - - - -
 - - - - -
 A - - - - -
 - - - - - rum. A - - - - -

188

men.
 men.
 men.
 men.

Liturgical Function

Canticle daily at Vespers.

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 changes of mensuration the new symbol is shown above the staff.

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

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

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Small notation and underlay between square brackets is entirely editorial.

Source

London, British Library Add. MSS 17802–5 (the ‘Gyffard Partbooks’, c.1572–8).

17802	(Ct2)	f.206 ^v	at beginning:	Master Talles
			at end:	m ^f talles
17803	(Ct1)	f.206	at beginning:	m ^f talles
			at end:	m ^f talles
17804	(T)	f.200	at beginning:	m ^f talles
			at end:	m ^f talles
17805	(B)	f.187	at beginning:	m ^f talles
			at end:	m ^f talles

Notes on the Readings of the Source

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

Staff Signatures and Accidentals

8 T \flat for B preplaced before ¹C at start of line / 17 Ct2 new line in source with staff signature \flat s for upper and lower B begins with C / 20 Ct2 \natural for F / 27 Ct2 imperfectly formed # for G (apparently an error for # for F in 28 which is entered below it) / 31 Ct1 \natural for F at beginning of bar / 42 B new line in source begins with B, \flat before note and at end of previous line / 43 B \natural for B / 146 B new line in source with staff signature \flat s for B (upper and lower) and E begins with D / 147 T \flat for ²B / 150 Ct2 \flat for B /

Underlay

9 Ct2 *me-* below ²C (not in 7) / 28 B z below G / 36 T *-gna* below E, (37) *qui* ambiguously aligned below ¹AB¹C, *po-* below D²C, (38) z below G / 39 B z below ²A / 44 T *qui po-* below CD, (45) *-tens* below E / 64 Ct2 *-am* ambiguously aligned; T *-chi-* below A, (65) *-o* below ¹G, (67) *su-* below A / 80 T *-bos* below ²F, (82) *men-* below F, (83) *-te cor-* below BF, (86) *-dis* below G, (87) *su-* below D, (89) *-i* below D, (90) z below ¹A / 86–87 Ct2 *mente cor-* ambiguously aligned below FED¹CB, *-dis* below ²C, (88) z below ¹G / 104 Ct2 z below E, (106) *-nis* below E / 142 Ct2 *-tus* below B, (143) *est* below C / 156–157 Ct2 T B *-ham* below final note before double bar (or, in Ct2, possibly below preceding ligature); terminal melismas as in Ct1 presumed to be correct / 160–161 Ct2 *et semini e-* ambiguously aligned below ¹G¹A¹BC²B²A (163) *-ius in* below ¹G²G, (164) *sae-* below E, but presumably the points of imitation in 160–1 and 163–4 should carry *eius in sae-* / 167–168 Ct2 *Sicut* undivided below ¹CBA, *e-* below ²C, (171) *-rat* below ²A, (172) *in principi-* below EFFF / 173 Ct1 *-o* below E, (174) *in princi-* below ¹BE¹D, *-pi-* below ²C / 175 Ct2 *-per* below G (not in 179) /

Other Readings

12 Ct2 G omitted / 31–48 Ct2 ‘*quia fecit*’ below rests / 49–59 Ct2 omitted / 60 all parts mensuration symbol C / 66 Ct1 ¹G²G are FF / 88 T C is D / 110 B F is A / 113 T B is corrected *m* / 141 all parts mensuration symbol C / 167–179 B ‘*sicut erat*’ below rests / 178 T ²C is D /

