

Retribue servo tuo

Edited by Jason Smart

Robert Parsons (d.1572)

Mean 1

Mean 2

Countertenor

Tenor

Bass

Re - tri - bu - e ser - vo tu -

Re - tri - bu - e ser - vo tu -

4

Re - tri - bu - e ser - vo tu - o,

7

- o, vi - vi-fi-ca me, vi - vi-fi-ca me,
- o, vi - vi-fi-ca me, vi - vi-fi-ca me,
vi - vi-fi-ca me, vi - vi-fi-ca me, vi - vi-fi-ca me, et

10

et cu - sto - di-am ser-mo - nes tu - os, tu -
et cu - sto - di-am ser - mo - nes tu - - - os. Re -
cu - sto - di-am ser-mo - nes tu - - - -

13

- os. Re - ve - la o - cu-los me -
ve - la o - cu-los me -
- os. Re - ve - la o - cu-los me -

16

Re - ve - la o - cu - los me -

19

os, et con-si-de-ra-bo mi-ra-bi li -
con-si-de-ra-bo mi-ra-bi li - a de le-ge tu -
os, et con-si-de-ra-bo mi-ra-bi li - a de le - ge tu -
os,

22

a de le - ge tu - a, et con-si-de-ra-bo mi-ra-bi li -
a, et con-si-de-ra-bo mi-ra - bi - li - a de le - ge
a, et con-si-de - ra-bo mi-ra-bi - li - a de le - ge tu - -

25

25

a de le - ge tu - - - a.

- bi - li-a de le - ge tu - - - a. In - co - la e - go sum in

In - co-la e - go sum in ter -

tu - - - a.

- - a, de le - ge tu - - a.

28

28

ter - - - - - ra,

- - - ra, in - co - la e - go sum in ter - - -

In - co-la e - go sum in ter - - -

31

non ab - scon - das a me man - da - ta tu - - - a.
ra: non ab - scon - das a me man - da - ta tu -
- - ra: non ab - scon - das a me man - da - ta tu -

34

Con - cu - pi - vit a - ni-ma me - a de - si - de - ra - - - a.
Con - cu - pi - vit a - ni-ma me -
- - - a, man - da - ta tu - - - a. Con -

37

Con - cu - pi - vit a - ni -
re, de - si - de-ra - - -
a de - si - de - ra - - re, de -
cu - pi - vit a - ni - ma me - a de - si - de - ra - - -

40

- ma me - a de - si - de - ra - - -
re iu - sti - fi - ca - ti - o - nes tu -
- si - de - ra - - - re
re, de - si - de - ra - - re iu -

43

re iu - sti - fi - ca - ti - o - nes tu - - - - -
as
iu - sti - fi - ca - ti - o - nes tu - - - - - as in
- sti - fi - ca - ti - o - nes tu - - - - - as

46

as in o - mni tem-po - re, in o - mni tem - po -
in o - mni tem-po-re, in o - mni tem - po -
o - mni tem - po - re, in o - mni tem - po -
in o - mni tem-po-re, in o - mni tem - po -

49

In - cre - pa - sti su - per - - -
re.
In - cre - pa - sti su - per - - -
Ct2
Ct1
- re. In - cre - pa - sti su - per - - -
- re. In - cre - pa - sti su - per - - -
In - cre - pa - sti su - per - - -

53

bos, su - per - bos, ma - le - di - - - cti, ma -

bos, ma - le - di - - - cti, qui de -

⁸ bos, ma - le - di - - - cti, ma - le - di - - - cti

bos, ma - le - di - - - cti, ma - le - di - - - cti

bos, ma - le - di - - - cti, ma - le - di - - - cti

71

Au - fer a me op - pro - bri-um et con-tem - - - ptum,
Au - fer a me op - pro - bri-um et con-tem - - - ptum, op - pro - bri-um et ____

Au - fer a me op - pro - bri -

74

qui - a te - sti - mo - ni - a tu - - - - a ex - qui - si - vi.
qui - a te - sti - mo - ni - a tu - a ex - qui - si - vi. E - te -

- um et con-tem-ptum, qui - a te - sti - mo - ni - a tu - a ex - qui - si -

77

E - te - nim se - de - runt
E - te - nim se - de - runt prin - ci-pes, et ad - ver - sum me lo - que - ban -
nim se - de - runt prin - ci-pes, et ad - ver - sum me lo - que - ban -
E - te - nim se -
vi.
E - te - nim se - de - runt prin - ci-pes, et ad - ver - sum

80

prin - ci-pes, et ad - ver - sum me lo - que - ban - tur,
tur, ser - vus au - tem tu -
tur, ser - vus au - tem tu -
de - runt prin - ci - pes, et ad - ver - sum me lo - que -
me lo - que - ban - tur, ser -

82

servus au - tem tu - - - us e - xer - ce -
- - us, ser - vus au - tem tu - - -
- us, ser -
- ban - tur, ser - vus au - tem tu - - -
- vus au - tem tu - - - us e - xer - ce - ba - tur,

84

- ba - tur, ser - vus au - tem tu - - -
- - us e - xer - ce - ba - - - tur
- vus au - tem tu - - - us e - xer - ce - ba - - -
- us e - xer - ce - ba - - - tur in
ser - vus au - tem tu - - -

86

- - us e - xer - ce - ba - tur in iu - sti - fi - ca - ti -
in iu - sti - fi - ca - ti - o - ni-bus tu -
- tur in iu - sti - fi - ca - ti - o - ni-bus tu - - is,
iu - sti - fi - ca - ti - o - ni-bus tu - - - - -
- - us e - xer - ce - ba - tur in

88

- o - ni-bus tu - - - is, in iu - sti - fi - ca - ti - o - ni -
- is, in iu - sti - fi - ca - ti - o - ni-bus tu - - -
8 in iu - sti - fi - ca - ti - o - ni - bus tu - - -
- - - - - is, in
iu - sti - fi - ca - ti - o - ni-bus tu - - -

90

- bus tu - is, in iu - sti - fi - ca - ti - o - ni - bus

- - is, in iu - sti - fi - ca - ti - o - ni - bus tu - is, in

- is, in iu - sti - fi - ca - ti - o - ni - bus tu - - - - -

Bass Staff:

iu - sti - fi - ca - ti - o - ni - bus tu - - - - - is,

iu - sti - fi - ca - ti - o - ni - bus tu - - - - -

92

tu - - - is, tu - - -

iu - sti - fi - ca - ti - o - ni - bus tu - - -

Bass Staff:

tu - - -

tu - - -

94

- is. Nam et te - sti - -
- is. Nam _____ et te - sti - mo - ni -
- is. Nam et te - sti - mo - ni - a tu - - -
B1 Nam et te - sti - mo - ni - a tu - - - a -
B2 - is. Nam et te - sti - mo - ni - a tu - -

96

- mo - ni - a tu - - - a me - di - ta - ti - o
- a tu - - a me - di - ta - ti - o me - a est, me -
- a me - di - ta - ti - o me - a est, a est,
me - di - ta - ti - o me - a est, me - di - ta -
- - - a me - di - ta - ti - o me - - a

98

me - a _____ est, et con - si - li - um,
- di - ta - ti - o me - a est, et con - si - li - um
8 et con - si - li - um me - - -
- ti - o, _____ me - di - ta - ti - o me - a est, et con - si - li -
est, et con - si - li - um me - -

100

et con - si - li - um, et con - si - li - um me -
 me - um, et con - si - li - um me - um iu -
 -
 -
 -
 -
 -

102

um iu - sti - fi - ca - ti - o - nes tu -
 - sti - fi - ca - ti - o - nes tu - - - - - - - - - - - -
 - ca - ti - o - nes tu - - - - - - - - - - - - - - - - - -
 -
 -
 -

104

ae. A -
 A -
 -
 -
 - ae. A -

106

Musical score for measures 106-107. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. Measure 106 starts with a treble staff rhythm pattern: eighth note, sixteenth note, eighth note, eighth note, eighth note, eighth note. The bass staff has a sustained eighth note. Measure 107 begins with a bass staff rhythm pattern: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. The basso continuo staff has a sustained eighth note.

108

Musical score for measures 108-109. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. Measure 108 starts with a treble staff rhythm pattern: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. The bass staff has a sustained eighth note. Measure 109 begins with a bass staff rhythm pattern: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. The basso continuo staff has a sustained eighth note.

110

Musical score for measures 110-111. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. Measure 110 starts with a treble staff rhythm pattern: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. The bass staff has a sustained eighth note. The basso continuo staff has a sustained eighth note. The alto staff has a sustained eighth note. The text "men." appears under the treble staff. Measures 111 begin with a bass staff rhythm pattern: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. The basso continuo staff has a sustained eighth note. The alto staff has a sustained eighth note. The text "men." appears under the treble staff. Measures 112 begin with a bass staff rhythm pattern: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. The basso continuo staff has a sustained eighth note. The alto staff has a sustained eighth note. The text "men." appears under the treble staff. Measures 113 begin with a bass staff rhythm pattern: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. The basso continuo staff has a sustained eighth note. The alto staff has a sustained eighth note. The text "men." appears under the treble staff.

APPENDIX 1

ANONYMOUS MOTET

Jerusalem plantabis vineam

Translation

O do well unto thy servant, that I may live, and keep thy word.
Open thou mine eyes, that I may see the wondrous things of thy law.
I am a stranger upon earth: O hide not thy commandments from me.
My soul breaketh out for the very fervent desire that it hath alway unto thy judgements.
Thou hast rebuked the proud, and cursed are they that do err from thy commandments.
O turn from me shame and rebuke, for I have kept thy testimonies.
Princes also did sit and speak against me, but thy servant is occupied in thy statutes,
For thy testimonies are my delight and my counsellors. Amen.
(*Book of Common Prayer*, 1549; *psalm 119, vv.17–24*)

Liturgical Function

Psalm 119, vv.17–24. A psalm motet, probably written for liturgical use as a votive antiphon substitute during the reign of Mary Tudor.

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. Where the mensuration changes, the new symbol is shown above the staff.
Editorial accidentals are placed above the notes concerned.
Ligatures are denoted by the sign [].
Spelling of the text has been modernised.
Text repetition signs in the underlay have been expanded editorially in italics.

Sources

A Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T).

979	(M1)	no.56	at end:	m ^r : R pars [cropped]
980	(M2)	no.56	at end:	m ^r : R: par:
981	(Ct)	no.56	at end:	m ^r : Robarte: parsons-
982	—	—		
983	(B)	no.56	in index:	m ^r : Ro: parsons:
			at end:	m ^r : R: P.

B Oxford, Christ Church, Mus. 984–8 (1581–8 with later additions).

984	(M2)	no.35	in index:	R Parsons. [later hand]
			at end:	Parsons
985	(M1)	no.35	at end:	Mr Robert Parsons.
986	(Ct)	no.35	at end:	Mr Rob. Parsons.
987	(T)	no.35	at end:	Qui tantus primo Parsons in flore fuisti / Quantus in autumno ni morere fores:
988	(B)	no.35	at end:	Mr Rob. Parsons.

C Oxford, Bodleian Library, MS Mus. C. 784 and Oxford, Bodleian Library, Tenbury MS 1486 (1591; M2, T only, anonymous).

784	(M2)	f.28	—	
1486	(T)	f.26	—	

D London, British Library, Add MS 32377 (c.1584–90; M1 only).

(M1)	f.60v	at end:	m ^r R parsons
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E Privately owned ‘McGhie MS’ and Oxford, Bodleian Library, Tenbury MS 389 (c.1575–1612; M1, M2 only, anonymous).

McGhie	(M1)	p.174	—	
389	(M2)	p.185	—	

F Oxford, Bodleian Library, MS Tenbury 354 – 8 (c.1610; sections *Retribue servo tuo* and *Incola ego sum* only).

<i>Retribue</i>	354	(M1)	f.10 ^v	—
	355	—	—	
	356	(Ct)	f.10 ^v	—
	357	(T)	f.10 ^v	—
	358	(B)	f.10 ^v	at end: M ^r Bird
<i>Incota</i>	354	(M2)	f.11 ^v	—
	355	—	—	
	356	(Ct2)	f.11 ^v	—
	357	(Ct1)	f.11 ^v	—
	358	(T)	f.11 ^v	at end: M ^r Bird

Readings of the Sources

A differs from other sources in ironing out almost all the dotted-quaver plus semiquaver rhythms into equal quavers. The retention of a very few dotted rhythms probably points to a policy of elimination in **A** rather than one of dotting the rhythms in the other sources. This is suggested in particular by the retention of the dotted rhythms in the penultimate bar of the Bass part. This is an anomaly that makes little sense on its own and could be an oversight on the part of whoever was responsible for evening out the rhythms elsewhere. Alternatively it could represent an early stage in the gradual acquisition of dotted rhythms. Either way, the remaining sources, which broadly agree in their dotted rhythms, appear to represent the performance practice of the singers. **E**, generally an unreliable source, dots one or two not found elsewhere, while **C** and **F**, both from the Norwich area share some unique readings (in the underlay as well as the music). These rhythms apart, it is **A** that appears to preserve the music in its most nearly original form. The tempus perfectum of the first half, shared only by **D** (which despite its untidiness is by far the clearest source), is typical of psalm motets in the long votive antiphon form, especially those that set portions of psalm 119, and thus more credible than the tempus imperfectum of the other sources. It probably also preserves the original notation of the Countertenor gimel voices in bars 26–49. This suggests that the singer of Ct2 did not participate in the opening verse since the cadence marker and minim rest from which he had to start counting coincide with its final note, which carries a *signum congruentiae*. The counterverses were therefore sung by less than the full body of singers and very possibly by soloists. This evidence is not apparent in **B** where the two Countertenor parts are exchanged and both have a SC on the second beat of the bar. **F** also exchanges the two Countertenor parts.

In **B** the Countertenor gimels in bars 26–49 are notated one after the other with the full section from *Increpasti* following on seamlessly from the end of the second countertenor part. At bar 94, where the Bass gimel ends, the Bass that is entered first is carefully cued to the minim D on *Nam*. Nothing of the sort happens to the Ct1 at bar 49. Although it ends with the note ‘*finitur gimel*’, there is nothing obvious to indicate the note after the end of Ct2 to which the Ct1 needs to skip. Instead it appears that the music came to a halt at the end of the gimel and started afresh. In each partbook, below the first syllable of *Increpasti* the scribe, Robert Dow, has written a small number indicating the number of beats (originally semibreves, but minims in the edition) that the singer has to wait before entering, thus enabling a fresh start to be made at this point. In the Bass, the first part to enter, the number is a small 0; in the first Mean and Countertenor it is a 1; in the Tenor it is a 2; and in the second Mean it is a 5.

The edition presented here is a composite one. It is based primarily on **A**, which shows the least scribal intervention of any source. However, the Tenor part is from **B** and most of the dotted rhythms of that source have been incorporated. Whilst the sources transmit a number of underlay variants there is a surprising degree of agreement in their application of accidentals. In particular, the strikingly irregular false relations produced by the C sharps in the Tenor at bars 18–19 and in the second Mean in bar 43 appear in all the sources that contain these voices. Since the music sounds more harmonically correct without them they may well have been added after the piece had been composed, but in view of the sources consistency the temptation to suppress them has been resisted.

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. ²C = second note C in the bar.

Abbreviations

amb	ambiguously aligned	dot-	dotted	q	quaver	T	Tenor
B	Bass	lig	ligature	sb	semibreve	Tr	Treble
conj	conjoined	M	Mean	SC	signum congruentiae	+	tie
corr	corrected	m	minim	sl	slur	≥	underlay repeat sign
cr	crotchet	NL	new line in source	sq	semiquaver		
Ct	Countertenor	om	omitted	SS	staff signature		

Clefs, Staff Signatures and Accidentals

- A:** 6 Ct # for ²C / 13 M1 ♫ for ²B / 16 M1 ♫ for ¹B / 21 M1 ♫ for ¹B / 34 Ct2 no # for C / 51 M1 ♫ for B; M2 ♫ for ¹F / 65 B ♫ for B / 68 M2 # for F / 82 B1 ♫ for B; B2 ♫ for ¹B / 84 B2 ♫ for B / 88 B2 ♫ for ¹B / 107 M1 no ♫ for B / 109 M1 # for ²F; M2 # for ³F; B # for ²F / 110 M2 # for ²F /
- B:** 6 Ct # for ²C / 9 M1 no ♫ for B / 18 T NL begins with ²A, no ♫ for ²B / 34 Ct2 no # for C / 41 M2 no # for C / 70 M1 # for ²F / 93 B2 no ♫ for B / 95 M1 no ♫ for ¹F / 108 M1 no ♫ for B / 109 M1 # for ²F; M2 # for ³F; Ct # for ²F; B # for ²F / 110 M2 # for ²F /
- C:** 7 T ♫ for B / 17 T NL with SS bs for upper and lower B begins with ²F / 36 T ♫ for B / 37 T ♫ for B / 41 M2 no ♫ for B / 53 M2 NL with SS ♫ for lower B only begins with ¹A / 62 M2 NL with SS bs for upper and lower B begins with A / 87 T NL with SS ♫ for upper B only begins during rests / 99 T NL with SS bs for upper and lower B begins with ²A / 109 M2 # for ³F / 110 M2 # for ²F /
- E:** 13 M1 no # for G / 18 M1 no # for ¹C / 41 M2 no ♫ for B / 70 M1 # for ²F / 109 M1 # for ²F; M2 # for ³F / 110 M2 # for ²F /
- F:** 1 T clef F3 / 3 Ct no # for C / 6 Ct # for 2C / 18 M1 no ♫ for C; T no ♫ for B / 34 Ct2 no ♫ for B / 41 M2 no ♫ for B / 48 Ct1 # for C /

Underlay and Ligatures

- A:** 15 Ct -os me- below FF / 33 Ct2 -data tu- amb / 39 Ct1 -sidera- amb below FGADCA / 40–41 M2 desiderare conj below DFE+EADCB (-re also in 43); Ct1 iustificationes tu- amb below ACDEDDEFDCB / 47 M2 sl for ¹CE, sl for ²C²D / 48 Ct2 sl for B¹C, -re below ¹D, sl for ¹D¹E, in omni tempo- below ²CG²DF²E; Ct1 tempore conj below EFED / 68–69 M1 -dati tu- amb / 78–79 Ct loquebantur conj below ³ACD+DCBAG / 79 M2 -sum- amb, -ban- amb / 80 M1 sl for G¹E; B1 principes conj below F²ED²CB³C; B2 loquebantur conj below FABGF / 81 M1 -que- amb / 83 B2 -us exerce- amb, mB is crB crB, NL begins with ²crB, -ba- below ²B / 88 Ct tu- below G, crD for qD qD, (90) -is below ¹D / 97 Ct mea conj below ¹C³DA / 103 B -nes tu- below BD /
- B:** 12 M1 -os tu- om / 25 Ct tua conj below ²D³D / 29 Ct2 ≥ for incola ego sum in ter- below ¹C / 39–41 Ct2 desiderare entered / 41 T tu- below ²A, (42) ¹GF²G are qG qG qF crG crG, -stificationes tu- below GGFFGG¹A, (45) -as below ²D (und of C adopted) / 47 M2 -pore conj below ²D; Ct2 omni tem- entered, (48) -po- below B, sl for B¹C, -re below ¹D, in omni tempo- below ²CG²DF²E / 48 M2 mA is dot-cra qa, -po- below qa; Ct1 -po- below A / 49 Ct2 'finitur gimel' after sbD / 54 M1 sl for GF / 66 M2 ≥ for a mandatis below A / 68 B -is below A, (69) tu- below D / 73–74 Ct -brium et contem- entered / 76 M2 exquisivi conj below FEFD /

78 Ct sl for ¹C¹B, me below ¹A, sl for ¹A²B, *loqueban-* below ²C²A²D / 79 M2 *loqueban-* conj below ²F²G²A³G / 80 M1 sl for G¹E; B2 sl for BG / 81 M1 sl for ¹C¹B, sl for A²B / 82 B2 sl for DFB / 84 B2 \gtrless for *autem tu-* / 91 M2 \gtrless for *in iustificationibus tu-* below ³C; B2 *-is tu-* below ¹A¹F / 93 M2 lig for FD / 95 Ct sl for DB instead of lig / 95–96 B lig for B+BD / 97 M2 \gtrless for *meditatio mea* below D; Ct sl for ¹C³D / 98 M1 *-a* below ²D; B *-a* below B (not in 97) / 100 M1 \gtrless for *et consilium* below G; M2 \gtrless for *et consilium meum* below ²C / 104 Ct *-men*, A- below ²AD, (107) *-men* A- below ¹CA, (109) *-men* A- below ¹D²D / 104–105 M2 crD mC is crD+crD, crC, (105) *-men*, A- below ¹CD / 105 M1 *-men*, A- amb but probably intended for ²ED / 106 T *-men* A- below ¹AD, *-men* below ²G, (107) A- below D / 107 M1 *-men* A- amb but probably intended for ¹G¹C; M2 *-men* below ³A, (108) A- below A / 108 B *-men* below A, (109) A- below ¹D /

C: 4 T *-o* below ¹D, ²D is crD qD, vivifica me below ²D³DCBA (*-o* in 6 om) / 8–9 T vivifica me entered / 17–18 T *et considerabo, et considerabo* below ²FDFGABCABCDE (*me-* in 14 has no final syllable) / 24 T *de lege* om, *tu-* below F / 29 T *-ra* below ³F, (30) *in ter-* below CB / 35 T *-a mandata tu-* om / 39 T *desiderare* conj below DFGDF / 40–41 M2 crE dot-crD qA for crE+qE qA crD, *-rare* below DA / 42 M2 *desiderare* below AGFEA / 47 M2 *tempore* conj below DCECD / 48 M2 *tempore* conj below AGBGA / 51 T *-bos* below ³F, (52–53) *maledicti* conj below GAFGC / 52 M2 *-bos* below B (not in 53) / 55–56 T *qui decli-* for *maledi-*, (57) *-nant* for *-cti*, (57–58) *a mandatis tu-* below F+FEBDF / 66–67 T *a mandatis tu-* entered, (67–69) *-is a mandatis tu-* om / 79 M2 *me* below ²F, *loque-* below ²A³G, (80) *-ban-* below ²F, lig for ²F²G / 98 T *meditatio* amb below GGACCB / 105 M2 A- below D, (106) A- below C, (108) A- below A / 106 T A- below D, (107) A- below D /

D: 53–54 M1 *superbos* conj below A+AGFE / 81 M1 *-qui-* for *-que-*, *me loqui-* [sic] amb / 83 M1 *-us* om / 87 M1 *-ca-* om / 91 M1 \gtrless for *in iustificationibus* below ¹C, (92) *tu-* below ²B / 100 M1 *consilium* conj below FEDF / 102–103 M1 *iustificationibus* for *iustificationes* / 105 M1 A- below D (no preceding *-men*) /

E: 8 M1 \gtrless for *vivifica me* below ²C / 23 M1 \gtrless for *et considerabo mirabilia de lege tu-* below D / 47 M2 *tempore* amb, \gtrless for *in omni tempore* below A / 51 M1 *-bos* below A / 52–53 M2 *superbos* conj below ²GCBAGF / 53 M1 \gtrless for *superbos* below ¹A / 55 M1 *-cti* below B / 56 M1 \gtrless for *maledicti* below C / 62 M2 *-is* \gtrless below AGFGE but probably intended for FG in 63 since underlay lacking until 66 / 66 M2 \gtrless for *a mandatis* below A / 67 M2 \gtrless for *a mandatis* (or *a mandatis tuis*) below ²D, (69) *tu-* below F, but perhaps intended for D / 79 M2 *-ban-* below ²A / 80 M2 lig for mFG mG / 81 M1 *lo-* amb but possibly intended for ¹B / 82 M1 *tuus* conj below ABG; M2 \gtrless for *servus autem tuus* below G / 84 M1 *servus* conj below GACB, (84–85) *autem* below ²AD²C, *tu-* below ²B / 85 M2 *-tur* below E / 90 M2 \gtrless for *iustificationibus tuis* below ¹G / 91 M1 \gtrless for *in iustificationibus tu-* below ¹C; M2 \gtrless for *in iustificationibus tuis* below ³C / 97 M2 \gtrless for *meditatio mea est* below D / 100 M1 \gtrless for *et consilium* below G; M2 \gtrless for *et consilium meum* below ²C / 102 M2 *tuus* conj below ³A²GE / 103 M1 mA is crA crA, *tu-* below ³A / 105 M1 A- below D, (107) A- below C; 105 M2 *-men*, A- below ¹CD, (106) *-men*, A- below ²DC, (107) *-men* below ³A, (108) A- for A but displaced / 109 M1 *-men* below ¹D /

F: 4 T *-o* below ¹D, ²D is crD qD, vivifica me below ²D³DCBA (*-o* in 6 om) / 7 T \gtrless for *vivifica me* below D / 8 M1 *me* below ¹D, \gtrless for *vivifica me* below ³D; Ct \gtrless for *vivifica me* below ³G; T \gtrless om below D, \gtrless om below ²A / 12 M1 \gtrless (for *sermones?*) below ²C, (13) *tu-* below ²B / 15 Ct *-os me-* below FF; T *-os* below C (not in 19), (17) *et considerabo* amb starting below E, (19) *mirabilia de lege tua* amb below D to ²B in 21 / 20 Ct *tua* conj below B²C³D, (21) \gtrless below ¹D, (22) \gtrless below A, (23) Ct *-a om*, (24) \gtrless for *et considerabo mirabilia de lege* below A om / 23 M1 \gtrless for *et considerabo mirabilia de lege tua* below D; T \gtrless for *et considerabo mirabilia de lege* below ¹F / 23–24 B *-bo mirabilia de lege tu-* all four notes later, (25) mA for crA crA, *-a* below G / 25 Ct *tu-* below C / 27 Ct₂ *terra* conj below A³F / 28 Ct₁ *terra* conj (no *-ra* in 30) / 29 Ct₂ \gtrless for *incola ego sum in terra* below ¹C; T *-ra* below ³F (not in 31) / 34 Ct₂ *tu-* below ¹C; T *-a* below A, \gtrless below F, (35–36) *-a mandata tua* om / 38 Ct₂ *-re* below C; Ct₁ \gtrless for *desiderare* below ³D / 41 T \gtrless for *desiderare* below ²A / 43 Ct₂ ¹C is crC qC, *-ficationes tu-* begins at qC / 47 M2 \gtrless for *in omni tempore* below A; Ct₁ \gtrless for *in omni tempore* below E / 48 T \gtrless for *in omni tempore* below ¹A /

Other Readings

A: 1 B ‘rest’ below rests / 4 Ct F²G are q q / 5 Ct ²A¹B³C²B are q q q q / 9 Ct ³D³E are q q / 19 M1 D²E are q q / 25 Ct₁ ¹F¹E are q q / 26 M2 ‘rest’ below rests; Ct₁ SC above ¹D, ‘Gimell’ above staff after rest; Ct₂ MS ϕ , ‘Gimell Secundus’ in left-hand margin / 41 M2 ¹CB are q q / 45 M2 ¹FE are q q / 49 Ct sbD col / 59 M1 CD are q q / 71 all parts MS ϕ ; M1 ‘rest’ below staff; B1 ‘Secundus Bassus’ in left-hand margin, ‘Gimell’ above staff, ‘rest’ below staff; B2 ‘primus: Gimell.’ in left-hand margin, ‘Gimell’ above staff; B2 is entered before B1 (as in B) / 88 B₂ ²D²E are q q / 89 Ct D²C are q q / 91 B₂ D²E²FG are q q q q / 92 Ct ²DG are q q; B1 D²E²FG are q q q q / 97 B²C are q q / 98 M1 C¹D are q q / 100 Ct ²A²B are q q / 103 Ct DE are q q / 104 M1 C²D are q q; M2 C¹D are q q; Ct DE are q q / 105 M1 D³E are q q; M2 DE are q q; B¹D¹E are q q / 106 M2 C³D are q q; Ct AB are q q / 107 M1 DE are q q; Ct AB are q q / 108 M2 AB are q q / 109 M2 ¹F¹E are q q; Ct ²DEFGAGFD are q q q q q q q q q /

B: 1 all parts MS ϕ / 23 B ¹EC are q q / 26 Ct₁ and Ct₂ exchanged; Ct₁ (of edition) SC above rest, ‘Gimel’ in left-hand margin; Ct₂ SC above ¹D; ‘Gimel’ above staff / 40 T crB crF crG crD mF deleted after ¹F / 46 T q q are dot-q sq (but q q in 47) / 71 all parts no MS (because in ϕ throughout); B2 is entered before B1 (as in A) / 79 B₂ SC above mF / 94 B₂ sbD is octave higher, cue mD crA with und *Nam est* follows and ‘Definit Gimel’ / 97–98 T crB+crB for crB+qB qb (reading of C adopted) / 104 T F¹G are dot-q sq (reading of C adopted to match rhythm of other parts) /

C: 1 M2 T no MS, but the rests are in ϕ / 5 T ³A²G are q q / 7 T A is corr cr / 16 T ²A²G²F are three corr qs / 28 T m-rest om / 48 M2 mA is dot-crA qG / 68 T col sbE for mE mE, (69) D col / 71 M2 T no MS / 81 M2 D¹G are BE / 84 M2 superfluous mC above ¹A (error) / 90 M2 qD is sqE sqD / 92 M2 ²G is F / 93 M2 E is B / 105 T A is corr cr / 107 T mA for ²E²A / 109 T ²D is dot-b /

D: 26 M1 dot-sbF for sbF m-rest / 71 M1 MS ϕ / 104 M1 G is corr q /

E: 1 M1 M2 MS ϕ / 20 M1 A is corr m / 48 M2 mA is dot-crA qG / 59 M1 E²F are dot-q sq / 71 M1 M2 no MS (because in ϕ throughout) / 90 M2 qD is sqE sqD / 109–110 M1 D+D is mD only /

F: 1 M1 Ct T B MS ϕ / 5 Ct ³C²B are q q; T ³A²G are q q / 9 Ct ¹C³D³E are dot-q sq q / 17 T SC above and below B / 25 Ct ¹F¹E¹DG are qF qE qD qC / 26 M2 Ct₁ Ct₂ T MS ϕ / 38 T SC above D / 48 M2 mA is dot-crA qG /