

O splendor gloriae

Edited by Jason Smart

John Taverner (c.1490–1545) and
Christopher Tye (c.1505–1572/3)

Treble

Mean

Countertenor

Tenor

Bass

O splen - dor glo - ri -

O splen - dor glo - ri - ae

4

- ae et i - ma - go sub - stan - ti - ae De - i Pa - tris o - mni - po - ten -

et i - ma - go sub - stan - ti - ae De - i Pa - tris o - mni - po - ten - tis,

9

Je - su Chri - - - ste, u - ni - ce e - - -
 - tis, Je - su Chri - - ste, u - ni - ce e - ius - -
 Je - su Chri - ste, u - ni - ce e - ius - dem

14

- ius - dem fi - li di - le - cte to - ti - us
 - dem fi - li di - le - cte to - ti - us bo - -
 fi - li di - le - cte to - ti - - us

19

bo - ni fons vi - ve, re - dem - ptor mun - di,
 - ni fons vi - - - ve, re - dem - ptor mun -
 bo - ni fons vi - - - ve, re - dem - ptor mun -

24

ser - va - tor, et De-us no - - - - -

- - di, ser - va - tor, et De-us no - - - - -

- di, ser - va - tor, et De-us no - - - - -

29

- ster, sal - - - - - ve.

- ster, sal - - - - - ve.

sal - - - - - ve. Glo - ri - o - sa, Do -

- ster, sal - - - - - ve. Glo - ri - o - sa, Do - mi -

sal - - - - - ve.

34

- mi - ne, tu - a est ma - ie - - - - - stas,

- ne, tu - a est ma - ie - - - - - stas, et o - pe-ra mi -

tu - a est ma - ie - - - - - stas, et o - pe -

et o - pe - ra mi - ra - bi - li - a: tu cae - lum et ter -
 - ra - bi - li - a: tu cae - lum et ter -
 - ra mi - ra - bi - li - a: tu cae - lum et ter - ram cum

- ram cum o - mni - bus quae in e - is sunt cre - a - tu - - - - ris
 - ram cum o - mni - bus quae in e - is sunt cre - a - tu -
 o - mni - bus quae in e - is sunt cre - a - tu - ris di - vi -

di - vi - no tu - o ver - - - - bo ex ni - hi - lo fe -
 - - - - ris di - vi - no tu - o ver - bo ex ni - hi -
 - no tu - o ver - - - - bo ex ni - hi - lo fe - ci - -

50

quae sa - pi - en -
 quae sa - pi -
 - ci - - - - - sti:
 - lo fe - ci - - - - - sti:
 - - - - - sti:

54

- tis - si-me mox di-spo - nens, no - - - bis quos ad
 - en - tis - si - me mox di-spo - nens, no - - - bis quos ad
 quae sa - pi - en - tis - si - me mox di-spo - nens, no - bis

59

- i - ma - gi-nem tu - am no - vis - si - me for - ma - - - sti, ut
 i - ma - gi-nem tu - am no - vis - si-me for - ma - - - sti, ut de -
 quos ad i - ma - gi-nem tu - am no - vis - si-me for - ma - sti,

63

de - ser - vi - rent, be - ni - gnis - si - me cun - cta sub - di -
 - ser - vi - rent, be - ni - gnis - si - me cun - cta sub - di - di -
 ut de - ser - vi - rent, be - ni - gnis - si - me cun - cta

67

- di - - - - - sti.
 - - - - - sti.
 Mor -
 sub - di - di - - - - - sti.
 Mor -

71

Mor - tem in - tu - le - rat pro - to - pla - sti
 Mor - tem in - tu - le - rat pro - to - pla - - - - -
 - tem in - tu - le - rat pro - to - pla - sti in - o -
 - tem in - tu - le - rat pro - to - pla - sti in - o - be - di -
 Mor - tem in - tu - le - rat pro - to - pla - sti in -

76

in - o - - be - di - en - ti - a; sed quo fa - ctu - rae tu - ae
 - sti in - o - be - di - en - ti - a; sed quo fa -
 - be - di - en - ti - a; sed quo fa - ctu -
 - en - ti - a; sed quo fa - ctu - rae tu - ae
 - o - - be - di - en - ti - a; sed quo fa - ctu - rae tu - ae

80

vi - tam re - di - me - res, de Ma -
 - ctu - rae tu - ae vi - tam re - di - me - res,
 - rae tu - ae vi - - tam re - di - me - res, de Ma - ri -
 vi - - tam re - di - me - res, de Ma - ri - a
 vi - - tam re - di - me - res, de Ma - ri - a

84

- ri - a vir - gi - ne hu - mil - li - ma, Je - su, sum - psi - sti
 de Ma - ri - a vir - gi - ne hu - mil - li - ma, Je - su,
 - a vir - gi - ne hu - mil - li - ma, Je - su, sum - psi - sti car -
 vir - gi - ne hu - mil - li - ma, Je - su, sum - psi - sti car - nem:

car - - - - - nem: ex qua

sum-psi - sti car - nem: ex

nem:

Je - su, sum - psi - sti car - nem:

ex qua e -

e - nim de Spi - ri-tu San - cto con - ce - ptus,

qua e - nim de Spi - ri-tu San - cto con - ce - ptus, na -

ex qua e - nim de Spi - ri-tu San - cto con - ce - ptus, na -

ex qua e - nim de Spi - ri - tu San - cto con - ce - ptus, na -

- nim de Spi - ri-tu San - cto con - ce - ptus, na -

ac il - la tu - a ma - ter

- tus es De - us et ho - mo, ac il - la

- tus es De - us et ho - mo, ac il - la tu - a ma -

- tus es De - us et ho - mo, ac il - la tu - a ma -

- tus es De - us et ho - mo, ac il - la tu - a

100

in - te - gra per - man - sit et per - pe - tu - a vir -
 tu - a ma - ter in - te - gra per - man - sit
 - ter in - te - gra per - man - sit
 - ter in - te - gra per - man - sit et per - pe - tu - a
 ma - ter in - te - gra per - man - sit et

104

- - - - - go.
 et per - pe - tu - a vir - go.
 et per - pe - tu - a vir - go.
 vir - go.
 per - pe - tu - a vir - go.

108

Et cum pro no - bis du - ram to - le - ras - ses vi - tam,
 Et cum pro no - bis du - ram to - le - ras - ses vi -
 Et cum pro no - bis du - ram to - le - ras - ses vi - tam,

113

fla - gris cae - sus et tor - men - tis la - ce - ra -

- tam, fla - gris cae - sus et

- ses vi - tam, fla - gris cae - sus et tor - men - tis la - ce -

118

- - - - - tus, qui pec -

tor - men - tis la - ce - ra - - - - tus, qui pec -

- ra - - - - - tus, qui pec - ca -

122

- ca - tum non fe - ce - ris, in cor - po - re

- ca - tum non fe - ce - ris, in cor - po - re tu - o sce - le - ra no -

- tum non fe - ce - ris, in cor - po - re tu - o sce - le - ra no - stra

127

tu - o sce - le - ra no - stra per - fe - rens, ac e - a -

- stra per - fe - rens, ac e - a - dem tu - o

per - - - fe - rens, ac e - a - dem tu -

131

- dem tu - o pre - ti - o - sis - si - mo san - gui - ne ef - fu - so

pre - ti - o - sis - si - mo san - gui - ne ef - fu - so a - blu - ens,

- o pre - ti - o - sis - si - mo san - gui - ne ef - fu - so a - blu -

135

a - blu - ens, mor - tem de - ni - que in - fa - mem,

mor - tem de - ni - que in - fa - mem, a -

- ens, mor - tem de - ni - que in - fa - mem, a -

139

a - gnus mi - tis - si - mus, pas - sus es et

- gnus mi - tis - si - mus, pas - sus es et cru - de - lis - si -

- gnus mi - tis - si - mus, pas - sus es et cru - de - lis - si - - - -

143

cru - de - lis - si - mam:

hinc, tu - o Pa - tri su - a -

- mam: hinc, tu - o

hinc, tu - o Pa - tri su - a - vis

- mam: hinc, tu - o

147

pro no - bis mi - se -

- vis ho - sti - a o - bla - - - -

Pa - tri su - a - vis ho - sti - a o - bla - - - - tus, pro

ho - sti - a o - bla - - - -

Pa - tri su - a - vis ho - sti - a o - bla - tus,

151

- ris, pro no - bis mi - se -
no - bis mi - se - ris pec - ca - to - ri - bus,
tus, pro no - bis mi - se - ris pec -

154

pec - ca - to - ri - bus, pec - ca - to - ri - bus es af - fli -
- ris pec - ca - to - ri - bus
pec - ca - to - ri - bus
no - bis mi - se - ris pec - ca - to - ri - bus es af - fli -
ca - to - ri - bus es af - fli -

157

- ctus. De - in, ter - ti -
es af - fli - ctus.
es af - fli - ctus.
ctus, es af - fli - ctus. De -

160

- a di - e
De - in, ter - ti - a di - e a mor - te ex -
- in, ter - ti - a di - e, ter - ti - a di - e a mor - te ex - su - sci - ta -
- ctus. De - in, ter - ti - a di - e a mor - te ex - su - sci - ta -

163

- su - sci - ta - tus, ad cae - le - stem Pa - trem cum glo - ri -
- tus, ad cae - le - stem Pa - trem cum glo - ri - a
- tus, ad cae - le - stem Pa - trem cum glo - ri -

166

- a sum - ma es e - le - va -
sum - ma es e - le - va -
- a sum - ma es e - le - va -

169

ut il - li dex - - - ter as - si - de - as; _____
 - tus, ut il - li dex - - - - - ter as - si - de - as; _____
 ut _____ il - li dex - ter as - si - de - as; _____
 - tus, ut il - - - li dex - - - ter as - si - de -
 - tus, ut il - li dex - ter as - si - de - as;

173

_____ in - de san -
 _____ in - de san -
 - as; in - de _____ san - ctum Pa - ra - cle - - - - tum,
 in - de san - ctum Pa - ra - cle - - - - - tum,

177

in - de san - ctum Pa - ra - cle -
 - ctum Pa - ra - cle - - - - tum, Pa - ra - cle - tum
 - ctum Pa - ra - cle - - - - - tum, Pa - ra - cle -
 Pa - ra - cle - - - - - tum, Pa - ra - cle -
 Pa - ra - cle - - - - -

189

te pre -

te pre - ce pre - ca - mur hu - mi - li,

te pre - ce pre - ca - mur hu - mi -

192

- ce pre - ca - mur hu - mi - li, te pre - ce pre - ca - mur hu - mi -

te pre - ce pre - ca - mur hu - mi - li,

- li, te pre - ce pre - ca -

te pre - ce pre - ca - mur hu - mi - li, te pre -

te pre - ce pre - ca - mur hu - mi - li,

195

- li, te pre - ce pre - ca - mur hu - mi -

te pre - ce pre - ca - mur hu - mi - li, te pre - ce pre - ca - mur hu - mi -

- mur hu - mi - li, te pre - ce pre - ca - mur hu - mi - li.

- ce pre - ca - mur hu - mi - li, te pre - ce pre - ca - mur hu - mi -

te pre - ce pre - ca - mur hu - mi - li.

198

Musical score for measures 198-200. The score consists of five staves: four vocal staves and one bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: - li. A - - - - -

201

Musical score for measures 201-203. The score consists of five staves: four vocal staves and one bass staff. The key signature is one sharp (F#) and the time signature is 4/4. There are no lyrics present in this section.

204

Musical score for measures 204-206. The score consists of five staves: four vocal staves and one bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: men. men. men. men. men.

Translation

O Jesus Christ, radiant light and image of the nature of God the almighty Father, his beloved and only Son, living fountain of all goodness, redeemer of the world, our Saviour and our God, hail.

Glorious, O Lord, is your majesty, and marvellous your works: you made heaven and earth with all the creatures in them by your divine word, from nothing: then, having set them in order by your great wisdom, you graciously subjected all things to us whom you had newly fashioned in your own image, so that they might serve us.

The disobedience of our first parent brought death, but, that you might redeem the life of your creation, O Jesus, you took flesh of the humble virgin Mary: for, conceived by the Holy Spirit, you were born of her both God and man, and she your mother remained pure, ever a virgin.

And when for us you had borne a hard life, having been scourged with whips and lacerated by tortures, you who had committed no sin, bearing our sins on your body, and also washing them away by the effusion of your most precious blood, finally you, the meekest lamb, suffered a most cruel and degrading death: thus offered to your Father as a pleasing sacrifice, you were afflicted for us miserable sinners.

Then, awoken from death on the third day, you were elevated in glory to your heavenly Father that you might sit at his right hand: after this, you gave the Holy Spirit to us, and, that he may strengthen our hearts by this heavenly teaching, we now humbly beseech you. Amen.

Liturgical Function

A votive antiphon of Jesus, although the votive element is confined to the final prayer for spiritual strength. The text rehearses Christ's role as the redeemer of mankind and contains nothing that would have offended contemporaries of a Protestant inclination, except, perhaps, for the reference to Mary as a perpetual virgin, early Protestant opinion about which was divided.

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 and remain operative throughout the bar.

Ligatures are denoted by the sign \lrcorner , coloration by the sign \color{red} .

Spelling of the text has been modernised.

Sources

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

979	(Tr)	no.29	at end:	m ^f : iohn: tavernar: et: doc: tye:·
980	(M)	no.29	at end:	tavernar: et: tye:·
981	(Ct)	no.29	at end:	finis: vniverse: carnis: mors: est: iohn: tavanar: et: doc: tye:·
982	—	—		
983	(B)	no.29	index heading:	m ^f : tavernar: 5: voc:·
			at end:	m ^f : io: tavernar: et: doc: tye:·

B London, British Library, MS R.M. 24. d. 2. (c.1588–1606; counterverses *O splendor gloriae*, *Gloriosa Domine* and *Et cum pro nobis* only).

O splendor	(Tr, M, T)	f.148 ^v	at start of Tr:	ijj: voc: m ^f : tavernar:—·
Gloriosa Domine	(Ct, T, B)	f.148 ^v	at end of B:	tavernar:—·
Et cum pro nobis	(Tr, Ct, B)	f.147 ^v	at start of Tr:	ijj: voc: doc: tye:—·

C Oxford, Bodleian Library, MSS Mus. e. 1–5 (c.1560–1585).

1	(Tr)	f.10	at end:	Mr John Tauerner
2	(M)	f.8 ^v	at end:	Mr John Tauerner
3	(Ct)	f.8 ^v	at end:	Master Tauerner
4	(T)	f.7	at end:	Mr John Tauerner
5	(B)	f.8	at end:	Mr John Tauerner

D Chelmsford, Essex County Record Office, MS D/DP Z6/1 (c.1590).

(B)	f.46	at end:	M ^r Tauerner
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E Oxford, Bodleian Library, Tenbury MS 342 (c.1610; counterverse *quae sapientissima* only).

(Tr, M, B)	f.96 ^v	at end of Tr:	Tauerner
		at end of M:	M ^r Tauerner
		at end of B:	M ^r Tauerner

Notes on the Readings of the Sources

Sources **A** and **B** were copied by John Baldwin. His dual ascription to Taverner and Tye can be accepted. In **A** he ascribes the whole antiphon jointly to both men. In **B** he ascribes the two counterverses from the *tempus perfectum* section of the antiphon to Taverner and the counterverse from the second section to Tye. For arguments supporting Tye's authorship of the work from *Et cum pro nobis onwards*, see John Milsom's review of Hugh Benham (ed.) *John Taverner II: Votive Antiphons*, *Early English Church Music* 25 (London: Stainer & Bell, 1981) in *Early Music*, x/4 (1982), pp.543–5, and, for a computer analysis: Francis Knights, Mateo Rodríguez and Pablo Padilla, 'O splendor gloriae: Taverner or Tye?', *Early Music* xlix/4 (2022), pp.565–577.

Of the two sources containing the antiphon in its complete, or nearly complete, form, **C** is slightly more accurate than **A**, which transmits at least one reading that is clearly corrupt. Nevertheless, in other respects, such as staff signatures and coloration, **A** may be closer to the composers' original notation and has therefore been used as the copy text; the Tenor is necessarily from **C**. However, all underlay is primarily that of **C** since this source preserves more of the original terminal melismas. The coloration of **C** is not reliable. As elsewhere in this source, there are instances of coloration in *tempus imperfectum* and in two-semibreve ligatures, none of which serves any practical purpose. The extracts in **B** agree well with **A**, but there are some slight differences in ligatures, cautionary accidentals and underlay. Also, the section *Gloriosa Domine* is transposed up an octave. Source **D**, from the household of the Norfolk gentleman Edward Paston, transforms the antiphon into a multi-partite motet by making a complete break at the end of each counterverse by means of a fermata and a vertical line through the staff. This source does not employ coloration and the Latin text has a number of corruptions. **E**, also a Paston source, has poorly aligned underlay which is not recorded in detail below.

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.

Abbreviations

amb	ambiguously aligned	dot-	dotted	sb	semibreve
B	Bass	lig	ligature	SS	staff signature
b	breve	M	Mean	T	Tenor
col	colored	m	minim	Tr	Treble
cr	crotchet	MS	mensuration symbol	+	tie
Ct	Countertenor	NL	new line in source	∞	underlay repeat sign

Staff Signatures and Accidentals

- A** 17 Tr ♯ for G / 21 Tr NL without f in SS begins with D; M no ♯ for A / 55 M ♯ for D / 82 M ♯ for ¹D / 93 M ♯ for D / 152 M ♯ for C / 153 M ♯ for D / 180 M no ♯ for G / 185 M ♯ for C; B ♯ for C / 201 Tr ♯ for A / 204 M no ♯ for ²G /
- B** 1 Tr SS ♭ for lower B only; M ♭ for upper B only / 17 Tr ♯ for G / 21 M no ♯ for A / 27 Tr ♯ for G / 32–52 all parts pitched an octave higher than in **A** and **C**; Tr M clefs as for opening counterverse; B clef C2 with SS ♭s for upper and lower B / 32 T letter f before D (identifying the pitch of the note in the source) / 33 Ct ♯ for G / 38 Ct ♯ for G / 44 Ct ♯ for G / 49 Ct ♯ for G / 50 Ct ♯ for G / 111 Tr ♯ for G / 118 Tr ♯ for G / 123 Tr ♯ for ¹G / 131 Tr ♯ for G / 136 Tr ♯ for G / 143 Tr ♯ for G /
- C** 1 Tr SS ♭ for lower B only; B no SS / 17 Tr NL with SS ♭s for upper and lower B begins with G (maintained to end) / 27 Tr ♯ for G / 37 B ♯ for ¹G, NL with SS ♭ for upper B begins with ²G / 56 B NL with SS ♭s for upper and lower B begins with D / 64 B no ♯ for C / 152 M ♯ for C / 155–156 Ct no ♯s for Gs / 160 Tr ♯ for ¹G / 181 T ♯ for G / 201 Tr ♯ for A / 205 M no ♯ for G / 201 Ct ♯ for A /
- D** 1 B SS ♭ for upper B only; 'splendor gloriae' below rests (decorated capital O before staff not provided) / 64 B no ♯ for C / 152 B ♯ for G / 179 B no ♯ for C / 205 B ♯ for G /
- E** 52 Tr SS lacks ♭ for upper B but includes the f; M SS lacks lower ♭ / 64 B no ♯ for C /

Underlay and Ligatures

- A** 10 Tr *xpe* below ²D / 23–24 M *mundi* undivided below AGFEE / 30 Ct *-ve* below A / 35 36 B *maiestas* undivided below FG+GFE / 78 M *-a* below ²F / 86–87 Tr *sumpsisti* undivided below C+CBCBB / 88 B *car-* (repeat) below D, (90) *-nem* below A / 89 M *carnem* undivided below EDF, (90) *car-* below E, (91) *-nem* below D / 112 Tr *vi-* (repeat) below A, (113) *-tam* below F / 114 Ct *-tam* below E (not in 113) / 128 B *ac ea-* below DEF, (129) *bE* is *sbE sbE*, *-dem tuo* below EEB, (130) *sbF* is *mF mF*, *preciosissi-* below DDGFF, (131) *-mo* below ¹E / 144 Tr *-mus* for *-mam* / 151 Tr *mise-* below ¹A²B, (153) *-ris* below ²F / 155–156 Ct *peccatori-* (repeat) undivided below ²C³DBCA, (157) *-bus* below ²A / 160 M B *die* for *Dein* / 166–167 M *cum gloria* (repeat) amb below EFGAF / 172 Ct ∞ below F / 173 Tr *-as* below ²D (not in 172); M *-as* below F (not in 172) / 175–179 all parts *Peracletum* for *Paracletum* / 181 Tr *-sti* below A (not ²D), ∞ below ¹D; Ct *dedisti* undivided / 185 B *confir-* (repeat) below E¹D, (186) *-met* below ²A / 186–187 Tr *pectora* undivided below D²CBAGF / 188 M *pec-* (repeat) below ²A, (189) *-cto-* below F, (190) *-ra*

below F; 188 Ct *pecto-* (repeat) below FE, (190) *-ra* below ¹D / 190 Tr *-ra* below F (not in 187); B *-ra* below D (not in 187) / 197 B A- below ¹A (not in 198) / 197–198 M \neq for *precamur humili* /

- B** 27 Tr *-ster* below G, *sal-* below E, (29) *-ve* below F; 27 M *-ster sal-* below AG, (29) *-ve* below D; 27 T *-ster* below A, (28) *sal-* below E, (29) *-ve* below D / 38–39 T no lig / 46 T no lig / 50 B no lig / 109 B no lig / 112 Tr *vi-* (repeat) below A, (113) *-tam* below F / 113 Ct *vi-* (repeat) below A, (114) *-tam* below E / 118 B lig for AG / 120–121 Tr no tie, (121) *-tus* below D / 127 B lig for GD / 129 B hairline between E and B perhaps indicating where to sing *-rens* / 135 B *abluens* erased below rest / 138 Ct *-gnus* below E, (139) hairline between ²B and A perhaps indicating where to sing *-gnus* /
- C** 19 M lig for F+FE / 19–20 T *fons* below DG, *vi-* below F, (21) *-te* for *-ve* / 27–28 Tr lig for C+CB / 28 M col lig for ED / 29–30 M *salve* undivided below AB *sb-rest*; Ct lig for FGA / 57–58 Tr *nobis* undivided below G³A¹F / 67–68 M lig for ED / 68 Tr *-sti* below ²A (not in 70) / 68–69 B lig for *sbE sbD* / 82 Tr *-ris* for *-res* / 89 Ct lig for GB / 89–90 M lig for DF+F / 102 Ct col lig for BG / 105–106 B lig for AC / 106 Ct *virgo* undivided below EFD / 113 Tr lig for GF / 118 B col lig for AG / 119 Tr lig for CD; B col lig for BA / 127 B lig for D¹E / 143 B lig for ED / 150 M lig for GF / 153 Tr lig for E²F / 154 Ct col lig for FG / 155 Ct *miseris* below CB¹A, *pecca-* below ²A²F, (156) *-to-* below ¹G (probably a scribal interpretation of a repeat sign) / 156–157 B lig for DC, lig for AB / 157 M lig for FA / 158 M col lig for GF / 159 Tr *-ctus* omitted; Ct col lig for B¹A / 163 B lig for BD / 171 Tr *-ter* omitted / 173 Ct lig for DF, lig for ED / 176 B lig for EA / 179 B lig for EC / 181 B lig for ¹AD / 185 Tr *-met* below F; Ct *-met* below F (not in 187) / 185–186 B A+A col / 186 Ct col lig for CB / 188 Ct col lig for DF / 189 M lig for FA; B col lig for DA / 190 Ct ¹D col / 197 B repeat of *humili* undivided below ADGA / 199 B col lig for DA / 199–200 M lig for DA / 201 B A- (repeat) below F / 201–202 Ct lig for E¹F / 203 Ct col lig for DA / 203–204 B col lig for BA / 204 Ct col lig for ²DB; B A- (repeat) below ²A / 206 *bD* col, no tie, (207) *-men* below D; B lig for AG /
- D** 47 B *-bo* below ¹C (not in 48) / 50 B no lig / 54 B *Qui* for *Quae* / 74–75 B *porta plasti* for *protoplasti* / 80–81 B *redimisti* (sic) for *redimeres* / 90 B *-nem* below A (not in 87) / 94 B *conspectus* for *conceptus* / 109 B no lig, *-bis* below B / 118 B *-tus* below G / 119 B lig for BA / 127 B *per-* below ¹E / 129 B *ad* for *ac* / 131 B *-tio-* omitted, (132) *-sissimo* one note earlier / 134–135 *abluas* for *abluens* / 176 B lig for EA / 179 B *-tum* below E (not in 180) / 181 B lig for ¹AD / 182 B *-stra* below ²B /
- E** 60 Tr *tua* for *tuam* / 61 M *-sti* below B / 63–64 Tr *deservirens* for *deservirent* / 66 M *-sti* below ²E, followed by \neq / 68 Tr *-sti de-* below ²AG, (69) *-di-* below ²F /

Other Readings

- A** 53 M A is ²G / 62–63 M *sbG mG+mG* for *mG sbG+mG* / 96 Ct¹B²B are *dot-m cr* / 101 Ct ²D is E / 106 M D is *cr* / 108 all parts MS Φ at start of bar / 181 Ct ¹D¹FE are *sbF sbE* /
- B** 17 Tr F col / 32 all parts MS Φ / 52 B no color / 108 Tr Ct B MS Φ at start of bar; B clef F3 / 125–126 Ct GG are *sbG+mG mG* / 127 Tr GG are *dot-sb m* /
- C** 3 M F col / 9–12 Tr no color / 9–14 M breves col / 15–16 Tr DFE not col / 16 M A col / 24 Tr C col / 27–28 Tr lig col / 29–30 B no color / 30 Tr ¹C is B / 40 Ct *sbG* is *mG m-rest* / 52 Tr one *sb-rest* only, D is *sb* with 2 added below in different ink; Ct D col; B D not col / 57 Tr *sbA* for *mA mA* / 58 B D not col / 71 B no color / 72–73 B no color / 74–76 M only E col / 76 B no color / 79 B no color / 82–83 M C+C col / 85 B *dot-bD* for *bD m-rest*, (86–87) A+A is *sb* only / 88 B D not col / 89 B *dot-sbG* is *sbG mG* / 94–95 Tr F+FB col / 99 Ct ²F col / 108 all parts MS Φ at start of bar / 109 B lig col / 116 B G col / 123 Ct E col / 126 B B col / 130 Tr B col / 145 T D col / 146 M C col / 149 M B col / 151 T G col / 157–158 Tr B+B is A+A / 170 Ct F col / 177–178 Tr EF col / 179 B GEC col (lig for EC) / 187–188 M no tie for A+A / 189 T lig col / 191 M E is *m* / 196 Ct ¹F is D / 200–201 T lig col /
- D** 1–end B no color throughout / 29 B vertical line through staff before D / 52 B fermata for D followed by vertical line through staff / 53–54 B six *sb* rests, not four / 70 B fermata for D followed by vertical line through staff / 71 B five semibreves rest, not three / 108 B mensuration symbol Φ at start of bar / 144 B fermata for D followed by vertical line through staff / 145 B three extra *sb-rests* / 159–160 B *sbG sbA bD*, fermata and underlay *-ctus* for D followed by vertical line through staff, then *b-rest m-rest* for *m-rest dot-mD crC mF sbE m-rest* / 169 B fermata for ¹D followed by vertical line through staff / 197 B *mG* is *crG crG* /
- E** 52 Tr no MS, D is *sb*, but rests M B imply a *b* (cf. the correction in C); M MS Φ , part begins with (imperfect) *b-rest*; B MS Φ , clef F3, part begins with rests worth six *sbs* / 55 Tr three *m-rests* / 57 Tr *sbA* for *mA mA* / 70 Tr A is upper F; M F is D /