

# Critical Apparatus

## EDITORIAL CONVENTIONS

FOR none of the published motets can the philological methods of source criticism, comparison and analysis of sixteenth- and seventeenth-century manuscript sources reconstruct the original version in the sense of an *Ur-text*. For each motet, a manuscript has been chosen as the principal source for the edition, at best fulfilling two main criteria: (1) it must preserve the music in its entirety across all parts within the same source; and (2) it should exhibit the least possible degree of corruption. The completeness of the sources is rather arbitrary, and a fully preserved copy is not necessarily the best in terms of different readings, but supplementing missing voices from other sources and combining them will not yield meaningful results. Combining sources can result in a version of a composition that never existed as such and was not recorded in any source. Geographical and chronological proximity of the source to the composer are also considered crucial criteria. However, very few sources fulfil all these requirements, and determining proximity to the composer can be challenging.

All motets in the partbooks feature notations in an adapted white mensural notation using round or rounded note heads. The ligatures, in keeping with the older tradition of mensural notation, are specifically identifiable as *ligaturae cum opposita proprietate* in the motet *In tribulatione mea*. At this stage, the ligature signifies the performance of one syllable of text with two notes. The transcriptions highlight the notes originally grouped in a ligature by employing closed brackets above the staff. In one source of the same motet, coloured note heads suggest triple metre. While this edition retains the original time values, longer note values extending over more than one bar are appropriately divided and linked by a tie. The

final notes, typically notated in the sources as a double breve with ligature, lack uniform definition concerning their duration in the notation of the sixteenth and early seventeenth centuries. In this edition the final notes are represented by two breves, similar to the ones in the sources but connected by a tie. The first note is marked with a fermata. The original clefs are indicated in the incipits at the outset of each piece. However, in the transcription they are replaced by modern clefs based on the compass of each voice. The incipits also contain the original mensural sign and the first note, along with any preceding rests present.

None of the pieces have accidentals at the beginning equivalent to key signatures. The accidentals before individual notes are taken from the sources (always the principal source, indicated by the letter “a” in the list of sources). Editorial accidentals are added above the staves, but these always apply only to the note above which they are written. Such additional and cautionary accidentals are usually taken from other sources used, or from parallel places in the music. The use of accidentals is left to the discretion of the performer, in accordance with the rules of *musica ficta*.

Very few sources provide precise indications of the exact placement of the words in relation to the melodic line. Particularly with regard to melismas, it appears that the apportioning of syllables to notes was often left to the discretion of the singers, who probably followed rules of declamation current at the time and adhered to local traditions. In the sources, repetitions of words or textual passages are typically shown by a short diagonal line or such signs as “ÿ” and “ij”. However, in this edition, such indications are omitted, since the textual progression is generally clear. Critical notes highlight discrepancies between sources and textual peculiarities. Punctuation has been added in some instances and

standardized according to modern editions of the Latin Bible.<sup>1</sup>

Abbreviations and ligatures appearing in the original texts are resolved in the transcription without comment. The use of upper- and lower-case letters and specific orthographic conventions (e.g., “ii” for “ij”, “v” for “u”, “ae” for “oe”, etc.) has been standardized. The characteristics of each motet are described in the critical notes.

For each motet, the principal sources are listed with a brief description and indicated by lower-case letters. Additional sources not featuring prominently in the editorial process are also listed.

The designation of the individual parts varies from source to source (e.g., “cantus”, “discantus”, “tenor primus”, “tenor II. chori”, “sexta vox” etc.). To avoid confusion, the nomenclature of the parts in all the motets is standardized as cantus, altus, tenor and bassus, always with the additional choir designation (I or II). In multi-movement motets the bars are numbered independently.

## SOURCES

### Hodie natus est salvator mundi

#### DESCRIPTION OF THE SOURCES

a: D-B Ms., Mus. Bohn 11, no. 47

Music manuscript with the monogram “G. G.” on the cover; it belonged to the music collection of Georg Gotthart, organist of the Protestant church of St Elisabeth in Wrocław. The cover bears the inscription “Pars hyemalis” and the stated date is 1583, but the entries in the manuscript evidently continued for several years after 1583.<sup>2</sup> The source consists of six partbooks, with the quinta and sexta vox for eight-part pieces containing double parts. The motet is marked in all parts with the author’s name appearing in various forms: In c I as “IN NATALEM CHRI. AO. C. CLAVIO”; in b I as “C. CLAVIO PAMP[ERGENSIS]”, i.e.,

1. *Biblia Sacra iuxta vulgatam versionem*, edited by Bonifatius Fischer, Robert Weber and Roger Gryson, 5th ed. (Stuttgart: Deutsche Bibelgesellschaft, 2007).

2. Emil Bohn, *Die musikalischen Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau: Ein Beitrag zur Geschichte der Musik im XVI. und XVII. Jahrhundert* (Breslau: J. Heinauer, 1890), 32–36.

from Bamberg; and in the other parts as “C. CLAVIVS” and “C. CLAVO”, respectively. The manuscript is the only known source of the motet to survive in all eight parts, and it is probably one of the earliest.

b: D-B, Ms. Mus. Bohn 31, no. 26

The music manuscript is preserved in seven partbooks, the T II having been lost. The source probably belonged to the music collection of the Protestant church of St Elisabeth in Wrocław, but is of later date than the manuscript D-B, Ms. mus. Bohn 11. It contains various indications of year between 1617 and 1631.<sup>3</sup> In all the parts except A II the composer of the motet is indicated in a variety of forms: e.g., “Christoph: Clauius” in c I.

c: D-KMs, I 929 (14 185. 1–5), no. 144

Four out of the probably six original partbooks from the Kamenz Town Archives, Upper Lusatia, were compiled between 1594 and 1603. These were in the possession of Thomas Lochau, who worked in Freiberg, Saxony, from 1593 and served as rector of the Latin school in Děčín (Tatschen-Bodenbach), today in the Czech Republic, from 1595. In addition to the quinta vox (comprising both c II and A II), the parts A I, T I, and B I of the motet are extant. The composer is identified as “Jac Händ” in T I and B I. The entry in B I bears a date: “9 Januarj Ao 93 scrib.”

d: D-Dl, Mus.Schw.41, no. 6

Six partbooks (the motet is missing in c I and B I) were written by several scribes employed by the Protestant church of St George in Schwarzenberg, Saxony, between 1612 and 1631. The manuscript is a supplement to the 1603 *Florilegium selectissimarum cantionum* by Erhard Bodenschatz (RISM B/I: 1603<sup>1</sup>).<sup>4</sup> There is no indication of the composer in any of the parts. A note appears at the end of the motet, in part c II: “Nicol. Walde 1616”.

e: D-Dl, Mus.Gri.7, no. 52

The motet is preserved in four partbooks (c I, A I, B I, and c II), with only B I explicitly naming the

3. Bohn, *Die musikalischen Handschriften*, 85–88.

4. RISM B/I: 1603<sup>1</sup>. Wolfram Steude, *Die Musiksammelhandschriften des 16. und 17. Jahrhunderts in der Sächsischen Landesbibliothek zu Dresden*, Quellenkataloge zur Musikgeschichte 6 (Leipzig: VEB Deutscher Verlag für Musik, 1974), 220–221.

composer as “Jacob Händel”. The manuscript’s older section was probably compiled at the former St Afra electoral school in Meißen, Saxony. However, it was subsequently utilized, at least until the mid-seventeenth century, at the St Augustine electoral school in Grimma.<sup>5</sup>

f: H-Bn, Ms. mus. Bártfa 1, no. 135

Eight partbooks compiled around 1650 in Bártfa (Bartfeld) on the territory of the so-called Zipser Saxony, today Bardejov in Slovakia, are particularly extensive. Some of them are badly damaged. The principal writer and owner was Zacharias Zarewutius (1605–1667), organist of the local Protestant church of St Aegidius. In c 1 the motet is only fragmentarily preserved; however, its beginning and end are still partially legible. The composer is not named in any of the eight parts.

#### FURTHER SOURCES

CZ-Pu, Se 1337, no. 3

Four of the original six partbooks (c, t, b, v) originate from the library of the humanist, poet and composer Georg Carolides of Carlsperg (1569–1612). The manuscript was compiled in the last decade of the sixteenth, and the beginning of the seventeenth, century and is bound together with two earlier music collections (*Sacrae cantiones*, Nürnberg 1585 and *Continuatio cantionum sacrarum*, Nürnberg 1588). The motet does not bear the composer’s name.<sup>6</sup>

D-W, Cod. Guelf. 322 Mus. Hdschr., no. 107, s.n.; B, fol. 82r–82v

Three partbooks from the music collection of St Stephen’s church in Helmstedt from c. 1605. Two partbooks (c and a) are badly damaged. The motet survives only in B 1.<sup>7</sup> The composer is not in-

5. Steude, *Die Musiksammelhandschriften*, 65–68; Stefan Menzel, *Pforta, St. Afra, St. Augustin und die Transformation der mitteldeutschen Musiklandschaft (1543–1620)*, Heidelberg: Heidelberg University Publishing, 2023), 190–191; RISM A/II: 211003741.

6. Petr Daněk and Martin Horyna, *Dvojsborová moteta rudolfínské Prahy: Antologie osmihlasých motet z českých manuskriptů a tisků / The Double-Choir Motets of Rudolphine Prague: An Anthology of Eight-Voice Motets from Bohemian Manuscripts and Prints*, vol. 1, *Clavis monumentorum musicorum regni Bohemiae A/6* (Prague: Koniasch Latin Press, 2020), XI–XIV.

7. RISM A/II: 451510074.

dicated. B 1 is also preserved in the manuscript anthology from the first half of the seventeenth century, D-W, 15. 2 *Musica coll. inc.*, no. 11, and does not bear the composer’s name.<sup>8</sup>

H-Bn, Ms. mus. Bártfa 16, Koll. 5, no. 189

Three seventeenth-century partbooks from the music collection of the Protestant church of St Aegidius in Bártfa (Bartfeld) in Upper Hungary, today Bardejov in Slovakia. These were compiled between c. 1582 and c. 1646. The motet is found in the last, the most recent part. The composer is not mentioned, and the motet is badly damaged.<sup>9</sup>

H-Bn, Ms. mus. Bártfa 26, fol. 31v–32r

The partially preserved tablature book from the music collection of the Protestant church of St Aegidius in Bártfa (Bartfeld) in Upper Hungary, today Bardejov in Slovakia, consists of several layers dating from 1584 to 1665. The motet is partly damaged, and the composer is not named.<sup>10</sup>

H-Bn, Mus. pr. Bártfa 11, Koll. 5

Four seventeenth century partbooks from the music collection of the Protestant church of St Aegidius in Bártfa (Bartfeld) in Upper Hungary, today Bardejov in Slovakia, were compiled between c. 1606 and 1618 by the organist Andreas Neoman. They are bound together with three seventeenth-century music prints. The composer of the motet is not named.<sup>11</sup>

PL-PE, Ms. 305, no. 92, fol. 93v–94r

One of the five tablature books, created in the first half of the seventeenth century in the Cistercian Abbey of Pelplin, Poland. The main scribe was probably the Cistercian monk Feliks Trzciński. The intabulation of the motet bears the inscription “De Natiuitate D[omi]ni à 8”, although no indication of the composer is provided.<sup>12</sup>

8. RISM A/II: 451505316.

9. Róbert Á. Murányi, *Thematisches Verzeichnis der Musiksammlung von Bartfeld (Bártfa)*, Deutsche Musik im Osten 2 (Bonn: G. Schröder, 1991), xxiv and 63.

10. Murányi, *Thematisches Verzeichnis*, xxvii–xxviii and 150.

11. Murányi, *Thematisches Verzeichnis*, xxxi and 170–172.

12. Adam Sutkowski and Alina Osostowicz-Sutkowska, ed., *The Pelplin Tablature: Facsimile*, vol. 2, *Antiquitates musicae in Polonia 3* (Graz: Akademische Druck und Verlagsanstalt; Warsaw: Polish Scientific Publishers, 1963), 190–191.

PL-Wn, Mus. 2101 / PL-WRu, 60201 Muz, no. 9  
Three out of originally eight partbooks from the former music collection of the Ritterakademie at Legnica (Liegnitz), Poland (Libr. mus. 58).<sup>13</sup> The B II partbook is now in Warsaw (PL-Wn, Mus. 2101), while the A I and A II partbooks are preserved in Wrocław (PL-WRu, 60201 Muz). All three parts of the motet are attributed to “Jacobus Handl”.

PL-Wn, Mus. 2105, no. 25

One (C I) out of originally eight partbooks from the former music collection of the Ritterakademie at Legnica (Liegnitz), Poland (Libr. mus. 53).<sup>14</sup> The motet is attributed to “Clavii”.

PL-Wn, Mus. 2106, no. 132

One (T I) out of originally six partbooks from the former music collection of the Ritterakademie at Legnica (Liegnitz), Poland (Libr. mus. 18). The manuscript was compiled in the first half of the seventeenth century.<sup>15</sup> The motet is attributed to “Clavii”.

SK-Le, Ms. 13990a (1A), no. 117

This so-called tablature book of Caspar Plotz was compiled between the end of the sixteenth century and c. 1620. Plotz studied in Halle an der Saale and became an organist in Brzeg (Brieg), Silesia. From around 1640, the source was located in Levoča (Leutschau) in present-day Slovakia.<sup>16</sup> The motet bears the inscription “Hodie Natus est 8 Voc: J: Handel”.

SK-Le, Ms. 13991 (6A), fol. 27v–28r

Although this tablature book has been preserved in Levoča (Leutschau) since around 1640, it has a German provenance.<sup>17</sup> The composer of the motet is not named.

13. Ernst Pfuldel, *Die Musik-Handschriften der Königl. Ritter-Akademie zu Liegnitz* (Leipzig: Breitkopf & Härtel, 1886), 37–39.

14. Pfuldel, *Die Musik-Handschriften*, 36–37.

15. Pfuldel, *Die Musik-Handschriften*, 13–19.

16. Marta Hulková, “Von der Forschung der Musikgeschichte in der Slowakei: Orgel-Tabulaturbücher der Musikaliensammlung von Levoča (17. Jahrh.)”, *Musaica: Zborník Filozofickej a Pedagogickej Fakulty Univerzity Komenského* 18 (1985): 57–79.

17. Hulková, “Von der Forschung der Musikgeschichte in der Slowakei”, 57–79.

S-K, 4 manuscripts without signatures

Four fragmentarily preserved manuscripts without shelfmarks, compiled in the former Latin school in Kalmar (Stifts- och gymnasiebiblioteket) around 1620. The motet is included in four partbooks that apparently lack any reference to the composer: (a) partbooks A I and A II (RISM A/II: 190026625); (b) partbook A I (RISM A/II: 190026624); (c) partbooks A I, B I, and A II (RISM A/II: 190026626); and (d) partbooks C I, A I, T I, C II, A II, and B II (RISM A/II: 19002636).

S-L, Saml. Wenster G:32

One (T I) of originally eight partbooks in the private collection of the Wenster family was compiled around 1621. The composer of the motet is not named.<sup>18</sup>

S-SK, Ms. Mus. 6

One (C I) of originally eight partbooks, dating from around 1646. The composer of the motet is not named.<sup>19</sup>

S-VII, without shelfmark

A seventeenth-century altus partbook. The motet bears the inscription “Hend[el]”.<sup>20</sup>

S-VX, Mus. ms. 2b–f

Six mid-seventeenth-century partbooks compiled in the Växjö Gymnasium. The motet survives in C I, A I, T I, B I, C II, and B II. It has the designation “Eiusdem”, which equates to Handl.<sup>21</sup>

## Quem vidistis pastores

### DESCRIPTION OF THE SOURCES

a: D-Z, Mus. 46.117, no. 5

Twelve partbooks including nine motets, most of them copied by Cornelius Freund (c. 1535–1591). The reference to the composer of the motet appears in T I as “Jac. Gall[us]”; in D II as “Iacob[us] Händl”; and in A II as “Jacob[us] Gall[us]”.<sup>22</sup>

18. RISM A/II: 190002341.

19. RISM A/II: 190009095.

20. RISM A/II: 190016603.

21. RISM A/II: 190012808. For all the Swedish manuscripts, see Marc Desmet, “A Neglected Chapter on Handl’s Sources: Readings from the Swedish Manuscripts”, *De musica disserenda* 5, no. 2 (2009): 7–23, esp. 9–11.

22. Reinhardt Vollhardt, *Bibliographie der Musik-Werke in der Ratsschulbibliothek zu Zwickau* (Leipzig: Breitkopf & Härtel, 1893–1896), 44; RISM A/II: 220030922.

b: D-Z, Mus. 105.6b, no. 2

Eight partbooks containing three motets were copied by Cornelius Freund (c. 1535–1591). The composer of the motet is listed in C I as “Hannibal Stabilis”. The name is crossed out and replaced by “Gallus”; T I bears the inscription “Gall[us]”, B I “Jacob: Gall:”. The parts D II, A II, and B II have the inscription “Gallus”, made by a later hand.<sup>23</sup>

c: D-DI, Mus.Gri.7, no. 51

The motet is preserved in four partbooks (C I, A I, B I, and C II) without any indication of the composer. The older part of the manuscript was probably compiled in the electoral school of St Aphra in Meissen, Saxony, but was later used in the electoral school of St Augustine in Grimma, at least until the middle of the seventeenth century.<sup>24</sup> The motet is barely legible.

#### FURTHER SOURCE

D-Z, Mus. 100.5, No. 68

One (T I) of originally eight partbooks from the sixteenth century, compiled by Cornelius Freund (c. 1535–1591). The composer of the motet is not named.<sup>25</sup>

#### In tribulatione mea – Propterea confitebor tibi

Apart from the transcription in the tablature book D-SCHM, Tab. 1, the motet *In tribulatione mea* is complete only in the manuscript D-B, Mus. ms. 40039, no. 52. A transcription of this version was included in Ruth Lightbourne’s dissertation.<sup>26</sup> The Berlin manuscript contains a shorter version of the motet; in other sources, both *partes* are slightly longer, with a repetition of their final sections. It is impossible to determine which version is the original, but it is certain that the longer version was more widely used.

23. Vollhardt, *Bibliographie der Musik-Werke*, 196; RISM A/II: 220030575.

24. Steude, *Die Musiksammlhandschriften*, 65–68; Menzel, *Pforta, St. Afra, St. Augustin*, 190–191; RISM A/II: 211003741.

25. Vollhardt, *Bibliographie der Musik-Werke*, 46–47; RISM A/II: 220030964.

26. Ruth Lightbourne, “Annibale Stabile: A Man of No Little Reputation Among the Masters of Music; The Sacred Music” (PhD diss., University of Otago, Dunedin, New Zealand, 1994), 2:545–560.

The manuscript D-Rp, A.R. 728–732 serves as the principal source for this edition. In this source C II of the chorus superior is missing. In other sources, however, the composition is incomplete to a still greater degree. The transcription of C II is based on manuscripts from Berlin and Dresden. In general, all the sources contain few directions for the chromatic inflection of notes in comparison with the Berlin manuscript, and the placement of these accidentals seems to be rather arbitrary. In this edition the accidentals (leaving aside editorial ones) are mostly taken from the Berlin source.

#### DESCRIPTION OF THE SOURCES

a: D-Rp, A.R. 728–732, no. 100

Nine partbooks dating from the first half of the seventeenth century were probably part of the music collection at the Regensburg Gymnasium poeticum. The manuscript is bound together with three music prints dating from 1621 and 1626. The motet is preserved in all its parts except C II. All parts bear the inscription of the composer as “Hannibal Stabilis”.<sup>27</sup>

b: D-B, Mus. ms. 40039, no. 52

Twelve partbooks of Central German provenance, dating from around 1614. Johannes Schiffmann of Bautzen is mentioned as the former owner. The sexta vox part has a title, “Voluminum horum musicorum [...]”, and a date, 1614.<sup>28</sup> The composer of the motet is not named.

c: D-DI, Mus.Gri.50, no. 2

Four partbooks (T I, B I, C II, and T II) were compiled between 1593 and 1596 by Urban Birck and others. The source was originally part of the music collection of the electoral school of St Afra in Meissen and later of the electoral school of

27. Gertraud Haberkamp, *Bischöfliche Zentralbibliothek Regensburg: Thematischer Katalog der Musikhandschriften; Sammlung Proske; Manuskripte des 16. und 17. Jahrhunderts aus den Signaturen A.R., B, C, AN*, Kataloge Bayerischer Musiksammlungen 14/1 (Munich: Henle, 1989), 24–32.

28. Hans-Otto Korth, Jutta Lambrecht and Helmut Hell, *Die Signaturengruppe Mus. ms. 40 000 ff: Erste Folge; Handschriften des 15.–19. Jahrhunderts in mensuraler und neuerer Notation*, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz – Kataloge der Musikabteilung 13 (Munich: Henle, 1997), 95–121.

St Augustine in Grimma.<sup>29</sup> The partbooks are in rather poor condition but some entries are still legible. The motet names the composer as “Han-nibal Stabilis” in all the parts.

#### FURTHER SOURCES

D-BSstb, M 644, no. 45

A manuscript partbook (octava vox) functions as an addition to Friedrich Weissensee’s *Opus melicum* of 1602 (RISM A/I: W 625). While the printed collection survives in all partbooks, the manuscript appendix is found in only one of them. Several pieces in the appendix are taken from Handl’s *Opus musicum*. The compilation of the manuscript most likely took place no later than the mid-seventeenth century.<sup>30</sup> The motet bears the inscription “Handl”.

D-Dl, Mus.Gri.2, no. 1

Seven partbooks from the music collection of the electoral school of St Augustine in Grimma. The manuscript, dating from around 1600, contains only three motets and is bound with a copy of Handl’s first volume of the *Opus musicum*. The manuscript is in a very poor condition and is barely legible.<sup>31</sup> The naming of the composer as “Hannibal Stabilis” is partly visible.

D-KMs, I 928, no. 42

The tenor partbook (T I) from the collection of the Kamenz Town Archives, Upper Lusatia, was probably compiled in this town around 1612. The composer of the motet is not named.

D-MÜG, Mus.ant.16, no. 42

Six partbooks (A I, A II, T I, T II, B I, B II) from the music collection of the choir (Kantorei) of St John in Mügeln were compiled in the second half of the seventeenth century.<sup>32</sup> The composer of the motet is named as “Jac. Händl”.

29. Steude, *Die Musiksammelhandschriften*, 81–85; Menzel, *Pforta, St. Afra, St. Augustin*, 193; RISM A/II: 211004051.

30. RISM A/II: 1001007378.

31. Steude, *Die Musiksammelhandschriften*, 63; Menzel, *Pforta, St. Afra, St. Augustin*, 193–194; RISM A/II: 211003727.

32. Elisabeth A. Fischer, “Eine Sammelhandschrift aus dem Anfang des 17. Jahrhunderts”, *Archiv für Musikwissenschaft* 8, no. 4 (1927): 420–432; Werner Braun, “Doppelchörigkeit in der Sammelhandschrift Mügeln Musica sacra antiqua 16”, in *Musik zwischen Leipzig und Dresden: Zur Geschichte der Kantoreigesellschaft Mügeln 1571–1996*, edited by Michael Heinemann and Peter Wollny (Oschersleben: Ziethen, 1995), 108–124; RISM A/II: 230001609.

D-SCHM, Tab. 1, no. 50

One of four tablature books from the music library of the church of St Nicholas in Schmölln. Johannes Müller, the organist, who relocated from nearby Hohenstein in 1623, was the manuscript’s previous owner. A number of entries were copied until 1629, although the binding is dated 1618. The intabulation of the motet initially bears the composer’s name “Hanibal Stabilis”, with the addition of “Jacob Händell” most likely appended a little later.<sup>33</sup>

D-SLk, M 5, no. 111

Six partbooks forming a manuscript appendix to Friedrich Lindner’s edition (1585) of *Sacrae cantiones* (RISM B/I: 1585<sup>1</sup>). The composer of the motet is not named.

D-W, Cod. Guelf. 337 Mus. Hdschr., no. 5

Five partbooks from the music collection of St Stephen’s Church in Helmstedt form a manuscript appendix to several music prints, published between 1634 and 1662. The motet survives in the partbooks A I, T I, B I, C II, and A II. There are numerous errors and inconsistencies in its notation. In T I the composer is identified as “H.A.”, and in B I as “Albert. Anon.”<sup>34</sup>

S-K, 2 manuscripts without shelfmarks

The motet forms part of two manuscripts, and there is no indication of the composer’s identity: (a) in the partbooks A I, B I, and A II (RISM A/II: 190026762) and (b) in the partbooks A I, T I, C II, A II, and B II (RISM A/II: 190026345).<sup>35</sup>

### Magne Deus rex noster – Cum inimici nostri

#### DESCRIPTION OF THE SOURCE

D-B, Ms. Mus. Bohn 30B, no. 11

Eight early seventeenth-century partbooks from Wrocław. The exact place of origin is unknown.

33. Reinald Ziegler, *Die Musikaliensammlung der Stadtkirche St. Nikolai in Schmölln/Thüringen* (Tutzing: Hans Schneider, 2003), 1:1–94 and 2:191–229.

34. Daniela Garbe, *Das Musikalienrepertoire von St. Stephani: Ein Bestand an Drucken und Handschriften des 17. Jahrhunderts*, Wolfenbütteler Arbeiten zur Barockforschung 33 (Wiesbaden: Harrassowitz, 1998), 1:56–60 and 2:134–140; RISM A/II: 451511530.

35. See the source description of *Hodie natus est salvator mundi*.

The compositions are divided into two parts (A and B), and the motet is included in the second part (B). The author's name appears as "Jacob[us] Handl" in C I and as "J. Handl" in T I.<sup>36</sup>

## FURTHER SOURCES

All three additional sources contain the version *Fide Deo et vide – Cum inimici mei*. The composer's name is not included in any of them. In comparison with the *Magne Deus rex noster* version, the music is rhythmically altered according to the text; otherwise, there are no significant differences.

D-BLAbk, LAW Pa BLB 432, no. 14

Four partbooks from the music collection of the church of St Bartholomew in Blankenburg are bound together with the printed collection of Hans Leo Hassler's *Cantiones sacrae* (RISM A/I: H 2324).<sup>37</sup>

D-Dl, Mus.Gri.50, no. 95

The motet is preserved in the partbooks T I, B I, C II, and T II.<sup>38</sup>

D-MÜG, Mus.ant.16, no. 110

The motet is preserved in the partbooks A I, T I, B I, A II, T II, and B II.<sup>39</sup>

**Vidit Jacob in somnis scalam – Dilataberis  
ab oriente – Cumque evigilasset Jacob**

## DESCRIPTION OF THE SOURCES

a: H-Bn, Ms. mus. Bártfa 1, no. 218<sup>40</sup>

The motet is preserved in seven partbooks, C I is missing.

b: D-B, Ms. Mus. Bohn 15, no. 165

Five enormous partbooks (C I, A I, T I, C II, B II) with the indication in the bass partbook: "Simon

Lyra Signator ad D. Elisab. Olsnensis". Simon Lyra (1547–1601) worked as a cantor from 1593 and before that as a "Signator" at the church of St Elisabeth in Wrocław. One composition (no. 17) is dated 1587.<sup>41</sup> The motet is marked in all parts with the composer's name, variously given as "Jacob[us] Handl" and "Jacob[us] Händl".

c: H-Bn, Ms. mus. Bártfa 24

Four partbooks from the music collection of the church of St Aegidius in Bártfa (Bartfeld) in Upper Hungary, today Bardejov, Slovakia, dating from the end of the sixteenth century. The main part consists of motets for the Divine Office for the entire church year.<sup>42</sup> The motet survives in the partbooks C I, T I, and B I and does not name the composer.

d: H-Bn, Ms. mus. Bártfa 16, Koll. 5, no. 270<sup>43</sup>

The motet is preserved in the partbooks T I and B I without any indication of the composer.

## FURTHER SOURCES

D-Rtt, F.K. 23, II. Abthlg., no. 53

One of the four organ tablature books from the Benedictine monastery of Neresheim, compiled between 1590 and 1611.<sup>44</sup> The intabulation includes the composer's name "Jacob[us] Gall[us]". The second part of the motet (*secunda pars*) is omitted. The *prima pars* is directly followed by an intabulation of the third part, which is mistakenly labelled *secunda pars*. The voices are arranged in pitch order, and the two choirs of the motet are therefore not spatially separated in the tablature.

H-Bn, Ms. pr. Bártfa 1

A partbook (Diskant) from the music collection at the church of St Aegidius in Bártfa (Bartfeld) in the region of Upper Hungary, today Bardejov, Slovakia. The manuscript, dating from c. 1610, was possibly copied in the vicinity of Nürnberg.<sup>45</sup> It forms a manuscript appendix to the printed anthology RISM B/I: 1545<sup>2</sup>.

36. Bohn, *Die musikalischen Handschriften*, 83–85.

37. RISM A/II: 450109696.

38. See the source description of *In tribulatione mea – Propterea confitebor tibi*.

39. See the source description of *In tribulatione mea – Propterea confitebor tibi*.

40. See the source description of *Hodie natus est salvator mundi*.

41. Bohn, *Die musikalischen Handschriften*, 43–52.

42. Murányi, *Thematisches Verzeichnis*, xxvii and 139–146.

43. See the source description of *Hodie natus est salvator mundi*.

44. Eckart Tscheuschner, *Die Neresheimer Orgeltabaturen der Fürstlich Thurn und Taxischen Hofbibliothek zu Regensburg* (Erlangen: J. Hogl, 1963).

45. Murányi, *Thematisches Verzeichnis*, xxx and 155–158.

**Expecta Dominum**

## DESCRIPTION OF THE SOURCE

PL-PE, Ms. 308, fol. 36v–37r<sup>46</sup>

One of five books of tablature compiled in the Cistercian Abbey of Pelplin in the first half of the seventeenth century. The main scribe was probably the Cistercian monk Feliks Trzciński.<sup>47</sup> The intabulation bears the composer's name: "Jacobi Handely".

The intabulation of the motet is divided into squares occupying the space of a breve. The first two squares, before the music begins, are used for the composer's name and the measure signature, respectively. The text of the motet is contained in its own square below the music, but is not evenly distributed. The intabulation runs across both sides of the open book.

## CRITICAL NOTES

**[1] Hodie natus est salvator mundi**

- bb. 1–6, C I e: text "Hodie natus est nobis salvator mundi"
- bb. 3–4, T I e: dotted semibreve and minim for two semibreves
- b. 5, C I b: semiminim f<sup>1</sup>
- b. 13, C I b: "hodie" for "natus est"
- b. 13, A I f: semibreve f<sup>1</sup> and minim e<sup>1</sup> with a sharp symbol; probably intended for the previous f<sup>1</sup>  
c, e: semibreve f<sup>1</sup>
- b. 13, A II e: semibreve f<sup>1</sup>
- b. 13, B I b, f: "natus est" repetition mark for "hodie"
- bb. 13–14, T I e: "hodie" for "natus est"
- b. 14, C I b: semibreve corrected from c<sup>2</sup> to b<sup>1</sup>
- b. 16, C I b, d: minims c<sup>2</sup>–b<sup>1</sup>–d<sup>2</sup>

46. The source is available as a facsimile in *The Pelplin Tablature: Facsimile*, vol. 5, edited by Adam Sutkowski and Alina Osostowicz-Sutkowska, *Antiquitates Musicae in Polonia* 6 (Graz: Akademische Druck und Verlagsanstalt; Warsaw: Polish Scientific Publishers, 1965), 70–71. Online: <https://polona.pl/preview/9020da14-fea7-46d3-a90b-e1ecod2462bc>.

47. Mirosław Perz and Adam Sutkowski, "Pelpliner Orgeltablatur", in *MGG Online*, edited by Laurenz Lüttekern, accessed 10 February 2024, <https://www-1mgg-2online-com-100479or60043.han.onb.ac.at/mgg/stable/47802>.

- b. 18, C I a: semiminim f<sup>1</sup>; semibreve f<sup>1</sup> sharp in b. 19
- bb. 19–21, T I c: "salvator mundi" for "mundi, mundi"
- bb. 19–20, A II f: indistinct
- bb. 20–21, A I b, d: a sharp symbol under the semibreve a<sup>1</sup>, minim g<sup>1</sup>  
c: the word "mundi" not repeated  
e: minim f<sup>1</sup>  
c, e: second minim f<sup>1</sup>  
f: damaged and indistinct  
f: semibreve f<sup>1</sup>
- b. 21, A I c, e: f<sup>1</sup> for f<sup>1</sup> sharp
- b. 29, A I c, e: second minim f<sup>1</sup>
- b. 32, A II f: damaged and indistinct
- b. 35, A I f: semibreve f<sup>1</sup>
- bb. 35–38, A II c, e: f<sup>1</sup> for f<sup>1</sup> sharp
- bb. 35–36 c, d: "apparuit"; T II, d: "credentibus" in chorus II  
e, f: minim f<sup>1</sup>  
f: semibreve f<sup>1</sup>
- b. 36, A I e, f: minim f<sup>1</sup>
- b. 37, A I f: semibreve f<sup>1</sup>
- bb. 37–38, A II a, b: minims f<sup>1</sup> sharp
- bb. 37–42 a: "credentibus apparuit, credentibus apparuit" in chorus II  
e: "credentibus apparuit, apparuit credentibus"
- b. 38, A II e: last minim corrected from c<sup>1</sup> to d<sup>1</sup>
- b. 39, C II a: semiminim f<sup>1</sup>, minim f<sup>1</sup> sharp  
e: semiminim f<sup>1</sup> sharp
- b. 40, A II a, c, e, f: dotted minim e<sup>1</sup> flat  
d: dotted minim e<sup>1</sup>
- bb. 40–42 a: "credentibus apparuit" in chorus I
- b. 41, A I a: semiminim f<sup>1</sup>
- b. 41, T I e: illegible
- b. 41, A II f: second minim a for b  
c, e: second minim b flat for b  
b: minims f<sup>1</sup> sharp; indistinct  
c, e: minims f<sup>1</sup>
- b. 42, A I c, d: "ortus gloriosus" for "vita gloriosa" in chorus I
- bb. 44–45 a: last semiminim f<sup>1</sup>  
e: last semiminim f<sup>1</sup> sharp
- b. 46, C II e: two minims d<sup>1</sup> for a dotted minim d<sup>1</sup> and a semiminim c<sup>1</sup>
- b. 46, T II c, d: "ortus gloriosus" for "vita gloriosa" in chorus II
- bb. 46–47 e, f: last semiminim f<sup>1</sup>  
e: first semiminim e<sup>1</sup>
- b. 47, C II e: first semiminim e<sup>1</sup>
- b. 47, A II a, d: first semiminim e<sup>1</sup> (see b. 49)  
e: first semiminim d<sup>1</sup>
- bb. 48–49, T I e: indistinct
- bb. 49–53, B II b: omitted; "NB" above the staff
- b. 52, C II a: last semiminim f<sup>1</sup>  
e: last semiminim f<sup>1</sup> sharp
- bb. 52–53 c, d: "ortus gloriosus" for "vita gloriosa" in chorus II

- b. 53, B I c: semiminims corrected from c to d  
 b. 53, B II e: minim and minim rest for semibreve
- b. 54, C II e: last semiminim f<sup>1</sup>  
 b. 55, C I a, d: last semiminim f<sup>1</sup>  
 b. 55, B I c: semiminims corrected from c to d  
 b. 57, A I b, f: last semiminim f<sup>1</sup>  
 e: last semiminim g<sup>1</sup>  
 b. 57, B I f: damaged  
 bb. 58–59, A II f: damaged  
 b. 65, A I c: two semiminims for minim d<sup>1</sup>  
 b. 65, T I a: fourth semiminim a for g  
 c: second semiminim c<sup>1</sup> for b  
 e: fourth semiminim g  
 b. 65, A II d: minim c<sup>2</sup> for c<sup>1</sup>  
 b. 66, A I a, b, d, f: two minims g<sup>1</sup>; editorial change to semibreve g<sup>1</sup>  
 e: semibreve g<sup>1</sup>  
 b. 66, A II b, c, e: minim f<sup>1</sup>  
 b. 67, A I f: minims f<sup>1</sup>  
 e: semibreve f<sup>1</sup> sharp for two minims  
 b. 67, C II b, d: a sharp symbol under semibreve d<sup>2</sup>
- b. 10, C II a: complete measure missing  
 b. 13, B I c: minims corrected from B and c to c and d  
 bb. 14–15, T I a, b: two minims and a semibreve in both bars; corrected in accordance with bb. 22–23 and other parts due to a stressed second syllable of “apparuit”  
 b. 17, C II a: a sharp symbol under the first minim (g<sup>1</sup> sharp) and a sharp symbol before the second minim  
 b: second minim g<sup>1</sup> sharp  
 c: first minim g<sup>1</sup> sharp  
 b. 17, A II b: first three minims corrected from d<sup>1</sup> to e<sup>1</sup>  
 b. 19, C II a, b: second semiminim d<sup>2</sup>  
 c: second semiminim c<sup>2</sup>  
 b. 23, C I b: a sharp symbol for f<sup>1</sup> sharp under the next minim (g<sup>1</sup>)  
 b. 24, C II b: minim c<sup>2</sup> corrected; indistinct  
 bb. 24–25, T II b: semibreve c<sup>1</sup> (a sharp symbol in bb. 16 and 49)  
 b. 25, C II a: first minim g<sup>1</sup> sharp and a sharp symbol before the second minim  
 b: second minim g<sup>1</sup> sharp  
 c: first minim g<sup>1</sup> sharp  
 b. 31, A I a, b, c: last semiminim f<sup>1</sup> (see b. 55)  
 b. 32 measure signature 3 in all sources  
 b. 33, B I c: damaged, score corrected, and pitches shifted a pitch lower  
 b. 34, C II a, b: semibreve f<sup>1</sup>  
 c: semibreve f<sup>1</sup> sharp  
 b. 34, T II a: minim d<sup>1</sup>  
 b: minim corrected from c<sup>1</sup> to d<sup>1</sup>  
 b. 35, C I b: minim corrected from h<sup>1</sup> to c<sup>2</sup>  
 b. 36, A I a, b, c: semibreve f<sup>1</sup> (see b. 60)  
 t. 36, B II a, b: minim B for A (see b. 60)  
 b. 38, A I a, b, c: semibreve f<sup>1</sup> (see b. 62)  
 b. 38, C II a, b: semibreve f<sup>1</sup>  
 c: semibreve f<sup>1</sup> sharp  
 b. 38, A II a: dotted semibreve f<sup>1</sup> and semibreve f<sup>1</sup>  
 bb. 39–43, A I a: the words “Annunciate nobis quis apparuit” crossed out and replaced by “Alleluia”  
 b. 40, A I a, b: dotted minim f<sup>1</sup> sharp (see b. 64)  
 c: illegible, probably higher than minim f<sup>1</sup> sharp

## [2] Quem vidistis pastores

Capitalization in the sources is inconsistent. The capitalization of the words “pastores” and “angelorum” was emended to lower case; “dominum” was capitalized. The word “annunciate” was transcribed as “annuntiate”.

- b. 2, C I a, b: the syllable “Quem” under the semibreve and the minim and in accordance with the text underlay in the other voices, with the following stress on the second syllable of the word “vidistis” on the long note and the beginning of the second syllable of the word “pastores” on the beginning of the melisma in b. 4. The semibreve and the minim are not connected by a tie in any source, or there is no dotted semibreve  
 bb. 5–6, T I a: two dots above the semibreve a between the bars  
 b. 6, C I c: semibreve corrected from d<sup>2</sup> to c<sup>2</sup>  
 b. 8, A I c: minim rest corrected to minim d<sup>1</sup> and a tie with a full stop added  
 b. 9, A I a: originally one minim d<sup>1</sup>, second minim d<sup>1</sup> added later

- b. 40, A II a, b: dotted semiminim f<sup>1</sup> (see b. 64)
- b. 40, T II a, b: first minim d<sup>1</sup> for c<sup>1</sup> (see b. 64)
- b. 47, B I c: damaged, illegible
- b. 50, C II a: an indistinct sharp symbol below the first minim (g<sup>1</sup> sharp) and a sharp symbol before the second minim  
b: second minima g<sup>1</sup> sharp  
c: a sharp symbol for g<sup>1</sup> sharp under and between the first and second minims
- b. 51, T I a, b: the word "Choros" capitalized and without the word "Et"
- b. 55, A I a, b, c: last semiminim f<sup>1</sup> sharp (see b. 31)
- b. 56 measure signature 3 in all sources
- b. 57, T I a: semibreve corrected from c<sup>1</sup> to d<sup>1</sup>; in b. 33 semibreve c<sup>1</sup>  
b: semibreve d<sup>1</sup>; in b. 33 semibreve c<sup>1</sup>
- b. 58, C II a, b, c: semibreve f<sup>1</sup> (see b. 34)
- b. 58, T II a, b: minim d<sup>1</sup> (see b. 34)
- b. 59, B I b: semibreve corrected from g to a (i.e., a)
- b. 60, A I a, b, c: semibreve f<sup>1</sup> sharp (see b. 36)
- b. 60, B II a, b: minim B for A (see b. 36)
- b. 61, A I c: illegible, probably minim f<sup>1</sup> sharp
- b. 62, A I a, b, c: semibreve f<sup>1</sup> sharp (see b. 38)
- b. 62, C II c: semibreve f<sup>1</sup> (see b. 38)
- b. 64, A I a, b: dotted minim f<sup>1</sup> (see b. 40)  
c: dotted minim f<sup>1</sup> sharp
- b. 64, B I c: after b. 64, bb. 39–62 repeated
- b. 64, A II a, b: dotted semiminim f<sup>1</sup> (see b. 40)
- b. 64, A II a: dotted semiminim and semiminim with triple mark; crossed out semiminim corrected to fusa  
b: dotted semiminim and semiminim with triple mark
- b. 64, T II a, b: minim c<sup>1</sup> (see b. 40)
- b. 66, A I c: semibreve for breve e<sup>1</sup>
- b. 7, A I a: semibreve f<sup>1</sup>  
b: semibreve f<sup>1</sup> sharp
- b. 10, A I a: minim c<sup>1</sup>  
b: minim c<sup>1</sup> sharp  
b: minim d<sup>2</sup> for c<sup>2</sup>
- b. 11, C I b: last semiminim f<sup>1</sup> barely visible
- b. 14, A II b: minim G for F
- b. 14, B II a, b, c: both semiminim b
- b. 15, T II b: minim g, semiminim g, semiminim e and minim e
- b. 15, B I a, c: last minim f  
b: last minim f sharp  
c: two semiminims f for the first minim f
- b. 16, B I a: last minim c<sup>1</sup>  
b: last minim c<sup>1</sup> sharp
- b. 17, A II b: two semiminims g for the second minim g; minim e for the last two semiminims e
- b. 17, B I c: minim e for the last two semiminims
- b. 21, C II b, c: last minim f<sup>1</sup>
- b. 22, C II b: semibreve g<sup>1</sup> sharp, perhaps intended for the previous f<sup>1</sup>
- b. 22, A I a: last minim c<sup>1</sup>  
b: last minim c<sup>1</sup> sharp
- b. 23, C II c: semibreve f<sup>1</sup>
- b. 23, A II a: minim c<sup>1</sup>  
b: minim c<sup>1</sup> sharp
- b. 24, A II a, b: second semibreve c<sup>1</sup>
- b. 24, T II c: minim g
- b. 25, C I a: minim g<sup>1</sup>  
b: minim g<sup>1</sup> sharp
- bb. 27–28, C I a: minim c<sup>2</sup> and semibreve d<sup>2</sup> erroneously repeated
- bb. 27–28, A I a: semibreve f<sup>1</sup>  
b: semibreve f<sup>1</sup> sharp
- b. 29, C I a, b: minim c<sup>2</sup>
- b. 30, T I c: semibreve e for d
- b. 30, A II a: minim c<sup>1</sup>  
b: minim c<sup>1</sup> sharp
- b. 30, T II b: erroneous semibreve rest before minim rest
- b. 31, A II a: minim c<sup>1</sup>  
b: minim c<sup>1</sup> sharp
- b. 31, T II c: minim g
- bb. 31–32, B I c: semibreve f
- b. 32, B I a, b, c: last minim g
- b. 35, A II a, b: minim c<sup>1</sup>
- b. 36, C I a: second minim h<sup>1</sup> for c<sup>1</sup>; c<sup>1</sup> in b. 63  
b: second minim in c<sup>2</sup> sharp

[3] **In tribulatione mea – Propterea  
confitebor tibi**

Cantus I and II superioris chori are marked as C I and C II, altus superioris chori as A I and altus inferioris choris as A II, tenor superioris chori as T I and tenor inferioris chori as T II. Bassus I and II inferioris chori are marked as B I and B II.

PRIMA PARS

- b. 2, A II b: semibreve d<sup>1</sup> for f<sup>1</sup>

b. 37, C I	a: semiminims d <sup>2</sup> -d <sup>2</sup> -c <sup>2</sup> -c <sup>2</sup> b: semiminims d <sup>2</sup> -d <sup>2</sup> -c <sup>2</sup> -c <sup>2</sup> sharp	b. 70, B I	a, c: semiminim g
b. 37, C II	c: semiminims b <sup>1</sup> flat	b. 72, C I	a: fifth semiminim c <sup>2</sup> , eighth semiminim c <sup>2</sup> sharp
b. 37, A I	b: last minim f <sup>1</sup>	b. 72, C II	c: seventh semiminim b <sup>1</sup>
b. 38, C I	a, b: fifth and last semiminims c <sup>2</sup>	b. 72, A I	a: seventh semiminim a <sup>1</sup> for g <sup>1</sup> (see b. 38)
b. 39, A II	a, b: second minim c <sup>1</sup>	b. 74, A II	a: fifth and eighth semiminims c <sup>1</sup>
b. 40, A II	a: semiminims c <sup>1</sup> b: semiminims c <sup>1</sup> sharp	b. 78, C I	a: semibreve d <sup>2</sup> for breve
b. 40, T II	c: minim b		
b. 40, B I	a, c: last minim f b: last minim f sharp		
b. 41, A II	a: fifth and last semiminim c <sup>2</sup> b: fifth and last semiminim c <sup>2</sup> sharp	SECUNDA PARS	
b. 41, B I	c: last semiminim f for e	bb. 1-2, A I	b: dotted semibreve c <sup>1</sup> sharp
b. 42, A I	a: last minim g <sup>1</sup> b: last minim g <sup>1</sup> sharp	b. 2, A I	b: minim f <sup>1</sup> sharp
b. 42, B I	c: semibreve f for d	bb. 4-5, B I	b: dotted semibreve g sharp
b. 43, C II	c: semibreve c <sup>2</sup> sharp	b. 5, A II	b: minim f <sup>1</sup> sharp
b. 43, B I	c: semiminim g	b. 9, C I	a, b: last minim c <sup>2</sup> sharp
bb. 43-48, B I	a: bars missing	b. 10, C II	b, c: dotted minim b <sup>1</sup>
b. 45, C I	a: fifth semiminim c <sup>2</sup> , eighth semiminim c <sup>2</sup> sharp b: fifth and eighth semiminims c <sup>2</sup>	b. 10, T I	a: dotted minim b b, c: dotted minim b flat
b. 47, A II	a: fifth and eighth semiminims c <sup>1</sup> b: fifth semiminim c <sup>1</sup> ; eighth semiminim c <sup>1</sup> sharp	b. 14, T II	a, b, c: dotted semibreve b
bb. 48-74	b: bars missing in all voices	b. 17, A I	b: last minim f <sup>1</sup> for f
b. 49, C II	c: ligature f <sup>1</sup> -g <sup>1</sup>	b. 17, T I	b: last minim f sharp
bb. 49-50, A I	a: breve c <sup>1</sup> for d <sup>1</sup>	b. 17, B I	b, c: semiminim B for c
b. 50, A II	a: last minim c <sup>1</sup>	b. 17, B II	b: two coloured (black) semibreves and minims (triplet) for two dotted minims and semiminims
b. 51, A II	a: second semibreve c <sup>1</sup>	b. 18, T I	b: second semibreve f sharp
b. 51, T II	c: minim g	b. 19, T I	a, c: second minim f for e
b. 52, C I	a: minim g <sup>1</sup>	b. 20, C I	a: penultimate minim d <sup>2</sup> for e <sup>2</sup>
bb. 54-55, A I	a: semibreve f <sup>1</sup>	b. 21, C I	a: semibreve c <sup>2</sup> b: two colored (black) semibreves and minims (triplet) for two dotted minims and semiminims
b. 56, C I	a: minim c <sup>2</sup>	b. 22, A I	a: first minim f <sup>1</sup> b: first minim f <sup>1</sup> sharp
b. 57, A II	a: minim c <sup>1</sup>	b. 24, C I	b: the word "meum" repeated
b. 58, A II	a: minim c <sup>1</sup>	b. 24, C II	b, c: semiminim and minim g <sup>1</sup>
b. 59, B I	a, c: last minim g	bb. 25-26, A II	a: semibreve c <sup>1</sup> b: semibreve c <sup>1</sup> sharp
b. 62, A II	a: minim c <sup>1</sup>	b. 27, A II	a, b: semibreve c <sup>1</sup>
b. 63, C I	a: second minim c <sup>2</sup>	b. 27, T II	b, c: semiminim f for g
b. 64, C I	a: semiminim c <sup>2</sup>	b. 28, B I	a, c: semibreve f b: semibreve f-sharp
b. 64, A I	a: last minim f <sup>1</sup>	b. 29, B I	b: semiminim f sharp c: semiminim f for g
b. 65, C I	a: fifth and eighth semiminims c <sup>2</sup>	b. 30, B I	a, b, c: semiminim and minim g
b. 65, A I	a: seventh semiminim a <sup>1</sup> for g <sup>1</sup> (see b. 38)	b. 31, C I	a: minim c <sup>2</sup> b: minim c <sup>2</sup> sharp
b. 66, A II	a: second minim c <sup>1</sup>	bb. 31-32, T I	b: the words "in die" indicated by "bis"
b. 67, A II	a: semiminim c <sup>1</sup>	b. 32, C I	a: semibreve c <sup>2</sup> b: semibreve c <sup>2</sup> sharp
b. 67, T II	c: minim b		
b. 68, A II	a: fifth and eighth semiminims c <sup>1</sup>		
b. 69, A I	a: last minim g <sup>1</sup>		

- |                |   |             |  |
|----------------|---|-------------|--|
| b. 32, A II    | a: minim c <sup>1</sup><br>b: minim c <sup>1</sup> sharp  | b. 51, C II | b: minims of a <sup>1</sup> -c <sup>2</sup> -b <sup>1</sup> ; the last one with a sharp symbol, perhaps intended for the minim c <sup>2</sup><br>c: minims a <sup>1</sup> -c <sup>2</sup> sharp-b <sup>1</sup> |
| b. 33, C I     | a: minim c <sup>2</sup><br>b: minim c <sup>2</sup> sharp  | b. 51, A I  | a, b: last minim g <sup>1</sup>  |
| b. 33, A II    | a: semibreve c <sup>1</sup><br>b: semibreve c <sup>1</sup> sharp  | b. 52, B I  | b: minim e without a dot; semiminim g sharp  |
| b. 34, C I     | a: semibreve c <sup>2</sup><br>b: semibreve c <sup>2</sup> sharp  | b. 53, A II | a: semibreve corrected from f <sup>1</sup> to e <sup>1</sup>   |
| b. 35, C I     | a: third and fourth semiminims c <sup>2</sup><br>b: third semiminim c <sup>2</sup> , fourth semiminim c <sup>2</sup> sharp                                      | b. 54, C I  | b: fifth and eighth semiminim c <sup>2</sup>   |
| b. 35, C II    | b: minim b <sup>1</sup> flat<br>c: minim b <sup>1</sup>   | b. 54, C II | b: penultimate semiminim b <sup>1</sup>  |
| b. 36, C I     | a: semibreve c <sup>2</sup><br>b: semibreve c <sup>2</sup> sharp  | b. 55, B I  | a, b, c: first minim f   |
| b. 36, A II    | a: minim c <sup>1</sup><br>b: minim c <sup>1</sup> sharp  | b. 56, A II | a: fifth and eighth semiminims c <sup>1</sup><br>b: fifth and eighth semiminims c <sup>1</sup> sharp   |
| b. 37, A II    | a: semibreve c <sup>1</sup><br>b: semibreve c <sup>1</sup> sharp  | b. 57, A I  | a: first and last minim f <sup>1</sup>   |
| bb. 37-38, B I | a: the words "susceptor meus" crossed out and replaced by "tribulationis"   | bb. 57-66   | b: bars missing in all parts   |
| b. 38, A II    | a: third semiminim c <sup>1</sup><br>b: third semiminim c <sup>1</sup> sharp  | b. 58, C I  | a: fifth and eighth semiminims c <sup>2</sup>  |
| b. 39, C I     | a: first minim c <sup>2</sup><br>b: first minim c <sup>2</sup> sharp  | b. 58, C II | c: seventh semiminim b <sup>1</sup>  |
| b. 39, A II    | a: semibreve c <sup>1</sup><br>b: semibreve c <sup>1</sup> sharp  | b. 58, A I  | a: seventh semiminim e <sup>2</sup> for d <sup>2</sup>   |
| b. 42, A I     | a: semiminim and last minim c <sup>1</sup><br>b: semiminim and last minim c <sup>1</sup> sharp  | b. 58, T I  | a: sixth semiminim b   |
| b. 43, C I     | a: semibreve f <sup>1</sup><br>b: semibreve f <sup>1</sup> sharp  | b. 59, B I  | a, c: first and last minim f   |
| b. 43, C II    | b: semibreve corrected from g <sup>1</sup> to a <sup>1</sup>  | b. 60, A II | a: fifth and eighth semiminims c <sup>1</sup>  |
| b. 43, B I     | minims f in all sources   | b. 61, C II | c: second minim c <sup>2</sup>   |
| b. 46, A II    | a, b: semiminim and last minim c <sup>1</sup>   | b. 61, A I  | a: last minim g <sup>1</sup>   |
| b. 47, A I     | a: first minim f <sup>1</sup><br>b: first minim f <sup>1</sup> sharp  | b. 64, C I  | a: fifth semiminim c <sup>2</sup>  |
| b. 48, C I     | a: fifth semiminim c <sup>2</sup> sharp, eighth semiminim c <sup>2</sup><br>b: fifth and eighth semiminim c <sup>2</sup><br>c: seventh semiminim b <sup>1</sup> | b. 64, C II | c: seventh semiminim b <sup>1</sup>  |
| b. 48, T I     | a: sixth semiminim b<br>b, c: sixth semiminim b flat  | b. 65, B I  | a, c: first and last minim f   |
| b. 49, B I     | a, c: first and last minim f<br>b: first minim f sharp, last minim f  | b. 66, A II | a: fifth and eighth semiminims c <sup>1</sup>  |
| b. 50, A II    | a: fifth and last semiminim c <sup>1</sup><br>b: fifth and eighth semiminims in c <sup>1</sup> sharp  | b. 67, A I  | a: semibreve and minim f <sup>1</sup><br>b: semibreve f <sup>1</sup> and minim f <sup>1</sup> sharp  |
| bb. 51-56, C I | a: missing bars   | b. 68, A I  | a, b: ligature f <sup>1</sup> and g <sup>1</sup>   |
|                |   | b. 69, A I  | a: minim, semibreve and minim f <sup>1</sup><br>b: semibreve f for first minim; last minim f <sup>1</sup> sharp  |
|                |   | b. 70, A I  | a, b: ligature f <sup>1</sup> and g <sup>1</sup>   |
|                |   | b. 70, T I  | c: two semibreves for ligature   |
|                |   | b. 71, A I  | a, b: breve f <sup>1</sup>   |

[4] **Magne Deus rex noster – Cum inimici nostri**

The capitalization of the word "Rex" has been changed to lower case.

PRIMA PARS

- |           |   |
|-----------|---|
| b. 3, A I | last minim corrected from a <sup>1</sup> to g <sup>1</sup>            |
| b. 4, B I | semibreve corrected from f to g                                       |
| b. 5, A I | last semiminim c <sup>1</sup> for d <sup>1</sup>                      |
| b. 8, A I | first semiminim indistinct, perhaps b <sup>1</sup> for c <sup>2</sup> |

- bb. 11–13, C II repetition mark for “tunc vox et omnis lingua”; “semper sonabit” missing
- b. 15, A I first semiminim indistinct, perhaps a<sup>1</sup> or b<sup>1</sup>, second semiminim b for a
- b. 20, A I last semiminim d<sup>1</sup> for e<sup>1</sup>
- b. 20, T I second semiminim a for g
- bb. 20–21, B I the word “tuam” crossed out and replaced by “canet”
- b. 21, A II first semiminim indistinct, b<sup>1</sup> or c<sup>2</sup>
- b. 25, C II two semiminims c<sup>2</sup> connected by a tie for minim
- b. 25, B II third semiminim indistinct, b or c<sup>1</sup>
- b. 26, A I semibreve for the last minim g<sup>1</sup>
- b. 23, C II rhythm corrected from the original dotted semiminim, fusa and two semiminims
- b. 27, A II “eius” for “tuis”
- bb. 27–28, C I “eius” for “tuis”
- b. 29, A II “eius” for “tuis”
- b. 34, C I “eius” for “tuis”
- b. 38, C I “eius” for “tuis”
- b. 38, T I two minims g for semibreve g, later connected by a tie

[5] **Vidit Jacob in somnis scalam – Dilataberis ab oriente – Cumque evigilasset Jacob**

SECUNDA PARS

- bb. 5–6, T II repeated passage “properate dicunt” indicated by “bis”
- b. 6, C II third semiminim corrected from d<sup>2</sup> to c<sup>2</sup>
- b. 11, A I mistakenly, the words “perdemus istos”
- b. 13, C II semiminims e<sup>2</sup> subsequently connected by a tie for the last minim
- b. 13, A II semiminims g<sup>1</sup> subsequently connected by a tie
- b. 13, B II semiminim c<sup>1</sup> subsequently connected by a tie
- b. 14, C I semiminims a<sup>1</sup> subsequently connected by a tie
- b. 14, A I semiminims d<sup>1</sup> subsequently connected by a tie
- b. 14, T I semiminims a<sup>1</sup> subsequently connected by a tie
- b. 15, A I above the semiminims g<sup>1</sup> mark “sol”
- b. 17, A I semiminim g<sup>1</sup> and minim c<sup>2</sup>; semiminim rest deleted
- b. 18, C II under semiminim d<sup>2</sup> and minim e<sup>2</sup>, the words “et tu” crossed out and replaced by the suffix “-bis”
- b. 18, A II minim a<sup>1</sup> not dotted, minim rest between minims a<sup>1</sup> and b<sup>1</sup>
- b. 20, C II first semiminim indistinct, c<sup>2</sup> or d<sup>2</sup>
- b. 22, C II the word “glorificaberis” crossed out and replaced by “et tu in semipiternum”
- b. 22, T I first semibreve corrected from d<sup>1</sup> to e<sup>1</sup>
- PRIMA PARS
- b. 7, C II a: semibreve corrected from g<sup>1</sup> to a<sup>1</sup>
- b. 15, C I b: first minim d<sup>2</sup> for c<sup>2</sup>
- b. 15, T I b: first minim d<sup>1</sup> for c<sup>1</sup>
- b. 16, C I b: third minim d<sup>2</sup> for c<sup>2</sup>
- b. 17, C I b: minim f<sup>1</sup>
- bb. 20–21, C II b: instead of a dotted minim and a semiminim, semibreve b<sup>1</sup>; semibreve g<sup>1</sup> for a dotted minim and two fusae; minim f<sup>1</sup>
- b. 23, C I b: minim corrected from a<sup>1</sup> to b<sup>1</sup>
- b. 26, T II b: the words “et descendentes” missing
- b. 27, C II b: second minim e<sup>1</sup> for d<sup>1</sup>
- b. 28, C II a: damaged, minim a<sup>1</sup> not visible
- bb. 31–32, B I c: semibreves d–f sharp–d corrected to g–f–g  
d: semibreves d–f–d
- b. 33, A I b: last minim corrected from f<sup>1</sup> to g<sup>1</sup>
- b. 36, B II b: minim b for G
- b. 41, C I b: minim f<sup>1</sup>
- b. 41, A I b: semibreve c<sup>1</sup> for b
- bb. 43–44, B II a: the words “Ego sum Abraham Dominus Deus” marked in the corrected word order
- bb. 45–46, T I b: minims d<sup>1</sup>–e<sup>1</sup>–c<sup>1</sup>
- b. 46, A I a, b: first minim f<sup>1</sup> for e<sup>1</sup>
- b. 46, B I d: first minim d for c
- bb. 47–59, T I b: altus clef for tenor clef
- b. 48, A I last minim in all sources f
- b. 48, T I last minim in all sources c<sup>1</sup> sharp
- b. 50, A II last minim in all sources f
- b. 50, T II last minim in all sources c<sup>1</sup> sharp
- b. 53, T I b, c: first minim b
- b. 56, C I b: minim f<sup>1</sup>
- b. 62, C I b: last minim f<sup>1</sup>

b. 63, T I	b: semibreve d <sup>1</sup> , minims g and b d: minim g, semibreve d <sup>1</sup> and minim g	TERTIA PARS b. 13, A I a: minim f <sup>1</sup> sharp
b. 64, T I	b: minims c <sup>1</sup> and b, semibreve b d: minims b–c <sup>1</sup> –b and semibreve c <sup>1</sup>	b. 13, T I a, c, d: semibrevis f
bb. 65–66, A I	a: semibreve g <sup>1</sup>	b. 14, A I a, b: minim f <sup>1</sup>
b. 65, T I	b: two minims and semibreve c <sup>1</sup> d: two minims (the first with a tie) and semibreve c <sup>1</sup>	b. 15, A I a, b: second and last minims f <sup>1</sup>
b. 65, T II	a: two missing semibreves g	b. 15, A II a: minims f <sup>1</sup>
bb. 65–66, A I	a: semibreve g <sup>1</sup> for breve	b. 15, T II a, c: minim c <sup>1</sup>
bb. 65–66, A II	a: indistinct; possibly ligature e <sup>1</sup> –c <sup>1</sup>	b. 15, A I a, b: second minim f <sup>1</sup> , last minim f <sup>1</sup> sharp
b. 66, T I	a: minim g for semiminims b, d: minim c <sup>1</sup> , semiminims g and a, breve b	b. 16, A II a: minims f <sup>1</sup>
		b. 16, T II a, c: minim c <sup>1</sup>
		b. 17, A I a, b: semibreve f <sup>1</sup> sharp
		b. 17, A II a: minim f <sup>1</sup>
		b. 18, A II a: semibreve f <sup>1</sup>
		b. 21, A I a, b: semiminim f <sup>1</sup> for e <sup>1</sup>
		b. 37, C I b: ligature for the semibreves b <sup>1</sup> and c <sup>2</sup>
		b. 38, C I b: breve g <sup>1</sup>
		b. 39, C I b: semibreve d <sup>2</sup> before the final double breve
	SECUNDA PARS b: the text according to the Vulgate in all parts: “Dilataberis ad orientem, et occidentem”	
b. 13, A	a: last minim e <sup>1</sup> for f <sup>1</sup>	
b. 19, B	a: semiminim e for f	
b. 20, A	b: two minims e <sup>1</sup> for semibreve	
bb. 22–23, A	b: semibreve e <sup>1</sup> for two minims	
bb. 27–28, A	a: repetition mark for “quocumque perrexeris” missing	
bb. 28–29, B	a: damaged, illegible	
b. 38, A	a: minim, dotted minim and semiminim d <sup>1</sup>	
bb. 39–40, A	a: semibreve d <sup>1</sup> for dotted minim and semiminim	
b. 40, T	a: semibreve c <sup>1</sup> for two minims	
		[6] <b>Expecta Dominum</b>
		b. 4, T II second minim c <sup>1</sup>
		bb. 10–11, C I tie added to conform better to the lyrics
		bb. 10–11, A I tie added to conform better to the lyrics
		b. 15, A I semibreve and minim changed to dotted semibreve to conform better to the lyrics
		b. 15, T I dotted minim c, minim c <sup>1</sup> and semiminim f
		b. 18, T II last beat indistinct
		b. 25, T I semiminim c <sup>1</sup> for d <sup>1</sup>