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Anthony Milledge

**THE MUSIC OF
DYRICKE GERARDE**

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Volume Four

Commentary



0 2 APR 2002

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COMMENTARY TO THE CRITICAL EDITION OF GERARDE'S MUSIC

C.1 SOURCES AND ABBREVIATIONS

Library Sigla: Lbl = London, British Library; Och = Oxford, Christ Church Library; Cu = Cambridge, University Library.

The holograph sources of Gerarde's music, with the abbreviations used in the edition and in these notes are as follows:

A	Lbl, Royal Mss, Appendix 23-25
B	Lbl, Royal Mss, Appendix 31-35
C	Lbl, Royal Mss, Appendix 26-30
D	Lbl, Royal Mss, Appendix 49-54
E	Lbl, Royal Mss, Appendix 17-22
F	Lbl, Royal Mss, Appendix 57

As Gerarde appears to have worked on occasion on up to three sets of books concurrently, the above are listed in chronological order of being started.¹ All were in the Library of John, Lord Lumley, at Nonsuch Palace.² In addition isolated pieces, not in Gerarde's hand, are found in the following sources:

G	Och, Mus 979-83
H	Cu, Ms Dd.2.11

References to individual partbooks, where this will not create confusion, will be by Arabic numerals in bold face, thus: **57**. Some folio references to the British Library partbooks include asterisks. These occur where a paste-over has been recently lifted, and to obviate the need for a complete renumbering of the folios. If the paste-over is of the same size as the other folios, and, before lifting, was the visible recto, carrying the folio number, then the revealed (original) page carries the same folio number, plus an asterisk. If the paste-over formed the verso of the folio, then the revealed (usually) blank face of it now carries the asterisked folio number. In both cases f8, e.g., precedes f8*. Where the paste-over is only part of a page, it carries an asterisked folio number whether it is attached to the recto or verso of the original folio. In such a case, therefore, f8 may precede or follow f8*.

¹ See Chapter Three for the arguments, based on graphical evidence, for the given ordering.

² See Chapter One and Appendix Three.



C.2 EDITORIAL PROCEDURE

It is intended that as much of the original notation is preserved, while presenting the material in a form practical for modern performance. Most importantly, where there are substantially different versions of a piece, they are presented in parallel score.

Clefs are modernised. The original clefs are eight in number. As named voices do not always appear in the book carrying the same name, the allocation of voices follows that of the edited version, is aligned to vocal ranges, and generally to the original clefs, and abbreviated as follows:

TABLE C.1

Original clef	Voice (modern name)	Abbr.	Approx. range	Modern clef
G2	Soprano/Treble	S	<i>d'-g'</i>	G2
C1	Mezzo-soprano/Mezzo ³	M	<i>b-e'</i>	G2
C2	Alto ⁴	A	<i>g-c'</i>	G2
C3	high Tenor	T	<i>e-a'</i>	G2(tr)
C4	low Tenor/Baritone	Ba	<i>c-f'</i>	G2(tr)
F3	Bass-baritone	Bba	<i>A-d'</i>	F4
F4	Bass	B	<i>F-b</i>	F4
F5	Basso profundo ⁵	Bpr	<i>D-g</i>	F4

In the above, (tr) indicates an octave transposition.

References to individual parts is usually by the stave number of the edition, or, occasionally, to avoid confusion, by part name. The modern names are for reference purposes, as the original given part names are inconsistent and not always helpful. Where there are more voice parts than partbooks the allocation of parts to partbooks is at first somewhat arbitrary; later, the Tenor book of Source E contains *only* Superius and Bassus parts for those motets with more than six voices. His occasional naming of voices is also inconsistent, the terms Superius, Cantus, Medius, Altus, ContraTenor, Quintus, Tenor, Sextus and Bassus all appear, but not always meaning the same thing.

³ See Appendix Five for a consideration of the significance of this clef.

⁴ The alto (C2) parts often have extended ranges. See Appendix Four for a complete list of the ranges of the voice parts, and Appendix Five for detailed discussion of this.

⁵ This clef is rare, as are *basso profundo* parts. Leaving aside the otherwise normal bass lines with an alternative very low last note, there are only five real *basso profundo* parts, of which four, in *Da mihi Domine*, *Domine da mihi animum purum*, *Non me vincat deus meus* and *Sive vigilem*, are notated in F5, the other, *Deus qui superbis resistis*, in F4.

Written pitch is unaltered. Note values are original, except for the final notes of sections and pieces. The original finals are a mixture of breves and longs, plain and decorated, with and without fermatas, eventually becoming standardised as $\hat{=}$; longs, without fermatas, are used throughout the edition for all final notes. Notes crossing barlines are generally altered to tied notes, following modern usage and without comment. The exceptions are final longs, and other (dotted) longs whose appearance as tied dotted breves appears awkward: these are drawn as (dotted) longs and the relevant barlines removed. The one instance of an editorial tie joining two notes that are distinct in the original (*Vivere vis recte*, bar 31), is crossed.

Barring is almost entirely editorial and follows the following principles:

- 1 polyphonic passages in which there is no predominant part are barred mostly in 4-1;
- 2 those with a strong harmonic basis are barred to reflect the cadential progressions. This often leads to a variable bar length, preventing cadential progressions moving onto beats which conventionally look weak;
- 3 where the music is completely ametric no bar lines have been added;
- 4 long bars are occasionally divided by dotted barlines to clarify subdivisions of the metre.

The original proportion sign, universally Φ , is retained; bar lengths are indicated above the system, thus: [3/♩]; in parallel scores in which comparable bars are of different lengths, the bar-lengths indicated by such a symbol apply only to the subsystem immediately below it.

Preliminary staves give the original clefs, first notes and any other relevant information from the manuscripts. Part names above these preliminary staves are given only if the part is labelled on the page, as the name of the partbook is not always a reliable guide to the parts contained; this is particularly so in Source E, in which the Tenor book holds only Superius and Bassus parts for all motets for more than six voices. Equivalent modern voice allocations are indicated using the above abbreviations under the titles. Allocation of the parts to the partbooks is given in the Critical Notes and also in Chapter Two.

Accidentals on the stave, including all cautionaries and repetitions are original. Editorial accidentals are placed above the stave. However if an editorial accidental is necessary to cancel an earlier original one in the same bar, it is placed on the stave with a + above it. Extending Gerarde's inconsistent use of the principle that an accidental applies only to the note it precedes, all accidentals are marked, one way or another, whether or not that marking is redundant. In the pieces taken from more than one source, if an accidental appears in only one of them, then the source letter (A-F) of that source is placed over the accidental.

Ligatures are marked with — , the very rare colouration with $\text{—} \neg$. Pitch names are given in Helmholtz notation in italics: *C, d, eb', f#'*, etc.

Text in Roman type is from the original. Where Gerarde uses text repeat signs (usually ≡, ☞ or ij) italics are used. Where these signs are missing, editorially added text is given in italics enclosed in square brackets. In many places, Gerarde indicates the exact place where a new phrase is to start by drawing a diagonal line across part of the stave before the new phrase. In the later books, underlay is often quite specific, i.e. syllables may be found carefully placed under the first note applicable. However, especially in the early books, the underlay is insufficiently explicit, requiring some editorial interpretation. Unless stated otherwise, when two versions of the underlay are given, the upper is from the manuscript, the lower the more practical. Occasionally Gerarde supplies what appear to be the wrong words. These presumed errors are corrected and commented on in the critical notes. *X*, when used as a substitute for a thorn, is transcribed as *th* without comment.

Rests are notated as exact values; in particular, as bar-lengths vary, the convention of using a semibreve or breve rest as a bar rest has not been followed.

Reconstructed parts⁶ are printed at normal size, for ease of reading, and labelled with the word *Reconstruction* on the first system, and *R* subsequently.⁷

Gerarde indulged in a great deal of alteration and rewriting. This edition seeks to show the final version and any significant earlier reading. Parts and sections in which the alteration is considerable are given extra staves to show the original version(s). In some cases this is increased to the provision of sections of parallel score, and in the most extreme examples, entire pieces are given in parallel score.

The following remarks concern the presentation of the critical notes.

It is clear that at the revision stage, Gerarde noted in the original partbooks those alterations which would not be obvious to a copyist, even himself. These include the provision of many accidentals, either as a result of a change in taste or to be prescriptive concerning *musica ficta* interpretative practice, though significantly the leading notes were generally not marked. Leading note accidentals and stylistic changes, such as simplification of the melodic line, were added at the next stage, directly into the fair copies. Thus the initial impression from the appearance of the partbooks - one set altered by erasures, crossings-out and writing over, and another set different again - is that there were at least three versions. There were however, usually only two versions, and, where two sets of books are involved, all changes are listed together, with an indication of where, physically, the differences lie. In the critical notes that follow, *altered from...* indicates an alteration made by Gerarde. Editorial changes are stated as: *Ms has...* The alterations listed here are those which make an impact, however small, on the

⁶ See the next section for a discussion of the reconstructions.

⁷ Occasional missing notes are provided in square parentheses, and commented on in the critical notes.

music. Alterations apparently made immediately to correct obvious mistakes are not recorded, except where a lacuna is corrected, as these are of intrinsic interest. Changes made in the original copies, i.e. physical alterations, are described where appropriate as *Stage One* alterations; those made during recopying as *Stage Two* alterations.

As noted above, accidentals were added (a) in the original copying of the parts, (b) at the initial revision, which could be immediately afterwards or some time later, (c) when (and if) the piece was recopied into a later source, and (d) at an even later revision stage. These are distinguished, where appropriate, at the end of the notes for each piece.

Note and rest lengths, where this will not cause confusion, are occasionally abbreviated thus: L = long, B = breve, S = semibreve, M = minim, C = semiminim (crotchet).

Because of possible confusion due to the inconsistent naming of voices, all references to the scores in the edition will be by stave number. Where not spelled out completely, the references are of the form Bar/Stave/Note; thus 3/5/B♯ refers to Bar 3, Stave 5, a sharpened B; similarly 3/5/6 refers to bar 3, stave 5, note 6. In the parallel scores, sets of staves representing different versions are referred to as subsystems.

C.3 A NOTE ON THE RECONSTRUCTIONS

C.3.1 Introduction

It is fortunate that the majority of the extant Gerarde partbook sets are complete. However Source A, described in the 1596 inventory of the Nonsuch Library as having 'fower bookes', is missing the Bassus partbook, and possibly a separate Quintus book as well. From Source E the first folio of the Bassus book and the first ten folios of the [Sexta Pars] are missing, as is the Tenor book of Set G. This chapter describes the arguments and procedures surrounding the reconstruction of these missing parts and that of the five-voice polyphonic chanson *J'attend secours*, given as a lute setting in Source H.

C.3.2 Reconstruction techniques

C.3.2.1 Musical considerations

Clearly, it is necessary to imitate Gerarde's idiosyncracies in the reconstruction of the missing lines. Certain characteristics are observed more or less consistently in the extant works. These include the following:

- (a) Other than those in two-voice passages at the openings of polyphonic pieces, there are very few bare fifths.

(b) Gerarde avoids notes doubled at the unison; i.e. there are very few instances, at least in the mature works, of two notes in unison struck simultaneously; he sometimes causes entries to be rhythmically odd in order to avoid such doubling.⁸

(c) Where possible, he fills out chords to their maximum density; this includes adjusting final chords after the cadence.⁹

(d) Parallel perfect fifths and octaves are consciously, though not always successfully, avoided - this can be said with certainty as there are many examples showing that at a revision stage Gerarde altered notes to remove such consecutives,¹⁰ and while there are plenty of such errors in the early pieces, the mature works are relatively free of them. However, consecutive perfect fifths and octaves in contrary motion do not bother him (example C.1). In particular, fifths in the shell in contrary motion are an integral part of his language (example C.2).

Example C.1,

Hodie Christus natus est, bar 25:

Musical score for Example C.1, showing a vocal line and a lute line for the phrase "tant iu sti di cen". The score consists of six staves. The top two staves are the vocal line, and the bottom four staves are the lute line. The lyrics are: "tant iu sti di cen".

Example C.2,

Adieu mon esperance II, bar 8:

Musical score for Example C.2, showing a vocal line and a lute line for the phrase "es per an ce, A dieu". The score consists of six staves. The top two staves are the vocal line, and the bottom four staves are the lute line. The lyrics are: "es per an ce, A dieu".

(e) Gerarde utilises a number of idiomatic cadential progressions, notably those involving false relations and two sevenths.¹¹

⁸ See Chapter Seven, Section 7.9, Examples 7.1 to 7.3 and Tables 7.14 to 7.16.

⁹ See Chapter Seven, Section 7.13.3, Examples 7.114 to 7.116.

¹⁰ All instances of Gerarde's parallel fifths and octaves, including those removed during revision, are listed in the critical notes. See also Chapter Seven, Section 7.14.4 and Examples 7.136 to 7.141.

¹¹ Gerarde often employs the English cadence and related devices, in all seventeen different forms. These are all shown in Chapter Seven, Section 7.13.2, Examples 7.97 to 7.113.

(f) the most common ending is a perfect cadence followed by an extended plagal cadence, the two voices which focus melodically onto the final in the perfect cadence then often holding longs throughout the plagal extension, which can be very long.¹²

The procedure adopted in order to ensure a match with Gerarde's existing parts started naturally with copying a lot of complete works, in order to absorb Gerarde's idiom, eventually, using another complete piece, making a score of all but one part, then attempting a reconstruction of the remaining one and comparing this with Gerarde's. This procedure was repeated with many pieces until there were substantial matches between the reconstructed parts and the real ones in several different pieces - including non-essential decorative material. Then the same procedure was followed with the pieces for which there really was a voice missing. Next those pieces with more than one voice missing were attempted. The reconstruction of the chanson *J'attens secours* from source H was dealt with last, as all the voices had to be re-created from the lute transcription.

Fortunately it is the bassus which is missing most often. It was observed that Gerarde was aware of the importance of the outer parts of the texture, whether homophonic or polyphonic - there exist examples of substantial revisions which nevertheless leave the shell intact. A consequence of this is that the top lines, bass parts and inner lines differ in nature. The bottom line of the texture is often cadentially orientated, with many fourths and fifths which do not appear elsewhere.

The outer voices, forming the shell, have a different nature to those inside the shell. The bass dictates the cadential milestones in the structure and often has more rests than the other voices. The top part differs from the others in that it is more likely to have melodic cadence points. At harmonic cadences, some of the parts will provide the harmonic progression, while others will provide the melodic focus. This latter function is more often in the top part than in the inner parts. Certainly the reconstruction of *Je suis aimez*, from Source A, which necessitated re-creating the top part, was quite a different process from that involved in adding inner and bass parts.¹³

Gerarde's harmony is normally limited in range, the interest lying in the imitative writing and the juxtaposition of textures, in rhythm and occasionally structure. (There are examples of chromatic writing, the most extreme being *Quare tristis es*, but fortunately these are all complete.) So the bass parts are relatively easy to reconstruct: at any point, even with two out of five parts missing, the chords used are fairly obvious.

¹² See Chapter Seven, Section 7.13.1, Example 7.91.

¹³ See Chapter Seven, Section 7.11.4, and the examples cited there - *Puis qu'elle a mis son amitie* and *Tous mes amis*.

C.3.2.2 Technical considerations

In addition to reconstructing those pieces considered above, that are incomplete in the sources, a very large number of alterations have had to be examined. As has already been mentioned, Gerarde normally made alterations by erasing the original, then overwriting. As the erasure took the form of scraping off the surface of the paper the residual image of the original is often only visible under ultra-violet light, which has consequently been used extensively to reconstruct the original versions. In a number of places, similar erasures on both recto and verso of a folio, and/or multiple alterations exist. In these cases, viewing under ultra-violet light has not been sufficient, and so a variant technique was used, namely shining ultra-violet light onto a sheet of modern glossy white paper placed under the folio in question, causing said sheet to fluoresce. The resulting combination of fluorescence and reflected light has made it possible to read the different layers, as they appear as different colours using this technique.

C.3.3 Reconstructions from Source A

As Gerarde gives no indication of the number of voices in any of the pieces in this set of partbooks, the first aim has been to ascertain this number. For the (mostly) homophonic chansons, this presents no problem - the harmony, as exemplified by the extract from *Je ne suis pas de ces gens la I* below, is complete but for a bass line. In the complete sources, most of Gerarde's homophonic passages are a4, and those a5 invariably have two voices in one level which interchange positions in the harmony regularly. The latter is clearly not the case here, as the spacing between the extant parts is consistent throughout.

Example C.3, *Je ne suis pas de ces gens la*, opening:

The musical score consists of four staves. The first three staves are vocal parts, and the fourth is a bass line. The lyrics are written below the notes. The first staff has a tempo marking [2/♩]. The lyrics are: "Je ne suis pas de ces gens la, qui font deux ou trois fois ce - la, deux ou trois fois ce - la,". The second staff has the lyrics: "Je ne suis pas de ces gens la, qui font deux ou trois fois ce-la, [deux ou trois fois ce - la,]". The third staff has the lyrics: "Je ne suis pas de ces gens la, qui font deux ou trois fois ce - la, [qui font deux ou". Below the third staff, the word "Reconstruction" is written. The fourth staff has the lyrics: "[Je ne suis pas de ces gens la, qui font deux ou trois fois ce - la, qui font deux ou trois".

The other (mostly) homophonic chansons, all of which are a4, are *Joieusement il fait, Mon ceur chante* and *Soions joieux joieusement*, all for SAT[Ba], *Reviens vers moy* for

MTBa[B], and the last four items of A₂,¹⁴ *Prenez plaisir, Si j'ay du mal, En attendant d'amour* and *Donez secours* which form a group of short chansons for TBaBa[B]. The identical clefs and tessiture for the extant voices of this group, and their proximity in the Mss, - the first two are separated in 23 because of the presence of A_{1(b)} - suggest identical requirements. The final chords of *Si j'ay du mal* and *En attendant d'amour* thus come out incomplete: there cannot be a fifth in either. Nevertheless the density of the texture mitigates against there being any more than four voices here.¹⁵ The madrigal *La nevi i monti* is also mainly homophonic, as is the metrical psalm verse setting *Lorde, be my judge*. Both are for four voices.

Solutions for the polyphonic pieces are less obvious, but no more difficult to analyse. That five parts is an option is suggested immediately by the endings of many of the pieces, and verified by *Levavi oculos* which was transcribed with very little change into Source B.

Example C.4, *Si bona suscepimus*, ending, extant parts only:

In the above example, in addition to a bass *A*, the final chord lacks a third. (In none of Gerarde's complete pieces does the final chord lack a third.) Also, at the asterisk, in addition to the bassus *a*, *b* is necessary for the proper effect of the suspension in the superius.

Example C.5, *Si bona suscepimus*, ending, reconstructed:

¹⁴ In Sources A, B, C and D, Gerarde's work is divisible into areas of the book corresponding to different periods of time. Some of the resulting divisions are arbitrary, others dictated by major changes in graphics. The symbols A₁, A₂, etc refer to these different areas; A_{1(a)} and A_{2(b)} both refer to A₁, but were entered in different physical sections of the partbooks, usually dictated by number of voices, and initially separated by blank folios, which were later filled in. See Chapter Three for a complete analysis of this matter.

¹⁵ In any case it was commonplace by 1550 for final chords of four-voice chansons to have a major third but no fifth in the final chord.

The endings of *Heu michi Domine* and *Ta bonne grace*, on the other hand, do not need a fifth part to complete their final cadences.

Example C.6, *Heu michi Domine*, ending, reconstructed:

Example C.7, *Ta bonne grace*, ending, reconstructed a4:

The clues lie elsewhere. In *Heu michi Domine*, the three extant parts lie in a constant relationship to one another, and throughout it is easy to find a single bass line to complete the harmony. In addition four statements of the initial point are sufficient to complete the texture.

Example C.8, *Heu michi Domine*, opening, reconstructed:

However, in *Ta bonne grace*, there has to be a fifth entry of the opening point to complete the harmony from bar four:

Example C.9, *Ta bonne grace*, opening, reconstructed:

The score for Example C.9 shows a reconstruction of the opening of *Ta bonne grace*. It features five staves: a vocal line with lyrics, a reconstruction of the vocal line, a reconstruction of the contratenor line, and two bass lines. The time signature is 4/4, with a 3/4 section starting at bar 4. The lyrics are: "Ta bon-ne grace et main - tien gra - ci - eux, ta". The reconstruction labels are placed below the respective staves.

Also, the gap between the superius and the other two extant parts is occasionally very wide, with the contratenor itself much lower than its usual tessitura:

Example C.10, *Ta bonne grace*, bars 20-23, extant parts only:

The score for Example C.10 shows the extant parts for bars 20-23 of *Ta bonne grace*. It consists of three staves: a vocal line, a contratenor line, and a bass line. The lyrics are: "le sor - te, mon trans - por - te le coeur de tel - le sor - de tel - le sor - te, mon trans - por - coeur de tel - le sor - te, mon trans - por - te le coeur de tel - le". The contratenor part is notably lower than the other parts.

The simplest explanation for this is that there must be two contratenors exchanging positions in the texture at these points.

Example C.11, *Ta bonne grace*, bars 20-23, reconstructed:

The score for Example C.11 shows a reconstruction of bars 20-23 of *Ta bonne grace*. It features five staves: a vocal line, a reconstruction of the vocal line, a reconstruction of the contratenor line, a reconstruction of the bass line, and a reconstruction of the tenor line. The lyrics are: "le sor - te, mon trans - por - te le coeur de tel - le sor - de tel - le sor - te, mon trans - por - te, mon trans - por - te le coeur de tel - le coeur de tel - le sor - te, mon trans - por - te le coeur de tel - le". The reconstruction labels are placed below the respective staves.

In nearly every case the number of voices needed can be determined from the final cadence and the opening point of imitation. Fortunately, in nearly every case the first three entries are from 23, 24 and 25 in that order, which greatly simplifies the task of determining how the opening point works.

Je suis aimez is a special case. It would appear that Gerarde copied the parts into the wrong books, as 23 contains an alto (C2) part which is not the top line, 24 holds a baritone (C4) part clearly labelled *Bassus*, while 25 has the expected tenor (C3) part. It emerges that two more voices are needed, a second alto (or very high tenor) and a soprano. This chanson also yields the information that, for Source A, in those pieces that utilise high clefs, the bassus parts are likely to have been notated in C4, as indeed are those of the four-voice motets in Source B_{1(b)}.

Thus in addition to the twelve mostly homophonic pieces mentioned above, the polyphonic chanson *Ce mois de mai*, the motet *Heu michi Domine* and the enigmatic *Pandalidon flaxos* can be shown to be for four voices. *Amour au coeur* and *Par vous seule* are even less complete - possibly there are pages missing from the partbooks, possibly the scribe omitted one part of each - only two voices of each are extant: one cannot be dogmatic about the forces required for these two, though each has been reconstructed for five voices, which is also suggested by their positions in the partbooks. The rest of Source A certainly requires five.

C.3.4 Reconstructions from Source E

These are occasioned by the missing first folio of 20 and the missing first ten folios of 22. The affected pieces, known all to be for six voices, are as follows:

TABLE C.2

Derelinquat impius viam (III)	Two voices missing,
Gloria tibi Trinitas	One voice missing,
Nunquid adheret tibi	One voice missing,
Puer qui natus est	One voice missing,
Domine clamavi ad te	One voice missing,
Animam meam dilectam	One voice missing,
Aspice Domine	26 longs of one voice missing.

Of these, *Domine clamavi ad te* and *Aspice Domine* were taken from Source B and *Puer qui natus est* and *Animam meam dilectam* from Source C, and though generally the versions in E are different from their counterparts in earlier sets, most of the work of rewriting was done in Sources B and C. From an examination of this and of the further revision in the extant parts, visible as differences between the final versions in the earlier sources and the definitive

versions in Source E, workable final versions of the missing part(s) can be extrapolated with some degree of certainty.¹⁶

In *Derelinquat impius viam (III)* the surviving voices are MTBaB (clefs C1 C3 C4 F4). The missing voices are the one which opens it and the Primus Bassus. The first eight notes of the opening part are easy to find as the imitation works comfortably if the opening part is a second Mean (C1 clef), starting on *c'*, and similarly the missing bassus is found to start on *c* after five longs. Thereafter the Bassus part is straightforward: either it is the lowest part, in which the majority of its notes are implied by the harmony, or it is involved in antiphonal writing, usually echoed by the other bassus part, as at bars 9-12 and 19-20. Following Gerarde's practice of avoiding doubled notes, the second mean is now relatively straightforward to construct.

Gloria tibi Domine is perhaps unique in being written for six high (soprano, mean and alto) voices. Each voice part is headed *Cum paribus vocibus*. The extant clefs are G2 G2 C1 C1 C2. The layout of the final chord suggests *b'* for the sixth voice, and following as far as possible Gerarde's principle of avoiding unison doublings - which here is harder than usual to follow because of the dense texture - the voice required to complete the harmony is found to be another mean (C1) part. In fact the C1 part in 19 lies lower than both the other given C1 part, in 21, and the reconstructed one; it is of restricted range - *c'* to *bb'*, so that in order to transcribe it, either C1 or C2 would have suited equally, and it is therefore suggested that the vocal requirements are SSMMAA.

Nunquid adheret te is a far more substantial work than the other two. The extant clefs are G2 C2 C3 C3 and F4. C4 seems the most likely clef for the sixth voice, and indeed a part of that range completes the texture perfectly. The first three voices enter at intervals of one semibreve, starting on *g'*, *g* and *d'*. The other three start similarly on *g*, *G* and *d*, and the opening point follows naturally. Thereafter, either the close imitation, or the fact that this baritone part is sometimes the bottom line of the harmony, or the antiphonal writing, all these provide sufficient guidelines for it to be possible to reconstruct a satisfactory *sextus* part.

C.3.5 Reconstruction from Source G

From the extant parts, written using C1, C1, C3, C4 and F5 clefs, it is easy to deduce that the missing part, from the Tenor book, should be an F4 bass part. The imitative opening, assuming this pitch for the missing voice, pairs low, medium, then high voices, each pair

¹⁶ The two areas of revision, one visible as changes made to the earlier source, the other as differences between the sources, are referred to in the dissertation as *Stage One* and *Stage Two* revisions respectively, and are discussed in Chapter Six, Section 6.2.

opening on *A* and *E* at one semibreve. Fitting the part into this pattern is quite straightforward. The antiphonal passage that follows can be easily rebuilt from the imitation and the requirements of the harmony when the missing voice has to be the bass line. Thus it has to start on beat 3 of bar 5 to complete the harmony, and a *G* on beat 1 of bar 6 is similarly necessary. The next two bars are echoed by the tenor part in bars 8-10. Thereafter the rebuilt part either needs to provide the bass of the harmony, is part of straightforward imitation or is identifiable from missing internal notes. It is possible to be fairly certain about this latter aspect as Gerarde carefully fills out chords to the maximum density possible, avoiding bare fifths and unison doublings; usually, as here, this is achieved without distortions to the lines.

C.3.6 Reconstruction from Source H

The lute manuscript setting of *J'attend secours* in Source H, Cu, Ms Dd.2.11, f29, does not contain any lyrics. The text has been taken from the chanson of nearly the same title (*J'attens secours*), which is in Source C. Although the opening line takes up nearly half the chanson the match of text and music is very good. Clearly, this is not saying that it is the right text, as so many chanson texts are decasyllabic, with a caesura after the fourth syllable in each line.

In the homophonic passages, the lute transcriber does not always give enough notes for all the parts to have sufficient for the text. Conversely, occasionally the texture has been expanded to six-note chords. Gerarde's apparent dislike of unison doublings requires generally that each chord in a homophonic passage contains the same number of notes. These have been added, every one noted in the following commentary.

Bar 2, stave 3, note 4: In the opening point, this repeated note (*b* on *d'* - course = *eb'*) occurs only here. It could be intended for the syllable *pen-* or alternatively one of the *eb's* could be an error;

Bar 4, stave 4, note 4: For the imitation to be exact, *g* is needed here;

Bar 5, stave 5, note 2: For the imitative point and for the harmony *Bb* is needed here. The *ð* is on the *c* - course, however, giving *eb*. This is assumed to be an error: the *ð* should be on the *G* - course;

Bar 9, staves 1 and 4, notes 3 and 4: Whatever the arrangement of parts (unless bizarre) there are consecutive octaves here;

Bar 16, stave 5, note 4: The *ƒ* on the *f* - course gives *bb*; *Bb* is surely more likely. Presumably this note is unreachable (*ƒ* on *G* - course);

Bar 19, stave 4, note 1: *g* is needed here. This would have been easy to achieve: *r* on *f*-course;

Bar 19, stave 4, note 3; The MS has *g* on *f*-course = *b*[♯]. This diminished triad sounds out of place. A solution involving a sustained *G*, preferably above it to create a *ξ*, would be less obtrusive, but also unsatisfactory, uncharacteristic and difficult to organise musically;

End of bars 21 and 23: The Ms has two enigmatic 'double bars' surrounding two bars of music. These might indicate a repeat, perhaps being inserted after the transcription was completed, or the copyist noticing a lacuna. In the polyphonic version the repeat is written out explicitly - bars 22-23 and bars 22a-23a;

Bar 22, beat 2: An instance of six courses stopped simultaneously. Two notes (*∂* on *c*-course = *e*[♯], and *∂* on *f*-course = *a*[♯]) are omitted, assuming that the chord is as full as this either for affect or as the result of a mistake in transcription;

Bar 22, beat 3: A 5-note chord in the MS. The *g* (= *r* on *f*-course) has been omitted in the transcription;

Bar 25, stave 4, note 1: *c'* needed here to complete the part writing and the harmony;

Bar 26, stave 2, note 3: *d'* needed here to accommodate fourth syllable;

Bar 28, stave 4, note 4; This note needs to be *f* = *α* on the *f*-course. Possibly because of lack of room the copyist has written the *α* for the *c*-course. This has been corrected. The top note here (*h* on top string = *d''*) is not echoed precisely in bar 29, stave 4, note 4. Both sound perfectly satisfactory, so neither note has been altered;

Bar 28, stave 4, note 6: *d'* desirable here to complete the harmony and to provide enough notes for the text;

Bar 29, stave 5, note 4: The bass note is actually given an octave higher (*α* on *f*-course = *f'*) but for both linear and imitative reasons this surely must be intended to be *F*, which is not available on a six course lute;

Bar 32, stave 5, note 2: Another *d* needed to accommodate the text;

Bar 33, stave 5, note 2: This *e*[♯] sounds really odd on its own. Two extra notes have been added, and both *G*s sustained. Of interest is the *π* on the top string (= *g''*). The following three bars appear to be remarkably poorly transcribed; there are here many notes apparently omitted;

Bar 34, beat 1: An instance of five courses stopped simultaneously;

Bar 34, stave 2, note 2: *a'* needed here, to give enough notes for the text and for melodic completeness;

Bar 34, stave 3, note 2: *g* needed here;

Bar 35, stave 3, notes 1 and 2: *d'* and *f'* needed here;

Bar 35, beat 3: Another instance of five courses stopped simultaneously;

Bar 36, beat 2, staves 3 and 4: Two extra notes needed here, *c'* and *g'*;

Bars 37-39, stave 4: The repeated *c's* are unlikely in a polyphonic context. Gerarde would normally sustain the final here, as is apparent in stave 1. However, in a lute arrangement, only three moving parts will sound thin after the fuller texture preceding it, so the transcriber may have repeated the *c'* for a fuller sound;

Bar 38, stave 5, note 2: The bass note here is *e* on the *c* - course (= *e \mathcal{H}*), not *a* (= *c*).

Bar 39, beat 3: The final chord has a *g'* as well in it, again presumably for a fuller sound;

All five parts could be involved in the movement of the final bars, but again solutions are inhibited by the potential *e \mathcal{H}* at note 25 and it is very unlikely, given all the other Gerarde chanson (and motet and madrigal) models, that the extended plagal cadence is not stabilised by a long final.

The given range of notes, assuming a G-lute, is *F* (implied) to *g'*. In Gerarde's normal usage, this is the maximum range from bass to soprano.¹⁷ He generally has his voices close together in range, the presence of bass and soprano in a five-voice texture is rare - of the other 79 five-voice pieces only eight utilize both G2 and F4 clefs.

The following five-voice pieces have Soprano (G2) and Bass (F4) parts:

TABLE C.3

	Four levels	Five levels
Motets:	Ascendens Christus (SSATB)	Miserere mei Domine (SATBaB)
	Benedictus Dominus (SATTB)	
	Egrediente Domino (SAABaB)	
	Dulces exuviae (SATTB)	
Chansons:	Adieu mon esperance (SAATB)	Aiez pitie de votre amant (SATBaB)
	En attendant secours ¹⁷ (SATTB)	Est il possible (SATBaB)
		Mon ceur chante II (SATBaB)
		Pour une seulle (SATBaB)

¹⁷ Occasional *Es*, *Ds* and one *C* appear, usually as additional final notes, and there is one *a'*.

¹⁸ In fact the *Bassus* is given in F3 in the partbook, though its range, *F-g*, is that of an F4 part.

This is hardly a statistical sample, but it is true that of the five motets (four sacred, one secular), four have paired voices, and one has five levels, while of the six chansons, two have paired voices, the other four again having five levels. All five five-level pieces are scored for SATBaB (clefs G2 C2 C3 C4 F4). So it seems fairly safe to assume that combination for *J'attens secours*.

The implied signature of two flats here is unique in Gerarde's extant work, though he does use it once, in Source D, partbook 53 ([Bassus]) in the copying of De Wismes' *Vivre ne puis sur terre*.

CRITICAL NOTES

MOTETS FOR FOUR VOICES

Deus in nomine tuo, SATBa

(Secunda pars: **Ecce enim Deus**)

Source B: S: 31,ff57^v-59; A: 32,ff56^v-58; T: 33,ff55^v-57; Ba: 34,ff53^v-55.

Bar 27, stave 1, note 3: altered from *c'*;

End of *prima pars*: all parts have *secunda pars*. This is repeated at the start of the *secunda pars* of staves 1, 3 and 4.

Bar 51, stave 3: throughout the *secunda pars*, this part has the unusual and unnecessary signature of one flat, on the *f'* space;

Bar 87, stave 1, note 1: altered from *o*;

Bar 87, stave 3, last note: altered from *d'*;

Bar 89, stave 3, last note: altered from *a'*;

All parts end with *finis*.

Accidentals: All are contemporary with original transcript; all are on the stave in front of affected notes.

Fidem refondens, MATBa

(Secunda pars: **Opus stupent angelli**)

Source C: M: 26,ff11^v-12; A: 30,ff11^v-12; T: 28,ff12-12^v; Ba: 29,ff11^v-12.

A number of small points are associated with this piece. Up to this point Gerarde's C-clefs were drawn $\text{C}^{\#}$; from *Fidem refondens* onwards the new form of C^{\flat} is used exclusively to the end of Gerarde's known output. Also the semibreve-semibreve ligatures are of the form L^{\flat} instead of the usual $\text{L}^{\#}$. The use of this form is unique in Gerarde's known output, apart from one occurrence in Source D, in his copying of Gombert's chanson *Paine et travail*, baritone part. This motet appears to be the last piece that Gerarde wrote for only four voices. Unusually the ContraTenor part is in the Quintus partbook. The text is severely corrupt; details of this are listed below.

Bar 2, stave 1, note 3: altered from *o*;

Bar 10, stave 3, last note: altered from *f'*;

At the end of the first section, all parts have *2^a parte*, stave 3 has in addition *verte*;

Bar 39, stave 2, notes 2 and 3: altered from $\circ d'$ to $\downarrow d' \downarrow c'$, then to $\downarrow .d' \downarrow c'$, removing parallel fifths;

Bar 47, stave 1, last note, and bar 48, note 1: altered from \circ to $\downarrow \downarrow$;

Bar 47, stave 3, note 2: altered from \circ (later revision).

Accidentals: original: 14/4/B \flat ; added later: 32/4/C \sharp ; 34/2/E \sharp .

The text as it stands does not make sense. The edition is printed with Gerarde's words unaltered. The following changes are necessary in order for the text to make sense:

Line 1: *refondens* should be *refundens*,

N.B. also in line 1, in bar 11, stave 2, Gerarde specifies the text *que visu illuminas*, apparently not realising that *que* here is part of *celosque*.

Line 2: *non* should be *nos*,

Line 2: *obsolucio* should be *absolucio*,

Line 3: insert *hoc* before *angelli*,

Line 4: insert *et* before *Christo*.

Heu michi Domine, SAT[Ba]

(Secunda pars: **Anima mea**)

Source A: S:23,ff38^v-40; A:24,ff38^v-40; T:25,ff38^v-40; [Ba: editorial reconstruction].

Bar 2, stave 2, note 1: there is evidence of a \downarrow here, as though the original intention was a more accurate imitation;

Bar 2, stave 2, notes 7-10: originally $\downarrow f' \downarrow g' \downarrow a' \downarrow bb'$, altered to $\downarrow f' \downarrow bb' \circ bb'$, then to the given version;

Bar 3, stave 2, notes 2-5 altered from $\downarrow a' \downarrow g' \circ bb'$,

Bar 6, stave 2, notes 1-4: altered from $\circ f' \circ g' \circ a'$,

Bar 40, stave 3, notes 8 and 9: altered from $\circ g'$.

Accidental added later: 26/2/E \flat ; the rest are original.

In patientia vestra, SSMA

Source B: S1:31,f60^v; S2:32,f59^v; M:33,f58^v; A:34,f56^v.

No alterations.

Accidentals: All flats are original and on the stave; sharps (all drawn as \sharp) appear to be added in a lighter pen stroke, some on the stave, others under, but probably immediately after the transcription, and are thus also original.

Laudate Dominum omnes gentes I, MTBaB

Source B: M:31,ff55^v-56; T:32,ff54^v-55; Ba:33,ff53^v-54; B:34,ff51^v-52.

Bar 16, stave 3, notes 3 and 4 altered from *g g* to *f f*;

Bar 17, stave 2, notes 3 and 4 altered from $\downarrow \downarrow$ to $\downarrow \downarrow$;

Bar 20, stave 3, note 4 altered from \downarrow ;

Bars 19-21, staves 2-4: the words *super nos* do not appear until bar 21, note 2, but the presence of repeated notes in these bars, and the presence of those words in the mean part suggest that they should appear in all parts;

Bar 23, stave 3, note 6: this note appears as a poorly positioned *g*, slightly overlapping the *f*-line; the harmony suggests that an *f*, which the note could possibly be, is needed.

Bar 27, stave 4, notes 2 and 3 altered from $\downarrow \downarrow$;

Bar 35, stave 3, notes 4 and 5 altered from $\downarrow g \circ f$ to $\circ g \downarrow f$

Accidentals: Flats appear on the stave and are variously \flat and \flat ; sharps, with one exception, are drawn as \sharp and appear to be contemporary, some in front of affected notes, others under. Those drawn under are: 4/2/E \sharp ; 13/2/E \sharp ; 23/2/C \sharp ; 33/2/E \sharp ; 37/2/B \sharp . Added later: 26/3/E \sharp (drawn as \sharp).

Respice in me, SATBa

Source B: S: 31,ff56^v-57; A: 32,ff55^v-56; T: 33,ff54^v-55; Ba: 34,ff52^v-53.

In common with many of the first group of pieces entered into Source B, there are several redundant text repeat signs in the manuscript parts of this motet, complicating the process of constructing a suitable underlay.

No alterations.

All parts headed *4 partes* (possibly as a generic heading for that section of the partbooks);

All parts end *finis*.

Accidentals: Flats are drawn \flat ; sharps mainly as \sharp , occasionally as \sharp , all on the stave, in front of the affected notes. 31/2/B \flat : this is in front of the rest, and may have been added as an afterthought. N.B. it creates a tritone. Added later: 8/2/B \sharp ; 10/2/B \sharp ; 36/2/F \sharp .

MOTETS FOR FIVE VOICES

Adhesit pavimento anima mea, SATTBba

(Secunda pars: Dormitavit anima mea)

Source B: S: 31,ff32^v-33^v; A: 32,ff32^v-33^v; T1: 33,ff32^v-33^v; T2: 35,32^v-33^v;
 Bba: 34,ff30^v-31^v.

Bar 3, stave 3, note 2: altered from $\downarrow d'$;

Bar 3, stave 3, notes 4-6: altered from $\circ f'$;

Bar 4, stave 3, note 1: altered from S rest;

Bars 7-9, all entries of *vivica me* were altered:

bar 7, stave 5, note 2: altered from a ;

bar 7, stave 3, note 3: altered from e' ;

bar 8, stave 2, note 2: altered from a' ;

bar 8, stave 1, note 3: altered from e'' ;

bar 9, stave 4, note 3: altered from e' ;

Bar 9, stave 5, note 2: altered from f ;

Bars 11 and 12, stave 4: rest altered from LBM to LSM;

Bar 12, stave 5, notes 2 and 3: altered from $\downarrow \downarrow$;

Bar 26, stave 4, notes 4-8: altered from $\downarrow d' \downarrow c' \downarrow b b \circ c'$;

Bar 26, stave 5, notes 4 and 5: there is a shadow of an erased e between these two notes;

Bar 27, stave 5: lacuna at the end of a line in the MS corrected by erasure and overwriting, involving extending the beginning of the following stave into the left hand margin;

Bar 30, stave 4, notes 3 and 4: altered from \circ ;

All parts: at the end of the *prima pars* is written: *2^a pars*;

Bar 38, stave 3, note 3: altered from c' ;

Bars 80-82, stave 1: smudged - some erasure apparent, necessitating redrawing the top two lines of the stave, but nothing of the supposed original has been identified, even using ultraviolet light;

Bar 88, stave 1, 1-3 and stave rest: altered from $\circ \cdot c'' \downarrow c'' \circ e''$;

Bar 88, stave 2, note 2: altered from g' to e' ;

Bar 98, stave 1, note 6: altered from a' ;

All parts end with *finis*.

Angelus Domini descendit, S[A]AT[Bba]

Source A: S:23,ff3^v-4^v; [A1: editorial reconstruction]; A2:24,ff3^v-5; T:25,ff2^v-3^v;
[Bba: editorial reconstruction].

- Bar 5, stave 4, notes 4 and 5 altered from \circ to $\downarrow \downarrow$;
 Bar 5, stave 4, notes 7 and 8 altered from \circ to $\downarrow \downarrow$;
 Bar 11, stave 3, notes 3 and 4 altered from \circ to $\downarrow \downarrow$;
 Bar 14, stave 4, note 8 altered from d' to c' ;
 Bar 29, stave 3, notes 3 and 4 altered from \circ to $\downarrow \downarrow$;
 Bar 31, stave 1, notes 1 and 2 altered from \circ to $\downarrow \downarrow$;
 Bar 38, stave 4, note 2 altered from $\downarrow (g \text{ or } a) \downarrow a$ to $\circ a$;
 Bars 40 and 41, stave 3: underlay: Dominus ☩

Ascendens Christus, SSATB

(Secunda pars: **Ascendo ad Patrem meum**)

Source C: S1:26,ff10^v-11^v; S2:30,ff10^v-11^v; A:27,ff10^v-12; T:28,ff10^v-12; B:29,ff10^v-11.

Written in brown ink; all alterations in brown ink.

Prima pars

- Bar 5, stave 2, notes 4 and 5 altered from \circ to $\downarrow \downarrow$;
 Bar 8, stave 4, notes 7-9: these notes are written on a small paper patch glued onto the page.
 What the patch is covering is not clear;
 Bar 11, stave 4, notes 3 and 4 altered from $\circ b\flat \circ g$;
 Bars 15-16, stave 1, division of word *Alle-lui-a*;
 Bar 16, stave 3, notes 6 and 7, and bar 17, notes 1-5 altered from $\circ c' \downarrow c' \downarrow c' \downarrow d' \downarrow c'$ to $\downarrow c' \downarrow c'$
 $\downarrow c' \downarrow c' \downarrow d' \downarrow c' \downarrow b\flat$;
 Bar 24, stave 1, notes 10 and 11 altered from $\downarrow a'$ to $\downarrow a' \downarrow g'$;
 Bars 29-30, stave 1, rest: additional B or S rest erased here;
 Bar 35, stave 4, notes 5 and 6 altered from $\downarrow \downarrow$ to $\downarrow \downarrow$;
 Bar 41, stave 3, last note, to bar 42: word divided *allelui-a*;

Secunda pars

- Bar 60, stave 2, rest and notes 1-2: altered from $\downarrow f' \circ c'' \downarrow c''$ to M rest, $\downarrow c'' \circ c''$;
 Bars 78-80, stave 1, word divided *Allelu-i-a* with the penultimate syllable explicitly placed
 under the (sharpened) b' ;
 Bar 82, stave 4, notes 6 and 7 altered from $\downarrow g'$ to $\downarrow g' \downarrow f'$.

Beati omnes, MTTBaB(Secunda pars: **Ecce sic benedicetur homo**)Source B: M:31,ff38^v-40; T1:32,ff39-40; T2:35,ff38^v-40; Ba:33,ff38^v-40; B:34,ff36^v-38.*Prima pars*

In bars 25-27 a conventional antiphonal passage was transformed by creating anticipatory chords; the original version is given below:

Bar 37, stave 2, notes 6 and 7 altered from Jc'Jc' ;

Bar 38, stave 2, notes 3 and 4 altered from e ;

Bar 38, stave 2, from last note altered from Ja o a' Jg' o d' ;

Bar 46, stave 1, notes 3-5 altered from $\text{J.c' Jbb' Ja' Jbb'}$;

Secunda pars

Bar 74, stave 1, notes 4 and 5 altered from J J ;

Bar 77, stave 2, notes 2-4 show signs of alteration. The head of the *F* is uncharacteristically small and its stem is longer and straighter than is usual, and the *E* certainly had a white head at some point. A possible solution is that this was originally e f' J e' ;

Bar 80, stave 3, from last note: Ms has one extra J f' .

Benedictus Dominus Deus Israel, SATTB(Secunda pars: **Honor, virtus et potestas**)Source B: S: 31,ff9^v-11; A: 32,ff9^v-11; T1: 33,ff9^v-11; T2: 35,ff8^v-10; B: 34,ff8^v-10.

In common with many of the first group of pieces entered into Source B, there are several redundant text repeat signs in the manuscript parts of this motet. This complicates the process of constructing a suitable underlay.

The endings to the two sections are not quite the same in the manuscripts. For consistency,

certain elements have been copied editorially from *prima pars* to *secunda pars* or vice versa. These changes are included in the following list:

Bar 32, stave 3: lower underlay from *secunda pars*, bar 64;

Bar 33, stave 5, notes 2 and 3: [*eius*] from *secunda pars*, bar 65;

Bar 34, stave 3, note 6, to bar 35, note 1: [*in eternum*] suggested by *secunda pars*, bars 66-67;

Bar 35, stave 3: this bar is quite different from that in the *secunda pars*; the sharp on the last note is specified in bar 67;

Bar 36, stave 5, note 5: flat confirmed by bar 68;

Bar 37, stave 5, note 3: altered from *B~~♯~~* (*♯* erased);

End of the *prima pars*, all parts have *secunda pars*;

Bar 51, stave 5, last note: altered from *f~~♯~~*;

Bar 61, stave 2, last 3 notes, to bar 62, note 1: [*nomen eius*] from *prima pars*, bars 29 and 30;

Bar 63, stave 2, note 3: sharp from *prima pars*, bar 31;

Bar 67, stave 3, notes 1-6: altered from *♯d' ♯f' ♯d'*, which is as bar 35, but missing that bar's initial *♯d'*; the final version here may represent Gerarde's intention for both endings;

All parts end *finis*; stave 2 also has *benedictus d[omin]us deus israel* in a neat italic hand.

Christus factus est, MTTBaB

(*Secunda pars*: *Propter quod et Deus*)

Source B: M: 31,ff2^v-4; T1: 32,ff2^v-4; T2: 33,ff2^v-4; Ba: 35,ff1^v-3; B: 34,ff1^v-3.

In common with many of the first group of pieces entered into Source B, there are several redundant text repeat signs in the manuscript parts of this motet. This complicates the process of constructing a suitable underlay.

The five parts are all labelled: *Cantus*, *Altus*, *Tenor*, *Quintus*, *Bassus*, respectively, though, as this is the first item in each partbook, these could be the book labels. There is no indication on any part that *Propter quod et Deus* is the *secunda pars*, however the two texts form the Gradual for Maunday Thursday, suggesting that the two pieces are parts of the same motet.

Bar 4, stave 3, note 9: Ms has *e~~♯~~* (= *e~~♯~~*) here;

Bar 18, stave 2, note 2: this starts a new line in the MS; as it is not explicitly marked sharp, it seems justifiable therefore to regard it as being *f~~♯~~*;

Bars 22 and 23, stave 5: the syllables *autem mor-* are absent from 34 as the corner of the page is missing;

Bar 31, stave 4, notes 2 and 3: altered from *ff* to *gg*;

Bars 45-48, stave 1: during the melisma on the word *nomen*, there are two *≡* signs, approximately at bar 46, note 11 and bar 47, note 8. There are, however no convenient points to interrupt this melisma. It is thought that the signs are merely redundant continuation signs,

as mentioned above, but it may be preferred to end *nomen* on the $\downarrow c'$ in bar 46, restarting on the next note and ending again on the $\downarrow c'$ in bar 47;

Bar 51, stave 2, notes 1-4: altered from $\circ bb \circ bb$.

Congregati sunt inimichi, SSATBba

Source B: S1:31,ff21-21 ν ; S2:35,ff20-20 ν ; A:32,ff21-21 ν ; T:33,ff21-21 ν ; Bba:34,ff20-20 ν .

The writing of each voice of this motet on the recto and verso of one folio represents an unusual layout in Gerarde's partbooks.

Bar 11, stave 3, note 3, to bar 13, note 1: Ms has trill , i.e. repeat *et gloriantur*;

Bar 12, stave 2, note 3: this f' is clearly marked with a sharp, which seems to be erroneous;

Bar 20, stave 4, notes 2-4 altered from $\downarrow a' \downarrow g' \downarrow f'$ to $\downarrow a' \downarrow g' \downarrow f'$;

Bar 27, stave 2, note 1 altered from a' to g' ;

Bar 42, stave 5, note 1 appears to be altered from e to c .

Creator omnium, MTBa[BaB]

Source A: M:23,ff40 ν -41; T:24,ff40 ν -41; Ba1:25,ff40 ν -41;

[Ba2:editorial reconstruction]; [B:editorial reconstruction].

Bar 11, stave 2, notes 1-7 altered from $\circ g' \downarrow d' \downarrow d' \downarrow d' \downarrow d' \downarrow c' \downarrow d' \downarrow a$;

Bar 17, stave 1, note 3 altered from c' ;

Bar 17, stave 2, notes 4-7: altered from $\downarrow bb \downarrow c' \circ d'$;

Bar 18, stave 1, notes 1-5: this has been $\circ a' \circ d'' \downarrow d''$ and $\circ a' \circ d' \circ d''$, though it is not clear in which order;

Bar 24, stave 2, last note, to bar 25, note 1: altered from \circ ;

Bar 26, stave 2, notes 4-5, altered from \circ . These two alterations are curious as there is no trace of a dotted semibreve starting this point in either of the other books;

Bar 27, stave 2, note 3 altered from f' to g' .

Da pacem Domine, SAATBba

Source C: S:26,f21; A1:27,f21 ν , A2:30,f22; T:28,f21 ν ; Bba:29,f21 ν .

Bar 9, stave 1, note 1 altered from \circ to \square ;

Note values (but not pitches) at the end were altered, by Gerarde, giving an extra semibreve beat before the final chord, and effectively halving the speed of the cadence. The original ending is given below:

[3/4]

no - ster, De - us no - ster. -
 - us nos - ster, De - us no - ster. no - ster. -
 - us no - ster, ni - si tu De - us no - ster. -
 no - ster, De - us no - ster. -
 ni - si tu De - us no - ster. -

Ego autem cantabo I, SSATBba

Source B: S1:31,f17^v; S2:35,f16; A:32,f17^v; T:33,f17^v; Bba:34,f16^v.

Bar 14, stave 5, note 2 altered from *F* to *c*;

Bar 22, stave 2, notes 2 and 3 altered from $\circ a'$ to $\flat a' \flat f'$;

Bars 29-30, stave 5: the underlay is $\frac{3}{4}$ and the phrase is that used elsewhere for *et refugium*, however there are no notes for *meum*;

Bar 32, stave 2, note 2; stave 3, notes 3 and 4; stave 4, note 4 and 5 altered; the original version of this bar is as below:

tri - bu - la - ti - o - nis me -
 - um in di - e tri - bu -
 - gi - um me - um] in
 - um, et re - fu - gi - um me -

Bar 33, stave 3, notes 7 and 8 altered from \circ to $\flat \flat$

Ego Dominus, MT[T]Ba[B]

Source A: M:23,ff4^v-5^v; T1:24,ff5^v-6; [T2: editorial reconstruction]; Ba:25,ff4-4^v;
[B: editorial reconstruction].

Bar 11, stave 4, notes 4 and 5 altered from *o a*;

Bar 17, stave 2, notes 2 and 3 altered from *↓g*;

Bar 18, stave 2, notes 3 and 4 altered from *↓ ↓*;

Bar 19, stave 2, notes 1 and 2 altered from *↓bb*;

Bar 20, stave 2, last note and the first note of bar 21 altered from *o d'*;

Bar 27, stave 4, note 6 altered from *c'* to *a*;

Bar 30, stave 2, note 5 obliterated by wormhole;

Bar 37, stave 4: Ms has, unequivocally, *d*. This is possibly a copyist's error, but, if intentional, represents a very daring effect for the work's date.

Ego flos campi, MT[T]Ba[B]

Source A: M:23,ff33^v-34; T1:24,ff33^v-34; [T2: editorial reconstruction]; Ba:25,ff33^v-34;
[B: editorial reconstruction].

Bar 13, stave 2, note 3 (*c*) altered from *d'*;

Bar 25, stave 1, note 6, to bar 26, note 2 altered from *↓b' ↓.a' ↓g'*;

Bar 26, stave 4, notes 1-2 altered from *o* to *↓ ↓*;

Bar 27, stave 4, note 3 altered from *e* to *d*

Egrediente Domino, SAABaB

Source C: original version: S:26,f4^v; A1:27,f4^v; A2:30,f4^v; Ba:28,f4^v; B:29,f4^v;
final version: S:26,f4^{*v}; A1:27,f4^{*v}; A2:30,f4^v; Ba:28,f4^{*v}; B:29,f4^{*v}.

The original version, set with a lacuna (see bars 7-8) in the Cantus Firmus, was covered, and the second version, substantially recomposed, was written on the paste-overs. Some of the re-writing was worked out on the original pages - see below - but most appears only on the paste-overs. Underlay is generally very clear and precise; every syllable of the Cantus Firmus is precisely placed. Bars 9-11 of the first version were themselves rewritten, over erasures. At this point the score expands to show the original, first revision and final version respectively. The cantus firmus is written entirely in breves, including the ligatures, all of which represent semibreves.

Final version, bar 1, stave 1: these notes are written over an erasure of a copy of the original version;

Original version, bar 2, stave 4, note 1: originally a semibreve on beat 2; this was altered to a minim (delayed one minim). N.B. in the final version this was altered back to a semibreve;

Original version, bar 3, stave 4: the original version, given here, was erased and the version as given in stave 9 overwritten;

Original version, bar 7, beat 3, for four beats: four notes of the Cantus Firmus originally omitted. They were then erased from 30 and the syllable *ta* moved to the shown position. Subsequently the four notes were rewritten and the syllable replaced;

Final version, bar 17, stave 4, rest and note 2 altered from \downarrow ;

Final version, bar 18, stave 4, note 3 (*d*) altered from *f*;

Original version, bars 22-23, stave 4, *cum ramis palmorum* - the original version, given here, was erased and the version given in stave 9 overwritten.

Bar 25 to end, *excelsis* spelled *exelsis* except the Cantus firmus, which has the normal spelling.¹

Fremuit spiritus Jhesus, MT[T]Ba[B]

Source A: M:23,ff29^v-30; T1:24,ff29^v-30; [T2:editorial reconstruction]; Ba:25,ff29^v-30; [B:editorial reconstruction].

Bar 5, staves 1 and 2: two pairs of parallel fifths noted;

Bar 8, stave 2, notes 4-6 altered from *bb' a' g'* to *bb' bb' a'*;

Bar 13, stave 2, last note altered from *g'* to *e[b']*;

Bar 16, stave 2, notes 1 and 2 altered from *of'* to $\downarrow a' \downarrow f'$;

Bar 23, stave 2, last two notes: this is very untidy, involving some ink blotches. The original may have been *oa dc' oa* or $\downarrow c' \circ bb' oa$ (involving parallel fifths with stave 1). Ultraviolet light reveals no more information here;

Bar 28, stave 4, note 4 altered from *g* to *a*.

Hodie nobis de celo, MATTBba

Source B: M:31,f16^{*v}; A:32,f16^{*v}; T1:33,f16^{*v}; T2:35,f15; Bba:34,f15^{*v}.

The opening has been altered, shortening it by one semibreve. The opening rests were altered as follows: in stave 1: L became BS; stave 2: LS became LM; stave 4: LLB became

¹ The difference in spelling here is significant when one considers the pronunciation of sixteenth-century French and Flemish Latin. See Copeman, 158 and 161.

LLS; stave 5: LLBS became LLB. The equivalent of bars 1-2 of the final version is as below:

[4/4]

Ho - di - e no - bis de

Ho - di - e no -

Ho - di - e no - bis de ce - lo, no -

Bar 13, stave 2, notes 1-3: triplet of black minims with *3* under; altered from $\downarrow d' \downarrow f'$;

Bar 28, stave 1, notes 1-3: altered from $\circ c' \downarrow c'$ to $\downarrow c' \downarrow d' \downarrow e'$;

Bar 28, stave 3, note 1 and rest: altered from $\downarrow c' \downarrow d' \downarrow e'$ to $\circ c'$ and M rest;

Bar 36, stave 5, notes 1 and 2 altered from \circ to $\downarrow \downarrow$

Laudate Dominum omnes gentes II, SATTBba

Source B: S:31,f34; A:32,ff33^v-34; T1:35,ff33^v-34; T2:33,ff33^v-34; Bba:34,ff31^v-32.

Bar 2, stave 2, note 3 altered from *g'* to *f'*, then to *bb*;

Bar 16, stave 2, note 3 originally omitted - squeezed in later.

Levavi oculos, MTTBaB

Source A: M:23,ff30^v-31; T1:24,ff30^v-31; Ba:25;ff30^v-31;

Source B: M:31,f13^v; T1:33,f13^v; T2:35,f11^v; Ba:32;f13^v; B:34;f12^v.

The allocation of parts to partbooks in Source B is unusual, the [Tenor] and [ContraTenor] parts being the wrong way round. The part in 35 is notated in the C4 clef, which would appear to be a mistake, as the range and tessitura are nearer that of Gerarde's tenor (i.e. C3) parts. Generally, the notation of the music in B is simply a copy of that in A, at least as far as the three extant parts are concerned. The underlay here is taken from B; that in A is sketchy, though in a few places the words are explicit in A, while given as text repeat symbols in B. The notation in A, plus the first word (*Levavi*) and the word *finis* (after the double bar) in 23 are in black ink. The underlay and alterations are in brown ink. The handwriting in the two sources is identical.

- Bar 3, stave 4, note 3; A has $\downarrow \downarrow$;
- Bar 6, stave 2, note 3: sharp in B only;
- Bar 6, stave 2, notes 4 and 5; A has $\circ d'$;
- Bar 8, stave 1, note 1; altered in B from \circ to \downarrow ;
- Bar 9, stave 1, notes 2 and 3; A has $\circ g'$;
- Bar 11, stave 3, notes 3 and 4 altered from \circ to $\downarrow \circ$;
- Bar 14, stave 1, last note, to bar 15, note 2: altered in A from $\circ \downarrow$ to $\downarrow \downarrow \downarrow$;
- Bar 14, stave 2, last note, to bar 15, note 4: A has $\circ \downarrow \circ$;
- Bar 15, stave 1, last 2 notes: altered in A from \circ ;
- Bar 15, stave 2, notes 5 and 6: altered in A from \circ to $\downarrow \downarrow$;
- Bar 16, stave 2, note 3: A has e' ; altered to d' ; B has e' ;
- Bar 17, stave 4, both sources indicate *a Domino* to start on note 1;
- Bar 19, stave 1, last note: A has $\downarrow \downarrow$;
- Bar 19, stave 2, last note: sharp in B only;
- Bar 20, stave 1, note 6: sharp in B only;
- Bar 21, stave 2, note 5: altered in B from a' to g' ;
- Bar 22, stave 2, notes 6 and 7: A has $\circ d'$;
- Bar 23, stave 4, note 4: A has $\downarrow \downarrow$;
- Bar 23, stave 4, notes 5-7: A has $\circ f \downarrow e$, making parallel octaves with stave 1; B had originally the same, altered to $\downarrow f \downarrow c \downarrow c$;
- Bar 25, stave 2, notes 2 and 3: altered in A from \circ to $\downarrow \downarrow$;
- Bar 25, stave 4, notes 6 and 7: A has \circ ;
- Underlay taken from A:
- Bars 18, stave 2, note 3, to bar 19, note 1: *qui fecit*;
- Bars 20, stave 4, note 4, to bar 21, note 3: *qui fecit celum et terram*.

Miserere mei Deus, MTT[BaB]

Source A: M:23,f10^v, T1:24,f10^v, T2:25,f9^v, [Ba:editorial reconstruction];
[B:editorial reconstruction].

Uniquely among the five-voice pieces in Source A, the three extant parts here are the top three, rather than 1, 2 and 4.

- Bar 4, stave 2, note 4 altered from \circ ;
- Bar 6, stave 1, notes 4-8: there are many additional shadows on the page, which mostly do not clarify under ultra-violet light. The only alteration that can be identified with any confidence is that notes 6 and 7 were altered from $\downarrow b'$;
- Bar 7, stave 3, notes 1-4 altered from $\downarrow e' \downarrow c'$;
- Bar 27, stave 2, note 1 altered from d' .

Miserere mei Domine, SATBaB(Secunda pars: **Convertere Domine**)

Source B: S: 31,ff11^v-12^v; A: 32,ff11^v-12^v; T: 35,ff10^v-11^v; Ba: 33,ff11^v-12^v;
B: 34,ff10^v-11^v.

In common with many of the first group of pieces entered into Source B, there are several redundant text repeat signs in the manuscript parts of this motet. This complicates the process of constructing a suitable underlay.

Bar 23, stave 2, note 2, to bar 24, note 1: underlay is ♯ , implying *conturbata sunt*, the shape of the phrase, however suggests the word *quoniam*, as shown;

Bar 31, stave 4: one minim missing in MS;

Bar 32: all parts have the indication *secunda pars* at the end of the *prima pars*;

Bar 52, staves 2 and 4: parallel fifths noted;

Bar 53, stave 4, last note, and bar 54, note 1: altered from \circ ;

Bar 62, stave 3, note 5: altered from d' ;

All parts end with *finis*.

Misit me vivens Pater, MT[T]Ba[B]

Source A: M:23,ff12^v-13; T1:24,ff16^v-17; [T2:editorial reconstruction]; Ba: 25,ff11^v-12;
[B:editorial reconstruction].

Bar 5, stave 4, notes 1 and 2 altered from \circ ; the underlay given for the original four-note phrase (from bar 4, note 4) is *misit* ♯ , implying, originally, *misit, misit*;

Bar 5, stave 4, note 4: the intended pitch of this note is unclear; the notehead crosses the c^4 line, though most of it lies in the space;

Bar 6, stave 2, notes 1 and 2 altered from ♯ , probably immediately, as there is no hint of overcrowding of notes;

Bar 9, stave 4, note 4 altered from a to c' ;

Bar 10, staves 1 and 4: sic;

Bar 13, stave 4: *et* written under the next e ;

Bar 14, stave 2, *et* written under previous note ($\circ \cdot e'$);

Bar 14, stave 2, notes 3-6 very cramped; these may originally have been $\circ \cdot \text{♯} \circ$;

Bar 18, stave 1, notes 1-3 altered from $\circ g' \text{♯} b'$ to $\text{♯} g' \text{♯} b' \text{♯} b'$ (i.e. the original $\text{♯} b'$ is now the first ♯ , the second being squeezed in after it);

Bar 19, stave 2, note 6: most of notehead obliterated by wormhole and subsequent repair;

Bar 20, stave 2, last note: $\circ \cdot a'$ is unequivocal, and the resolution of this suspension is unusual;

Bar 22, stave 2; *vi'* is written under the previous note (*c'*);

Bar 23, stave 4, notes 3 and 4 altered from \downarrow ;

End, stave 2; inscribed *finis coronat opus*, staves 1 and 4 have *finis*.

Multiplicati sunt, MTTBaB

(Secunda pars: **Ne quando dicat inimicus meus**)

Source: C: M:26,ff6-6^v; T1:27,ff6-6^v; T2:30,ff6-6^v; Ba:28,ff6-6^v; B:29,ff6-6^v.

Brown ink; alterations in brown (contemporary) or black ink (probably later); the black ink corrections are untidy, possibly because they are part of the process of updating this motet before transference to an anthology, either lost or not completed. The brown ink alterations include the addition of accidentals, under the affected notes. Alterations in brown ink:

Bar 8, stave 1, last note, and bar 9, note 1: altered from \square to \circ \circ , then to \circ \downarrow ;

Bar 9, stave 2, last note altered from \downarrow \downarrow ; see below for a further alteration in black ink;

Bar 16, stave 2, notes 1 and 2 appear to have been altered from \circ d'' ;

Bar 36, stave 5, notes 3-6 altered from $\circ g \circ f$;

Bar 37, stave 2, last 2 notes, and bar 38, notes 1 and 2: lacuna corrected: see below;

Bar 44, stave 3, last note, and bar 45, notes 1-4: altered from $\circ g' \downarrow f' \downarrow f' \downarrow d'$ to $\downarrow g' \downarrow f' \downarrow e' \downarrow f' \downarrow d'$;

Bar 70, stave 3, last note, and bar 71, note 1: altered from \circ ;

Bar 78, stave 5, notes 3-6 altered from $\circ g \circ f$.

In addition the following notes have sharps added in brown ink (Bar/stave/note):

5/4/3 8/2/4 12/2/3 14/3/4 19/2/3 27/1/3 29/2/1 32/1/5 38/5/2

39/2/5 45/3/9 50/1/2 64/2/3 69/1/3 71/2/1 80/5/2 84/5/6.

Alterations in black ink:

Bar 9, stave 2, to the end of bar 10: (N.B. the last note of bar 9 had already been altered from \downarrow \downarrow in brown ink) the original underlay was *qui tribulant me*, which has been partially erased, then roughly crossed out, and the revised underlay *et dicunt* ☩ added;

Bar 14, stave 1, note 5: flat added;

Bar 16, stave 3, note 3: flat added;

Bar 23, stave 2, note 4: altered from *c'* to *g'*; thus removing parallel octaves;

Bar 38, stave 3, note 3: sharp added;

Bar 46, stave 3, M rest altered from $\downarrow g$;

Bar 46, stave 3, last 2 notes altered from $\circ g' \downarrow f'$ to $\downarrow g' \circ f'$;

Bar 64, stave 3, note 3: sharp added;

Bar 66, stave 1, from last note: altered from \square to \square and S rest;

Bar 67, stave 2, note 4 altered from *d''* to *c'*;

Bar 81, stave 3, note 2: sharp added;

Bar 81, stave 3, note 5: apparently altered from \circ ;

Bar 83, stave 2, note 5 ($e\flat$): altered from either \downarrow or \circ . - this is followed by what appears to be a $\downarrow e\flat$;

In addition, various details were touched up in black ink, presumably for clarification (Bar/stave/note/detail):

7/3/3/dot; 31/3/ e of *me*; 40/3/1/dot; 56/3/3/dot; 70/3/5/dot; 73-74/3/L rest; 75/3/1/notehead; 78/3/3/dot; 80/3/5/dot; 81/3/5/notehead and stem; 82/3/M rest.

One puzzling correction appears in bars 37-38: bar 37, stave 2, last 2 notes, and bar 38, notes 1 and 2: the two notes in bar 38 were at first omitted; the former pair were altered from $\downarrow d' \downarrow c'$ to $\downarrow d' \downarrow e'$. This alteration was made in brown ink and still left a lacuna, though a different one from the original. The two missing notes, $\downarrow d' \downarrow c'$, were inserted in black ink, and therefore, presumably, later.

Text:

Some of the words are entered in a particularly careless way. for example, stave 3 starts *Multiplicati suunt ... et dicunt* (possibly *dicunt*);

Stave 1, bar 36, note 3, to bar 38: Ms has, unhelpfully, $\text{✂} \text{✂}$. The words are here taken from the *secunda pars*;

Bars 56-57, stave 3, *inimicus*: Ms divides this word *inimi cus*, setting the final syllable under the first note of bar 57.

Stave 1 ends: *finis D. GERARDE*.

O Maria vernans rosa, SSATBba

Source B: S1:31,ff12^v-13; S2:35,ff11^v; A:32,ff12^v-13; T:33,ff12^v-13; Bba:34,ff11^v-12.

The underlay is particularly poor, incomplete, and in one place apparently wrong (see below) but the musical text is accurate and very neat.

Stave 2: The Cantus firmus is given just once, with no indication of the number of times it is repeated;

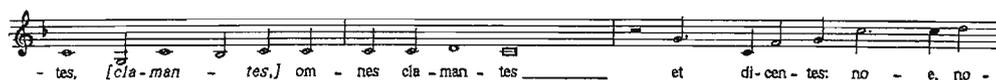
Bar 22, stave 4: an erased $\circ f$ lies between the $\circ g$ and the minim rest;

Bars 25-29, stave 3: the given underlay is *me descende, me suporta*, $\text{✂} \text{✂}$. With those text repeats taken literally, the alto will still be singing *me descende, me suporta* in bars 27 and 28 while S1, T and Bba have moved on to the next phrase. To keep the text consistent, it is therefore suggested that the words of the next phrase - *Ne vincar ab hostibus* - are sung instead. Unfortunately the relevant point of imitation in staves 1, 4 and 5 is not present in stave 3; the nearest approximation is from bar 26, note 6, hence the underlay given.

Parvulus filius hodie natus est, S[A]AT[Bba]

Source A: S:23,ff28^v-29; [A1: editorial reconstruction]; A2:24,ff28^v-29;
T:25,ff28^v-29; [Bba: editorial reconstruction].

Bars 23-25, stave 3, from note 2: Ms has:



the underlay here is presumed to be an extended copying error;

Bar 27, stave 3, last 2 notes altered from \ominus to \Downarrow ;

Bar 28, stave 4, note 3: Ms has g , which is presumed to be an error.

Peccata mea Domine, MT[T]Ba[B]

Source A: M:23,ff8^v-9; T1:24,ff8^v-9; [T2: editorial reconstruction]; Ba:25,ff7^v-8;
[B: editorial reconstruction].

Bar 1, stave 2, last note: editorial flat by analogy with those in bar 4, stave 5 and bar 6, stave 3, both necessitated by the harmony;

Bar 3, stave 4, note 3 (\Downarrow) appears to have been altered from $b\flat$ to a ;

Bar 6, stave 2, note 2: wormhole and subsequent repair obliterates notehead of this note, and parts of stems of following three notes;

Bar 15, stave 1, note 4 (first $\Downarrow f\sharp'$): in the MS, this note starts a new line and is sharpened; this sharpening is presumably a copying error, caused by the cadential appearance of the phrase;

Bar 16, stave 4, note 4 is unclear, looking more like f than g , though the harmony demands the latter;

Bar 19, stave 1, last 2 notes altered from $\ominus f'$ to $\Downarrow f' \Downarrow a'$, presumably to avoid the consecutive unisons with stave 2; the a' , however, clashes with the $b\flat$ in stave 4; to replace it with $b\flat'$ would create parallel octaves, so the given d' is suggested to avoid all three pitfalls;

Bar 20, stave 2, last 2 notes probably altered from \ominus ;

Bar 26, staves 1 and 2, second note: $b\flat'$ vs c' sic;

Bar 26, staves 2 and 3, first beat: parallel fifths noted;

Bar 26, staves 2 and 4, last beat: parallel fifths noted;

Bar 27, stave 2, note 5 part obscured by wormhole and subsequent repair.

Proba me Domine, MT[T]Ba[B]

Source A: M:23,ff13^v-14; T1:24,ff17^v-18; [T2: editorial reconstruction]; Ba: 25,ff12^v-13; [B: editorial reconstruction].

Bar 3, staves 2 and 3: clearly this is the correct place for the third entry of this point of imitation; the clash between the *d'* in tenor 1 and the *eb'* in tenor 2 is typical of Gerarde's early writing;

Bar 6, stave 1, notes 1-4 altered from $\downarrow f' \downarrow a'$ to $\downarrow f' \downarrow g' \downarrow a' \downarrow g'$;

Bar 6, stave 2, note 1 completely obliterated by wormhole and subsequent repair;

Bar 6, staves 2 and 4: three parallel fifths noted;

Bar 9, stave 4, note 1 altered from *d* to *f*;

Bar 15, staves 2 and 4: parallel unisons noted;

Bar 18, staves 1 and 4, last note, to bar 19: parallel fifths noted;

Bar 21, stave 2, note 3 altered from *a'* to *g'*;

Bar 22, staves 2 and 4, first beat: parallel fifths noted;

Bar 25, stave 4, notes 6 and 7 altered from $\circ f$ to $\downarrow f \downarrow d$

Quare fremuerunt gentes, MATBaB

Source C: M:26,f4; A:27,f4; T:30,f4; Ba:28,f4; B:29,f4.

Bars 12-14, stave 1: from bar 12, beat 3 to bar 14, first two beats: this passage is present in the partbook, but inexplicably overwritten with what appears to be $\downarrow b' \downarrow c'$ slurred together followed by three vertical lines and three dots, looking like an end sign, then a semibreve rest. The motet is written in brown ink; the overwriting is in a deep black, as is the underlay of stave 4, bars 23-25 - *et adversus Christum eius* - also overwriting the original (identical) words;

Bar 27, stave 2, note 1: a sharp before this F has been erased.

Si bona suscepimus, SA[A]T[Bba]

(secunda pars: **Dominus dedit, Dominus abstulit**)

Source A: S:23,ff26^v-28; A1:24,ff26^v-28; [A2: editorial reconstruction] T:25,ff26^v-28; [Bba: editorial reconstruction].

There is no indication in the partbooks that *Dominus dedit* is the *secunda pars*, in fact all the extant parts of *Si bona suscepimus* end with the words *finis*. However these texts are linked liturgically and Gerarde had at least one potential model in BN_M(5) in which the two

texts together make the *prima pars* of a longer work. The fact that both Gerarde's motets are in the Ionian mode throughout, both curiously moving to final cadences onto chords of A major, also links them.

Bar 5, stave 2, notes 1-3: originally $\circ c' \circ c'$, these two semibreves were joined by a tie, then erased and replaced by $\downarrow c' \downarrow c' \circ g'$;

Bar 6, stave 2, note 1 appears to have been altered from M rest;

Bar 28 (end): the word *finis* is appended to all extant parts;

Bar 32, stave 2, notes 1 and 2 appear to be altered from \circ to $\downarrow \downarrow$;

Bars 37-41, the partbooks clearly have *placui*; the liturgical text requires *placuit*;

Bar 43, into beat 4, staves 1 and 2: parallel octaves noted;

Bar 48, beat 4, staves 1 and 2: parallel fifths noted;

Bar 50, beat 1, staves 1 and 2: parallel fifths noted;

Bar 50, beat 3, staves 1 and 4: parallel octaves noted;

Bar 52, stave 1, note 5: Ms has *g'*, and stave 2, notes 5 and 6 *sic*;

Bar 53, beat 4, staves 2 and 4: parallel octaves noted;

Bar 54, stave 2, notes 3-5 altered from $\circ c' \downarrow b$, presumably a cadential approach which was rethought;

Bar 57, stave 2, note 2 altered from \circ to $\downarrow(e')$;

Bar 57, stave 2, note 3 altered from *a'* to *g'*.

Tu Bethlehem terra Juda, SAATBba

Source B: S:31,f19; A1:32,f19; A2:35,f18; T:33,f19; Bba:34,f18.

Bar 8, stave 5, last 2 notes altered from $\circ c'$ to $\downarrow c' \downarrow c$;

Bar 9, stave 5, notes 1 and 2 altered from $\circ a$;

Bar 16, stave 5, this note added later - the phrase originally had insufficient notes for the assigned syllables. The rest was altered from LB to LS;

Bar 29, stave 3, notes 3 and 4 altered from \downarrow to $\downarrow \downarrow$

Tua est potentia, SSATBba

Source B: S1:31,ff21v-22v; S2:35,ff20v-21v; A:32,ff21v-22v; T:33,ff21v-22v;
Bba:34,ff20v-21v.

The imitative point starting in bar 11, stave 4, is consistently set to *tu es super omnes gentes*. The appearance of these words in bars 10-12, stave 2 and in bars 11-13, stave 1 seems to be erroneous, particularly the former case, where the point is a modification of that used for

the previous phrase. For consistency, therefore, the lower underlay, *tuum regnum Domine*, is suggested for both these phrases.

The two passages to the words *Da pacem Domine in diebus nostris* (bars 18-25 and 37-44), are identical apart from some details of underlay and the rhythm of the alto part (bars 24, beat 1 to 25, beat 4 and bars 42, beat 4 to 44, beat 3). Of these two alto passages, the second is a much more sympathetic setting of the words, and its underlay could be used for the first passage if the three pairs of repeated notes, *a'*, *g'* and *e'*, are tied.

Bar 22, stave 1 (soprano 1), beat 2 to bar 23, beat 2: this phrase has no underlay, suggesting a repeat of *da pacem Domine*, whereas at bar 41, the underlay is *in diebus nostris*;

Bar 22, stave 3 (alto), beat 2 to bar 23, beat 4: this phrase has ~~no~~ (i.e. *da pacem Domine*); the corresponding passage from bar 41 has nothing at all;

In both passages, soprano 2 and tenor both begin the phrase *in diebus nostris*. It seems likely that some mistakes in copying have occurred here, so for consistency, *in diebus nostris* is also used for soprano 1 and alto in both passages.

Bar 1, stave 4, to bar 5, note 1: altered from the following:



Bar 5, stave 3, notes 2 and 3 altered from $\downarrow eb' \downarrow d' \downarrow g'$ to $\downarrow eb' \downarrow d'$;

Bar 10, stave 4, note 3, to bar 11, note 3: altered from the following:



Bar 16, stave 2, note 1 altered from *g'*;

Bar 19, stave 4, to bar 22, note 1: altered from the following:



Bar 20, stave 5, note 1: the \natural marked over this *e* is by analogy with the cautionary accidental given in the partbook at bar 38;

Bar 22, stave 1, beat 1 (minim rest): originally $\downarrow f'$ completed the phrase started in bar 21;

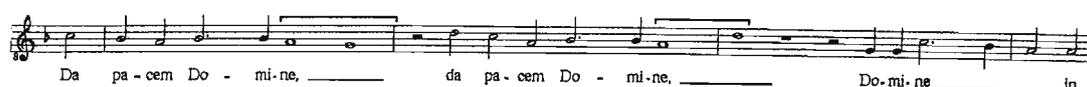
Bar 25, stave 2, note 4 altered from \circ ;

Bar 25, stave 3, from note 2: altered from $\downarrow g' \downarrow f' \downarrow e' \downarrow d' \downarrow e' \downarrow d'$;

Bar 25, stave 4, opening rest: altered from SM rests, $\downarrow g \downarrow c'$, the erased notes being to the word *nostris*;

Bar 34, stave 1, note 2 altered from *a'*;

Bar 37, stave 4, from last note to bar 41, note 1: altered from the following:



Bar 41, stave 1, beat 1 (minim rest): originally $\text{♩} f$ completed the phrase started in bar 40;

Bar 44, stave 4, opening rest: altered from M rest, $\text{♩} g \text{♩} c'$; the erased notes being to the word *nostris*.

Vias tuas Domine, MT[T]Ba[B]

Source A: M: 23,ff31^v-32; T1: 24,ff31^v-32; [T2: editorial reconstruction]; Ba: 25,ff31^v-32; [B: editorial reconstruction].

Bar 5, stave 4, last note: this note added later;

Bars 10-13, all given parts: the text is as given - 23 and 24 have *et semitas edoce me*, i.e. with *tuas* missing, and making little sense, followed by four notes which will fit *edoce me* only, then *et semitas tuas edoce me* (24 has *et semitas meas edoce me* here, which makes sense but is surely wrong). 25 has *et semitas* only for the first phrase;

Bar 15, stave 2, last note, and bar 16, note 1: altered from \circ ;

Bar 15, stave 4, notes 5 and 6: altered from $\circ c'$;

Bars 19-21, text: stave 1 (23) has *ut moveantur in me*, the other two extant parts (24 and 25) have *ut moveantur* (all continue with *vestigia mea*); the inclusion of *in me* in the [Superius] part may be a copying error - these words follow *ut moveatur* in the following clause (see bars 25-27), and the clause *ut moveantur vestigia mea* makes perfect sense without *in me*, so it has been omitted here;

Bar 22, stave 4, notes 1-4: lacuna, corrected by extending stave into margin. There appears to have been a $\circ c$ after the end of bar 21;

Bars 23-25, stave 1: the phrase starting at bar 23, note 3 is given the text *dirige me in semitis* until the line end which is up to bar 24, note 6. While the new line starts on note 7, *tuzis* appears to be written under the next note. Clearly this underlay is incomplete; it appears also to be wrong, and that given is suggested instead;

Bar 23, stave 4, note 7: altered from *f*;

Bar 28, stave 4, note 1 altered from *d'*;

Bar 28, stave 4, note 4 altered from *g*; removing parallel octaves;

Bar 30, stave 4, note 4: from here to the end the part is on f32^v. A hand different from Gerarde's has copied this short passage onto a hand-drawn stave at the bottom of f32^r;

End: all extant parts have *finis*.

Voce mea ad Dominum clamavi, SSATBba(Secunda pars: **In die tribulationis mee**)Source B: S1:31,ff35-35^v; S2:35,ff35-35^v; A:32,ff35-35^v; T:33,ff35-35^v; Bba:34,ff3-33^v.Bar 9, stave 2, note 3 altered from *eb*ⁿ;Bar 14, stave 2, note 7 altered from *♯*;Bar 32, stave 3, note 1 altered from *f*[?]**MOTETS FOR SIX VOICES****Ad te levavi oculos, MTTBaBB**(Secunda pars: **Miserere nostri Domine**)Source C: M:26,ff23^v,24^v; T1:30,ff24^v-25; T2:27,ff24^v-25; Ba:28,ff24^v-25;
B1:29,ff24-24^v; B2:26,ff24,25;Source E: M:17,ff27^v-29; T1:18,ff25^v-27; T2:21,ff28^v-29,27^v-28; Ba:19,ff27^v-29;
B1:22,ff17^v-19; B2:20,ff27^v-29.

In 22, two pages were turned in error before the *prima pars* was entered, leaving a blank opening into which the *secunda pars* was then entered. At the end of the *prima pars* is the legend *Tourne backe agyne for the seconde parte*. Stave 6 in C (26, f24) is headed *Bassus, 2*. The edition shows the motet in its final form in Source E.

*Prima pars*Bar 3, stave 1, note 7: C has *♯* *♯*;Bar 3, stave 2, note 3: C has *♯* *♯*;Bar 5, stave 3, notes 2-5: C has the underlay *in celis*;Bar 6, stave 4, note 3: C has *♯♯♯♯♯♯* *♯♯*;Bar 7, stave 6, note 4 (*oe*, marked *♯*, i.e. *eh*): C has *♯* *♯*, neither marked *♯*;Bar 10, stave 6, last note, to bar 11, *servorum*. the underlay in both sources is specific, that from C being used in the edition; E has *-rum og*, the *od* being on a new line.Bar 17, stave 3, notes 4 and 5: C has *♯* *♯*; E also has *♯* *♯*, altered from *♯*;Bar 21, stave 1, last note, to bar 22, note 2: C has *♯.dⁿ♯cⁿ♯bbⁿ*;Bar 23, stave 4, last note, to bar 24, note 3: altered in C, possibly from *♯.dⁿ♯cⁿ♯bbⁿ♯♯♯♯♯♯*, the first syllable of *sue* is placed one note earlier than in E;Bar 24, stave 1, note 4: C has *♯* *♯*;Bar 24, stave 3, note 5: C has *♯* *♯*;Bar 25, stave 2, last note: C has *♯* *♯*;

Bar 27, stave 1, note 5: altered in E from \ominus ; for reasons of spacing this was achieved by erasing and overwriting this, the following three notes and the two rests;

Bar 29, last beat, to bar 33: staves 1 (in bar 33), 2 (bars 30-33), 3 (bars 29-33) and 4 (bar 33) altered in C from the original shown below:

30

- num, ad Do - mi-num De - um no - strum, ad

Do - mi - num De - um no - strum, De - um

ad Do - mi - num De - um no - strum,

ad Do - mi-num De - um no - strum, De - um no -

- num, ad Do - mi-num, ad Do - mi -

Do - mi-num, ad Do - mi-num, ad

Do - mi-num De - um no - strum,

no - strum, do - nec mi - se - re - a -

ad Do - mi-num De - um no - strum,

strum, De - um no - strum, do - nec mi -

- num De - um no - strum, do - nec mi - se - re -

Do - mi-num De - um no - strum,

Bar 35, stave 2, notes 3 and 4: C has $\downarrow f' \downarrow e'$;

Bar 37, stave 3, notes 4 and 5: altered in E from \ominus ; (C has $\downarrow \downarrow$);

Bar 38, stave 1, note 1: C has $\downarrow f' \downarrow g'$; altered from $\downarrow f' \downarrow g'$;

Secunda pars

Bar 48, stave 3, note 4: altered in E from f' ;

Bar 50, stave 1, notes 2-4 altered in C - the original is indecipherable;

Bar 53, stave 5, note 1: altered in C from hb , presumably an error;

Bar 58, stave 1, note 2, to bar 59, note 1: lacuna in E: this phrase omitted, then the

and following phrases were erased and the three relevant phrases, bar 57, note 3, to bar 59, note 5 were overwritten; no additional text was provided;

Bar 65, stave 2, last note: altered in C from $\downarrow \downarrow$;

Bar 65, stave 6, note 5, to bar 66, note 3: underlay in C is *superbis*, crossed out and not replaced;

Bar 66, stave 2, note 4 ($\ominus b\flat$): C has $\downarrow b\flat \downarrow a \downarrow b\flat \downarrow c'$;

Bar 69, stave 3: the *b* is not sharpened in C - it is very uncommon for Gerarde not to sharpen the final third explicitly; it is, however, sharpened in E.

Staves 1 and 5 end in C with *finis*.

Animam meam dilectam, MTBaBaBbaB

(Secunda pars: **Congregamini et propera te**)

Source C: M:26,ff17^v,17*,18; T:27,ff18,18*,19; Ba1:28,ff18^v,18*,19;
Ba2:27,ff17^v,17*,18^v; Bba:30,ff18^v,18*,19; B:29,ff17^v,17*,18

Source E: M:17,ff8^v-10; T:21,ff8^v-10; Ba1:[22] missing;
Ba2:19,ff8^v-10; Bba:18,ff8^v-10; B:20,ff8^v-10.

In Source C the major alterations, from the end of bar 32 to the end of the *prima parte* are written on small paste-overs of one, one and a half or two lines of music, given folio numbers with * as above, irrespective of whether they are on recto or verso sides of the attached folio. The new ending is longer than the original, so in 26, 28, 29 and 30, the paste-overs, not reaching to the bottom of the pages, could not hold all the new material, which is then continued on the fortuitously blank stave at the bottom of the page. Other alterations are on the original page itself, as usual, and a further layer of alterations, to bars 38 and 39, is found on the paste-overs, achieved by erasures and overwriting, in an uncharacteristically rough and untidy manner.

The paste-overs hold the following music (see from bar 33, middle subset of staves):

- stave 1: 26, f17*: from bar 33, note 3, to the end of bar 39;
- stave 2: 27, f18*: from bar 34, half way across note 2, to the end of the *prima pars*,
- stave 3: 28, f18*: from bar 33, minim rest, to bar 40, note 1;
- stave 4: 27, f17*: from bar 35, note 4, to the end of the *prima pars*,
- stave 5: 30, f18*: from bar 34, note 2, to bar 41, note 8;
- stave 6: 29, f17*: from bar 33, note 3, to bar 42, note 1.

In E, the first ten folios of 22, the [sexta] book, are missing. The first baritone part of the final version is therefore taken from Source C, book 27, with alterations made to the opening point to match the other parts.

When Gerarde transferred this motet to Source E, he exchanged the two baritone parts in the *secunda pars*. The differences between the original and final versions are sufficient to merit a parallel score, with a third, intermediary, subsystem from bar 33, to show the alterations on the pasteovers. The alterations in the *secunda pars* are less numerous, but the differences in Gerarde's approach to underlay justify the continuation of the parallel score to the end. Changes not shown by the comparative score, and other comments, are listed below.

Prima pars

Original version, bar 6, stave 2, beat 1: $\text{♩}a$ crossed out, $\text{♩}d'$ crossed out, replaced by minim rest;

Original version, bar 8, stave 5, last note altered to $\text{♩}e\text{♩}c$;

Original version, bar 23, stave 2, last note, and bar 24, note 1: appears to have been altered from \circ to $\text{♩}♩$;

Intermediary version, bar 33, stave 5, notes 4 and 5: these remained a ligature, though they now are set to two syllables. This is evidence that the alterations ~~in~~ were only part of the preparation of a definitive version for E;

Final version, bars 39 and 40: uncorrected lacuna in E; these bars copied from C;

Intermediary version, bar 41, stave 2, notes 1-3: written a third down in error, and corrected;

Secunda pars

N.B. the two baritone parts were exchanged when the motet was copied into E;

Original version, bar 65, stave 1, the rest has been shortened from L to BS;

Original version, bar 69, stave 2, notes 4 and 5 altered in C from \circ to $\text{♩}♩$;

Original version, bar 76, stave 2, after note 1 (in C): something indistinct erased, close to the c' , which is itself very close to the previous b . The erasure may have been a $\text{♩}c'$. The following rest appears to have been lengthened from LSM to LBM;

Original version, stave 4, notes 4 and 5 altered from \circ to $\text{♩}♩$;

Bar 79, stave 2, note 3, originally, in C, $\circ g'$; altered to $\text{♩}♩$; altered back to \circ in E;

Original version, bar 90, stave 1, notes 1 and 2 altered from \circ to $\text{♩}♩$

Text.

Bars 20-27: C has *michi* consistently; E has *mihi* and *michi* inconsistently; *michi* has been adopted throughout.

Aspice Domine, SATBaBB, then MATBaBB

Source B, original version:	S:31,f16*; A:32,f16*; T:33,f16*; Ba:35,f15v; B1:35,f15*; B2:34,f15*;
Source B, intermediary version:	M:31,f16; A:32,f16; T:33,f16; Ba:35,f28; B1:35,f27v; B2:34,f15;
Source E, final version:	M:17,ff10v-11; A:21,ff10v-11; T:18,ff11v-12; Ba:19,ff10v-11; B1:22,f1 (from bar 27, note 5 to bar 42); B2:20,ff10v-11.

The original version was amended in the opening point, then covered by paste-overs in **26**, **27**, **28** and **29** (in **30** the two facing pages were glued together), on which was written a new version using a new first point and reworking the rest for a slightly different combination of voices (in **30** the two new parts were entered on the first blank opening, ff27v-28). This new version was again altered, particularly at the end, where erasures and over-writing are heavy, and eventually transferred to E with a few more changes.

The first subsystem of 6 staves gives the original version and the emended first point. The upturned stems and upper underlay in bars 1-6 show Gerarde's first thoughts here, the downturned stems and lower underlay the first alterations. The middle subsystem gives alternative readings and erasures from the intermediary version in B, written on the paste-overs, except in **35**, and show notes only where the phrase is actually different from the final version in E. Some of these differences were altered to the version given in E; some remained unaltered. A distinction is not made here, as it is believed that all the alterations to this version were made at the same time, i.e. when the motet was being updated for transference into E. Where nothing is shown on these staves, the version in B is the same as that in E. The third subsystem shows the final version in E, with accidentals from B that do not occur in E, and additional information from B where it is impractical to show it on the middle subsystem. The final section of the latest version in B after the erasures and over-writing is extremely untidy and difficult to read. As the first ten folios of **22** are missing, the final version of bass 1 from Source E, is taken from B until bar 27, note 5.

The parts of the original version are all named, viz, *Superius*, *Altus*, *Tenor*, *Quintus*, *Secundus Bassus* and *Bassus*. Stave 5 of the revision in B has ♩ *Bassus*.

Original version, bar 3, stave 2, notes 2 and 3 altered from $\text{♩}f'$ to $\text{♩}f'a'$;

Intermediary version, bar 3, stave 2, $\text{♩} \text{♩}$ altered from $\text{♩}f'$;

Final version, bar 3, stave 3, notes 3 and 4 altered, in E, from $\text{♩} \text{♩}$;

Intermediary version, bar 5, note 1 altered from ♩ to ♩ ; note 2 altered from ♩ to ♩ ;

Original version, bar 7, stave 4, note 1 altered from f to g , note 3 altered from a to f ;

Final version, bar 11, stave 1, the minim *e'* on beat 2 was dotted and followed by $\downarrow f' \downarrow g' \downarrow g'$. The dot and the three other notes were then crossed out;

Intermediary version, bar 20, stave 3, note 2 altered from *c'* to *d'*;

Final version, bar 20, stave 4, from last note: underlay given as *tristicia* which is presumed to be an error;

Final version, bar 24, stave 3, note 4 (first *c'*) altered from *a'* in both B and E;

Intermediary version, bar 26, stave 4: two versions exist in Source B here - the upturned notes were erased and overwritten with the downturned notes;

Final version, bar 26, stave 4, note 3 (second $\downarrow d'$) altered from *f'* (in B; this section of E is missing);

Original version, bar 27, stave 3, note 1 altered from *c'*;

Final version, bar 27, stave 5, note 5 (marked with an asterisk): this is where the current f1 of 22 starts;

Intermediary version, bar 29, stave 5: following these two notes was a $\downarrow d'$ since erased;

Intermediary version, bar 32, staves 3 and 6, beat 3: stave 3, note 4 altered from *d'* to *bb'*, this makes consecutive octaves with the bass, suggesting that this change and the change in bass 2 from the version given in subsystem 2 to that in subsystem 3 was simultaneous;

Intermediary version, bar 34, stave 3, from note 4 (*d'*): the original is obscure here even under ultraviolet light. The last version in Source B is identical with those in the original and final versions, and the untidy compression of this phrase could be the result of carelessness. There are however shadows on the page which may be $\downarrow d' \circ g'$ or $\downarrow d' \circ f'$, altered to $\downarrow d' \downarrow g' \downarrow f'$;

Original version, bar 35, stave 4, notes 3 and 4 altered from $\circ f'$;

Intermediary version, bar 35, stave 3, notes 4 and 5 altered from $\circ bb'$;

Intermediary version, bar 39, stave 5, last note originally omitted, the note was drawn over the extant minim rest and a new rest inserted in front of it;

Final version, bar 39, stave 5, beat 4: the four crotchets show the last version in Source B. After the major rewriting in B, this bar was one semibreve longer, so this difference from Source E is shown on this stave.

Da mihi Domine, MMTTBpr

Source E: M1:17,ff15^v-16; M2:18,ff15^v-16; T1:19,ff15^v-16; T2:21,ff15^v-16;
B:22,ff5^v-6; Bpr:20,ff15^v-16.

Barring has been omitted as this motet, and the very similar *Non me vincat Deus meus*, admit of no sensible barring, regular or otherwise. Unusually, the music comes to a stop at the end of each phrase. In the partbooks each phrase ends on $\hat{=}$ except phrase 3, stave 4 and the final notes of all parts, which are $\hat{=}$. In addition, each phrase is ended with a vertical line

across the stave, similar to a barline. As will be seen from the score, Gerarde has been very generous with accidentals here. The E^{\natural} in phrase 3, stave 4 is followed by a variant of the end-sign B , suggesting that Gerarde mistakenly thought that he had reached the end here.

Derelinquat impius viam

There are extant three settings of this text by Gerarde. They share no musical material whatsoever. The opening point of the first version was reworked to provide material for the chanson *Oncques amour II*, then the entire motet was covered with paste-overs on which the chanson was written. For a comparative score of the two, see the Appendix to the edition.

Derelinquat impius viam I, MTTBaBB

Source B: M:31,f18*; T1:32,f18*; T2:35,f16^v; Ba:33,f18*; B1:35,f17*; B2:34,f17*.

Apart from the opening material the motet was discarded. See notes above for the history of this motet. The score here shows the last version of the musical text intended as a setting of the motet text.

The alterations fall into two categories, those which appear to be amendments to this motet, which are covered below, and those which are adjustments in the recomposition of the opening point for re-use as *Oncques amour II*, which are covered in the discussion of the comparative score, above.

Bar 4, stave 4, beat 2: both versions are visible under ultraviolet light, but it is not clear which is the earlier;

Bar 4, stave 5, note 6: the cautionary \sharp is erased in one of the revisions;

Bar 10, stave 3, from note 2: the underlay is indicated by :: , i.e. *et vir iniquis*. This is inconsistent with that of the other parts;

Bar 11, stave 3, notes 4 and 5 (both Es) altered from \circ ;

Bar 13, stave 1, notes 1 and 2 altered from $\text{J} \text{b} \text{b}' \text{J} \text{g}'$;

Bar 13, stave 4, minim rest and last note altered from $\text{J} \text{a}' \text{J} \text{a}'$;

Bar 15, stave 4, note 8 altered from g ;

Bar 18, stave 1, ligature altered from $\circ \text{b} \text{b}' \text{J} \text{a}' \text{J} \text{a}'$; the syllable *ad* is written under the following g' and later crossed out;

Bar 18, stave 5, notes 3 and 4 altered from \circ ;

Bar 20, stave 1, ligature altered from $\circ \text{b} \text{b}' \text{J} \text{a}' \text{J} \text{a}'$;

Bar 21, stave 1, ligature altered from two separate semibreves.

Derelinquat impius viam II, MMTBaBB

Source B: M1:31,f32; M2:34,f30; T:32,f32; Ba:33,f32; B1:34,f29v; B2:35,f32.

The parts in 31 and 32 were written out by Morel,² and corrected later by Gerarde.

Stave 2 is headed *Superius*;

In the opening point, the rhythm of *impius* was altered from $\text{♩} \text{♩} \text{♩}$ to $\text{♩} \cdot \text{♩} \text{♩}$ in the following places:

bar 2, staves 1, 4 and 6;

bar 3, stave 3;

bar 6, staves 2 and 5;

Bars 4-8, stave 3, altered from the following:



Bars 5-7, stave 1, altered from the following:



The last chords of bar 9 and 11 were altered from the following, apparently to accommodate *iniquus* as a four-syllable word - in fact in stave 6 this is written as *iniquuus*:

[4/4]
su - am, et vir in - i - qu - us co - gi - ta - ti - o - nes su - as,
- am, et vir in - i - qu - us co -
et vir in - i - quus co gi - ta - ti - o - nes su - am, et vir in - i - quus co -
su - am, et vir in - i - qu - us co - gi - ta - ti - o - nes su - as, et vir in - i - qu - us
- am,] et vir in - i - qu - us
et vir in - i - quus co - gi - ta - ti - o - nes su - as,

Bar 15, stave 1, before note 1, $\text{♩} \text{c}' \text{♩} \text{f}' \text{♩} \text{f}' \text{♩} \text{f}' \text{♩} \text{g}' \text{♩} \text{g}'$ with the text *num* ♩ erased (a redundant copy of the surrounding material);

² This Morel, of whom almost nothing is known, was apparently a member of the household at Nonsuch. See Chapter Four, Section 4.6.

Bar 16, stave 2, notes 2 and 3 altered from \underline{d} . \underline{d} ;

Bar 18, stave 4 altered from $\underline{d}c' \underline{d}c' \circ c' \underline{d}bb \circ d' \underline{d}c'$

Derelinquat impius viam III, M[M]TBaB[B]

Source E: M1:17,ff1-1v; [M2; editorial reconstruction]; T:18,ff1-1v; Ba:19,ff1-1v;
B1:21,ff1-1v; [B2:editorial reconstruction].

Bar 17, stave 3, note 2 (second *g*) altered from *d'*

Domine clamavi ad te, SAATBaB

(Secunda pars: **Vide humilitatem meam**)

Source B: S:31,ff40v-41; A1:35,ff40v,41v; A2:32,ff40v-41; T:33,ff40v-41;
Ba:35,ff41,42; B:34,ff38v-39;

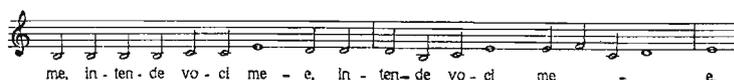
Source E: S:17,ff6v-8; A1:18,ff6v-8; A2:21,ff6v-8; T:19,ff6v-8;
Ba: (missing in 22); B:20,ff6v-8.

The distance of five beats between the second and third canonic parts, together with the cadential nature of the harmony, create a quintuple metre for most of this motet. The canon is indicated in the leading part by directs above (and sometimes below as well) the stave, showing the starting positions and last notes of the following parts. In addition the other parts are explicitly written out, though the baritone of E is missing. In Source B, at the start, staves 1, 2 and 5 are headed *Canon ad lungum*, *Canon ad lungum* and *Ad lungum* respectively, and for the *secunda pars*, staves 2 and 5 are both headed *Ad lungum*. In Source E, at the start, stave 2 is headed *Canon ad lungum*, and for the *secunda pars*, staves 1 and 2 are headed *Canon in diapente* and *Canon ad lungum* respectively.

The original clefs are G2 C2 C2 C4 C4 F4, suggesting SAABaBaB. However, the range of the part suggests that stave 4 is given to tenors, possibly stave 3 as well. The original version in B was altered to that in E, apart from details of underlay. The changes and other differences are as follows:

Prima pars

Bar 9, stave 3, note 1 to bar 11, note 1: B altered from the following:



d' at the end of bar 26; when B was altered this sign should have been moved to the note indicated in the final version (which it was in E), but it was not so moved (in B) confirming that B was by now a working book for the emendation of the music before transcription to E.

Bar 28, stave 4, notes 1 and 2: in B, altered from $\circ \downarrow$;

Secunda pars

Bar 30, stave 1, to bar 32, note 2: in E, the music, but not the words, of the opening of the *prima pars* were copied in error, erased and overwritten;

Bar 35, stave 3, note 2: in B, altered from *d'*;

Bar 35, stave 4, note 3: in B, altered from *d'*;

Bar 35, stave 6, last note: B has $\downarrow \downarrow$;

Bar 36, stave 4, note 2: in B, altered from *a*;

Bar 36, stave 6, notes 2-6: B has the specific underlay *me* (4 notes) - *um*;

Bar 37, stave 3, last two notes, and bar 38, note 1: in E altered from $\circ g' \circ g' \circ c'$;

Bar 38, stave 4, notes 8 and 9: B has \downarrow ; in E, altered from \downarrow to $\downarrow \downarrow$;

Bar 38, stave 6, notes 1 and 2: in B, altered from $\downarrow \downarrow$;

Bar 39, stave 4, from note 7 to end of bar 40: both versions are give in the score. That in B (upper underlay and upturned stems where necessary) has the more appropriate underlay;

Bar 41, stave 4, notes 1 and 2: B has $\circ \downarrow$; E has $\circ \downarrow$ altered to $\downarrow \circ$;

Bar 42, stave 4, after note 1: in B, there is an extra *of* here;

Bar 43, stave 4, last note: in B, altered from $\circ g \downarrow e$;

Bar 44, stave 4, notes 2-4: in B, altered from $\downarrow a \downarrow g \downarrow f \downarrow f$;

Bar 44, stave 6, notes 2 and 3: B has $\downarrow A \downarrow A \downarrow d \downarrow d$;

Bar 45, stave 3, note 7: in B, altered from \downarrow ;

Bar 46, stave 3, notes 1-4: in B, altered from $\downarrow c' \circ e' \circ e' \downarrow g'$;

Bar 46, stave 4, notes 2 and 3: in B, altered from $\downarrow \circ$; cf corresponding passage in the *prima pars*, at bar 18;

Bar 48, stave 4, note 4: in B, altered from \circ to \downarrow ;

Bar 49, stave 4, to bar 50, note 2: B has the version given below:



Bar 49, stave 4, note 3: in E, possibly altered from \downarrow ;

Bar 52, stave 6, notes 3 and 4: in B, altered from \circ ;

Bar 54, staves 1 and 2, from last beat to end: in B, altered from the same original as the corresponding passage in the *prima pars*; see above at bar 26. The canon direct sign is also placed as in the *prima pars*.

Generally the underlay is more complete in E. The following is taken from B (bar/stave/text):

7-8/1/intende voci mee; 11-12/6/intende voci mee; 42/3/delicta mea.

In the above:

bar 4, stave 2: *iniquitatum nostrarum* was later erased;

bars 4-7, stave 4: the note values are particularly difficult to verify here; bar 5, note 3 is the start of a new line, and from here the erased notes are clear enough, though there was originally no underlay; the previous line in the partbook ended with *antiquarum* as given, but there appears to be one notehead too few for the phrase - hence the notes in parentheses here; at the recomposition stage Gerarde removed the final syllable of *antiquarum* from the end of line 1 in the partbook and replaced it on line 2. As a breve's length of notes had also been removed, this resulted in a continuous text as given in the final version;

bar 9, stave 2, notes 5 and 6 have at some point been $\downarrow.c'\downarrow d'$;

bar 10, stave 1, note 1 and rest very heavily erased; this could be ∞ ;

bar 10, stave 2, notes 1 and 2 have shadows of *f* and *d'* near them;

bar 10, stave 5: possibly \square and S rest;

Bar 12, stave 2, note 5: B has $\infty \downarrow$, both flattened;

Bar 13, stave 3, last note: altered from *bb* to *a*;

Bars 13-14, stave 3: underlay specific in B: *qui- (d')-a (d') pau- (bb a g)-pe- (g)-res (a)*, then trill ;

Bar 17, stave 1, last note, to end of bar 19: lacuna in E: only the first phrase was copied; later this was erased and both phrases squashed in, but without the underlay for the second phrase;

Bar 19, stave 5, note 4, to end of bar 22: this is a complete line in E, without any text, this lack indicating that E is a copy (of B). Bar 23, note 1 is also untexted. The underlay given here is from B;

Bar 22, stave 6, after note 2: in E, at the start of a new line, $\square Bb$ is erased;

Bar 25, stave 3, last note: appears to have been altered in B from ∞ ;

Secunda pars

Bar 39, stave 3, last 3 notes: B has *eb d c#*;

Bar 40, stave 1, note 5: B has *bb*;

Bar 45, stave 3, from note 7, to end of bar 46: B has *nostris* \equiv ;

Bar 48, stave 2, note 4: B has $\downarrow \downarrow$;

Bar 52, stave 3, notes 2 and 3 ($\downarrow d' \downarrow d'$): B has \circ ;

Bar 55, stave 2, note 3, to bar 56, note 1: B has $\downarrow g \downarrow a \downarrow bb \downarrow c'$.

Words taken from B (bars/stave/text):

18-19/6/quia pauperes; 19-23/5(as noted above) \equiv facti sumus nimis \equiv ;

27-28/4/facti sumus nimis; 37/6/et propter gloriam; 38/4/et propter gloriam.

Dum transisset Sabatum, SSATBbaB

(Secunda pars: **Et valde mane**)

Source D: S1:50,ff17-17^v; S2:49,ff17-17^v; A:51,ff17^v-18; T:52,ff16^v-17;
Bba:54,ff16^v-17; B:53,ff17-17^v;

Source E: S1:17,ff18^v-20; S2:18,ff16^v-18; A:21,ff18^v-20; T:19,ff18^v-20;
Bba:22,ff8^v-10; B:20,ff18^v-20.

Prima pars

Final version, bar 4, stave 3, notes 3 and 4 altered from \circ in E only; this beat has thus been changed from $\downarrow \downarrow$ to \circ and back to $\downarrow \downarrow$;

Original version. bar 7, stave 5, note 1 altered from M rest and $\downarrow f$; this change removes an awkward 6-4 chord;

Final version (E), bar 10, stave 4: the whole bar transcribed as in the original version, then altered;

Final version, bar 14, stave 2, lacuna corrected after note 3 (*g'*): the three notes for *Jacobi* at the end of bar 15 originally followed;

Final version, (E), bar 23, stave 5, note 1 altered from $\downarrow \circ$;

From bar 27, in Source D, *aromata* is spelled *aromatha*;

Final version, bar 30, stave 4, notes 3-6, apparently entered as two minims, probably *a f* or *a e*, though it is not possible to identify them for certain;

From bar 32, in Source D, *Jesum* is spelled *Jhesum*;

Bars 35-41, original version: these alleluias were rewritten in Source D, over erasures, as shown in the final version, then copied into E. In the *secunda pars* the changes were not entered in Source D, but made directly into Source E;

Bars 39-41, stave 4. The extension to the bass-baritone part was retained in Source D, but not in E. In the corresponding passage at bars 72-74, the extension is retained in Source E as well.

It is not clear whether or not the two endings should be identical or different, nor which version is Gerarde's deliberate choice, so both are offered in both places in stave 10;

Secunda pars

Bar 46, stave 3, notes 1 and 2: altered in D from \ominus , which is a note too short;

Bar 47, stave 8, version in D retains two semibreves; E has the ligature;

Final version, bar 53, stave 5, note 2 altered from \ominus to \equiv , presumably immediately;

Original version, bar 57, stave 6, note 3 originally \equiv ;

Original version, bar 59, stave 4, note 4 originally \ominus ;

Bars 68 - 74: see notes on bars 35 - 41 above.

All parts in D signed D.Gerarde.

Gloria tibi Trinitas, SS[M]MAA

Source E: S1:18,f2; S2:17,f2; [M1:editorial reconstruction]; M2:21,f2; A1:19,f2;
A2:20,f2.

Each part is headed *Cum paribus vocibus*. The clef for A1 is C1, which is misleading as it ought to be C2 to pair up with A2.

Bar 14, stave 5, notes 1-2 altered from \ominus ;

Bar 22, stave 6, note 6 is missing, the corner of the page having been torn off.

Throughout this motet the provision of accidentals is generous and the underlay extremely carefully placed.

Letare Jerusalem, MMTBaBB

Source D: M1:49,f23; M2:50,f23; T:51,f23^v; Ba:54,f22^v; B1:52,f22^v; B2:53,f23;

Source E: M1:18,ff10^v-11; M2:17,ff11^v-12; T:21,ff11^v-12; Ba:19,ff11^v-12;

B1:22,ff1^v-2; B2:20,ff11^v-12.

Letare Jerusalem is the spelling in Source D; E has *Lætare Jherusalem*. The last word is *vestre* in D, *vestræ* in E. In each case the former has been retained for consistency - Gerarde rarely uses digraphs. A feature of the version in E is the large number of phrases left without their words. The musical text given is that from E. Added accidentals in D agree with those in E except for (1) the imitative point used for the phrase *qui diligitis eam*, whose second note is usually sharpened in E, and (2) the four sharps in bar 24, stave 3, (3) D does not have the sharp in bar 32, stave 2, and (4) in bar 33, stave 4, note 3 is sharpened in D but not in E.

Exceptionally as the [sextus] in 49 ([sexta pars] in 18 generally lies higher than the [cantus] in 50, (superius in 17), the former has been adopted as mean 1, (stave 1).

Bar 2, stave 1, note 1: the sharp here, which appears in Source E only, is of doubtful provenance, as no other entry of this point has it;

Bar 3, stave 2, notes 4-5: D had $\downarrow \downarrow$ altered to $\downarrow \downarrow$; E has $\downarrow \downarrow$;

Bar 8, stave 1, note 5: D has $\downarrow \cdot f' \downarrow g'$;

Bar 12, stave 3, note 5, to bar 15, note 2: homeoteleutic lacuna in D, corrected by a rather untidy erasure and overwriting;

Bars 18-19, from last note, *gaudete cum* altered in D; the original version is as follows:

The image shows a musical score for five staves. The top staff is a vocal line with lyrics: "- te, gau - de - te cum le -". The second staff is a vocal line with lyrics: "gau - de - te cum le -". The third staff is a vocal line with lyrics: "gau - de - te cum le -". The fourth staff is a vocal line with lyrics: "- te,". The fifth staff is a basso continuo line with lyrics: "gau - de - te cum le -". The score includes various musical notations such as clefs, time signatures, and accidentals.

Bar 21, stave 5, Source E altered, rather untidily, from \circ to $\circ \downarrow$; D has \circ which has been retained as the repetition of the *a* on beat 2, in unison with that in stave 4 is uncharacteristic of Gerarde's writing;

Bar 24, stave 4, rest and note 6: altered in from $\downarrow a$ to C rest and $\downarrow a$, presumably to avoid the unison doubling with stave 6;

Bar 33, stave 1, notes 1 and 2 are clearly $\circ \cdot f' \downarrow a'$ in both sources. This creates an unfortunate and unidiomatic clash with the A minor harmony on beat three. Of the other 18 entries of this point, 15 have *-so-* on a semibreve; this entry has accordingly been altered editorially to $\circ \cdot f' \circ a'$;

Bar 39, stave 3, notes 1 and 2, Source D: altered from $\circ \cdot f' \circ d'$ to $\circ \cdot f' \downarrow d'$.

Stage 1 accidentals added in D (bar/stave/note/accidental):

10/2/5/#; 13/1/8/#; 17/1/5/#; 17/4/4/#; 18/1/4/#; 18/1/5/#; 19/3/2/#; 19/3/4/#; 19/4/1/#; 22/5/1/#; 22/5/3/#; 23/2/5/#; 28/4/3/#; 33/4/4/#; 37/4/6/#; 39/1/4/#; 39/1/6/#.

The following accidentals were possibly added to E later:

25/5/4/b; 32/2/6/#.

Magi veniunt, MTTBaBaB(Secunda pars: **Interrogabat magos Herodes**)

Source D: M:50,ff18^v-19; T1:51,ff19-19^v; T2:49,ff18^v-19; Ba1:54,ff18-18^v;
Ba2:52,ff18-18^v; B:53,ff18^v-19;

Source E: M:17,ff34^v-36; T1:18,ff32^v-34; T2:21,ff34^v-36; Ba1:19,ff34^v-36;
Ba2:22,ff24^v-26; B:20,ff34^v-36.

The upper subsystem holds the original version in Source D, sections of which are erased and overwritten with the drafts of the final version, transferred to Source E and presented on the lower subsystem.

All parts in D are headed *6 DG*; staves 5 and 6 additionally have *Tenor* and *Bassus* respectively.

Prima pars

Original version, bar 8, stave 1, last note originally followed by extra minim B;

Original version, bar 8, stave 5, notes 4-6 crossed out, rather than erased;

Final version, bar 10, stave 1, B \flat A G \sharp specifically notated in both sources;

Final version, bar 11, stave 5, note 2-4 altered from $\downarrow \downarrow \downarrow$ to $\downarrow \downarrow \downarrow$, which is the original rhythm in Source D;

Original version, bar 13, stave 3, notes 5 and 6 altered from \circ to $\downarrow \downarrow$;

Bar 13, stave 6; bar 15, stave 6; bar 16, staves 1 and 6; bar 17, staves 3 and 1; bar 18, stave 6; bar 19, stave 4; bar 20, staves 5 and 6: the rhythm for *vidimus*, $\downarrow \downarrow \circ$ was retained in the changes made in Source D, and altered to the blander $\downarrow \downarrow \circ$ when the motet was transferred to E;

Original version, bar 22, staves 1,3 and 4: there is inconclusive evidence that this answering entry was originally a semibreve earlier, though the case for the corresponding passage at bar 67, staves 1,3 and 5, is even less convincing; it is possible that such a change occurred as Gerarde's first (presumed) quasi-score was being transferred into the partbooks; it would explain the following alteration, and the similar change in bar 67, stave 4;

Final version, bar 22, stave 5 altered from $\square b$ (as in original version) to $\downarrow g\sharp \downarrow a \square . b$;

Original version, bar 24, stave 2: this entry has been altered more than once; the version given here is conjectural. An extra semibreves of *a* is visible, the original being $\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$, altered to $\downarrow \downarrow \downarrow \downarrow \circ$, neither of which will fit with either the original nor the final harmony;

Final version, bar 24, stave 4, lacuna: notes 7 and 8 originally omitted; squeezed in later;

Final version bar 25, stave 2, note 3: 70, where a faint sharp was added;

Final version, bar 28, stave 6, note 4: editorial sharp by analogy with bar 73;

Original version, bars 30-33, staves 2 and 5: partly conjectural reconstruction as erasures and overwriting so heavy. From bar 74, staves 2 and 4 were presumably originally the same, but

Misericordia et veritas, MMTBaBB

Source B: M1:31,ff22^v-23; M2:35,ff21^v-22; T:32,ff22^v-23; Ba:33,ff22^v-23;
B1:35,ff22; B2:34,ff21^v.

Bar 2, stave 2, last note, to bar 3, note 4: lacuna corrected by erasure and overwriting;

Bar 4, stave 2, notes 3 and 4 possibly altered from $\text{J } \text{bb}'$;

Bar 11, stave 1, note 3 altered from $\text{J } \text{J}$ to ∞ ;

Bar 16, stave 1, *pax* written under note 3 at beginning of new stave;

Bar 26, stave 3, notes 2 and 3: lacuna corrected by squashing these notes into the margin;

Bar 26, stave 4, note 3 altered from bb' or possibly c' to d' ;

Bar 28, stave 2, last note, and bar 29, note 1; altered from $\infty \text{d}''$ to $\text{J. d}'' \text{J c}'$

Non me vincat Deus meus, MMTTBbpr

Source E: M1:17,ff31^v-32; M2:21,ff31^v-32; T1:18,ff29^v-30; T2:19,ff31^v-32;
B:22,ff21^v-22; Bpr:20,ff31^v-32.

The ametrical nature of this motet admits no sensible barring, regular or otherwise - see also *Da mihi Domine*, above - so barring is omitted. Unusually, the music comes to a stop at the end of each phrase. In the partbooks each phrase ends on $\hat{=}$ and the final notes of all parts are variously $\hat{=}$ $\hat{=}$ and $\hat{=}$. In addition, each phrase is ended with a vertical line across the stave, similar to a barline. The provision of accidentals is very generous, with the exception mentioned below:

Phrase 3, stave 3, note 3, and phrase 4, stave 1, note 10: each of these is an unmarked c' following a marked $\text{c}\sharp'$, and followed by f' . In the second case the fact that the two notes are in the same word suggests that the second C is also sharpened, and followed by a diminished fourth.³ In the first case the two notes are not in the same word, and it does seem to make sense to start the word *supplantet* here on a $\text{C}\sharp'$, followed by a perfect fourth.

Nunquid adheret tibi, SATT[Ba]B.

Source E: S:17,ff2^v-4; A:18,ff2^v-4; T1:19,ff2^v-4; T2:21,ff2^v-4;
[Ba: editorial reconstruction]; B:20,ff2^v-4.

Bar 22, stave 6, *et* and bar 25, stave 6, note 4 and *em* (of *sanguinem*): these syllables are missing from partbook - corner of page is torn off;

³ An interval found elsewhere explicitly marked in Gerarde's music. See the opening of *Si j'ay du mal*.

Bar 26, stave 1, note 2: altered from \circ to \circ ;

Bar 29, stave 6, last note: altered from single (upper) d' ;

Bar 39, stave 6, note 2 altered from a ;

Bar 57, stave 6, G and et missing in partbook - corner of page is missing;

Bar 66, stave 4, from note 6: error and lacuna here: Ms has two minim e 's (the first marked $\#$, followed by bar 67, note 3 et al.)

Occurrerunt Maria et Martha, MMTBaBB

(Secunda pars: Videns Jesus)

Original version of *prima pars*,

Source C: M1:26,f22*; M2:30,f23; T:27,f22 ν ; Ba:28,f22 ν ; B1:27,f23*; B2:29,f22 ν ,

Intermediary version of *prima pars* and original version of *secunda pars*,

Source C: M1:26,ff22 ν -23; M2:30,f23; T:27,ff23* ν ,23;

Ba:28,ff23-23 ν ; B1, *prima pars*:27,f24, *secunda pars*:28,f24; B2:29,ff23-23 ν ,

Final version,

Source E: M1:17,ff16 ν -18; M2:18,f16; T:21,ff16 ν -18; Ba:19,ff16 ν -18; B1:22,ff6 ν -8;

B2:20,ff16 ν -18.

M2 sings a repeating *cantus firmus*, alternately at two pitches. This is a solmization canon, derived from the vowels of its text, *Lazare, veni foras*. Gerarde initially took from this *fa fa re re mi sol fa*, setting the first half of the text. Perhaps realising that this phrase is limited in implication, he then altered it to *la fa re re mi sol la*, which has more potential, and set the first half again. (Coincidentally the solmization is now closer to the actual syllables being sung.) In 26, 27, 28 and 29, the original version was now covered by paste-overs mostly carrying parts of the motet *Quare tristis es*. The new version is on nearby pages, and the *secunda pars* was added. At this stage, because of lack of pages, the *secunda pars* of bass 1 (stave 5) is in a different book (28) to that of the *prima pars* (27), making it difficult to perform from these books. Also, the *secunda pars* of stave 3 of this version appears before the *prima pars*. The *cantus firmus* was not covered; the first note of each phrase was altered, as was the initial rest, from LLLL B to LLL B S , as the passage before the *cantus firmus* first enters was now three semibreves shorter. It should be noted that the *cantus firmus* in the *secunda pars* enters after four longs, whereas in the *prima pars* this delay is shorter, by one semibreve.

Gerarde now rewrote the opening, extending what is now bar four by a semibreve. The initial rest in the *cantus firmus* was altered again, to LLL B S S . It would have been perfectly easy for him to have extended the breve rest back to its original long value, and to have deleted the redundant semibreve rest. The solution adopted, of merely adding the required

semibreve rest, looks like a hurried correction, as an interim measure before the definitive version was produced. In 30 the *cantus firmus* appears once only at each pitch, with appropriate rests and repeat signs. The usual alterations of detail occur throughout the new version of the motet, which was then further altered as it was transcribed into Source E.

In the *prima pars*, staves 1-6 give the original version (with a few exceptions, listed in the commentary) later covered by paste-overs, staves 7-12 the first altered version, where it has been possible to reconstruct it, and 13-18 the final version, in Source E. For the *secunda pars*, a version set round the original *cantus firmus*, does not exist. Other changes in Source C are listed below. The final version in C is not given explicitly.⁴

Prima pars

Original version, bar 7, stave 3, notes 4 and 5 altered from $\downarrow a'$;

Original version, bar 16, stave 3, notes 3-5 written in the margin;

Original version, bar 15, stave 5, last note, to bar 16, note 3: altered from $\circ f \downarrow f \downarrow d \downarrow c \downarrow Bb$, which makes parallel fifths with stave 6, to $\downarrow f \downarrow f \circ d \downarrow Bb$;

Intermediary version, bar 26, stave 1, note 1: this is difficult to read; the final reading in C was $\downarrow f' \downarrow e' \downarrow f'$, and it is possible that this was also the first reading in this version, i.e. it was not altered;

Intermediary version, bar 27, stave 4, note 5 ($\circ g$) may have been $\downarrow bb \downarrow g$;

Original version, bar 28, stave 4, between notes 4 and 5: another note has been erased here.

Ultraviolet light has not clarified what it had been;

Intermediary version, bar 33, stave 4, note 4 altered from bb to d' . This would appear to have been the correction of an error, but see the corresponding bar in the *secunda pars*, 78, in which the same error is corrected;

Intermediary version, bar 39, stave 1, notes 4 and 5 appear to have been altered from $\downarrow f' \circ g'$; probably immediately;

Original version, bar 44, stave 6, last note altered from f to d' , probably immediately, as the corresponding note in the *secunda pars*, bar 89, stave 5, last note, was always d' ;

Final version, bar 44, stave 4: underlay from bar 89.

Secunda pars

First version, bar 56, notes 1 and 2: lacuna corrected by inserting these two notes in the right hand margin;

First version, bar 61, notes 4 and 5 altered from $\downarrow \downarrow$;

Final version in E, bar 73, stave 1, last three notes altered from $\circ \circ$ (as a ligature);

Final version, bar 71, stave 5, notes 3 and 4 appear to have been altered from \circ ;

⁴ For a more complete analysis of the above, see Chapter Three, Section 3.4 and Chapter Six, Section 6.3.3.

First version, bar 74, stave 4, note 2 altered from *c'* to *bb'*. N.B. In the final version this was altered back to *c'*;

First version, bar 76, stave 6, note 1 apparently altered from *c* to *A*;

First version, bar 78, stave 4, note 4 altered from *bb'* to *d'*. This would appear to have been the correction of an error, but see the corresponding bar in the *prima pars*, 33, in which the same error is corrected.

Cantus Firmus

In C (as assessed above) the initial rest was altered from LLLL~~B~~, first to LLLBS, then to LLLBSS;

First note of first phrase altered from *bb'* to *d''*; first note of second phrase altered from *f'* to *a'*. Both changes represent a change from *fa* to *la* in the solmization, and, as stated above, coincidentally align the solmization closer to the actual syllables sung.

In addition, in the intermediary version (C, on paste-overs), some details were altered to the final version before the transcription into E. These are:

- Bar 2, stave 5, notes 7 and 8;
- Bars 3 and 4, all staves;
- Bar 9, stave 4, note 1;
- Bar 25, stave 1, note 4, to bar 26, note 1;
- Bar 25, stave 5, notes 3-5;
- Bars 27 and 28, stave 3;
- Bar 27, stave 4, notes 2-4;
- Bar 28, stave 1, notes 1-3;
- Bar 32, stave 1, notes 1-3;
- Bar 35, stave 5, notes 2 and 3,
- Bar 37, stave 3, notes 1-4;
- Bar 57, stave 1, notes 2-4;
- Bar 57, stave 3, notes 3 and 4;
- Bar 57, stave 4, notes 3 and 4;
- Bar 57, stave 5, notes 3 and 4;
- Bar 39, stave 1, notes 2-4;
- Bar 61, stave 3, notes 4 and 5;
- Bar 70, stave 1, notes 1 and 2;
- Bar 75, stave 4, last note;
- Bar 78, stave 3, note 4;
- Bar 78, stave 4, note 4.

Omnis caro foenum, MMTBaBaB

(Secunda pars: Vere foenum est populus)

Source E: M1:17,ff32^v-34; M2:21,ff32^v-34; T:18,ff30^v-32; Ba1:22,ff22^v-24;
Ba2:19,ff32^v-34; B:20,ff32^v-34.

The spelling of the third word is inconsistent; the most prevalent spelling is *foenum*, so all occurrences of *fenum* have been emended without comment.

Prima pars

The following six notes:

- bar 1, stave 4, note 2,
- bar 2, stave 1, note 2,
- bar 2, stave 3, note 2,
- bar 3, stave 2, note 2,
- bar 4, stave 5, note 2,
- bar 5, stave 6, note 2:

were all originally preceded by sharps, which sharps were then erased, totally changing the effect of the opening. The corresponding note in bar 6, stave 3, note 2 was not so sharpened, and bar 6, stave 1, note 2 was sharpened as shown but this sharp was not erased.

Bar 4, stave 3, last note was also sharpened in error, the sharp then being erased.

Secunda pars

Bar 50, stave 3, note 1: this was originally sharpened - the sharp being erased.

Bar 54, stave 4, notes 2 and 3: the diminished third, not unique in Gerarde's music, is specifically notated.

Peccantem me quotidie, MTTBaBaB

(Secunda pars: Deus in nomine tuo)

Source B: M:31,ff41^v-42; T1:32,ff41^v-42; T2:35,ff42^v,43^v; Ba1:33,ff41^v-42;
Ba2:35,ff43,44; B:34,ff39^v-40;

Source E: M:17,ff23^v-25; T1:18,ff21^v-23; T2:21,ff23^v-25; Ba1:19,ff23^v-25;
Ba2:22,ff13^v-15; B:20,ff23^v-25.

Prima pars

In B, stave 5 is labelled *2^s Tenor*;

Bar 13, stave 2, last note, and bar 14, notes 1 and 2: altered in B from *o c'*

Bar 16, stave 5, notes 1 and 2: some alteration here in B, not decipherable even under ultra-violet light;

Bar 18, stave 2, last note: altered in B from *f'* or *a'*;

Bar 26, stave 3, last note: B has $\downarrow \downarrow$, with *redemptio* starting on the second of these minims and continuing through bar 27. cf bars 70-71 in the *secunda pars*, where both sources have this earlier version;

Bar 33, stave 2, notes 1 and 2: some smudges suggest an alteration in B, but ultraviolet light reveals nothing;

Bar 33, stave 6, note 4: altered in B from *f*; Bar 36, stave 4, note 1: B has $\downarrow \circ$ (cf bar 80 in the *secunda pars*);

Secunda pars

In B, staves 1, 3 and 5 are labelled *Superius*, *Quintus* and *Tenor* respectively;

Bar 44, stave 2, last note altered in B from *a*;

Bar 44, stave 5, notes 4 and 5: altered in B from *c' c'*;

Bar 46, stave 5, last 2 notes: B has $\downarrow a \downarrow g \downarrow a \downarrow b$;

Bar 50, stave 1, notes 2-6: B has the text *salvum me fac*;

Bar 60, stave 5, note 1 followed by erased *a*, presumably a copying error (also see the next bar);

Bar 51, stave 3, note 2 altered in B from $\downarrow g' \downarrow f'$;

Bar 51, stave 5, notes 2 and 3 ($\downarrow c' \circ c'$): altered in B from $\circ c'$ BS rests $\circ c'$; presumably this is a copying error (*vide* the next entry);

Bar 51, stave 6, note 2, to the rests in bar 54: altered in B from $\circ c \circ c' \downarrow b \circ a \circ g$ and L rest; presumably this is a copying error, mixing up a number of similar entries;

Bar 53, stave 2, note 2 altered in B from $\downarrow \downarrow$;

Bar 54, stave 4, M rest, to bar 55, note 1: in B, the rest and first note appear to have been altered from \circ ; what is curious here is that the *c'* and *b* originally ended stave 1 of 33, f42, with the text *salvum*, stave 2 starting with the *a* and *g*, to the text *me fac*: the four notes and *salvum* were then carefully erased, and *me fac* crossed out, after which M rest $\circ c' \downarrow b \circ a$ were written at the end of stave 1, together with a new direct and $\circ g$ on stave 2; no text was given in the new version, nor was any given at this point in E;

Bar 55, stave 1, notes 3 and 4 altered in B from $\circ d''$;

Bar 55, stave 2, notes 3 and 4: B has a ligature;

Bar 63, stave 3, note 1: B has $\downarrow g' \downarrow f'$;

Bar 64, stave 1, note 1 ($\downarrow b$): B has *c''*;

Bar 64, stave 5, note 5 ($\downarrow b$): B has *c'*;

Bar 77, stave 6, note 4: altered in B from *f*;

Bar 80, stave 4, note 1: B has $\downarrow \circ$ (cf bar 36);

In B, staves 5 and 6 end with *finis*.

Words taken from B (bar/stave/text):

10-11/2/et non me penitentem; 31-32/3/miserere mei Deus; 36-37/2/et salva me; 37-38/3/et salva me; 41-42/6/et salva me; 48-49/2/Deus in nomine tuo;
55-56/3/salvum me fac; 57-58/3/et in virtute tua; 69-70/4/ nulla est redemptio;
79-80/4/et salva me; 82-83/1/et salva me; 82-82/2/et salva me;
85-86/6/et salva me.

Puer qui natus est, SMTBaBB

(Secunda pars: *Hic precursor dilectus*)

Source C: S: 26,ff13-13v; M: 29,ff13,14; T: 27,ff13-13v; Ba: 28,ff13v-14;

B1: *prima pars*: 29,f12v, *secunda pars*: 30,f13v;

B2: *prima pars*: 30,f13, *secunda pars*: 29,f13v;

Source E: S: 17,ff4v-6; M: 18,ff4v-6; T: 21,ff4v-6; Ba: 19,ff4v-6;

[B1: missing]; B2: 20,ff4v-6.

N.B. The baritone part (stave 4) is very high - up to *g'* - so could be relabelled as a tenor part.

The first bass part (stave 5) is missing in E, as the first ten folios of 22 have been lost. Nevertheless it is clear that the two bass parts were interchanged for the *secunda pars* when this motet was transcribed into Source E. The edition follows the version in E, with some information taken from C, including of course the missing bass part. All parts are labelled in C: *Superius*, *Superius*, *Medius*, *Tenor*, *Bassus* and *Secundus Bassus* respectively.

Prima pars

Bar 2, stave 2, notes 2-4: C has $\downarrow \flat b' \downarrow a' \downarrow g'$;

Bar 4, stave 1, notes 4 and 5 altered in C from \circ ;

Bar 4, stave 2, note 4: C has $\downarrow f' \downarrow g'$;

Bar 4, stave 3, last note, and bar 5, note 1: altered in C from \circ ;

Bar 5, stave 3, notes 6 and 7: altered in C from \circ ;

Bar 6, stave 1, last note, and bar 7, note 1: altered in C from \circ ;

Bar 6, stave 3, notes 4-11: C has *qui* for six crotchets, then *natus*, E has the version given;

Bar 6, stave 4, note 6: altered in C from \circ ;

Bar 6, stave 4, last note, to end of bar 9: C has the specific underlay shown below:



Bar 7, stave 1, notes 4 and 5: altered in C from \circ ;

Bar 7, stave 2, note 5: *est* is missing in E, present in C;

Bar 9, stave 3, note 5, to end of bar 10: C has the specific underlay shown below:



Bar 10, stave 2, last 2 notes: C has a ligature;

Bar 11, stave 6, note 2: C has $\downarrow \downarrow$;

Bar 11, stave 6, notes 5 and 6: altered in C from $\downarrow c$;

Bar 12, stave 3, note 3: C has $\downarrow \downarrow$;

Bar 12, stave 4, notes 3-8: C has $\downarrow f \downarrow f \downarrow .c' \downarrow c' \circ a$;

Bar 15, stave 4, note 1: altered in C from *a*;

Bars 16 and 17, stave 1: ligature in E only;

Bar 17, stave 2, note 3: altered in C from *bb'* to *a'*;

Bar 18, stave 1, note 3 ($\circ a'$): C has $\downarrow .a' \downarrow bb'$;

Bar 18, stave 2, last note, to bar 19, note 2: altered in E from $\downarrow \downarrow \circ$;

Bar 18, stave 4, note 1: C has $\downarrow .c' \downarrow bb$;

Bar 20, stave 2, notes 2 and 3: C has \downarrow ; altered in E from \downarrow ;

Bar 20, stave 6: the syllables *multi-* are absent in E, as the corner of the page is missing; C has $\#$ at this point;

Bar 21, stave 2, note 3: C has $\downarrow \downarrow$;

Bar 21, stave 4, note 4 ($\circ g$): C has $\downarrow \downarrow$;

Bar 22, stave 2, note 1, to bar 23, note 3: C has the text *inter natus mulierum*,

Bar 23, stave 3, notes 1 and 2: C has \circ ;

Bar 23, stave 4, last 2 notes: altered in C from \circ ;

Bar 25, stave 4, notes 2 and 3: C has *eb c*, E has *e cb* (i.e. *ch*); two interpretations present themselves: (1) if the flat on the *c* means anything it can only be a cautionary preventing a *ch* - there is a move, possibly cadential, to a d minor harmony in bar 26, and Gerarde may be reminding himself/his singers that this move has not yet been reached - this suggests a change of mind about the *c*, and that it should therefore not be flattened - he would surely have notated an *eb* if a diminished third was intended; (2) the flat is simply miscopied from the E to the C - all the other statements of this point start with a rising semitone, and it would be more in keeping with Gerarde's normal practice in such a place to put a cautionary $\#$ on the *e* to prevent flattening. As both $E\sharp C$ and $E\flat C$ are equally harmonically effective, they have to be regarded as equally likely;

Bar 25, stave 6, last note; absent in E because the corner of the page is missing;

Bar 27, stave 1, notes 2 and 3: C has $\downarrow .a \downarrow g \downarrow f \downarrow e$;

Bar 28, stave 3, notes 3 and 4 (♩c'♩c'): C has ♩c'♩d' ;

Bar 29, stave 2, from last note, to bar 31, note 2: C has the version given below:



Bar 29, stave 3, note 3: C has ♩g'♩f' ;

Bar 30, stave 1, notes 3 and 4: C has ♩d' ; the upper underlay here, taking literally the ♩ sign from E, takes account of the alteration, while the lower uses the text specified in C (*Baptista*);

Bar 31, stave 3, notes 4 and 5: C has ♩d'♩e'♩f'♩f' ;

Bar 31, stave 4, notes 1 and 2: C has ♩ ;

Bar 32, stave 4, notes 1 and 2: C has ♩♩ , E altered from ♩♩ ;

Bar 33, stave 4, notes 5 and 6: E has the ligature, C also has the ligature, altered from separate semibreves;

Bar 33, stave 6, note 1: C has ♩d♩e ;

Bar 34, stave 4, note 3: C has ♩c'♩bb ;

Bar 35, stave 3, note 5: C has ♩c'♩bb ;

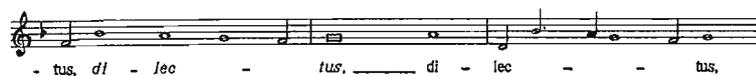
Bar 37, stave 4, notes 1 and 2: altered in C from ♩ ;

End of *prima pars*: all extant parts in E have *Secunda pars*; in C, stave 4 (33) has *2^a parte*, the others all have *2^a parte verte*.

Secunda pars

Bar 42, stave 4, last note, to bar 43, note 4: C has the underlay *dilectus*,

Bar 43, stave 2, notes 3 and 4: ligature in E, separate semibreves in C; bars 43-45 are as follows in C:



Bar 43, stave 3, note 1: C has ♩d'♩e' ;

Bar 43, stave 4, last note: altered in C from ♩♩ ;

Bar 43, stave 5, ligature: altered in C from ♩d♩e♩c ;

Bar 44, stave 5, last note: altered in C from *f*;

Bar 45, stave 4, note 1: altered in C from ♩♩ ;

Bar 46, stave 2, last note, and bar 47, note 1: ligature in E, separate semibreves in C;

Bar 46, stave 5, note 3: altered in C from ♩♩ ;

Bar 47, stave 3, note 1, to bar 48, note 9: C has *dilectus* just once;

Bar 47, stave 4, notes 2 and 3: altered in C from ♩ ;

Bar 47, stave 6, notes 1 and 2: altered in C from ♩Bb ;

Bars 48 and 49, staves 2, 3 and 4: C has the version below:

It is clear there are the wrong number of notes in stave 3 (the middle one of this example) - either too few for singing *dilectus* twice, or too many for a single *dilectus*, unless the eccentric underlay of the example is followed;

Bar 48, stave 6, notes 2 and 3: C has \circ ; the underlay in C is $\text{♯} \text{♯}$, i.e. *dilectus, dilectus*;

Bar 49, stave 3, notes 5 and 6: altered in C from ♩ ;

Bar 50, stave 1, notes 2 and 3: C has $\text{♩} \text{♩} \text{♩} \text{♩}$;

Bar 50, stave 4, last 2 notes: C has \circ ;

Bar 51, stave 6, notes 2 and 3: C has \circ ; the underlay to the end of the bar is *lucens*;

Bar 52, stave 5, last note, and bar 53, note 1: ligature altered in C from separate semibreves;

Bar 53, stave 2, notes 2-7: C has the underlay *lucens*;

Bar 55, stave 1, notes 2-4: altered in C from $\text{♩} \text{♩} \text{♩} \text{♩}$;

Bar 55, stave 3, last note, to bar 57, note 3: C has the version given below:

Bar 56, stave 2, notes 3 and 4 ($\text{♩} \text{♩}$): C has $\text{♩} \text{♩}$;

Bar 57, stave 4: C has the version given below:

Bar 58, stave 3, notes 5 and 6 ($\text{♩} \text{♩}$): altered in C from \circ ;

Bar 58, stave 5, M rest: altered (in C) from ♩ ;

Bar 58, stave 6: in Source E there is a hint of the previous phrase being recopied, then erased;

Bar 59, stave 5, notes 5-7: altered in C from $\circ \text{f} \circ \text{d}$;

Bar 62, stave 3, last note, and bar 63, note 1: altered in C from \circ ;

Bars 62 and 63, stave 6: lacuna in C; the original appeared as below:

To this the necessary extra notes and the word *Johannes*, abbreviated, are added as cramped

overwriting after erasure. Because of the lack of room, the flat for the *e* (bar 63, note 3) appears before the *d* of the previous bar;

Bar 64, stave 6, last 3 notes: E has 3 black minims, with *3* written underneath; C has $\downarrow d \downarrow e$ (marked #) $\downarrow f$;

Bar 65, stave 4, note 1: C has $\downarrow g \downarrow f$;

Bar 65, stave 6, notes 3 and 4: C has \circ ;

Bar 65, stave 6, last 2 notes: in E, the notehead of the *bb*, the *ca* and *-nes* are absent, as the page corner is missing;

Bar 66, stave 4, last 2 notes: C has $\downarrow d \downarrow e$;

Bar 67, stave 1, notes 2 and 3: altered in C from \circ ;

Bar 67, stave 4, note 1: C has $\downarrow f \downarrow g$;

Bar 67, stave 4, last note, to end of bar 69: the earliest satisfactory version in C was as follows:



In the above the $\downarrow \downarrow$ Gs in bar 69 were themselves altered from \circ ; the $\downarrow c'$ (bar 69 note 4) started a new line with the word *viam*, thus there was initially one note too few for the phrase (also see below for further changes made in bar 69);

Bar 69, stave 3, notes 2 and 3: altered in C from \circ to $\downarrow \downarrow$; altered in E from $\downarrow \downarrow$ to $\downarrow \downarrow$;

Bar 69, stave 4, notes 1-3: many alterations in C, the final version being the same as that in E; in this (see main score, bar 69, notes 1-3) the $\downarrow g$ appears to have been $\downarrow \downarrow$ and \circ , the $\circ f$ has been a \downarrow , and the $\downarrow a$ appears to have been a \circ ; the most likely order is as follows: original $\circ g \downarrow f \downarrow a$, then $\downarrow g \downarrow g \downarrow f \downarrow a$, then $\downarrow g \downarrow f \circ a$, finally $\downarrow g \circ f \downarrow a$;

Bar 69, stave 4, note 6: (see above - originally \circ altered to $\downarrow \downarrow$ to accommodate the underlay) altered again in C from $\downarrow \downarrow$ back to \circ ;

Bar 69, stave 6, notes 1 and 2: altered in C to $\downarrow G \downarrow A \downarrow Bb$, then to $\downarrow G \circ Bb$;

Bar 70, stave 3, notes 1-4: altered in C from $\downarrow g' \downarrow g' \downarrow f' \downarrow f'$;

Bar 70, stave 5, notes 1 and 2: altered in C to $\downarrow G \downarrow A \downarrow Bb$, then to $\downarrow G \circ Bb$;

Bar 71, stave 2, notes 2 and 3: C has \circ , altered in E from \circ ;

Bar 72, stave 1, notes 2 and 3: C has \circ , altered in E from \circ ;

Bar 72, stave 4, note 4: C has $\downarrow c' \downarrow bb$;

Bar 73, stave 3, notes 1 and 2 altered in E from $\circ d'$;

Bar 73, stave 4, notes 1 and 2: altered in C from $\downarrow g \circ f$ (the stem of the G pointing upwards) to $\circ \downarrow$, then back to $\downarrow \circ$;

Bar 73, stave 5, notes 1 and 2: altered in C to $\downarrow G \downarrow A \downarrow Bb$, then to $\downarrow G \circ Bb$;

Bar 74, stave 3, notes 1-4: altered in C from $\downarrow g' \downarrow g' \downarrow f' \downarrow f'$;

Bar 74, stave 6, notes 1 and 2: altered in C to $\downarrow G \downarrow A \downarrow B \flat$, then to $\downarrow G \circ B \flat$;

Bar 75, stave 2, notes 2 and 3: C has \circ ;

Bar 76, stave 1, notes 2 and 3: C has \circ ;

The music of bars 69-72 repeats in 73-76; the alterations and differences listed above should be compared in these two sections. Bars 69 and 70, and their repeat in 73 and 74 were altered in three ways. In C, after the $\circ g$ in bar 69, stave 4, became $\downarrow \downarrow$ (as noted above to accommodate the underlay), these bars were probably as below (left: 69-70, right: 73-74):

[5/0]

[5/0]

The first modification involved making the antiphonal writing coherent and consistent, principally the alteration of 67 - 69 in stave 4. The second modification, which could be contemporary with the first, precede it or succeed it, added passing notes to the bass. The two passages then were as below:

[5/0]

[5/0]

End, staves 1,3,4 and 6 have *finis*, stave 2 has *finis verte* (sic) and stave 5 has *finis finis verte*.

Text taken from C (Bar(s)/stave/text): 25/2/non surrexit (nothing in E, \neq in C); 26-27/1/non surrexit; 30-31/1/Baptista; 33-34/1/Johanne; 43-44/4/hic precursor; 67/4/Domino; all text of stave 5.

Quare tristis es, MMTbaBB

Source C: M1:26,f22; M2:30,f23^v; T:27,f22*^v; Ba:28,f22*^v; B1:30,f24; B2:29,f22*^v;

Source E: M1:17,ff12^v-13; M2:18,ff12^v-13; T:21,ff12^v-13; Ba:19,ff12^v-13;
B1:22,ff2^v-3; B2:20,ff12^v-13.

The top subset of staves has the original version, in C. Alterations to this that were carried into E are not mentioned; those that are not, and further alterations in E, and other significant differences are listed below. The underlay is particularly, and uncharacteristically, incomplete in E.

Final version, bar 8, stave 5, from last note: altered from $\circ g$ to $\downarrow.g\downarrow a$ then to $\downarrow.g\downarrow g$;

Final version, bar 9, stave 4, last 2 notes altered from \circ ;

Final version, bar 9, stave 5, from note 2 (e): altered from $\circ f \circ e \downarrow d$ to $\downarrow f \circ e \circ d$;

Original version, bar 12, stave 4: heavy erasures here: notes 2 and 3 may have been $\circ f \downarrow d$ or $\circ f \downarrow g$ or $\downarrow f \circ d$ or $\downarrow f \downarrow d \downarrow g$, or any combination of these, indeed all may have been tried; the version finished up as shown, as in Source E;

Original version, bar 35, stave 3, notes 5-9: lacuna corrected partly in the margins, partly over erasures;

In the final point it will be noticed that the rhythm of *canticum* is consistently $\downarrow.\downarrow.\downarrow$ in Source C, and inconsistent in Source E. The original rhythm of this word was equally inconsistent, beginning with a semibreve in seven cases (all these were altered to $\downarrow.\downarrow.\downarrow$ in Source C):

bar 35, stave 2, last note, bar 37, stave 2, last note, bar 37, stave 3, note 5, bar 39, stave 3, last note, bar 41, stave 2, note 2, bar 42, stave 3, note 3, and bar 43, stave 2, note 1;

In bar 42, stave 1, the rhythm was originally $\downarrow.\downarrow.\downarrow$;

Original version, bar 40, stave 4, last note altered from \downarrow ;

Final version, bars 40-41, stave 3: lower underlay taken from bars 35-36;

Original version, additional accidentals, possibly representing stage one revisions, placed mostly under the affected note (bar/stave/note):

7/1/6 \sharp ; 17/4/2 \sharp ; 25/2/4 \sharp ; 29/2/4 \sharp ; 29/4/6 \sharp ; 31/1/1 \sharp ; 38/2/3 \sharp ;

Of interest are the parallel fifths, seen but not heard, in bar 13 (staves 1 and 2, beat 4), and the parallel octaves, heard but not seen, in bar 45 (beat 1: the highest notes: stave 2, d'' to c'' , and the lowest: stave 6, d to stave 5, c).

Sic Deus dilexit mundum, MTTBaBB

(Secunda pars: **Venite ad me**)

Source B:

prima pars: M:31,f37^v; T1:32,f37^v; T2:35,f37^v; Ba:33,f37^v; B1:32,f38; B2:34,f37^v;

working quasi-score fragments: M,T1,T2: 33,f65^{*v}rev; Ba,B1,B2: 32,f65*;

(see below for a more detailed account of these fragments);

secunda pars: M:31,f48^v; T1:32,f47^v; T2:35,f54^v; Ba:33,f47^v; B1:35,f55; B2:34,f45^v;

Source E:

prima pars: M:17,ff22^v-23; T1:21,ff22^v-23; T2:18,f20^v-21; Ba:19,ff22^v-23;

B1:22,ff12^v-13; B2:20,ff22^v-23;

secunda pars: M:17,ff21^v-22; T1:21,ff21^v-22; T2:18,ff19^v-20; Ba:19,ff21^v-22;

B1:22,ff11^v-12; B2:20,ff21^v-22.

It will be noticed from the above that in Source B, the two sections of this motet are separated by approximately ten folios, while in Source E, the *secunda pars* is consistently written before the *prima pars*. None of the parts of *Sic Deus dilexit mundum* have an indication that a second part is to follow, but f54^v of 35 (*Venite ad me*, stave 3 in the edition) is headed *2^a pars for deus* (N.B. in English). Also, the three extant indexes in Source E, in books 17, 18 and 21, all list *Venite ad me* as the *secunda pars* of *Sic deus dilexit mundum*, and 35, f54^v, is headed *2^a Contra Tenor 2^a pars for deus*. The two pieces have identical endings. They are accordingly treated here as the two parts of one motet. Stave 5 (in the edition) of *Sic deus dilexit* is in 32, while that of *Venite ad me* is in 35; if these books were ever intended for performance, by the time *Venite ad me* was entered, they had probably become a working environment in preparation for Source E.

In Source B, prima pars: stave 5 is labelled *2^a bassus*, and stave 6 is labelled *Bassus*, secunda pars: stave 3, as mentioned above, is headed *2^a Contra Tenor*, and stave 5, *2 Bassus*.

The working quasi-score fragments referred to are two quarters of a large sheet of paper on which the whole of *Sic Deus dilexit mundum*, mostly untexted, was written. The sheet was originally a double page, twice the height, and twice the width of the folios of Source B, each page holding twelve staves, which are joined across the gutter. On each successive pair of staves is written one part of the motet, with no attempt at vertical alignment, but as there are a number of alterations to this quasi-score, it is clearly a working document for the motet and is a valuable piece of evidence concerning Gerarde's working method. The top right and bottom

left quarters, holding disconnected sections of the motet, survive, as paste-overs, pasted face down over parts of the discarded eight-voice chanson *En attendant d'amour*. These paste-overs have since been lifted and form 33,f65* and 32,f65 respectively. The former is upside down. The text *Sic Deus dilexit mundum* appears on all three voices of 33,f65*rev, the top line of which continues with *ut filium suum*, after which *unigenite* is crossed out. No further text was added.

The six staves of 33,f65*rev hold the following fragments, listed in the order of the staves:

- M, bar 1 to bar 11, note 2 (♭a');
 - M, bar 20, note 2 (♭f') to bar 30, note 4;
 - T1, bar 1 to bar 12, note 4;
 - T1, bar 22, note 4 to bar 32, note 1;
 - T2, bar 1 to end of bar 11;
 - T2, bar 25, minim rest, to bar 34, note 9.

Similarly, the six staves of 32,f65* hold the following:

- Ba, bar 14, note 3 (♯a) to bar 26, note 4;
- Ba, bar 37, note 3 to end of *prima pars*,
- B1, bar 11, note 4 (♭g) to bar 24, note 4;
- B1, bar 37, note 3 to end of *prima pars*,
- B2, bar 13, note 1 to bar 23, note 5;
- B2, bar 35, note 3 to end of *prima pars*.

In the following notes, the quasi-score fragments are referred to as QSF, and the versions in Sources B and E by the letter codes B and E. In general little attention seems to have been given to making the alterations in Source B legible or tidy, presumably because these were part of the working towards the fair copy in Source E. As usual, B contains far fewer accidentals than does E.

Prima pars

The opening, based on a plainsong phrase, has been completely rewritten. The original version in B, partly erased and roughly overwritten, agrees with the three parts extant on 33,f65*rev, and appears overleaf;

In this:

Bar 6 (of the above original version), stave 5, note 2 is followed by a shadow of what may have originally been ♭d';

The musical score is presented in three systems, each with five staves. The first system is marked with [4/0] and [3/0] above the first and second staves. The lyrics for this system are: "Sic De - us di - le" on the first staff, "Sic De - us di - le" on the second staff, and "Sic De - us di - le" on the third staff. The second system is marked with [4/0] and [3/0] above the first and second staves. The lyrics for this system are: "Sic De - us di - le" on the first staff, "Sic De - us di - le" on the second staff, "Sic De - us di - le" on the third staff, and "le - xit mun - dum" on the fourth staff. The third system is marked with [6/0] above the first staff. The lyrics for this system are: "us di - le - xit mun - dum" on the first staff, "xit mun - dum" on the second staff, "xit mun - dum ut" on the third staff, "ut fi - li - um" on the fourth staff, and "ut fi -" on the fifth staff. The score includes various musical notations such as notes, rests, and bar lines.

The remainder of the notes concern the main score:

Bar 4 (revised version in B), stave 2: the syllables *-us dile-*, erased as part of the revision, were not rewritten.

The second phrase, *ut filium suum...*, is given in all partbooks in Source E as *ut filium tuum*, presumably as a copying error.

Bar 10, stave 2, notes 1-3: QSF has $\circ \cdot c'$;

Bar 11, stave 3, note 1 in B altered from \circ ;

Bar 14, stave 3, note 4 altered in B from e' to g ;

Bar 15, stave 4, notes 2-4: QSF has $\downarrow g \downarrow g$;

Bars 15 and 16, stave 5: QSF has $\circ c \circ d$ and LB rests;

Bar 15, stave 5, notes 2-3: B has \downarrow , E has been altered from \downarrow to $\downarrow \downarrow$;

Bar 15, stave 6, notes 2 and 3: QSF has $\downarrow G \downarrow G$ (joined by a tie), B has \circ ;

Bar 15, stave 6, notes 4-6: QSF has $\circ c \circ d$, the former drawn as a minim in error, with the stem crossed through; Bar 16, stave 6, note 1: B and QSF have $\downarrow \downarrow$;

Bar 16, stave 6, note 4: B and QSF have $\downarrow A \downarrow B$; Bar 18, stave 3, notes 5-7: altered in B from $\downarrow c' \downarrow a$;

Bar 18, stave 5, last note: altered in QSF from g ;

Bar 20, stave 5, notes 8 and 9: QSF and B have \downarrow . (and see below);

Bars 20 and 21, stave 5: the different stages in the development of these bars are shown below:

(1) QSF, original (untexed)

(2) QSF, amended (untexed), and B

(3) E, final version

- dit in ip - - - sum, in ip - sum

Bar 21 to bar 23, note 1, stave 1; there are a number of stages of development of this passage visible, as shown below:

(1) QSF original (untexed)

(2) QSF amended (untexed)

(3) QSF final version (untexed)

(4) B and E, final version

cre - dit in ip - - - sum, qui cre - dit in ip - sum, qui

Bar 23, stave 2, last 2 notes, and bar 24, note 1: QSF has $\downarrow d' \downarrow c' \downarrow b \mid \downarrow a \downarrow a$;

Bar 23, stave 6, note 2, to bar 24, rest (beat 1): the discernible versions are as follows:

QSF (untexted)

(end of fragment)

B

ip - sum, in ip - sum
E before alteration

ip - sum, in ip - sum
E final

ip - sum, in ip - sum

Bar 25, stave 1, notes 2-5: text: B has *in ipsum*;

Bar 25, stave 3, notes 4 and 5: QSF has \circ ;

Bar 26, stave 3, notes 3 and 4: QSF has \circ ;

Bar 26, stave 3, note 5: B has $\downarrow \downarrow$, apparently altered from \circ ;

Bar 26, stave 4, notes 2 and 3: QSF has \circ ;

Bar 29, stave 1, last note: QSF has $\downarrow \downarrow$;

Bar 30, stave 1, note 1: altered in QSF from $\downarrow a' \downarrow d'$ to $\circ d'$;

Bar 32, stave 3, notes 2 and 3: QSF has \downarrow ;

Bar 32, stave 3, note 7: QSF has $\downarrow \downarrow$;

Bar 33, stave 3, notes 3-5: QSF has $\circ f' \downarrow g' \downarrow g'$;

Bar 34, stave 4, note 4: altered in B from d to g ;

Bar 35, stave 6, note 4: QSF has $\downarrow \downarrow$;

Bars 35 and 36, stave 4: B has the following:

ter - nam, vi - tam e - ter - nam.

Bar 39, stave 6, notes 3 and 4: QSF and B have \downarrow ;

Bars 37-38, stave 1: the sharps for bar 37, notes 1 and 5, and bar 38, note 1 are added roughly in B below the notes. Significantly the leading note following is not marked;

Secunda pars

Bar 48, stave 4, last 2 notes altered in E from *a g*, presumably a misreading of the clef;

Bar 50, stave 3, notes 1-5: B has ✠ , i.e. *qui laboratis*;

Bar 52, stave 3, notes 2-4 originally omitted - lacuna corrected by squashing these three notes between notes 1 and 5;

Bar 58, stave 2, note 5, to bar 62, note 3: this forms a complete line in Source E (21), and has no underlay, providing evidence that Source E is indeed a copy of the earlier version;

Bars 65 and 66, stave 1: in B the sharps for the *alleluias* are added under the notes - a redundant one is added below and before bar 65, note 8; again the following leading note is not marked;

Bar 67, stave 6, notes 3 and 4: B has \downarrow ;

Text taken from B (Bar/stave/text):

28/1/non pereat; 49-50/4/qui laboratis; 50/6/qui laboratis;

19-22/2/estis et ego reficiam vos, ☩ et ego.

Sive vigilem, MMTBaBBpr

Source G: M1:Och Mus 980,ff148-149; M2:982,ff148-149; T:979,ff148-148v;
Ba:981,ff148v-149; [B: editorial reconstruction]; Bpr:983,ff148-148v.

Tribulationem nostram, MTTBaBB

Source B: M:31,f49; T1:32,f48; T2:35,f55v; Ba:33,f48; B1:35,f56; B2:34,f46

Source E: M:17,ff20v-21; T1:21,ff20v-21; T2:18,ff18v-19; Ba:19,ff20v-21;
B1:22,ff10v-11; B2:20,ff20v-21

Bar 4, stave 1, last note, and bar 5, note 1: B has \downarrow ;

Bar 8, stave 3, note 3: B has $\downarrow b \downarrow a \downarrow b \downarrow c'$;

Bar 14, stave 1, notes 2-4: B has $\downarrow a' \downarrow a' \downarrow o g'$;

Bar 25, stave 2, note 5, clumsily altered in B from *c'* to *e'*;

Bar 25, stave 3, note 4, clumsily altered in B from *e'* to *g'*;

The underlay in the Amen is mostly specific in all 12 partbooks. The version in the edition is from E. The version in B differs in bars 27-9 as below:

The image shows a musical score for the Amen section of a motet. It consists of six staves. The top two staves are vocal lines with lyrics: "men, a - men, a - men, a -". Above the first staff, there are two bracketed annotations: [5/0] and [4/0]. The bottom four staves are instrumental accompaniment. The lyrics "men, a - men, a - men, a -" are written below the staves.

Versa est in luctum, MTTBaBaB(Secunda pars: *Cutis mea denigrata est*)Source D: M:50ff19^v-20; T1:51ff20-20^v; T2:49ff19^v-20; Ba1:54ff19-19^v;
Ba2:52ff19,20^v; B:53ff19^v-20Source E: M:17ff13^v-15; T1:21ff14^v-15,13^v-14; T2:18ff13^v-15; Ba1:22ff3^v-5;
Ba2:19ff13^v-15; B:20ff13^v-15.

N.B. in 52 two pages were turned between the two parts; in 21 two pages were turned before entering part 1, and part 2 is entered on the previous opening.

The text and music both have the form of the Responsory: ABCB. In the A and C sections Stage One alterations to Source D are almost exclusively confined to the addition of accidentals. The two B sections are substantially rewritten, partly by Gerarde's usual erasure and overwriting, but mainly by crossing out and replacing. The passages crossed out are:

Prima pars: stave 1 from bar 29; stave 2 from bar 29, note 1; stave 3 from bar 26, note 2; stave 4 from bar 32; (the passage for stave 5 is erased instead); stave 6 from bar 30, note 2;

Secunda pars: stave 1 from bar 58; stave 2 from bar 55, beat 4; stave 3 from bar 54, note 1 (*a*); stave 4 from bar 55, beat 2; stave 5 from bar 57, note 2; stave 6 from bar 58, note 2.

The parallel score shows on the upper subsystem the original version in Source D, on the lower the final version in Source E, with the usual indications of sources of accidentals. The original underlay in D was not altered in the Stage One revision. In places a partial intermediary subsystem shows the final version in Source D where this differs from that in Source E. Unusually for Source E, much of the underlay in the final version is missing.

In addition:

Final version, bar 5, stave 4, notes 1 and 2 altered from \circ in E (D has \downarrow \downarrow);

Original version, bar 25, stave 1, notes 5 and 6: lacuna corrected by Gerarde;

Final version, bar 36, stave 5, notes 3 and 4: ligature in D only;

Final version, bar 36, stave 6, note 4: Source D has also a low *E*, erased;

End of *prima pars*: Source D: all parts have *2^a pars*; stave 5 (52) also has *cutis mea denigrata est super me Tourne to laeves*; Source E: stave 3 has *Secunda pars*, stave 5 has *2^a pars*, stave 6 has *verte / secunda pars*;

Final version, bar 65, stave 3, notes 2 and 3: altered from *a c'*;

End: Source D: all parts signed D.G.; Source E: stave 1 (17) has *verte* (sic).

Underlay:

Bars 6-10: *cythara* appears in Source D and the Bassus book of Source E (20) as *ciithara*.

Bars 19-26: both sources have *voce*; The expected *vocem* has been supplied editorially;

Final version, bars 28-29, stave 5: D has ☩ ; implying *parce mihi Domine*; E has *nihil enim sunt dies*; however, see the corresponding passage in the *secunda pars*, bars 56-7, stave 4;

Final version, explicit text taken from D (bar(s)/stave/text): 16-17/3/meum, 52-53/5/et ossa mea arruerunt, 56-58/6/parce mihi Domine, 63-34/5/nihil enim.

Viri Galilei, MTTBaBbaB(Secunda pars: **Cumque intuerentur in celum**)

Source E: M:17,ff29^v-31; T1:18,ff27^v-29; T2:21,ff29^v-31; Ba:19,ff29^v-31;
 Bba:22,ff19^v-21; B:20,ff29^v-31.

This motet is remarkably well supplied with accidentals and specific underlay, in all parts. In all but three places consecutive sharpened notes are all marked: (bar/stave/note(s)) 12/3/1-3, 13/3/3-4, 24/2/2-3, 30/2/1-3, 30/3/1-3, 31/3/5-7, 44/2/1-3, 68/2/2-3, 74/2/1-3, 74/3/5-7, 76/3/1-2. The exceptions are 11/3/2-3, 32/4/2-3 and 46/3/1-2. In the first and third cases, the second note starts a new idea and is here taken as a tacit natural; in the second case, the absence of a sharp on the second *f* is assumed to be an oversight.

Bar 47, stave 4, note 2 altered from \downarrow to \downarrow ; possibly the previous note was also altered from \downarrow ;
 Bar 69, stave 2, last 2 notes: the *f'* appears to have been added; the *e'* may well have been altered from \circ ; neither of these possible alterations is clear.

Vivere vis recte, SAAT[Ba]B

Source B: S: 31,f17; A1:32,f17; A2:35,f15^v; T:33,f17; [Ba: resolution of canon];
 B:34,f16.

This is a rare instance of Gerarde not giving the canonic resolution explicitly. Stave 3 is headed *Canon*, with initial and final directs.

The two alto parts have the usual signature of *b^b*, but where either part goes high in its range the signature includes *b^b* also, for just the affected stave.

There are numerous redundant text repeat signs, and the underlay is very awkward in places. There is evidence of stage 1 revision, but no final version. All sharps are added below the affected notes; all flats are placed on the stave and are presumed original.

Bars 3 and 4, stave 1: the $\square \circ$ may be intended as one five-beat note to *-le*;

Bar 5, stave 6, notes 3 and 4: altered from \downarrow ;

Bar 8, stave 2, last note, and bar 9, note 1: the *f'* is a breve, with a small $\downarrow e'$ added close to it;

Bar 10, stave 6: altered from *d'*;

Bar 12, stave 4, note 1: altered from *d'*;

Bar 17, stave 6, notes 5-7: altered from $\downarrow F \circ c$;

Bars 18 and 19, stave 6, rests: written as BBB rests;

Bar 24, stave 6, note 3: altered from *G*;

Bar 24, stave 3, last note: apparently altered from M rest;

Bar 25, stave 4: lacuna corrected by Gerarde - notes 2-4 originally omitted;

Bars 26 and 27, stave 3, rests: written as BBB rests;

Bars 30 and 35, stave 5: the *Es* in these bars should be flattened for a real transposition of stave 3;

Staves 2, 3, 4 and 6 end with *finis*.

MOTETS FOR SEVEN VOICES

Deus qui superbis resistis, MMTTBaBBpr

Source D: M1:50,f23^v; M2:49,f23^v; T1:51,ff23^v-24; T2:52,f23; Ba:54,f23;
B1:49,f24; B2:53,f23^v;

Source E: M1:17,ff41-41^v; M2:19,ff42^v,43^v; T1:18,ff39-39^v; T2:21,ff41-41^v;
Ba:22,ff31-31^v; B1:19,ff43,44; B2:20,ff41-41^v.

In Source D, stave 4 is headed *Contra Tenor*, stave 6 [2]^s *Bassus* (a hole in the paper obscures the number.) In Source E, stave 2 is headed 2^s *Superius*, stave 7 *Bassus*.

D: Bar 7, stave 1, the breve rest may originally have been a semibreve rest; between this and the $\circ c'$ was $\square c'$, now erased. The original may have been: S rest, then $\square c' \circ d'$;

D: Bar 7, stave 4, from note 5 ($\downarrow e'$) to bar 8, note 3 ($\circ c \#'$): lacuna corrected by adding these notes on the margin;

D: Bar 7, stave 5 altered from $\circ b \flat \downarrow a \downarrow g \downarrow f \downarrow f \circ e$, followed by a shadow of a $\circ d$;

Bar 8, stave 6, note 1: D has $\downarrow f \downarrow g$;

Bars 9, stave 7, last note, to end of bar 10: the underlay in D is specific, as below:



Bar 11, stave 6, notes 1 and 2: D has $\downarrow d$;

Bar 14, stave 4, note 5: in D this c' is sharpened; in E the sharp has been entered, then erased;

Bar 14, stave 6, last 2 notes altered from \circ ; underlay from last note of bar 13: *et gratiam*, $\#$;

D: Bars 15-16: significantly altered in D; the original of bars 14-16 follows. In bar 15, stave 6, note 2 (G) is overwritten by two other versions, $\downarrow d$ (left incomplete) and $\circ g \downarrow g$, before the **D** maximus of the final version replaces two bars of this part.⁵

⁵ See Chapter Four, Section 4.3.4, for a more detailed analysis of this passage.

The image shows a musical score for a motet. It consists of seven staves of music. The first two staves are vocal parts with lyrics. The third staff is a lute part. The fourth and fifth staves are vocal parts with lyrics. The sixth and seventh staves are lute parts. The score includes time signatures [7/♩] and [4/♩]. The lyrics are: [-mi] - li - bus, et gra - ti - am pre - stas hu - mi - li - bus, Au - pre - stas hu - mi - li - bus, et gra - ti - am pre - stas hu - mi - li - bus, Au - hu - mu - li - bus, hu - mi - li - bus, Au - bus, et gra - ti - am pre - stas hu - mi - li - bus, et gra - ti - am pre - stas hu - mi - li - bus, Au - [et] gra - ti - am, et gra - ti - am pre - stas hu - mi - li - bus, - bus, et gra - ti - am pre - stas hu - mi - li - bus.

Bar 19, stave 4, notes 1-4: in D the first and third are marked sharp; in E the first is sharp, and the other three have all had sharps, now erased;

Bar 23, stave 2, to bar 25, note 2: the other superius part (as far as bar 25, note 3) was copied in error, erased and overwritten;

Bar 23, stave 7, last 2 notes, and bar 24, note 1: written in error as *E*, erased and overwritten.

Bar 26, stave 1: the ligature in D is of the rare (for Gerarde) form $\text{b} \text{c}$;

Bar 26, stave 3, note 6: in E this *d'* is marked sharp;

Bars 35-36, stave 4, underlay from E; D has *elati* ending on bar 35, note 7, then $\text{c} \text{c}$ from note 8;

Bar 37, stave 4, notes 1 and 2: D has c ;

Bars 37, stave 7, note 5, to bar 38, note 2; D has two two-note ligatures, with the single word *tue* starting on bar 37, note 3, with *...e* in bar 38;

Bar 48, stave 2, notes 4-6 altered from $\text{d} \text{e}' \text{d} \text{g}'$ to $\text{d} \text{e}' \text{d} \text{e}' \text{d} \text{g}'$;

In Source D, stave 1 ends *finis: Dericke Gerarde*, staves 2,3,5,6 and 7 are signed *D.G.*

Domine da mihi animum purum, MMTTBaBBpr

Source E: M1:17,ff36^v-37; M2:19,ff37,38; T1:21,ff36^v-37; T2:18,ff34^v-35;
Ba:22,ff26^v-27; B:19,ff36^v,37^v; Bpr:20,ff36^v-37.

Bar 9, stave 1, notes 7 and 8 altered from $\text{c} \text{d}''$ to $\text{d} \text{d}'' \text{c}''$;

Bar 12, stave 4, after note 4: an extra c' erased;

Bar 15, stave 3, notes 1 and 2: altered from $\downarrow b\flat \circ c'$;

Bar 16, stave 6, last note, to bar 17, note 3: altered from $d d f f$;

Bar 26, stave 4, note 8 altered from \circ ;

Bar 26, stave 2, last note to bar 28, note 1: this passage appears twice, at the foot of f37 after three directs, as a form of cue, and again at the head of f38;

Bar 34, stave 2, note 3: $c\sharp$ sic: this may be a copyist's error;

Bar 37, stave 4, notes 6 and 7 altered from \downarrow to $\downarrow \downarrow$

Ego autem cantabo II, SMATBaBB

Source B: S:31,f66^v; M:31,f67; A:32,f66; T:33,f66; Ba:35,f72^v; B1:34,f63; B2:34,f62^v.

Source E: S:17,ff41^v-21; M:19,f44^v; A:18,ff39^v-40; T:21,ff41^v-42; Ba:22,ff31^v-32;
B1:19,f45; B2:20,ff41^v-42.

The parts in D are all labelled, *Cantus*, *secundus cantus*, *Medius*, *Tenor*, *Secundus Tenor*, *Secundus Bassus* and *Bassus* respectively.

The two versions of this motet are so different in their metrical structure and phrase lengths, that the parallel score, which seeks to show how the original material has been reworked, unavoidably distorts both versions visually. The opening point, to the text *Ego autem cantabo fortitudinem tuam*, was modified to produce the assymetric metre of the final version, then transferred into E with further alterations. The remainder of the material was reworked to give the later version, but evidence of the reworking process has not survived - the parallel score shows clearly how far the two versions diverge.

Because the alterations to the opening produce the final version, and are visible in the partbooks, the given score of the first point shows the original before the alterations. However, the visible alterations to the remainder of the motet did not produce the version in E, so a different procedure is here followed, the score showing the final state of the early version. It is possible that the situation is more complex, namely that Gerarde composed the version in D, altered it as we see it, in D, but before copying it he realised the potential of the assymmetric opening and presumably transferred the whole somewhere else for reworking, to produce the final version in E. Thus exceptionally we have three versions of this motet.

Opening point: the following alterations to the original version produced the version in E:

Staves 1-4: opening rests were reduced by one semibreve;

Bar 1, stave 6, note 3 was altered to $\circ \downarrow \downarrow$;

Bar 2, stave 5, notes 4-6, and bar 3, notes 1-3 were altered to $\downarrow f \downarrow f \downarrow f \circ g \downarrow a \downarrow g \downarrow f$;

Bar 2, stave 6, notes 1 and 2 altered to \circ , notes 3-7 were altered to $\circ . d \downarrow \downarrow$;

Bar 2, stave 7, notes 3-6 were altered to $\circ . B\flat \downarrow B\flat$;

Bar 3, staves 6 and 7, last note was altered to \square ;

Bar 5, stave 2, $\downarrow g' \downarrow g'$ was inserted before note 5 (note 5 was originally $\downarrow a'$, altered to \circ), notes 7-10 was altered to $\circ \circ$;

Bar 5, stave 3, note 3 was altered to \circ .;

Bar 5, stave 4, notes 2 and 3 were altered (from $\circ \downarrow$) to $\downarrow \circ$ then to $\circ \circ$.;

Bar 9, stave 1; these two notes were originally a ligature;

Remainder of the piece, version in D (these alterations happened before the version given):

Bar 10, stave 3, notes 1 and 2 altered from $\circ d'$ to $\downarrow d' \downarrow c'$;

Bar 11, stave 6, notes 1 and 2 altered from \circ . to $\circ \downarrow$;

Bar 19, stave 5, note 3 altered from e to a . N.B. the parallel fifths originally present are thus removed;

Bar 20, stave 2, last two notes possibly linked together (later) with a tie-like arc joining the ends of the stems, like a curved beam. This may be an attempt to convert the minims into a semibreve; this change has not been adopted here as (a) the rhythm of the setting of *susceptor* is otherwise consistent, and (b) such a method of alteration is outside Gerarde's normal practice;

Bar 21, stave 2, notes 5 and 6 altered from \downarrow . to $\downarrow \downarrow$;

Bar 21, stave 6, note 1: this is the original value; this was inexplicably altered to M rest and \downarrow ;

Bar 28, stave 4 last two notes: diminished fifth noted.

Final version in E:

Bar 15, stave 1, note 4: sharp added later.

Honor virtus et potestas, MMTBaBaBB

(Secunda pars: Trinitati lux perhennis)

Source E: M1:17,ff37^v-39; M2:19,ff38^v-39; T:18,ff35^v-37; Ba1:22,ff27^v-29;

Ba2:20,ff38,39; B1:21,ff37^v-39; B2:20,ff37^v,38^v.

The parts in staves 7, 5 and 2 are in canon at one bar and one bar in the *prima pars*, and one bar and half a bar in the *secunda pars*. The parts are headed as shown. The *bassus* part is headed by the pun, derived from the text, *Trinitate in Unitati* - i.e. [canon] three in one.

Bar 3, stave 4, note 1, to bar 5, note 1: altered from the following:



Bar 12, stave 4, note 5: altered from f ;

After bar 34: all parts have *Secunda pars*;

Bar 45, stave 3, note 1: Ms has *bb*;

Bar 55, stave 7, note 1, to bar 56, note 2: lacuna, corrected (by Gerarde) by squashing missing notes in;

Bar 63, stave 3, note 4: altered from *c'*

Text:

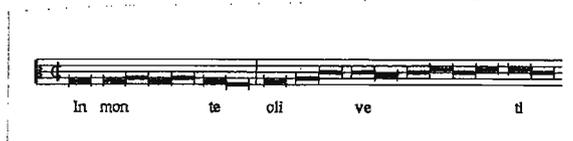
Bars 21-23, all parts: all parts have *perenni*; in bars 38-41 all parts have *perhennis* (except stave 4 in bar 41, which has *perhenni*); in bars 50 to 54 all parts have *perenni* except stave 6, which has *perhenni*, then *perenni*, then *perhenni* again; this spelling has been standardised.

In monte Oliveti, MMTTBaBB

(Secunda pars: **Verumptamen non sicut ego volo**)

Source E: M1:17,ff39^v-40^v; M2:19,ff39^v,40^v; T1:18,ff37^v-38^v; T2:21,ff39^v-40^v;
Ba:22,ff29^v-30^v; B1:19,ff40,41; B2:20,ff39^v-40^v.

Staves 2 and 6, both in 19, are headed *Secundus superius* and *Secundus Bassus* respectively. Stave 4 is a plainsong *Cantus Firmus* depicted entirely in horizontal lines, representing semibreves, linked as ligatures where appropriate. Vertical divisions of the musical text of the plainsong are reproduced in the edition as short vertical strokes; in the MS these reach right across the stave, like modern barlines. The appearance is as below:



Ligatures in the other voices are as normal.

Bar 7, stave 6, notes 3-5, and bar 8: lacuna in E - only two of the dactylic groups are present;

Bars 38 and 39, stave 5; specific underlay taken from *secunda pars*, bars 61 and 62;

At the end of the *prima pars*, staves 1,2,3,5 and 6 have *2^a pars*, staves 4 and 7 have *Secunda pars*.

Bar 45, stave 5, note 1: altered from *b*;

Bar 48, stave 6, last 2 notes: lacuna (corrected, by Gerarde) - these two notes originally omitted.

Text: Where Gerarde has *oravi*, Liber Usualis and Sarum both have *oravit*.

MOTETS FOR EIGHT VOICES**Angelus ad pastores ait, MMTTBaBaBB**

Source E: M1:17,ff45-45^v; M2:19,ff50^v,51^v; T1:18,ff43-43^v; T2:21,ff47^v,48^v;
Ba1:21,ff48,49; Ba2:22,ff35-35^v; B1:19,ff51,52; B2:20,ff45-45^v.

Bar 21, stave 8, notes 2-4: Ms has the underlay *natus est*.

With one exception, the last word is spelled *alleluya* in all partbooks. The exception is at the end of stave 7, where the word is spelled *alleluia*. For consistency with the other Gerarde motets containing this word, it is spelled with an *i* throughout.

Cognovi Domine, SSAATBaBB

(Secunda pars: **Veniant mihi**)

Source C (Prima pars/Secunda pars):

S1:26,f19^v/f20^v; S2:30,f21/29,f21; A1:27,f20/f20^v; A2:30,f20^v/f21^v;
T:29,f20/27,f21; Ba:28,f20/f20^v; B1:26,f20/29,f20^v; B2:29,f19^v/28,f21;

Source E: S1:19,ff60^v,61^v; S2:17,ff50-50^v; A1:21,ff57^v,58^v; A2:18,ff48-48^v;
T:21,ff58,59; Ba:22,ff40-40^v; B1:19,ff61,62; B2:20,ff50-50^v.

The edited version is that from Source E, with some accidentals and underlay from C. It will be noticed that the allocation of parts to books in C is somewhat unusual. Using the labelling of the edited parts, and following the allocations in E, the five partbooks of C contain the following parts:

partbook	prima pars	secunda pars
26	S1, B1	S1
27	A1	A1, T
28	Ba	Ba, B2
29	T, B2	S2, B1
30	S2, A2	A2

Even allowing for Gerarde's exchanging voices of the same layer in the *secunda pars*, the above is unorthodox; the motet could not conveniently have been sung from these partbooks.

Prima pars:

Bar 1, stave 4: first note preceded by L rest, possibly also S rest, erased, presumably the result of either starting to copy the other alto part in error, or of a change of mind over which alto part should be in which partbook;

Bar 5, stave 2, notes 2 and 3: C has \circ ;

- Bar 6, stave 5, notes 5-7: C has $\downarrow.c' \downarrow d' \downarrow e' \downarrow f'$; from note 3 to bar 7, C has the underlay *Domine*;
- Bar 6, stave 7, note 3: C has $\downarrow.e \downarrow f$;
- Bar 7, stave 3, note 6 ($\downarrow e$): C has $\downarrow e' \downarrow f'$;
- Bar 8, stave 2, last note: altered in E from \circ ;
- Bar 8, stave 3, note 1: C has $\downarrow a' \downarrow a''$;
- Bar 8, stave 8, notes 1 and 2: C has $\downarrow A \downarrow A \downarrow G \downarrow G$; the underlay is specific: the 4 notes from the second $\downarrow A$ in bar 8 have *-ci-a tu-a*;
- Bar 9, stave 3, note 3: C had originally \circ , altered to $\downarrow \circ$ (*tu* starting on this \circ);
- Bar 10, stave 1, note 3: this *a'* is the highest note in Gerarde's extant known output, and the only known instance of it;
- Bar 10, stave 8, last note: C has $\downarrow \downarrow$, the first of which is marked \flat ;
- Bar 11, stave 8, notes 3 and 4: these two notes form a ligature in C;
- Bars 11-13, stave 8, rests: in E this is written as LMLM; C has (correctly) LLM;
- Bar 13, stave 1, notes 1-5: in C this is set to one *tua* only, with *tu-* under note1, *-a* clearly under note 5;
- Bar 13, stave 3, note 4 ($\circ e$): C has $\downarrow.e' \downarrow f'$;
- Bar 14, stave 6, last note: C has $\downarrow.d' \downarrow c' \downarrow b$; the underlay, specific in C, is *tu-* on notes 4 and 5, *-a* on note 6, *tu-* on $\downarrow \downarrow \downarrow$, *-a* on bar 15, note 1, *tu-* from note 2 and *-a* on note 9;
- Bar 15, stave 1, note 2: C has $\downarrow \downarrow$;
- Bar 15, stave 3, note 1: C has $\downarrow.c' \downarrow b' \downarrow a'$;
- Bar 15, stave 6, note 3: this note is marked with a cautionary \sharp in C; in E the original \sharp is erased (even as a cautionary accidental this one is redundant);
- Bar 15, stave 8, notes 1-3: C has *tu-* to note 1, *-a* to notes 2 and 3, and the ligature is of notes 2 and 3;
- Bar 17, stave 2, the specific underlay in C is *tu-* for 4 notes, *-a* on note 5;
- Bar 17, stave 5, note 4 ($\circ e'$): C has $\downarrow.e' \downarrow f'$;
- Bar 18, stave 1, to bar 19, note 7: the specific underlay in C is *tu-* for 7 notes and *-a* on the $\downarrow e'$;
- Bar 18, stave 5, note 3: C has $\downarrow \downarrow$;
- Bar 18, stave 6: the underlay is specific in both sources; in C *tu-* starts one note earlier, on the $\downarrow a$;
- Bar 19, stave 2: the underlay is specific in both sources - in C *tu* starts one note earlier;
- Bar 19, stave 5, notes 2 and 3: C has \square ;
- Bar 20, stave 3, notes 1 and 2: C has $\downarrow.g \downarrow g$, E has $\circ.g$ altered to $\downarrow.g \downarrow f$;
- Bar 20, stave 4, note 3: *me* is omitted in E, but present in C;

Bar 20, stave 6, last note, to end of bar 23: C has the version given below (the underlay is specific):



Bar 21, stave 4, note 3: C has \downarrow .

Bar 21, stave 4, last note, and bar 22, note 1: these form a ligature in C;

Bar 21, stave 7, notes 3 and 4: C has $\downarrow g \downarrow f \downarrow e$, to the syllables *-asti me*;

Bar 22, stave 1, notes 1 and 2: C has $\circ \circ$;

Bar 22, stave 6, from last note: in E the corner of the page is torn off, so that the words *humuliasti me*, the stem of bar 23, note 1, and notes 3-7 of bar 23 are missing;

Bar 25, stave 1, notes 1-3: C has $\downarrow f' \downarrow f' \downarrow f'$, then $\circ e' \circ f'$ forming a ligature;

Bar 25, stave 4, note 8: C has $\downarrow c' \downarrow d'$;

Bar 25, stave 6, notes 3-5: C has $\circ g$; this is a rare case of Gerarde adding a melisma in the revision;

Bar 25, stave 8, note 5: C has $\downarrow c \downarrow d$;

Secunda pars:

Stave 8: this page (f50^v in 20) is spoiled in places by water;

Bar 29, stave 3, note 5: C has \downarrow .

Bar 29, stave 4, notes 2 and 3: C has $\downarrow c' \downarrow d'$;

Bar 29, stave 6, notes 4 and 5: C has \downarrow ;

Bar 30, stave 1, note 1: C has \circ altered to \downarrow .

Bar 31, stave 4, last note, and bar 32, note 1: C has \downarrow ;

Bar 32, stave 2, notes 3 and 4: C has \circ ;

Bar 32, stave 4, notes 6 and 7: C has \downarrow ;

Bar 33, stave 6, notes 3-5, and bar 34, note 1: C has $\downarrow c' \downarrow d' \downarrow c' \downarrow b \circ a$;

Bar 34, stave 2, to bar 36, note 1: C has the underlay *veniant mihi* ☩ ;

Bar 34, stave 3, last note, to bar 36: C has the version given below:



Bar 35, stave 2, notes 3 and 4 ($\downarrow g' \downarrow g'$): C has \downarrow ;

Bar 35, stave 6, notes 2 and 3: C has \downarrow ;

Bar 35, stave 7, last 2 notes: altered in E from \circ ;

Bar 36, stave 1, note 2 (e''): C has \downarrow ;

Bar 36, stave 1, last note, and bar 37, note 1: C has \square ; the underlay in C, from bar 36, last 2 notes, is *tue tue*;

Bar 36, stave 5, notes 3 and 4: C has $\downarrow \downarrow$ altered from \circ ;

Bar 36, stave 7, notes 1 and 2: C has $\circ f$;

Bar 37, stave 3, note 1: C has $\downarrow \downarrow$; *miserationes* therefore finishes one note earlier than in E, on note 1 of bar 38, and the rest of this bar has *tue, tue*;

Bar 37, stave 4, note 2: C has $\downarrow e' \downarrow d' \downarrow c'$; the underlay for this bar is trill , i.e. *tue*;

Bar 37, stave 5, last note, to bar 40: C has the version given below (the underlay is specific):



Bar 38, stave 2: in C, *tue* begins on the $\downarrow c'$;

Bars 38-40, stave 4: C has the version given below:



Bar 40, stave 2, last 2 notes: C has the underlay *-ones*; *tu-* then starts on note 1 of bar 41;

Bar 40, stave 3, note 2, to bar 42: C has the version given below:



Bar 41, stave 7, note 1, to bar 45, B rest: lacuna in E: this was originally entered as the following, over which the given version was written after erasure;



Bar 44, stave 4, last note, to bar 45, note 3: C has *tua*;

Bar 46, stave 4, notes 3-5: C has $\circ g'$;

Bars 47-48, stave 1: C has *quia lex tua* trill ;

Bar 48, stave 5, beat 3, to bar 50, beats 1 and 2: C has the version given below:



Bar 48, stave 6, note 3: C has $\downarrow e \downarrow c$;

Bar 48, stave 8, note 1: C has $\downarrow e \downarrow f$;

Bar 50, stave 1, last 2 notes: C has \circ ; altered in E from \circ ;

Bar 51, stave 1, notes 3 and 4: C has $\downarrow c' \downarrow b' \downarrow c'' \downarrow d''$, the underlay in C from bar 51, note 1 is *mea est* (*est* from bar 51, note 3);

Bar 51, stave 4, last note, to bar 53, note 5: in C the underlay is *mea est*, with *est* under the $\circ d'$ in bar 53;

Bars 51-52, stave 7: C has the version given below:



Bar 54, stave 1, last note: C has $\downarrow c' \downarrow b'$;

Bar 54, stave 2, last note: C has $\downarrow g' \downarrow a'$;

Bar 56, stave 6, last note, to end: in E the corner of the page is torn off, so that the words, from the *e* of *me-* in bar 56 to the end, and the last 3 notes of the part, are missing;

Bar 56, stave 7, last 2 notes, to end: C has the version given below:



Bar 57, stave 3, notes 4 and 5: C has $\circ a'$;

Bar 57, stave 6, note 1: C has $\downarrow \downarrow$; notes 4 and 5: C has \circ ;

Bar 57, stave 8, last 2 notes: C has $\circ \circ$;

Underlay taken from C (bar(s)/stave/text):

3-4/4/cognovi Domine; 3-4/5/cognovi Domine; 4-5/2/cognovi Domine; 5-6/4/cognovi Domine;

5-6/5/cognovi Domine; 16-17/5/et in veritate tua; 20/4/me; 20-21/6/humiliasti me;

22-23/6/humiliasti me; 24/3/humiliasti me; 25-26/3/humiliasti me;

44(last note)-45/3/quia lex tua; 46-47/7/quia lex tua; 53/5/☞ 56-58/6/meditatio mea est.

Hodie Christus natus est, SSATTBaBB

Source B: S1:31,f63^v; S2:34,f60; A:32,f65^v; T1:35,f68; T2:35,f67^v; Ba:33,f65^v;
B1:31,f64; B2:34,f59^v;

Source E: S1:17,ff45^v-46; S2:19,ff52^v,53^v; A:18,ff43^v-44; T1:21,ff50,51;
T2:21,ff49^v,50^v; Ba:22,ff35^v-36; B1:19,ff53,54; B2:20,ff45^v-46.

The version given here is mostly that from E, except as noted below.

Bar 4, stave 3, notes 3-6: B has $\circ c' \circ a'$;

Bar 8, stave 6, note 3: B has $\downarrow f \downarrow g$;

Bar 8, stave 4, last note, and bar 9, first note: B has \circ ;

Bar 13, stave 3, note 2: B has $b\flat'$; altered from a' ;

Bar 15, stave 1, notes 1-4: this is the version in B; E has $\downarrow b\flat' \downarrow b\flat'$;

Bar 17, stave 3, last 2 notes: this is the version in B; E has $\downarrow \downarrow$;

Bar 22, stave 6, last 2 notes: B has $\downarrow \downarrow$ altered from $\downarrow \downarrow$;

Bar 25, stave 7, last note, and ligature in bar 26: B has $\circ d \downarrow d \downarrow d \circ d \circ g$;

Bar 27, stave 2, notes 2-4: this is the version in B, which echoes exactly stave 1 in bar 25; E has $\circ bb' da' da'$;

Bar 34, staves 7 and 8, to end: B has the two bass lines exchanged;

Bar 35, stave 5, notes 2 and 3: this is the version in B; E has $\circ g$.

Hodie nobis celorum rex, MMTTBaBaBB

(Secunda pars: Gloria in excelsis Deo)

Source C: M1:26,ff9,9^v; M2:29,ff9,10; T1:30,ff9,10; T2:27,ff10-10^v;
Ba1:30,ff8^v,9^v; Ba2:28,ff10-10^v; B1:26,ff9,10; B2:29,ff9-9^v;

Source E: M1:17,ff43^v-44^v; M2:19,ff47^v,48^v,49^v; T1:21,ff44^v,45^v,46^v; T2:18,ff41^v-42^v;
Ba1:21,ff45,46,47; Ba2:22,ff33^v-34^v; B1:19,ff48,49,50; B2:20,ff43^v-44^v.

The parts in Source C are all named: *Superius, Secundus Superius, Secundus ContraTenor, ContraTenor, Quintus, Tenor, Bassus Secundus* and *Bassus* respectively. In E, stave 6 is named *2s Tenor* and stave 7 *Bassus*. Gerarde exchanged the two superius parts, also the two bassus parts, in the *secunda pars*, when he transcribed the motet into Source E. In C, in books 26 and 29, this motet starts on the recto of a folio; a superius and a bassus part share this page, one on the top three staves, the other on the lower three staves; the following opening, carrying the *residuum*, is laid out normally, with one voice on each page.

The top subset of staves gives the original version in Source C. This was altered, particularly in bars 6-9, by erasures and overwriting. From this intermediate version, Gerarde transcribed the motet into Source E, making numerous additional alterations as he did so. The final version is given on the second stave subset. A small number of further changes appear in Source E. The intermediate version (i.e. the later version in C) is not explicitly given, as this is only a partial working out of the final version. In some places the notes were altered, but not the underlay, so that the former will not accommodate the latter: as this stage was only part of the working-out process, this inconsistency was clearly thought unimportant: all was clarified in E.

Prima pars

Final version, bar 4, stave 4, notes 1 and 2 altered from \circ back to \downarrow \downarrow ;

Final version, bar 4, stave 6, last note, to bar 5, note 1: altered from $da \circ a$ to $\circ a \downarrow d'$;

The most substantial rewriting occurs between bars 6 and 10, which was altered in Source C essentially to the version in E, with the following exceptions (N.B. references here are to the final version):

Bar 7, stave 3, notes 3-5; in C these are $\downarrow f' \circ . e' \downarrow e'$;

Bar 9, stave 4, notes 3-5; in C these are $\downarrow f' \circ . e' \downarrow e'$;

Bar 9, stave 8, the four-note phrase *dignatus est*, given in stave 7 of the original version, was retained in C;

Bar 10, stave 5, note 4; in C $\downarrow.d\downarrow e$ are retained;

Original version, bar 8, stave 6, to bar 9, note 1: the original underlay appears to have been *de virgine nasci* $\frac{3}{4}$, to which *dignatus est* was added at the time of revision. Possibly this resulted from copying the earlier statement, in stave 5, bars 6-7. Clearly the original text will not work here, as there are insufficient notes for *de virgine nasci dignatus est* and without *dignatus est*, the sense is incomplete: this voice immediately moves on to *ut hominem perditum* in the next bar. As a repeat of bars 6-7 of stave 5, *de virgine nasci* will work, but for grammatical completeness, *nasci dignatus est* could be substituted. Again the inconsistency here was probably left unresolved because the version so produced was merely a working document preparing the final version for Source E.

Original version, bar 9, stave 1: under *c'* an erased $\square a'$ is also present;

Original version, bar 18, stave 1, before note 1: something erased - unclear but it could be $\square c'$, $\circ c'$ or S rest;

Final version, bar 18, stave 1, note 1 altered from \downarrow to \downarrow ;

Original version, bar 19, stave 3, last note, and bar 20, note 1: altered from \circ ;

Original version, bar 19, stave 5, last 2 notes altered from \circ to $\downarrow \downarrow$;

Original version, bar 21, stave 5, note 4: sharp added later;

Original version, bar 30, stave 3, note 3: sharp added later;

Original version, bar 32, stave 3, last 2 notes later altered to $\downarrow \downarrow$;

Original version, bar 34, stave 1 notes 1-3: this is Gerarde's second thought; originally \circ . (the same as the final version); cf bar 61, stave 2;

Original version, bar 34, stave 8, notes 3-5 later altered to $\circ d$;

Source C, after bar 35, four voices carry the indication *secunda* (or *2^a*) *pars*, in Source E, this becomes *Secunda parte* in all eight voices;

Secunda pars

Original version, bar 38, stave 3, note 5: sharp added later;

Original version, bar 38, stave 4, note 1: sharp added later;

Final version, bar 40, last note, and bar 41, note 1: altered from $\circ d'$ (as in C) to $\downarrow.d'\downarrow c'$;

Original version, bar 41, stave 6, note 6: sharp added later;

Original version, bar 45, stave 3, note 3 altered from *e'* to *f'*;

Original version, bar 45, stave 6, note 4 (*e'*): sharp added later;

Original version, bar 54, stave 3, note 3: sharp added later;

Original version, bar 54, stave 4, note 4: sharp added later;

Original version, bar 55, stave 1: this note altered from $\downarrow e' \downarrow a'$. Presumably here Gerarde

miscopied the end of the next phrase in the other mean part;

Original version, bar 57, stave 4, note 3: sharp added later;

Original version, bar 61, stave 2, notes 1-3: this is Gerarde' second thought; originally \circ . (the same as the final version); cf bar 34, stave 1.

An interesting point of compositional practice is demonstrated as follows:

In the original version, stave 3, bars 24-25 and 26, and in stave 4, bars 51-52, the syllable *-ter-* of *eterna* is given the rhythmic group $\downarrow \downarrow \downarrow \circ$; at the fourth appearance of this motif, stave 4, bar 53, Gerarde adopts $\downarrow \downarrow \downarrow \downarrow \downarrow$ instead; the other three were then altered, in Source C, to this rhythm, and thus copied into E.

Illuminare Jerusalem, MMTTBaBaBB

Source C: M1:26,f18 ν ; M2:30,f20; T1:27,f19 ν ; T2:30,f19 ν ; Ba1:29,f19; Ba2:28,f19 ν ;
B1:26,f19; B2:29,f18 ν ;

Source E: M1:19,f59 ν ; M2:17,f49 ν ; T1:21,f56 ν ; T2:18,f47 ν ; Ba1:21,f57; Ba2:22,f39 ν ;
B1:19,f60; B2:20,f49 ν .

The upper subsystem gives the original version in C, the lower the final version - this is basically that in E, with some accidentals provided by C.

In Source C: staves 1,2,4 and 7 labelled *1^s Superius*, *2^s Superius*, *1^s Contra Tenor* and *2^s Bassus* respectively. The others are not named.

The page for stave 8 in E, 20,f49 ν , is spoiled in places by water.

Original version, bars 7-8, staves 4 and 5: the erasure here was thorough - notes in square brackets are conjectural;

Final version, bar 7, stave 3, notes 3 and 4 altered from $\downarrow e'$;

Final version, bar 9, stave 5, C has the variant given in small notes, with the upper underlay.

In tribulatione mea, MMTTBaBaBB

Source B: M1:31,f62 ν ; M2:33,f61; T1:35,f66 ν ; T2:32,f61; Ba1:33,f60 ν ; Ba2:35,f67;
B1:34,f59; B2:31,f63;

Source E: M1:17,f47 ν ; M2:19,f55 ν ; T1:21,f52 ν ; T2:18,f45 ν ; Ba1:22,f37 ν ; Ba2:21,f53;
B1:19,f56; B2:20,f47 ν .

In B, all parts are labelled, respectively: *1^s Superius*, *2^s Superius*, *2² Contra Tenor*, *1^s Contra Tenor*, *1^s Tenor*, *2^s Tenor*, *1^s Bassus*, *2^s Bassus*.

names in stave order are: *2^s Superius, 1^s Superius, 2^s Tenor* (sic), *Contra Tenor, 2^s Contra Tenor* (sic), *1^s Tenor, 2^s Bassus* and *1^s Bassus*. The arrangement of the parts in the edition is such that the two versions converge (by bar 12) congruently.

Final version, bar 4, stave 1, notes 2 and 3 altered from \circ to $\downarrow \downarrow$;

Final version, bar 10, stave 1, last note, to bar 11, note 2 altered from $\circ \downarrow$ to $\square \circ$;

Final version, bar 10, stave 5, note 1: sharp added later; no sharp in B;

Final version, bar 10, stave 6, note 1; to bar 11, note 1: altered from $(\square \text{ or } \circ) f \circ g$;

Bar 20, stave 1, note 2, to bar 22, note 1: lacuna in E, corrected by erasure of stem of $\downarrow g'$; overwriting, converting $\downarrow a'$ to g' and cramming the rest in the space between these notes;

Bar 27, stave 2, note 3 altered from bb' to $f\#'$ in B. The sharp does not appear in E;

Bar 27, stave 4, note 3 altered from f' to d' in E;

Bar 31, stave 2, note 1 originally a breve in B;

Bars 40-41, stave 5, *jubila* missing: corner of page lost.

Bar 46, stave 8: B has a redundant extra $\circ d$ before the final long;

B originally contained very few accidentals. At the revision stage most of the ones present in E were added, below the notes, in B. The following sharps are present in B, but not in E: bar 25, stave 1, note 3; bar 35, stave 1, note 3.

Where B has explicit text and E has text repeat signs, the former is adopted without comment.

Laudemus omnes, MMTTBaBaBB

Source B: M1:32,f54; M2:31,f53^v; T1:35,f63^v; T2:32,f53^v; Ba1:33,f53; Ba2:35,f64;
B1:31,f54; B2:34,f57

Source E: M1:17,f49; M2:19,f58^v; T1:21,f55^v; T2:18,f447; Ba1:22,f39; Ba2:21,f56;
B1:19,f59; B2:20,f49

Exceptionally, the version in the edition is that from B, with words that are given by text repeat signs in B, but explicit in E, taken from E without comment.

Bar 4, stave 4, notes 7-10: E has $\downarrow c' \downarrow c'$;

Bar 5, stave 6, note 3 (crotchet b): E has c' ;

Bar 5, stave 7, notes 1 and 2: E has $\downarrow g$;

Bar 6, stave 2, notes 2 and 3: E has $\circ a'$;

Bar 8, stave 7, notes 3 and 4: E has $\downarrow f$;

Bar 12, stave 6, notes 3 and 4 altered in B from $\downarrow \downarrow$ to $\downarrow \downarrow$;

Bar 13, stave 2, note 6 altered in B from e'' to a' ;

Bar 13, stave 5, notes 3 and 4: E has $\circ e'$;

Bar 13, stave 8, notes 7 and 8: E has $\downarrow g$;

Bar 22, stave 3, notes 6 and 7 altered in B from $\circ e' \circ c'$ to $\downarrow e' \circ c'$;

Bar 28, last chord: in B the c' in stave 2 is expressly sharpened; that in stave 5 is not. In E, the c' in stave 2 was again sharpened, but this sharp was then erased. For stave 5, a gap was left on the stave, into which a sharp would have fitted, but no sharp was inserted. See below, the final reference to *Noë, Noë, Exultemus*.⁶

Noë, Noë, Exultemus, SSAATTBB

Source B: S1:34,f57^v; S2:31,f54^v; A1:32,f60; A2:35,f65; T1:33,f59; T2:35,f64^v;
B1:31,f55; B2:34,f58;

Source E: S1:17,f48^v; S2:19,f57^v; A1:18,f46^v; A2:21,f55; T1:22,f58^v; T2:21,f54^v;
B1:19,f58; B2:20,f48^v.

The version given is from E except where otherwise stated.

Stave 8 in B headed \mathcal{B} *Basus* (sic) *de nativitate domini*;

Bar 7, stave 2, last note: E has \circ ;

Bar 10, stave 3, note 1: B has $\downarrow \downarrow$;

Bar 10, stave 3, note 3: B has $\downarrow \downarrow$;

Bar 11, stave 3, note 1: B has $\downarrow e' \downarrow f'$;

Bar 15, stave 4, last two notes: B has \circ ; E originally had \circ altered to $\downarrow \downarrow$;

Bar 17, stave 8, notes 3-6: B has $\circ g \circ a$ with the underlay of that bar: *se-* on $\downarrow b[\flat] \downarrow a \circ g$ and *-pi-* on $\circ a$;

Bar 21, stave 3, notes 3 and 4: B has $\downarrow a' \downarrow g'$;

Bar 22, stave 5, last two notes, to bar 23, note 2: B has $\circ d' \circ e'$, with the syllable *-pi-* under note 1 of bar 23;

Bar 30, stave 5, in E, the corner of the page is missing; the last three iterations of *Noe* are taken from B;

Bar 30, stave 7, to note 2: B has M rest, then $\circ e \downarrow e \downarrow e \downarrow a$, with the underlay *Noe, noe*;

Bar 30, stave 5, last note, to bar 31: in the final chord, neither C is marked sharp in either source, nor are any of the C s in the approach to the cadence. If the final chord is altered to be major, an augmented fifth appears in this part. See final reference, above, to *Laudemus omnes*.⁷

In a few places text given as repeat signs in E is explicit in B:

Bars 5-6, stave 8, *exultemus et letemus*, bars 11-12, stave 3, *quia natus est nobis*, bars 13-14, staves 3, 5, 6 and 8: *salvator mundi*.

^{6,7} These two motets are the only pieces in which Gerarde seems to have desired a minor triad as the final chord. See also Chapter Seven, Section 7.13.1.

Timor et tremor I, SSATBaBaBB(Secunda pars: **Exaudi Deus**)

Source C: S1:26,ff7-7v; S2:30,ff7,8,9; A:27,ff7,7v,8v; T:27,ff7,8,9;
Ba1:28,ff7,7v,8v; Ba2:30,ff7,7v,8v; B1:28,ff7,8,9; B2:29,ff7-7v.

In partbooks 27, 28 and 30, the motet, starting on the recto of f7 in each case, has one voice part on staves 1-3, the other on staves 4-6; on subsequent openings the layout is conventional, i.e. one part on each page, that which started at the top of f7 continuing on the left hand pages. The eight parts are all named, respectively (according to the staves in the edition): *Superius*, *Secundus Superius*, *Medius*, *Contra Tenor*, *Sextus*, *Quintus*, *Secundus Bassus*, *Bassus*. N.B. There is no part named *Tenor*.

In addition to these names, the following legends appear:

Stave 1 is headed *Motetto a8*, staves 3,5 and 6 have the indication *A8*, the openings of staves 1, 5 and 8 are exceptionally labelled *Prima Parte*, the six continuations on ff 7v and 8 of 27, 28 and 30 are labelled *Residuum* with symbols composed of four diamonds to indicate the continuation of those parts moving onto right hand pages, and the indication *2^a parte* appears on all eight voice parts. The instruction *verte* appears at the turn in the *prima pars* in the *Secundus Superius* and *Contra Tenor* parts (lower staves on f7 of 30 and 27) and at the turn in the *secunda pars* in the *Secundus Bassus* (f8 of 28). Stave 2 ends: *finis D Gerarde*, stave 5 ends: *finis q[uo]id D. Gerarde*, stave 6 ends: *finis*, stave 7 ends: *finis D. Gerarde* (sic).

The motet is transcribed in brown ink; all alterations are in black. Of Gerarde's known output, this is the only motet for more than six voices that was not copied into either Source E or Source F. There is, however, ample evidence that it was being prepared for further copying: many of the alterations are incomplete - rhythms, phrase lengths and divisions of notes (e.g. alteration of \circ to ♩) are made, somewhat scrappily, without Gerarde's usual concern for appearance, and without regard for the fitting of words. In the revisions for Source E, he ensured that the text fitted properly, often with far fewer melismas than had the originals. Here underlay is not adjusted, presumably with the expectation that details of text would be dealt with as the motet was rewritten. If a later transcription was made, it is so far undiscovered.

Prima pars

Bar 1, stave 3, last note, to bar 2, note 5: altered from $\text{e}^f \text{d}^e \text{d}^f \text{d}^d$;

Bar 8: this was transformed by three changes, the three altered notes marked with sharps:

- stave 1, note 1 altered from $b(b)'$ to $b\sharp$;
- stave 4, note 1 altered from eb' to $e\sharp$ and
- stave 7, note 1 altered from eb to $e\sharp$.

In addition, in stave 4, note 2 was altered from J J by the addition of a tie - a curved line joining the ends of the stems - no erasure or overwriting here. In stave 7, notes 2 and 3 were altered from \circ to $\circ \text{J}$. The addition of the repetition of *venerunt* is an editorial assumption, based on the repeated rhythm $\text{J } \circ \text{ J}$ which ensues from this change. The original passage is as below:

The image shows a musical score for a motet, consisting of seven staves. The lyrics are: - ne - runt, ve - ne -, - ne - runt su -, - ne - runt su - per, et tre - mor, ve - ne -, - runt su -, ve - ne -. The score is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and ties. A vertical line is drawn to the left of the staves, indicating a specific section of the score.

Bar 12, stave 2, last note: originally marked with a sharp, positioned under the *g'*, two notes earlier; this sharp was later erased;

Bar 14, stave 1, last note, and bar 15, note 1: altered from \circ to $\circ \text{J}$;

Bar 15 and first half of bar 16: the top six parts were altered from the original shown overleaf. In this, notes 2 and 3 of stave 6 are somewhat conjectural, as this part has been altered so many times. That the alterations are in black ink on brown is of some assistance. Intermediary versions appear to have contained the following variants: note 1 has been lengthened to a semibreve and shortened again to a minim; when it was a semibreve the next note was at one time $\text{J} \text{J}$ (making parallel octaves with stave 5); note 2 could have been a minim at some stage; note 3 may have been lengthened to a semibreve and shortened again to a minim. Within the range of possibilities, the offered version appears to be the most likely original.

Musical score for a motet, showing multiple staves with lyrics. The lyrics include: Mi - se - re - re, me. Mi - se - re - re - re me -, me - i Do - mi - ne, mi - se -, me. Mi - se - re - re, - se - re - re me - i, mi - se -, Mi - se - re - re me -, - se - re - re me -, and Mi - se - re - re me -.

Bar 19, stave 1, to bar 20, note 1: the upper underlay is the given one except that in bar 19, note 3 starts a new line in the partbook, and the partbook has *-ne* at this point. The lower underlay is suggested as being more practical.

Bar 21, stave 5, note 4, to bar 23, note 1: Ms has the upper underlay, in which the motif for *confidit* in bar 21 matches that in bar 22, stave 7. The lower underlay is given as an alternative, as most of the other voices are singing the words *quoniam in te confidit* and the underlay of *in te confidit* in the suggested version matches that in stave 6, bars 21 and 22; Bar 23, stave 2, to bar 27, note 1: this section was substantially altered. The original version is given below:

Musical score for a motet, showing a single staff with lyrics. The lyrics include: dit, quo - ni - am in te con - fi - dit, con - fi - dit a - ni - ma.

In the above, in bars 25 and 26 the original layout of the rests, i.e. at the top stave of 30, f7, was BS; the final version was L at the start of stave 2. The original text for bars 23-25 here was *quoniam in te confidit, confidit*, as shown above; in black ink *quoniam* is preceded and followed by black vertical strokes, thus: |*quoniam*| and ☞ is drawn beneath this word; it has therefore been assumed that Gerarde's intention was to repeat this word (the alteration to the last 2 notes of bar 23 repeat the rhythmic motif $\text{♩} \text{♩}$) and not *confidit* (there are insufficient notes for both), hence the underlay given in the final version.

Bar 24, stave 6, notes 2-4: Ms has ☞ here, indicating *confidit* - the lower underlay is given for consistency - see the alteration necessitated by the previous comment;

35 [4/4]

- ni - ma me - a, a - ni - ma me - a,
- a, a - ni - ma me - a, a - ni - ma me -
me - a, a - ni - ma me - a, a - ni - ma, a - ni - ma me -
- ni - ma me - a, a - ni - ma me - a,
- ni - ma me - a, a - ni - ma me - a, a - ni - ma me - a, me -
a - ni - ma me - a, me - a, a - ni - ma me - a, a - ni - ma me -
a - ni - ma me - a, a - ni - ma me -

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a - ni - ma me - a, a - ni - ma me - a, a -
- a, a - ni - ma me - a, a - ni - ma me -
- a, a - ni - ma me - a, a - ni - ma me - a,
a - ni - ma me - a, a - ni - ma me - a, a -
- a, a - ni - ma me - a, a - ni - ma me - a, me - a, a -
- a, a - ni - ma me - a, a - ni - ma me - a,
- a, a - ni - ma me - a, a - ni - ma me - a,
a - ni - ma me - a, a - ni - ma me - a, a -

42

- ni - ma me - - a, a - ni - ma me - a.

- a, [me - a,] a - ni. ma me - a.

a - ni - ma me - - a.

- ni - ma me - - a, me - a.

- ni - ma me - me - a, a - ni - ma me - a.

- ni - ma me - a, a - ni - ma me - a.

a - ni. ma me - a.

- ni - ma me - a, a - ni - ma me - a.

In the above extract, note the two-note motif to the word *mea* in stave 5, bars 33 and 41: this makes perfect sense in the original; in the final version it is arguable that they should have been modified or omitted as the harmony created is unorthodox for the time. As a definitive version of this motet is not known, and as Gerarde has left this motif in twice, it is included in the edited version. In bar 29, stave 2, Ms has *me* under the last note of this bar. This syllable has been moved for consistency with bar 37. In stave 5, bar 33, last note, to bar 35, note 1, and bar 41, last note, to bar 43, note 1: the upper underlays of *anima mea* are specifically placed in the partbook. The two sections crossed out are (in the above) in stave 5: bar 28, last 2 notes, to end of bar 29, and bar 36, note 2 ($\downarrow d'$) to end of bar 37;

Bar 40, stave 8 note 2: Ms has F , even in the revised version - cf bar 32;

Bar 42, stave 2: the original has the *-a* of *anima* (starting in bar 41) on the first note, then nothing under notes 2 and 3; the *-a* of the revised version is under note 4 as shown; presumably originally the word *mea* was sung again here.

Bar 43, stave 6, notes 5 and 6 altered from $\downarrow bb$ to $\downarrow bb \downarrow a$;

Secunda pars

Bars 51-52, stave 4: altered from the version given below (the words *deprecationem meam* are roughly crossed out, not erased):

- am, de - pre - ca - ti - o - - nem me - am.

Bar 51, stave 6, notes 1 and 2 altered from \downarrow ;

Bar 69, stave 1: Ms has *-vi* specifically placed under the previous note ($\circ c'$).

Bar 9, stave 5, note 4: altered from *e*;

Bar 23, stave 9, notes 3 and 4: altered from *og* to *dgdc*;

Bar 26, stave 5, notes 4 and 5: altered from *od'*;

Stave 5: in 22, the bottom left hand corner of f41 has been torn off, removing the words of bar 24 [*voluntate*] and notes and words of bar 30 (rests) to bar 32, note 1.

Accidentals added later (Bar/stave/note(s)/accidental(s)):

4/4/4-6/three sharps (on the stave); 11/6/4/*b#* (on the stave); 27/1/3/*b#* (under note).

Text: There are two errors in Gerarde's text here. In the clause starting in bar 17, *ut eriperet nos prescuti seculo malo*, the word *prescuti* should be *presenti*. In the following phrase, *juxta voluntate Dei*, the word *voluntate* should be *voluntatem*.

MOTET FOR TEN VOICES

Laus Deo Patri, SSMATTBaBaBB

Source E: S1: 17,f51v; S2: 19,f63v; M: 18,f50v; A: 18,f51; T1: 21,f60v;
T2: 22,f42; Ba1: 21,f61; Ba2: 22,f41v; B1: 19,f64; B2: 20,f51v.

Bar 13, stave 3, notes 1 and 2: altered from *J. J.*;

Bar 24, stave 6, text in */* absent in Ms because page corner is missing;

Bars 27-29, stave 8: text in */* absent in Ms because page corner is missing;

Bar 31, stave 6, note 4, to bar 31, note 2 (second *Je'*), and text in */* in bars 31-33: absent in Ms because page corner is missing; the reconstruction is taken partly from the corresponding passage in bar 24, stave 5;

Bar 34, stave 8, last note, to end, and text in */* absent in Ms because page corner is missing.

ANTHEM FOR FOUR VOICES

Lorde be my judge, SAT[Ba]

Source A: S:23,ff32v-33; A:24,ff32v-33; T:25,ff32v-33; [Ba:editorial reconstruction].

Bar 12, stave 2, note 3 altered from *c'* to *a'*

GRACES FOR FIVE VOICES

O souverain Pasteur, MTTBaB

Source B: M: 31,ff36-36^v; T1: 32,ff36-36^v; T2:35,ff36-36^v; Ba: 33,ff36-36^v;
B: 34,ff34-34^v.

Each part is headed *Priere devant le repas*. The Superius, Tenor and bassus parts (in 31, 33 and 34) are not in Gerarde's hand.⁸

Bar 6, stave 2, notes 1 and 2: altered from \circ ;

Bar 7, stave 2, note 3: altered from d' to c' ;

Bar 7, stave 4, last 2 notes, and bar 8, notes 1 and 2: there appear to be four versions, the earliest of which may have been $\downarrow \downarrow \downarrow$ (one minim short), followed by $\downarrow \downarrow \downarrow \downarrow$, altered to $\downarrow \circ$ and then to $\downarrow \downarrow \downarrow \downarrow$;

Bar 8, stave 5, last 2 notes: apparently altered from *FF*;

Bar 10, stave 4, notes 4-7, and bar 11, note 1: lacuna corrected by extending stave into right hand margin;

Bar 11, stave 2, notes 5-9: altered from $\downarrow g \downarrow a \downarrow d' \downarrow d'$ to $\downarrow b \downarrow b \downarrow c' \downarrow d' \downarrow e' \downarrow f'$;

Bar 12, stave 1, last note, to bar 14, note 5: altered from the version given below:



Bar 12, stave 3, last note: altered from $\downarrow \downarrow$;

Bar 12, stave 4, notes 5-7, and bar 13, notes 1 and 2: altered from $\circ b \flat$ (or $\downarrow b \flat \downarrow b \flat$) $\circ a \circ a$;

Bar 13, stave 4, notes 4 and 5: altered from $\circ e'$ (marked \sharp) to $\downarrow \downarrow$;

Bar 14, stave 5, note 1 (*f*): altered from $\downarrow \downarrow$;

Bar 14, stave 5, last 2 notes: altered from \circ ;

Bar 15, stave 1, note 3 altered from a' to g' ;

Bar 15, stave 2, from note 1 (*f*) altered from $\downarrow f' \downarrow f' \downarrow e' \downarrow f' \downarrow d' \circ e'$ (marked \sharp);

Bar 15, stave 4, note 2: altered from $\downarrow \downarrow$;

Bar 16, stave 3, note 2: altered from $\downarrow \downarrow$;

Bar 16, stave 4, notes 1 and 2: altered from \circ ;

Bar 17, stave 3, notes 1 and 2: altered from \circ ;

Bar 17, stave 5, note 2: altered from $\downarrow \downarrow$;

Bar 18, stave 2, note 2: altered from $\downarrow \downarrow$;

⁸ Listed as Hand B in Chapter Three, Section 3.6, Table 3.9.

f36^r) have resulted in a hole being made through the paper, exactly where the head of this note was; Gerarde was therefore obliged to replace it, to one side;

Bar 50, stave 3, notes 1 and 2 (♩e'♩f'): lacuna corrected by squashing these two notes in later;

Bar 54, stave 2, note 3, to bar 55, note 2: altered from ♩c'◦d' S rest ◦d'.

Pere eternel, MTTBaB

Source B: M: 31,ff29^v-30^v; T1: 32,ff29^v-30^v; T2: 35,ff29^v-30^v; Ba: 33,ff29^v-30^v,
B: 34,ff27^v-28^v.

All staves are headed *Après le repas*. The underlay is particularly unhelpful in this piece.

Bar 14, stave 2, note 3: a ♭ is given, on the e' line, just before the ♩c'; and a # is placed on the stave, under the e'. Both signs appear to be original. A similar situation arises in bar 42, stave 3 (q.v.);

Bar 14, stave 4, note 3: altered from bb;

Bar 17, stave 2, notes 6-8, and bar 18: altered from ◦d' LS rests;

Bar 17, stave 3, notes 7-10: altered from ♩f'♩e'◦d';

Bar 19, stave 2, last note: altered from d';

Bar 19, stave 4, notes 6 and 7: altered from ♩a;

Bar 21, stave 2, notes 3 and 4: altered from ◦ to ◦♩;

Bar 22, stave 2, last 2 notes: altered from ◦;

Bar 42, stave 3, note 3 (see also note for bar 14, above): ♭ on e' line, added before ♩c' and # on stave, under the e'; apparently original;

Bar 45, stave 2, notes 7-10: altered from ♩f'♩e'◦d';

Bar 45, stave 3, notes 6-8, and bar 46: altered from ◦d' LS rests;

Bar 47, stave 4, notes 6 and 7: altered from ♩a;

Bar 49, stave 3, note 4: altered from ♩ to ◦;

Bar 65, stave 2, between last 2 notes: a large gap here, with ♩d'♩d' erased at the start of it. Approximately 3/4 inch (18mm) of stave unused;

Bar 67, stave 4, notes 5-8, and bar 68, notes 1 and 2: altered from ♩a ♩bb ♩c' ♩bb ♩bb ♩bb ♩a ♩g | ◦a, the alteration removed parallel fifths between staves 3 and 4;

Bar 69, stave 1, note 1: dot missing in MS;

Bar 69, stave 1, last note, and bar 70, note 1: altered from ♩a' ♩bb' ♩a'◦g';

Bar 69, stave 3, notes 3-6: alterations here - the original is unclear: the first g' (◦) appears added, the first ♩ is original and may have been a ◦, the third is added, the fourth is original, possibly altered from ◦; if the original then was ◦◦, it was a ♩ short;

Bar 70, stave 4, notes 1-3: altered from ♩d' ♩c' ♩bb ♩a ♩g; the alteration removed parallel octaves between staves 1 and 4 across the barline;

Bars 71-81 some of, but not all, the entries of *Plaise toy...* were altered as below:

Bar 71, stave 1, last 2 notes: altered from \circ ;

Bar 72, stave 2, notes 3 and 4: altered from \circ ;

Bar 73, stave 4, notes 3 and 4: altered from \circ ;

Bar 74, stave 1, notes 2 and 3: altered from \circ ;

Bar 77, stave 1, notes 3 and 4: altered from \circ ;

Bar 72, stave 3, last note, and bar 73, note 1: written as $\square \downarrow$; before the \square another $\square d'$ has been erased, and a black notehead (unerased) is inside, and at the right hand end of, the existing \square ; there is also a thorough erasure down the stave, under the erased \square , which appears to include the erasure of a $\square f$;

Bar 81, stave 2, notes 2 and 3: several layers of alteration are mixed here. The bb was originally a \circ ; the sequence of versions may have been: $\circ bb \downarrow a \downarrow a$ (stems turned up), then $\circ bb \circ a$, then $\circ bb \downarrow a \downarrow a$ again, with stems turned down, finally $\downarrow bb \circ a$;

Bar 83, stave 3, notes 1 and 2: altered from \circ ;

Bars 86-87: the original version was as below:

The image shows a musical score for five staves. The lyrics are: - re, pal-stre nous a - mes a ta gloi -; - re, |; gloi - re, pal-stre nous a - mes, a ta; pal-stre nous a - mes a ta - gloi-re, pal-stre nous a - mes; gloi - re, pal-stre nous a - mes, a ta gloi -

In the above, bar 86, stave 5, notes 2 and 3: altered from $\circ \downarrow$

FRAGMENT

Urbs beata Jherusalem, a[6]

(Secunda pars: Nova veniens e celo a6)

(Tertia pars: [Porte nitent margaritis] a[5])

(Quarta pars: Tonsionibus pressuris a6)

(Quinta pars: Gloria et honor Deo a7)

Source F: T2: 57,ff4^v-7^v,8^v; B1: 57,f8.

This piece, the words of which are a hymn for the dedication of a church, would be the largest of Gerarde's extant compositions, were it not for the fact that only two parts of seven survive. It would also be unique in that the different sections are for different numbers of voices. Perhaps significantly it follows, in Source F, a multi-sectional work, *Jesu corona Virginum*, by Lassus, in which the four sections are respectively for six, six, five and six voices, with the *tertia pars tacet* in the only voice represented in this partbook. This may have been a model for Gerarde's *Urbs beata Jherusalem*, the five sections of which are respectively for [six], six, [five], six and seven voices, with, again, the *tertia pars tacet*.⁹ Source F is the [Sextus] book of the original set, and contains a part in C4, probably the [Secundus Tenor] as it enters so late in the *prima pars*. In the final section, the seventh voice is labelled *Secundus Bassus*, and has not survived complete as the folio that should lie between what are now ff8 and 9 is missing, losing the *residuum* of this part (recto) and the opening of Gerarde's *Adieu mon esperance II*, (verso).

As we do not know how long the final notes of the sections are, and as the *tertia pars* is completely missing, each section has its bars separately numbered.

Inscriptions:

[*Prima pars*]: no indication of the number of voices is given, but presumably it is for six voices; at the end is: *Secunda pars*;

Secunda pars: headed *A 6*; at the end is: *Tertia pars Tacet* (presumably this was for five voices);

Quarta pars: headed *Quarta pars A 6*; at the end is: *Quinta pars et ultima pars*;

Quinta pars: C4 part headed *A 7 vocum*, F4 part headed *Bassus A 7*; continuation of C4 part headed *Residuum* and signed *Theodoricus Gerardj*.

Quinta pars: bar 11, lower stave, note 3: altered from \circ to \square ;

Text:

Prima pars: bars 24-27: Ms has *coronata*, Sarum has *coornata*;

Quarta pars: bars 14-15: Ms has *suisque aptantur*; Sarum has *suis coaptantur*.

⁹ The words of the *tertia pars* are reproduced from the *Breviarium ad usum insignis Ecclesiae Sarum*, edited by F. Proctor and C. Wordsworth, Cambridge, 1879-86, Volume I, columns mccccxlix-mcccl.

SECULAR MOTET FOR FOUR VOICES

Fortem vocemus I, SATBa(Secunda pars: **Fortem vocemus cuius horrentes**)Source B:S: 31,ff59^v-60; A: 32,ff58^v-59; T: 33,ff57^v-58; Ba: 34,ff55^v-56.

Bar 11, stave 2, note 5, to bar 12, note 1: altered from $\downarrow a$, M rest, $\downarrow [.] a' \downarrow bb' \downarrow c' \downarrow a' \downarrow bb'$ to $\circ a$, M rest, $\downarrow a' \downarrow a'$ (the dot on the original second note here is not visible, even under UV light);

Bar 15, stave 3, notes 4 and 5: altered from $\circ e' \downarrow f'$ to $\downarrow e' \circ f'$;

Bar 22, staves 1 and 3: parallel octaves noted;

Bar 24, all staves, end: all parts have *secunda pars*;

Bar 31, staves 2 and 3: parallel fifths noted;

Bar 31, stave 4, note 6: added in margin;

Bar 32, staves 1 and 2: parallel fifths noted;

Bar 39, stave 2, notes 2 and 3: altered from \circ ;

Bar 39, stave 3, notes 2 and 3: altered from \circ ;

Bar 40, stave 3, notes 1 and 2: apparently altered from $\circ a'$;

Bar 43, stave 2, note 2 (g'): this note and *-any* of *timpany* (Gerarde spells this word *timpani* in all instances except this) added in a different ink and with a different pen, in the margin;

Bar 47, staves 1 and 2: parallel fifths noted;

Bar 48, stave 1, notes 4 and 5: altered from $\downarrow \downarrow$;

All parts end with *finis*

Accidentals added in (presumed) stage 1 revision (bar/stave/note/accidental):

8/1/5/~~C#~~; 26/3/1/~~F#~~; possibly 28/4/3/~~Eb~~.

Text:

The underlay is confused in places by redundant text repeat signs.

Bars 6-8, stave 3: the lower underlay is suggested to allow a unanimous statement of *et cla va exidit* in bar 8.

Bars 41-44, all voices: Gerarde has *movet* instead of *movit*, consistently. The latter is given as the lower underlay.

SECULAR MOTETS FOR FIVE VOICES

Dulces exuviae, SATTB(Secunda pars: **Urbem preclaram statui**)

Source C: S:26,ff5-5v; A:27,ff5-5v; T1:30,ff5-5v; T2:28,ff5-5v; B: 29,ff5-5v.

*Prima pars*Bar 5, stave 3, notes 5 and 6 altered from \circ to $\circ \downarrow$;Bar 6, stave 3, notes 2-5 altered from $\downarrow d' \downarrow d' \downarrow g$ (the last presumably in error);Bar 8, stave 2, notes 2 and 3 appear to have been altered from \circ to $\downarrow \downarrow$;Bar 12, stave 1: the flat (interpreted as *F* here) is placed in front of and level with the first *G*;Bar 39, stave 3, notes 4-7 altered from $\downarrow d' \downarrow d'$ to $\downarrow d' \downarrow e' \downarrow f' \downarrow e'$;Bar 40, stave 3, note 1 altered from $\downarrow \downarrow$ to \circ ;*Secunda pars*Bar 46, stave 2, Ms has *sta-* placed under the $\circ d'$ a beat earlier;Bar 49, stave 2, notes 3 and 4 (*f*'s) altered from \circ to $\downarrow \downarrow$;Bar 51, stave 3, note 4 altered from \downarrow to \circ ;Bar 52, stave 3, notes 1 and 2 altered from $\downarrow e'$ (marked sharp = *e*'') to $\downarrow f' \downarrow e'$;Bar 53, stave 2, notes 7 and 8 altered from \circ to $\downarrow \downarrow$;Bar 54, stave 3, note 2 altered from $\downarrow \downarrow$ to \circ ;Bar 53, stave 3, last note, to bar 55, note 7: underlay originally *mea menia vidi* \approx *vidi*;Bar 54, stave 4, note 2: M.S. has *f'*;Bar 58, stave 5, notes 5 and 6 altered from \circ to $\downarrow \downarrow$;Bar 61, stave 2, note 5, to end of bar 63: altered from $\downarrow f' \circ f' | \downarrow d' \downarrow e' \downarrow f' \downarrow f' \circ g'$ S rest | M rest, $\downarrow e b' \circ \circ \downarrow \downarrow$ (all *e*/*b*);Bar 62, stave 3, last note altered from $\circ d' \circ b b'$ to $\square b b'$;Bar 69, stave 2, minim rest and last note altered from $\circ b b'$;Bar 71, stave 3, notes 5 and 6 altered from $\downarrow \downarrow \circ$ to $\circ \downarrow$;Bar 72, stave 1, notes 1 and 2 altered from $\downarrow \downarrow$ to $\circ \circ$;Bar 73, stave 4, notes 3 and 4 altered from $\downarrow \downarrow$ to $\downarrow \downarrow$;Bar 75, stave 3, notes 1-4 altered from $\downarrow d' \downarrow e'$ (marked \sharp , i.e. *e*'') $\downarrow c' \downarrow c'$ to $\downarrow d' \downarrow e' \downarrow f' \downarrow f'$;

The original is a stricter imitation; the revision is more dramatic;

Bar 75, stave 4, note 2 originally marked \sharp (i.e. *b*'');Bar 76, stave 3, note 5 altered from $\downarrow g \downarrow f$ to $\downarrow g$.

Ex animo cuncti, SA[A]T[Bba]

Source A: S:23,ff37^v-38; A1:24,ff37^v-38; [A2:editorial reconstruction]; T:25,ff37^v-38; [Bba:editorial reconstruction].

Bar 4, stave 4, notes 1 and 2: originally \ominus . only;

A few notes have been redrawn (by Gerarde) to clarify their pitch, which was originally equivocal (bar/stave/note): 2/2/5; 29/2/3; 29/2/4, all originally equivocally d'/e'

Stave 2 ends with *finis*.

Text:

The text is corrupt in places. Gerarde's text is preserved in the edition and is discussed in Appendix 2.

Fortem vocemus II, MTTBaB

(Secunda pars: **Fortem vocemus cuius horrentes**)

Source B: M:31,ff4^v-6; T1:32,ff4^v-6; T2:33,ff4^v-6; Ba:35,ff3^v-5; B:34,ff3^v-5.

Bar 3, stave 2, notes 3 and 4: altered from either $\downarrow bb$ or $\downarrow bb \downarrow c'$; the present notehead of the second crotchet is greatly enlarged, obscuring the original;

Bar 23, stave 4, notes 4 and 5, and bar 24, notes 1 and 2: altered from $\downarrow .d \downarrow e \downarrow f \downarrow d \circ d$;

Bar 25, stave 4, notes 3-6: altered from $\downarrow .d \downarrow e \downarrow f \downarrow d \circ d$;

Bar 26, stave 2, note 2: altered from f' ;

Bar 28 (end): staves 1, 4 and 5 have *secunda pars*; stave 1 has also *Imperi*;

Bar 57 (end): staves 1, 2, 4 and 5 have *finis*.

The signature is written as β ; the added flats in stave 5, in bars 4, 37, 42 and 44, are written as \flat , all these are on the stave, in front of their respective notes and seem to be original. Sharps have been added at the following places (bar/stave/note): 25/3/2, 27/4/3, 36/3/1, and possibly 52/2/1.

Text:

The underlay is confused in places by redundant text repeat signs.

Bars 48-49, all voices: Gerarde has *movet* instead of *movit* consistently. The latter is given as the lower underlay.

Bar 27, stave 2, last note: B has \downarrow \downarrow ;

Bar 29, stave 8, note 6: B has \downarrow G \downarrow A ;

Bar 30, stave 5, notes 2-5: B has \circ $b\flat$; E is altered from \circ $b\flat$;

Bar 32, stave 4, last note, to end: B has the underlay *sana conscientia*;

Bar 32, stave 7, last note, to bar 33, note 1: ligature in E only; from here to the end, B has the version given below:



E is uncharacteristically deficient in underlay - even text repeat signs are generally missing. Text and repeat signs taken from B follow (bar(s)/stave/text):

2-4/1/♯ ♯; 3-4/3/♯ ♯; 5-7/6/murus æneus ♯; 6-7/3/♯ ♯; 7-8/4(from bar 7, note 5)/♯ ♯;
8-11/8/♯ ♯; 10-12/3/♯ ♯; 11-12/6/♯ ♯; 14-15/1/♯ ♯; 14-15/3/♯ ♯; 15-17/6/sana conscientia;
19-21/3(from last note of 19)/♯ ♯; 20-21/8/sana conscientia ♯; 21-22/2/sana conscientia;
23-24/8/sana conscientia; 26/4/conscientia; 28-29/7/sana conscientia.

PART-SONG FOR FOUR VOICES

Pandalidon flaxos, MTBa[B]

Source A: M:23,ff2^v-3^v; T:24,ff2^v-3^v; Ba:25,ff2^v-3^v; [B:editorial reconstruction].

Bar 9, stave 1, notes 1-3: an area of cross-hatching, apparently an emphatic sharp, lies under these three notes;

End: stave 1 carries the inscription *pandalidon*; stave 3 has *pand*.

Text:

The text is probably nonsense (See Appendix 2); at least it has so far defeated all attempts to interpret it;

Bars 22-25: 23 has *patonbe*; 24 and 25 have *pattonbe*.

PART-SONG FOR FIVE VOICES

Yf Phebus stormes, SMTTBba

Source B:

First draft: S:31,f27^v; M:32,f27^v; T1:33,f27^v; T2:35,f26^v; Bba:34,f25^v

Final version: S:31,ff27^{*v}-28; M:32,ff27^{*v}-28; T1:35,ff26^{*v}-27; T2:33,ff27^{*v}-28;
Bba:34,ff25^{*v}-26.

The original was written with each voice part occupying one page. Presumably the unidentified copyist¹⁰ was not sufficiently aware of the physical written length of most English syllables; after an attempt to add the text of just one line of the first tenor part (in 33) this draft was abandoned, and the song was re-written with each voice part now occupying a complete opening, the left hand side of which was on pasteovers covering the original version. The two tenor parts have exchanged places in the revision. Some alterations were made to the original; these were transferred to the final version, together with other minor changes. With some of the changes, the original notes are very difficult to decipher, even using ultraviolet light. In bars 22-26, in the edition, *ye* has been modernised to *the* for clarity of reading.

Original version, bar 2, stave 3, last note: altered from at least two notes. A minim *d'* and a semibreve *d'* are evident, but nothing in between them or otherwise placed to make up the length of a breve;

Original version, bar 4, stave 3, note 1 altered from $\downarrow \downarrow$ to \circ ;

Original version, bar 5, stave 3, last note altered from $\downarrow \downarrow$ to \circ ;

Original version, bar 5, stave 4, last note altered from $\downarrow \downarrow$ to \circ ;

Original version, bar 5, stave 5, last note altered from $\circ \circ$ to \square ;

Original version, bar 7, stave 2, notes 3 and 4: the sharp is under, and between the two notes, and could justifiably be applied to both;

Bar 8, stave 4, last note: sharp in final version only;

Original version, bar 9, stave 2, last note altered from $\downarrow \downarrow$ to \circ ;

Bar 9, stave 4, last note, to bar 10, note 2: original version is $\circ f' \downarrow e' \downarrow d'$; in the final version, the same is present, altered to $\downarrow f' \downarrow e' \circ d'$;

Original version, bar 13, stave 2, last note altered from what may be $\circ bb' \circ d''$;

Original version, bar 13, stave 3, note 5 altered from $\downarrow \downarrow$ to \circ ;

Original version, bar 13, stave 5, note 2 altered from $\circ \circ$ to \square ;

¹⁰ Hand C - a very similar hand to Hand B; see Chapter Three, Section 3.6, Table 3.9.

- Original version, bar 18, stave 4, notes 1 and 2 altered from \circ to $\downarrow \downarrow$;
- Original version, bar 18, stave 4, notes 3 and 4 altered from \circ to $\downarrow \downarrow$;
- Original version, bar 19, stave 3, notes 4 and 5 altered from \circ to $\downarrow \downarrow$;
- Bar 20, stave 1, notes 2 and 3: original has $\circ d''$; final version has $\circ d''$ altered to $\downarrow d'' \downarrow e''$;
- Bar 20, stave 4, last note, and bar 21, note 1: original has $\circ d''$; final version has $\circ d''$ altered to $\downarrow d'' \downarrow e''$;
- Final version, bar 22, stave 4, note 1 altered from \downarrow to \downarrow ; note 3 altered from f to $b\flat$;
- Bar 25, stave 2, notes 2 and 3: original has $\circ g'$; final version has \circ altered to $\downarrow g' \downarrow a'$;
- Original version, bar 25, stave 5, notes 3 and 4 altered from \circ to $\downarrow \downarrow$; in the final version, a semibreve was written, then altered from to $\downarrow \downarrow$;
- Original version, bar 25, stave 5, notes 5 and 6 altered from \circ to $\downarrow \downarrow$;
- Original version, bar 27, stave 3, notes 2 and 3 altered from $\downarrow \downarrow$ to $\downarrow \downarrow$;
- Original version, bar 27, stave 3, note 5 altered from e' to g' ;
- Original version, bar 28, stave 2, last note altered from $\downarrow \downarrow$ to \circ ;
- Original version, bar 28, stave 4, note 1 altered from $\circ \downarrow$ to \circ ;
- Original version, bar 28, stave 5, note 3, to bar 29, note 1: altered in some way but even under ultraviolet light, the original remains obscure;
- Original version, bar 30, stave 4, note 2 (c') altered from $\downarrow \downarrow$ to \circ ;
- Final version, bar 31, stave 2, note 5, to bar 32, note 6: lacuna corrected by inserting the missing eight notes at the end;
- Final version, bar 32, stave 5, note 4, to bar 33, note 2 (a) written a third too low, then erased and corrected;
- Original version, bar 34, stave 2, note 3 appears to have been altered from $\circ \downarrow$ to \circ ;
- Bar 35, stave 2: first f' sharpened only in final version; second f' sharpened only in original version.

MADRIGALS FOR FOUR VOICES

Il foco ch'io sentia, MTBaB

(Secunda parte: **E quando io spero**)

Source C: M: 26,ff7^v-8^v,8*; T: 27,ff8^v-9^v,9*; Ba: 28,ff8^v-9^v,9*; B: 29,ff7^v-8^v,8*.

The mean part (26) is prefaced *A quattro Madrigali*; the other three parts are prefaced *Madrigali a quattro voci*.

Bar 3, stave 3, last note, and bar 4, note 1: altered from ♭ ♭ to ♭. ♭;

In each partbook extra slips are pasted over the last stave and a half or so, carrying a revision, in Gerarde's hand, of the ending of the prima parte. These slips, since lifted, are numbered 8*, 9*, 9* and 8* respectively.

Stave 1: original erased from bar 50, note 2 to bar 51, note 4, overwritten with final version bar 50, note 2 to end of bar 51; then covered to the double bar by f8* carrying final version from bar 52;

Stave 2: original covered from bar 51, note 2 to the double bar by f9*, carrying final version from bar 51, note 2;

Stave 3: original erased from the rest in bar 51 to bar 53, note 1, overwritten with final version, bar 51, rest, to bar 53, note 1; then covered by f9* carrying final version, bar 53, from note 2;

Stave 4: bar 50 original dot overwritten by semibreve *G*; bar 51, original covered from note 1 to the double bar by f8*, carrying final version from bar 51;

The ending of the *secunda parte* was shortened by one phrase, as shown on the score, as follows (the underlay was not adjusted):

Bar 109, stave 1, original from note 1 to bar 110, note 1 erased; final version bar 109, notes 3 and 4 inserted;

Bar 109, stave 2, original: all this bar erased;

Bar 109, stave 3, original: from rest to end of bar erased;

Bar 109, stave 4, original: from rest to bar 110, note 1 erased;

La neve i monti, SAT[Ba]

Source A: S: 23,ff34^v-35^v; A: 24,ff34^v-35^v; T: 25,ff34^v-35^v; [Ba: editorial reconstruction].

Bar 6, stave 2, note 10 altered from *f'* to *a'*;

Bar 6, stave 3, note 10 altered from *d'* to *f#'*;

Bar 8, stave 1, note 6 altered from *c''* to *a'*;

Bar 8, stave 2, note 6 altered from *a'* to *c'*;

Bar 26, stave 3, notes 1 and 2 altered from $\downarrow a'$ to $\downarrow a' \downarrow d'$. The latter note has been altered to *e'*;

Bar 26, stave 2, note 6: *g'* and *a'* are superimposed; it is not clear which was finally intended, so *g'* has been adopted, as the harmony is more natural with this note;

Bar 30, stave 2, notes 4 and 5: curiously both flats are written before the two preceding *Ds*

MADRIGALS FOR FIVE VOICES**Amor piangeva, MTBaBaB**

(Secunda parte: **E la banda era molle**)

Source C: M: 26,ff1^v-2^v; T: 27,ff1^v-2^v; Ba1: 30,ff1^v-2^v; Ba2: 28,ff1^v-2^v; B: 29,ff1^v-2^v.

Written in brown ink. All alterations are also in brown ink except those in bar 61, stave 1.

Prima parte

Bar 10, stave 2, notes 7-11 altered from $\downarrow f' \downarrow f' \downarrow f' \downarrow e' \downarrow d'$;

Bar 26, stave 1, triplet notated as black minims with 3 written underneath;

Bar 26, stave 4, last note, and bar 27, note 1: altered from \circ . ;

Bar 30, stave 1, notes 2 and 3 altered from \circ . ;

Bar 30, stave 2, note 3: the sharp, written well before this note, may be a cautionary, referring to the *e'* at the end of the previous bar;

Bar 36, stave 2, notes 3 and 4 altered from $\downarrow d' \downarrow c'$ to $\downarrow a \downarrow bb$;

Secunda parte

Bar 40, stave 2, notes 3-6 altered from $\downarrow f' \downarrow d' \downarrow g'$ to $\downarrow f' \downarrow d' \downarrow g' \downarrow f'$;

Bar 43, stave 3, triplet notated as black minims with 3 written underneath;

Bar 47, stave 1, notes 5 and 6 altered from \circ to $\downarrow \downarrow$;

Bar 50, stave 3, notes 5 and 6 altered from \circ to $\downarrow \downarrow$;

Bar 55, stave 2, notes 2 and 3 altered from $\downarrow bb \downarrow a$ to $\downarrow d' \downarrow d'$;

- Bar 56, stave 1, notes 5 and 6 altered from \circ to $\circ \downarrow$;
- Bar 61, stave 1, notes 2-7 altered from $\circ \cdot a' \downarrow c' \circ b'$ (marked \sharp , i.e. $b\sharp'$) to $\circ \cdot a' \downarrow a' \downarrow c' \downarrow b'$ (unmarked) $\downarrow a' \downarrow b'$ (marked \sharp);
- Bar 62, stave 4, notes 5 and 6 $\circ \downarrow$;
- Bar 67, stave 1, note 1 altered from $\downarrow \downarrow$ to \circ ;
- Bar 67, stave 4, notes 2 and 3 altered from \downarrow to $\downarrow \downarrow$;
- Bar 67, stave 5, notes 4 and 5 altered from \circ to $\downarrow \downarrow$;
- Bar 72, stave 2, notes 4 and 5 altered from $\circ d'$ to $\downarrow d' \downarrow b\flat$.

Die lume un tempo, MTTBaB(Secunda parte: **Questi ad un col natio**)

Source C: M: 26,ff1-1v; T1: 27,ff1-1v; T2: 30,ff1-1v; Ba: 28,ff1-1v; B: 29,ff1-1v.

Written in brown ink. Alterations also in brown ink except as indicated.

Prima parte

- Bar 18, stave 2, notes 5 and 6 altered from $\downarrow \downarrow$ to $\downarrow \downarrow$;
- Bar 26, stave 2, notes 1 and 2 altered from $\circ a' \circ e'$ to $\circ \cdot a' \downarrow e'$;
- Bar 28, stave 1, notes 3 and 4 altered, in black ink, from \circ to $\downarrow \downarrow$;
- Bar 29, stave 1, note 2 altered, in black ink, from $\circ b'$ to $\downarrow \cdot b' \downarrow a'$ (to achieve this, the $\circ b'$ and the next two notes were erased and overwritten with what are now notes 2-5);

Secunda parte

- Bar 46, stave 5, note 1 altered from $\circ \downarrow$ to \circ ;
- Bar 55, stave 4, note 6 altered from $\circ \circ$ to \square ;
- Bar 56, stave 2, last 2 notes altered from \circ to $\downarrow \downarrow$;
- Bar 58, stave 1, notes 5 and 6 altered from $\downarrow \downarrow$ to $\downarrow \downarrow$;
- Bar 60, stave 1, note 3 (g^{\wedge}) altered from $\circ \cdot \downarrow$ to \square ;
- Bar 61, stave 2, note 2 altered from $\circ \circ$ to \square ;
- Bar 61, stave 3, ligature altered from separate semibreves;
- Bar 61, stave 4, minim rest altered from $\downarrow e$;
- Bar 62, stave 2, last note altered from $\circ \circ$ to \square ;
- Bar 62, stave 4, last note altered from $\circ \circ$ to \square ;
- Bar 63, stave 1, notes 1 and 2 altered from $\downarrow \downarrow$ to $\downarrow \downarrow$;
- Bar 63, stave 2, notes 3 and 4 altered from \circ to $\downarrow \downarrow$;
- Bar 63, stave 3, notes 2 and 3 altered from \circ to $\downarrow \downarrow$;
- Bar 63, stave 4, last note and bar 64, note 1, altered from \circ to $\downarrow \downarrow$;

Bar 71, stave 1, notes 1 and 2 notated as $\bullet \downarrow$;

Bar 72, stave 4, note 2 ($\downarrow e$), to end: altered from $\circ e \downarrow c' \circ c' \downarrow a | \equiv a$, with the text *mal riparo*, to $\downarrow e \downarrow c \downarrow c' \downarrow c' \circ c' \downarrow a | \downarrow a \equiv a$ set to the given text. A text repeat sign was added in black ink before the final *al nostro...*

In addition, the following accidentals were added in black ink (Bar/stave/note/accidental):
25/3/4/b; 41/3/1/#; 49/4/3/b; 50/4/3/b; 55/3/1/#; 62/3/5/b; 63/3/8/#; 69/3/4/b.

Text:

In the last line the verb in the partbooks is consistently *poteo*; this should be *potea* to make sense;¹¹ in the edition Gerarde's original is given above the suggested correction.

Già piansi, MMTBaB

(Secunda parte: E si miseramente i me piango)

Source C: M1: 30,ff3-3v; M2: 26,ff3-3v; T: 27,ff3-3v; Ba: 28,ff3-3v; B: 29,ff3-3v.

Written in brown ink. Alterations also in brown ink except as noted.

Prima parte

Bar 9, stave 3, last note, and bar 10, note 1: altered from \circ to $\downarrow \downarrow$;

Bar 13, stave 1, notes 2 and 3 altered from \circ to $\downarrow \downarrow$;

Bar 18, stave 3 altered in black ink from $\circ d' \downarrow f' \circ e'$ to $\circ d' \downarrow d' \downarrow d' f' \downarrow e' \downarrow d' \downarrow e'$;

Bar 21, stave 3, note 2 to bar 23, note 5 ($\downarrow a$): a lacuna here corrected in black ink;

Bar 23, stave 2, notes 3 and 4 altered from \circ to $\circ \downarrow$;

Bar 33, stave 1, last 2 notes, and bar 34, notes 1-4: altered from $\downarrow g' \downarrow e' \downarrow a' \downarrow a' \downarrow g' \downarrow g'$ to $\downarrow g' \downarrow g' \downarrow a' \downarrow a' \downarrow a' \downarrow g'$;

Secunda parte

Bar 43, stave 1, last note altered from g' to a' ;

Bar 43, stave 3, last note altered from e' to f' ;

(N.B. the F in stave 5 at this point was always a semibreve.)

Bar 47, stave 4, notes 4 and 5 altered from $\downarrow \downarrow$ to $\downarrow \downarrow$;

Bar 48, stave 3, notes 4 and 5 altered from $\downarrow \downarrow$ to $\downarrow \downarrow$;

Bar 48, stave 3, notes 7 and 8 altered from \downarrow to $\downarrow \downarrow$;

Bar 55, stave 3, note 3 altered from $\downarrow f' \downarrow e' \downarrow d'$ to $\circ f'$;

Bar 58, stave 2, note 4 altered from $\downarrow \downarrow$ to \circ ;

¹¹ Information given by Peggy Forsyth, the translator of the Italian texts, in a private communication.

Bars 64-67 contain a lot of alterations, including a lengthening of the passage by one semibreve. The original version is below:

The musical score shows four voices (Soprano, Alto, Tenor, Bass) with lyrics in French. The score is in 4/4 time. The lyrics are: 'c'hu - mil-men - te chie - de, quel c'hu - mil-men - te chie - de, c'hu - mil-men - te chie - de, chie - de, chie - de, c'hu - mil - men - te chie - de, ne'm - pe - tri_ji cor quel c'hu - mil - men - te chie - de, ne'm - pe - tri_ji cor quel c'hu - mil - men - te chie - de, c'hu - mil - men - te chie - de, chie - de, c'hu - mil - men - te'.

CHANSONS FOR FOUR VOICES

Ce mois de may, MTBa[B]

Source A: M:23,ff9^v-10; T:24,ff9^v-10; Ba:25,ff8^v-9; [B:editorial reconstruction].

Bar 4, stave 3, notes 3 and 4 altered from \circ to $\downarrow \downarrow$;

Bar 5, staves 1 and 3: parallel perfect fifths noted;

Bar 19, stave 3, notes 6 and 7 altered from \downarrow to $\downarrow \downarrow$

Donez secours, TBaBa[B]

Source A: T:23,f20^v; Ba1:24,f20; Ba2:25,f20; [B:editorial reconstruction].

Bar 4, stave 3, note 5: altered from \downarrow ;

Bar 13, stave 2, last note: altered from \circ to \square ;

Bar 16, stave 2, last note: altered from d' .

En attendant d'amour I, TBaBa[B]

Source A: T:23,f20; Ba1:24,f19^v; Ba2:25,f19; [B:editorial reconstruction].

Bar 1, stave 3, note 5: altered from \circ ;

Bar 5, stave 2, last 2 notes: originally $\downarrow f \circ a$, altered to $\downarrow a \downarrow a$, then to $\downarrow a \downarrow a$;

Bar 8, stave 2, notes 3 and 4: lacuna - two notes originally omitted, corrected by Gerarde;

Bar 10, stave 3, notes 5 and 6: heavily smudged, apparently altered from $\downarrow g \downarrow f$, or possibly from $\downarrow g$;

Bar 19, stave 2, notes 2 and 3: altered from $\downarrow a$;

Bar 23, stave 3, notes 1 and 2: altered from $\downarrow \downarrow$

Je ne suis pas de ces gens la I, SAT[Ba]

Source A: S: 23,ff11^v-12; A: 24,ff15^v-16; T: 25,ff10^v-11; [Ba: editorial reconstruction].

Bar 2, stave 2, notes 3-5 altered from $\downarrow a'$;

Bar 5, stave 3, notes 2 and 3 altered from $\downarrow e'$;

Bar 5, stave 3, all seven quavers beamed together;

Bar 6, stave 2, note 6: notehead obliterated by wormhole;

Bar 7, stave 2, note 3 and next note altered from \downarrow ;

Bar 8, staves 1-3: all partbooks give *ung dame*. *Ung* has been replaced editorially by *ungne*, notes exist in all books for the extra syllable;

Bar 13, staves 1 and 3: parallel perfect fifths noted;

Bar 19, stave 1, notes 2 and 3 altered from $\downarrow g' \downarrow a'$;

Bar 21, stave 1, note 4: this is followed by another d'' lightly crossed out.

Joieusement il faict, SAT[Ba]

Source A: 23,ff6^v-7; A: 24,ff7-7^v; T: 25,ff5^v-6; [Ba: editorial reconstruction].

Bar 6, stave 2, notes 2 and 3 (quavers): Ms has $\downarrow \downarrow$;

Bar 7, stave 2: C rest: Ms has M rest;

Bar 12, stave 2, notes 2 and 3 (quavers): Ms has $\downarrow \downarrow$;

Bar 20, stave 2, notes 1-4: the d'' is a later addition, and note 4 (\downarrow) has been altered from b' to c' . Other marks suggest that the original here was $\downarrow c' \downarrow a' \downarrow b'$, altered first to $\downarrow c' \downarrow a' \downarrow c'$, then to $\downarrow c' \downarrow a' \downarrow d'' \downarrow c'$;

Bar 32, stave 3, note 2: altered from g' ;

Bar 34, stave 1, note 5: altered from g'' .

Text: bar 5, all parts have *conseil*, altered to *soleil* in stave 2 only. The former makes no sense, and in any case *conseil* appears three lines later.

Mon cœur chante I, SAT[Ba]

Source A: T:23,ff31-31^v; Ba1:24,ff31-31^v; Ba2:25,ff31-31^v; [B:editorial reconstruction]

No alterations.

Stave 1 ends with *finis*.

Prenez plaisir, TBaBa[B]

Source A: T:23,f14^v; Ba1:24,f18^v; Ba2:25,f17^v; [B:editorial reconstruction].

Bar 3, stave 3, note 2: Ms has *f*;

Bar 5, stave 3, note 6: *-stume* is spelled *-stmue*;

Bar 13, stave 3, from note 5 (♯*f*): various layers of alterations suggest the following: originally *♭f*♯*e*♯*g*, altered to ♯*f*♯*f*♯*e*♯*g*, possibly then to ♯*f*♯*f*♯*e*♯*f*♯*g* (this also being a possible first alteration), and finally to ♯*f*♯*c*♯*d*♯*e*♯*f*♯*g*;

Bar 14, stave 2, notes 5 and 6 (first two *a'* minims): altered from *♭*

Reviens vers moy, MTBa[B]

Source A: M:23,ff2-2^v; T:24,ff2-2^v; Ba:25,ff1-1^v; [B:editorial reconstruction].

Bar 9, stave 1, last note: a small slip of paper is stuck to the page here, obscuring part of the stave. There is no hole in the paper that this slip is filling. Two notes, erased or smudged, are visible on the slip, which appears to have no connection with this piece;

Bar 13, staves 1 and 2: consecutive octaves sic; stave 3, notes 3 and 4: altered from ♯*g* to ♯*a* ♯*g*, then to ♯*g*♯*g*;

Bar 19, staves 1 and 2, note 2: clash sic;

Bar 19, stave 2, note 5: wormhole has removed notehead;

Bar 20, stave 1, note 2: *♭a'* added later;

Bar 22, stave 2, notes 1 and 2 altered from *♭* to ♯♯

Si j'ay du mal, TBaBa[B]

Source A: T:23,f19^v; Ba1:24,f19^v; Ba2:25,f19^v; [B:editorial reconstruction].

Bar 3, stave 1, notes 3 and 4: altered from *♭e'*;

Bar 12, stave 1, notes 1 and 2: altered from ♯♯;

Bar 12, stave 2, last 2 notes: altered from *♭*;

Bar 17, stave 3, notes 1 and 2: altered from ♯;

End: stave 3 has *finis*.

Soions joyeux joyeuxement, SAT[Ba]

Source A: S:23,ff5^v-6; A:24,f6^v; T:25,f5; [Ba:editorial reconstruction].

Bar 2, stave 1, note 3 altered from \downarrow to \downarrow ;

Bar 5, stave 1, note 3 altered from \downarrow to \downarrow ;

Bar 10, stave 3, notes 1 and 2 altered from \circ to \downarrow \downarrow

CHANSONS FOR FIVE VOICES**Adieu celle qui j'ay servi, SA[A]T[Bba]**

Source A: S:23,ff24^v-25; A1:24,ff24^v-25; [A2:editorial reconstruction];
T:25,ff24^v-25; [Bba:editorial reconstruction].

Bar 2, stave 1, notes 2 and 3: altered from \circ ;

Bar 10, stave 2, notes 5 and 6: altered from \downarrow ;

Bar 13, stave 4, note 4: altered from \circ ;

Bar 14, stave 4, note 2: altered from d' ;

Bar 20, stave 2, notes 3 and 4: altered from \circ ;

Bar 22, stave 2, last note, and bar 23, note 1: there is a semibreve's length missing from this part at or around this point. The $\circ bb'$ does not easily fit anywhere and is probably the result of a miscopying. The solution offered is the least objectionable of the possibilities which retain the $\circ bb'$, in spite of the parallel fifths between staves 1 and 2 following.

Bar 9, staves 2 and 4: parallel perfect fifths noted;

Staves 2 and 4 end with *finis*.

The underlay is confused by many redundant text repeat signs.

Adieu l'espoir, SATTBba

Source B: S:31,f15; A:32,f15; T1:35,f14; T2:33,f15; Bba:34,f14.

Bar 2, stave 3, notes 1 and 2: altered from $\circ \circ$;

Bar 6, stave 3, note 4: altered from g (i.e.raised a 7th);

Bar 8, stave 2, note 4: altered from g' to eb' - the g' is not erased, merely filled in and its replacement is not connected to the stem;

Bar 11, stave 4, last note, and bar 12, note 1: altered from \circ ;

Bar 13, stave 3: Gerarde's diagonal strokes, used often to show breaks between phrases, appear both after the $\circ g'$ and after the $\downarrow g'$. As the latter is the end of a melodic cadence, it is the natural end to the word *esperoit*. However, the next line of words, with ten syllables, is written out in full and its end is clearly marked in bar 14 by a stroke after the second d' , after which the upper four parts declaim the line homophonically. It is assumed, therefore, that the second stroke in bar 13 is the original one, and the other, though less satisfying melodically, is Gerarde's final thought, in order that the subsequent lines fit the way he intended;

Bar 17, stave 2, notes 3 and 4: altered from \circ ;

Bar 21, stave 2, note 1: altered from d' ;

Bar 29, stave 3, beats 1 and 2: Ms has M rest, then $\downarrow f \circ a$; these two notes are a mystery - there is no sensible pair of syllables that may be sung to them, and their harmonic function is unfulfilled. Possibly the copyist mistakenly started a point of imitation here, then forgot to erase them; accordingly they have been omitted;

Bar 30, stave 3, notes 6 and 7: altered from $[\downarrow]$? $\downarrow f'$;

Bar 37, stave 4, notes 1 and 2: altered from \circ ;

The last line of text: *de* and *vous* appear equally often in the partbooks - five times each; which is intended is therefore unclear, and as both make sense the edition follows the partbooks in this respect;

Bar 10, staves 1 and 2: parallel perfect fifths noted, also fifths in contrary motion, staves 1 and 4, and octave to unison, staves 2 and 4; between staves 2 and 3 parallel unisons are avoided on paper by the inessential note *D*;

End: staves 1 and 5 have *finis*. Stave 5 has also, in a clear italic hand, *adieu lespoir ou mon ceur aspiroit adieu le fruit que tant il esperoit*.

Adieu mon esperance I, SAATB

Source B: S:31,f15v; A1:32,f15v; A2:35,f14v; T:33,f15v; B:34,f14v.

Staves 3 and 4 are in canon at seven beats. This, and the cadential nature of the music, lead to an alternation of three- and four-pulse metre for much of this chanson.

Bar 1, stave 2, notes 4 and 5: altered from \circ ;

Bar 3, stave 2, last 2 notes: altered from \circ ;

Bar 4, stave 3, last 2 notes: altered from \circ ;

Bar 18, stave 2, note 4: altered from \circ ;

Bar 21, stave 1, note 2, to bar 19, note 6: altered from $\downarrow c'' \downarrow d'' \downarrow c'' \mid \downarrow a' \downarrow d'' \downarrow g'' \downarrow g'' \downarrow f''$;

Bar 21, stave 2: altered from $\downarrow a' \downarrow a' \downarrow g' \circ f' \downarrow e'$;

Bars 23-31, penultimate, octosyllabic, line of text: staves 1, 2 and 5 have *Si a grand tort suis blasmee*, the final word here being set as three syllables, while staves 3 and 4 have *Si a grand tort ie suis blasmee*, with the last word set as two syllables. Both versions are acceptable, so both have been retained;

Bar 27, stave 5, after note 2: LS rests erased;

Bar 32, stave 2, last note: altered from *f'*;

Bar 35, stave 3: *pour dies quil* (plus another word, unreadable) crossed out.

Aiez pitie de votre amant, SATBaB

Source B: S:31,f29; A:32,f29; T:35,f29; Ba:33,f29; B:34,f27.

Bar 4, stave 2, notes 1 and 2: altered from \ominus ;

Bar 20, stave 2, last note, and bar 21, note 1: altered from $\downarrow f' \downarrow f'$;

Bar 26, stave 1, notes 1-4: altered from $\downarrow d' \downarrow d''$;

Bar 34, stave 3, last note, and bar 35, note 1: lacuna (corrected, by Gerarde) - these two notes squashed in later.

Amour au coeur I, MT[TBaB]

Source A: M:23,ff17^v-18; T1:24,ff13^v-14; [T2,Ba,B:editorial reconstructions].

Stave 1 headed *Superius*;

Bar 4, stave 1: in the phrase starting on note 2, *coeur* is represented by a heart-shape;

Bar 10, stave 1: notes 1 and 2: altered from \ominus ;

Bar 13, stave 2, after note 2: here a new page starts in the partbook. Though the worm holes in ff17 and 18 line up, it is evident that this second page was copied at a later date than the first, possibly much later. Differences include the following:

Item	23,f17 ^v (also all the part in 24)	23,f18
Ink colour	black	brown
Flat	single loop \flat	double loop \flat
Down stemmed minim	stem central φ	stem to right φ
Text repeat sign	#	≡
Letter p	open loop p	closed loop p
Final note	rectangular \square	ragged ρ

In addition, the clef was written as C2, followed by the vertical stroke of a flat high up the stave, at which point the copyist corrected the clef to C3 and redrew the flat. As nothing was

erased or crossed out, the result is a three-pronged C-clef and a flat with a very long stem. It is probable that at least one folio, carrying the original second page has been lost, the second half of *Amour au coeur I* then being recopied.

End: stave 1 has *Amour au coeur me poinct*.

Amour au coeur II, SATTBba

Source B: S:31,f18^v; A:32,f18^v; T1:35,f17^v; T2:33,f18^v; Bba:34,f17^v.

Bar 6, stave 5, last note: altered from $\downarrow \downarrow$;

Bar 9, stave 5, notes 1-3: altered from \circ ; to accommodate these extra notes in the phrase, the second underlay following adds the words in *[/]* (and see below);

Bar 18, stave 5, note 1: altered from $\downarrow \downarrow$; N.B. Gerarde's alteration of the three *B \flat* minims, starting from the last note in bar 17, is different from that in the corresponding place starting on the last note of bar 6;

Bar 20, stave 5, notes 1-3: altered from \circ ; (see note on bar 9, above) - again extra words are given in the second underlay to take account of the added notes, (and see below);

Bar 23, stave 5, notes 3-6: altered from $\circ \circ$;

Bar 24, stave 5, last 2 notes, and bar 25, notes 1 and 2: altered from $\circ \circ$;

Bar 25, stave 5, last 2 notes: altered from \circ ;

Again, extra words are editorially added to justify the five extra notes in this phrase.

The rhythmic divisions in bars 9, 20 and 23-25 in the Bassus were not adopted in the upper voices. This, and the fact that Gerarde did not emend the underlay, suggests that these particular alterations were part of a revision for a subsequent more definitive version; alternatively, it could represent an aborted revision. In either case, in order to preserve the original version, the extra underlay in small type is offered, retaining the original rhythm.

Amy souffrez, SSATBba

Source C: S1:26,f12^v; S2:30,f12^v; A:27,f12^v; T:28,f13; Bba:29,f12.

Bar 7, stave 4, notes 5-7 altered from $\downarrow c' \downarrow c' \downarrow b \flat \downarrow a$;

Bar 16, stave 2, notes 2 and 3 altered from \circ ;

Bar 26, stave 1, note 4 altered from minim rest and $\downarrow g'$;

Bar 26, stave 3, note 3 and rest altered from $\downarrow f' \downarrow c' \downarrow f'$;

Bar 30, stave 2, note 3 altered from d'

Bonjour m'ame, SMATBba

Source C: S:26,f15; M:27,f15v; A:30,f15; T:28,f16; Bba:29,f15v.

Gerarde uses an early form of slur, \checkmark between the following pairs of notes:

- Bar 2, stave 2, last note and bar 3, note 1;
- Bar 5, stave 1, notes 1 and 2;
- Bar 12, stave 3, notes 1 and 2;
- Bar 25, stave 3, notes 3 and 4;
- Bar 26, stave 2, last note and bar 27, note 1;
- Bar 29, stave 1, notes 1 and 2.

In the opening and closing sections, staves 1 to 4 reserve the phrase *bonjour et bon an* for the final statement - bars 9-10 and 33-34. There seems to be no good reason that the bassus part should be different, nevertheless Gerarde has given these words at every statement of the point; the lower underlay is given as a more consistent alternative.

Bar 11, stave 1, last note and bar 12, note 1: altered from $\downarrow f^{\#}$;

Bar 17, stave 1, from note 2 ($d^{\#}$) to bar 21, note 2: altered from the following original:



Bars 18 and 19, stave 4, the notes forming the ligature were altered from separate semibreves $d^{\#}$ and a ;

Bar 22, stave 1, from note 3 to bar 23: altered from $\circ e^{\#} \circ d^{\#} \circ d^{\#}$ to $\downarrow e^{\#} \downarrow e^{\#} \square d^{\#}$.

Ce mois de may II, MTTBaB

Source B: M: 31,ff24v-25; T1: 32,f25; T2: 35,ff23v-24; Ba: 33,ff24v-25; B: 34,f23.

Three parts are named: stave 1 has *Superius canon ad lungum*, stave 3 has *Quintus* and stave 4 has *Tenor*. The canon is written out explicitly and also indicated as shown on the leading part.

Apart from the bass part there are no alterations in this chanson. The alterations to the bass are as follows:

- Bar 1, notes 2 and 3 altered from \circ to $\downarrow \downarrow$;
- Bar 2, note 1 altered from $\downarrow \downarrow$ to \circ ;
- Bar 5, notes 1 and 2 altered from \circ to $\circ \downarrow$;
- Bar 6, note 1 altered from $\downarrow \downarrow$ to \circ ;
- Bar 7, notes 1 and 2 altered from \circ to $\downarrow \downarrow$;

- Bar 15, notes 1 and 2 altered from \circ to $\downarrow \downarrow$;
 Bar 15, last 2 notes altered from \circ to $\downarrow \downarrow$;
 Bar 16, notes 1-3 altered from \circ to $\downarrow \downarrow \downarrow$;
 Bar 16, notes 5 and 6 altered from \circ to $\downarrow \downarrow$;
 Bar 18, notes 3 and 4 altered from \downarrow to $\downarrow \downarrow$;
 Bar 21, notes 1-4 altered from $\downarrow c \downarrow G$ to $\downarrow \downarrow c \downarrow \downarrow G$.

Dictes pour quoy, MTTBaB

Source B: M:31,f14; T1:32f14; T2:35,ff12^v-13; Ba:33,f14; B:34,f13.

- Bar 10, stave 3, notes 2 and 3 altered from \circ (not enough notes for the text);
 Bar 10, stave 5, notes 3 and 4 altered from \downarrow ;
 Bar 12, stave 3, notes 1 and 2 altered from \circ ;
 Bar 13, stave 4, M rest altered from $\downarrow c$, *moy* originally fell on the second $\downarrow c$ (the one left in);
 Bar 16, stave 3, note 3 altered from $\downarrow g \downarrow d$ to $\circ g$;
 Bars 20-27, all parts, the spellings *loial* and *loyal* appear in approximately equal quantities;
 Bar 22, stave 3, notes 3 and 4 altered from \circ ;
 Bar 24, stave 3, last note altered from $\downarrow c' \downarrow e' \square c'$ to $\square c'$;
 Bar 26, stave 3, last note and stave rest: altered from $\downarrow c' \downarrow g \downarrow e \downarrow c$, the bass entry would then have had a 6-3 harmony above it; after the alteration the harmony becomes an unprepared 6-4 chord;
 All parts end *finis*.

En attendant secours, SATTB

Source B: S:31,ff20^v-21; A:32,ff20^v-21; T1:35,ff19^v-20; T2:33,ff20^v-21; B:34,ff19^v.

- Although the bassus part is written in F3, its range and tessitura is that of an F4 part.
 Bar 8, stave 2, last note: altered from a' ;
 Bar 15, stave 4, notes 9 and 10: altered from \downarrow ;
 Bar 17, stave 2, note 1: altered from $\downarrow d'$;
 underlay:
 Bar 14, stave 4, last note, to bar 16, note 4: Ms has *our votre revenue*;
 Bar 27, stave 4, note 1: *me* is written under previous *g*;
 Last phrase: staves 1 and 3 have *Pour recon...*; staves 2, 4 and 5 have *Me recon...*;
 Last phrase: staves 1, 2 and 3 have *reconforte*, staves 4 and 5 have *reconfort*;
 End: stave 5 has *finis*.

Est il possible, SMTBaB

Source C: S:26,ff15^v-16; M:27,f16; T:30,ff15^v-16; Ba:28,ff16^v-17; B:29,f16.

Bar 6, stave 2, note 6: lacuna; this note added later;
 Bar 6, stave 3, last note, and bar 7, note 1: altered from \circ ;
 Bar 8, stave 3, note 1, to bar 12, note 1: altered from the version given in part below; this passage lies at the bottom right hand corner of f15^v - and on the reverse (f15^r) a strip of paper has been stuck on, presumably to reinforce the paper. This repair must have taken place before *Bonjour m'amy* was written onto f15^r, as the underlay of the last line and the word *finis* are partly written on this slip of paper and are not also written under it. A consequence of this repair is that it is difficult to ascertain exactly what Gerarde's first thoughts were in *Est il possible* at this point, as the stave is very cluttered, much erasure, alteration and overwriting has taken place, and the double layer of paper prevents ultraviolet light helping bring out the residual images, hence the number of notes here that are conjectural:



- Bar 9, stave 2, last note: altered from $\downarrow \downarrow$;
- Bar 10, stave 4, notes 5 and 6: altered from \downarrow ;
- Bar 11, stave 4, last 2 notes: altered from \circ ;
- Bar 12, stave 5, last note: altered from $\downarrow \downarrow$;
- Bar 13, stave 1, note 3: altered from $\downarrow d' \circ c'$;
- Bar 15, stave 1, notes 1 and 2: ligature altered from separate semibreves;
- Bar 17, stave 2, notes 6 and 7: altered from \circ ;
- Bar 18, stave 4, M rest: altered from $\downarrow f$;
- Bar 20, stave 1, notes 2 and 3: altered from \circ ;
- Bar 21, stave 3, last note, and bar 22, note 1: altered from \circ ;

Underlay:

Line 3 (bars 15-23), staves 1 and 3 have *...finir*; staves 2, 4 and 5 have *...finer*, which is an old form of the same word and has been retained in this edition as it makes a better rhyme with *trouver* in line 1;

End: stave 2 has *finis D.G.*; stave 4 has *finis q^{od} D.G.*

J'attens secours I, [SATBaB]

Source H: lute tablature on f29.

This piece is not in Gerarde's hand. The barring is from the manuscript, and the pitch is retained. No text is given in the source; the words in the edition are taken from the six-voice chanson of similar name in Source C, which fit the music very well.

In the edition, the lute tablature and a literal transcription of it are at the bottom of the score. The five reconstructed parts stand above it. The argument for the various changes made are given in Chapter Seven, Section 7.6. The most important of these changes are listed below.

Bar 5, stave 5, note 2: ∂ on the *c*-course gives *eb*, which seems unlikely in context. It is suggested that the ∂ was entered erroneously on the wrong line, and that it should be on the *G*-course, giving *Bb*, which fits the melodic and harmonic scheme better than *eb*;

Bar 19, stave 4, note 3: *g* on the *f*-course gives *bh*, which gives a diminished triad, and has been replaced by a *bb*;

Bars 22 and 23: in the manuscript these are surrounded by double bars, which seem to have no structural function, and are taken to be an indication of a repeat, as shown.

End: the piece ends with the ascription *J'attend secours/ Dirick Gerard*; the title has been changed to *J'attens secours*, which is in keeping with the other chanson of that name, from which the words are taken.

J'ay si fort bataillez, SAATBba

Source B: S:31,ff19^v-20; A1:32,ff19^v-20; A2:35,ff18^v-19; T:33,ff19^v-20;
Bba:34,ff18^v-19.

Bar 11, stave 2, note 5: altered from *f*' to *e*'(removing parallel fifths);

Bar 34, stave 1: under final three notes is a sharp sign of 6x4 lines;

End: staves 1 and 4 have *finis*.

J'ay veu le temps, SMATBba

Source C: S:26,f15^v; M:30,f15^v; A:27,ff15^v-16; T:28,f16^v; Bba:29,ff15^v-16.

The slur sign (∨) that appeared in *Bonjour m'ame* is used again in this chanson, which follows *Bonjour m'ame* in the partbooks. The pairs of notes affected are as follows:

Bar 12, stave 3, notes 7 and 8;

Bar 13, stave 2, notes 5 and 6;

- Bar 7, stave 4, notes 4 and 5 altered from \downarrow to $\downarrow \downarrow$;
 Bar 11, stave 2, notes 5 and 6 altered from \downarrow to $\downarrow \downarrow$;
 Bar 11, stave 5, note 2 altered from d' to f , presumably to avoid parallel fifths with stave 4;
 Bar 16, stave 4, notes 3 and 4 altered from \downarrow to $\downarrow \downarrow$;
 Bar 16, stave 5, note 1 appears originally to have been omitted;
 Bar 17, stave 1, notes 7 and 8 altered from \circ to $\downarrow \downarrow$;
 Bar 17, stave 3, note 4, to bar 18, note 2: altered from $\circ \circ$ to $\downarrow \downarrow \downarrow \downarrow$;
 Bar 18, stave 4, notes 7 and 8 altered from \downarrow to $\downarrow \downarrow$;
 Bar 18, stave 5, notes 2 and 3 altered from \circ to $\downarrow \downarrow$

Je l'aime bien, MTTBaB

Source C: M:26,ff21v; T1:27,ff21v-22; T2:30,ff22v; Ba:28,ff21v-22; B:29,ff21v-22.

The music of this chanson follows the ABA form of the verse exactly. Two fragments, each of nine semibreves, identical except for the exchanging of the tenor lines, were excised to shorten the outer sections.

The Mss have the appearance of other pieces in which alterations have been made as preparation for copying to a new set of partbooks; underlay is not attended to, bits are crossed out, the whole appearance is messy and untidy.

The erased and altered passages are shown on extra staves, as are other phrases that Gerarde altered significantly. Most of the revision is thus shown directly; the other, minor, alterations, mostly consisting of rhythmic differences, are listed below.

Bar 5, stave 4, from note 5 to bar 7: the original underlay was crossed out and not replaced. The original version is as shown;

From bar 8, beat 3, all parts: the passage shown on the upper subsystem was excised;

Bar 10, stave 2, last 2 notes altered from \circ to $\downarrow \downarrow$;

Bar 11, stave 5, last 2 notes altered from $\circ c$ to $\downarrow c \downarrow bb$;

Bar 13, stave 1, after $\circ a'$ extra breve rest erased;

Bar 13, stave 5, notes 5 and 6 altered from \circ to $\downarrow \downarrow$;

Bar 15, stave 4, note 3, to bar 16, note 2: altered from $\square a$ SM rests, $\downarrow d' \circ d'$, (this is a semibreve too short, and the $\square a$ clashes with the bb' in stave 1) to $\circ a$ SBS rests, $\downarrow d' \downarrow d'$;

Bar 21, stave 2, note 6 altered from $\downarrow bb' \downarrow g'$ to $\circ g'$;

Bar 23, stave 1, note 6: lacuna, corrected later;

Bar 23, stave 4, last 2 notes altered from \circ to $\downarrow \circ$;

Bar 30, stave 3, notes 5-8 altered from $\downarrow e' \downarrow d' \downarrow e'$ (marked $\#$ i.e. e/f) $\downarrow c'$ to $\downarrow d' \downarrow e' \downarrow d' \downarrow c'$;

Bar 32, stave 1, notes 2 and 3 altered from $\circ e'$ to $\downarrow e' \downarrow d'$;

Je ne scay pas coment I, MT[T]Ba[B]

Source C: M:23,ff22^v-23; T1:24, ff22^v-23; [T2:editorial reconstruction];
Ba:25,ff22^v-23; [B:editorial reconstruction].

Bar 2, stave 1, notes 3-6: altered from $\downarrow g' \downarrow bb'$;

Bar 6, stave 2, note 1: ambiguous - could be f' ;

Bar 7, stave 1, notes 3-7, and bar 8, note 1: altered from $\circ g'$ and SM rests;

Bar 7, stave 2, last note: altered from bb' ;

Bar 8, stave 1, note 5: altered from $e[h]'$;

Bar 9, stave 1, notes 6 and 7: lacuna corrected (by Gerarde) by writing into margin;

Bar 9, stave 2, after note 5: a flat on the e' -line here may refer to note 4, or possibly to bar 10 note 5;

Bar 9, stave 4, originally $\downarrow a \circ f$, this appears to be part corrected lacuna, part corrected misreading;

Bars 9-12, stave 4: the underlay here is just \ddot{z} - the line *Plus fort ie vous amasse* is not present in the partbook;

Bar 14, stave 2, note 1: altered from d' ;

Bar 15, stave 4, notes 1-3: Ms has black minims with \mathcal{J} written under them;

Bar 18, stave 4, notes 5 and 6: altered from $\downarrow e \downarrow d'$;

Bar 22, stave 4, notes 3 and 4: altered from \circ ;

Bar 27, stave 4, notes 5 and 6: sic; the e is taken to be the harmony note, the d as a characteristic octave anticipation (springboard);

End: stave 4 has *finis*.

Je ne scay pas coment II, MMTBaB

Source B: M1:31,ff8^v-9; M2:32,ff8^v-9; T2:33,ff8^v-9; Ba:35,ff7^v-8, B:34,ff7^v-8.

In common with many of the first group of pieces entered into Source B, there are several redundant text repeat signs in the manuscript parts of this chanson. This complicates the process of constructing a suitable underlay.

Bar 3, stave 3, last note: added later;

Bar 6, stave 2, notes 7 and 8: altered from \circ ;

Bar 8, stave 1, last note, and bar 9, note 1: altered from \circ ;

Bar 8, stave 2, last note, and bar 9, note 1: altered from \circ ;

However, the entries in bar 6 (stave 1), bar 7 (stave 4) and bar 8 (stave 5) appear not to have been altered from \circ ;

Bar 6, stave 3, note 5, to bar 14, note 1: Ms has the text *a mon entendement*, again at bar 9, note 1, with ≍ signs in bars 10 and 11; at bar 12, note 5, the given underlay is *plus fort ie vous amasse*. Clearly these words are completely out of phase with all the other parts and it has been assumed that there is a serious copying error here; the suggested underlay brings the part into line with the others. At bar 14, note 2, the word *plus* (otherwise perpetuating the error) is crossed out and replaced by the given underlay;

Bar 11, stave 3, note 5 altered from ♩ to ♩ (note 4 may have been altered from ♩ to ♩);

Bars 15-19, all parts: stave 2 has *riens*; the other four have *rien*, which has been retained; it is noted that the earlier setting - see above - has *riens* consistently.¹²

End: staves 1, 2 and 4 have *finis*.

Je ne suis pas de ses gens la II, SSATBba

Source B: S1:31,ff23^v-24; S2:35,ff22^v-23; A:32,ff24^v-25; T:33,ff23^v-24; Bba:34,f22.

The first version, presented on the upper subsystem, was heavily emended, partly by erasures, most noticeably by ugly crossings out, suggesting that these alterations were done after Source B had become a working set only. The bar lengths and numbers reflect a constant length for the revised version, shown on the lower subsystem.

The passage that has been crossed out is just before the reprise of *Je ne suis pas...*:

Stave 1, bar 25a, note 2 to end of bar 25e;

Stave 2, bar 25b, note 1 (*puis*) to bar 28, note 1, particularly from bar 27, note 4: the end of this passage is inexplicably obliterated by thick black inked areas; the reconstruction provided - $\text{♩} \text{♩} \text{♩} \text{♩}$ - is not definitive;

Stave 3, bar 15a, note 1 to end of bar 25e (the first note is also erased);

Stave 4, bar 25c, crotchet rest, to bar 27, note 1;

Stave 5, bar 24, the *f* to bar 25d, note 4 (curiously, the *G* in bar 25c, stave 5 was erased before the passage was crossed out);

Also, in the original version, stave 2, bars 5-7, *de ses gens la* is roughly crossed out, and *je ne suis* (i.e. and incomplete phrase) added beneath.

Both versions: stave 4, bars 2-3 and 28-29: the *E*'s in bar 2 are unmarked, of the other three pairs, the first of each is flattened. As the passages are otherwise identical, either the *E*'s in bar 2 should also be flattened or the flat in bar 28 is a mistake, perhaps due to the similarity with the next bar. *E^b*'s and *E^b*'s sound equally acceptable in 2 and 28, but given Gerarde's general accuracy in assigning flats, the *E*'s in 2 and 28 are assumed to be natural.

¹² As do the settings of this text, by Appenzeller and Gombert, both in 1544¹⁷.

Underlay:

In three places extra notes were provided in the revised version to accommodate final syllables: bar 15, stave 4, for the word *dame*, bar 16, staves 4 and 5, for the word *infame*; In bar 20, stave 3 (revised version), Gerarde did not provide a note for the third syllable of *infame* so a J^f is provided editorially;
The spelling *il sont* is retained as it is used consistently in all parts.

Je suis aimez de la plus belle, [S]A[A]TBa

Source A: [S:editorial reconstruction]; A1:23,ff25^v-26; [A2:editorial reconstruction];
T:25,ff25^v-26; Ba:24,ff25^v-26.

Due apparently to the copying of the parts of this chanson into the wrong partbooks, we have, exceptionally for Source A, a *Bassus* part, named as such, in 24, and the only *Bassus* part from Source A that has survived.

- Bar 9, stave 2, notes 3 and 4: altered from J^f ;
- Bar 12, staves 2 and 5, last note, to bar 13, note 1: parallel octaves noted;
- Bar 17, stave 4, note 2: Ms has f ;
- Bar 30, stave 2, note 1: altered from g' ;
- Bar 32, stave 5, last 2 notes: altered from $\circ d$;
- Bar 38, stave 2, notes 1 and 2: altered from \circ to $\circ \text{J}$

Je suis amoureux, SATBaB

Source B: S:31,f37; A:32,f37; T:35,f37; Ba:33,f37; B:34,f35.

The antiphonal phrases at bars 9 and 11 were altered from the original given below:

The image shows a musical score for the chanson "Je suis amoureux". It consists of five staves of music. The lyrics are written below the staves. The lyrics are: "a les yeux vert et ri - ant, elle a les yeux vert et ri - ant Et". The score is in a single system and shows the antiphonal phrases at bars 9 and 11.

Le bergier et la bergierre, SA[A]T[Bba]/SSATBba

Source A: S:23,ff7^v-8; A1:24,ff7^v-8; [A2:editorial reconstruction]; T:25,ff6^v-7; [Bba:editorial reconstruction];

Source B: S:31,f28^v; A:32,ff28^v-29; T1:35,f28^v; T2:33,ff28^v-29; Bba: 34,f26^v.

The spelling of the first phrase is inconsistent, that in 23 alone in correctly distinguishing the masculine and feminine forms. (Source B has *Le bergiere et la bergierre* in all partbooks; 24 has *le bergierre et la bergier* and *le bergier et la bergier*, 25 has *le bergier et la bergiere*). The (modern) spelling, as found in 23, has been adopted in all staves. Otherwise the variants in spelling, concerning which each source is self-consistent, has been retained.

Bar 1, Original version, stave 2, note 2 obliterated by wormhole;

Bar 9, Original version, stave 1: underlay *sic*;

Bar 24, Final version, stave 5: notes 1-3 altered from *d' d' d'* to *g g g*; this is clearly a transcription of the start of the next entry;

Bars 27-29, Original version, stave 4: underlay *sic*;

Bar 34, Original version, stave 2: stem of note 2 obliterated by wormhole;

Bar 37, Final version, stave 4, notes 5 and 6 altered from *♪♪* to *♪♪*; presumably immediately.

Le souvenir d'aimer, MTTBaB

Source B: M:31,f38; T1:32,f38^v; T2:35,f38; Ba:33,f38; B:34,f36.

Bar 10, stave 5, note 2: altered from L rest;

Bar 11, stave 2, last note, and bar 12, note 1: altered from *o*;

Bar 12, stave 5: after the rest are (erased) further SM rests;

Bar 25, stave 4, after note 1: *♪* erased;

Bar 33, stave 5, note 1: altered from M rest and *♪c*;

The final word is spelled variously *verdoie* and *verdoye*.

Mon ceur chante II, SATBaB

Source B: S:31,ff26^v-27; A:32,ff26^v-27; T:35,ff25^v-26; Ba:33,ff26^v-27; B:34,ff24^v-25.

Stave 2 is notated in C3 clef, but the range (to *c''*) is exceptionally high for tenor, so has been allocated to alto here.

Staves 4 and 5 labelled *Tenor* and *Bassus* respectively.

Bar 19, stave 5, notes 3 and 4: altered from $\downarrow \downarrow$;

Bar 38, stave 3, last note, and bar 39, note 1: altered from $\downarrow a \downarrow g$;

Staves 1,2 and 5 end with *finis*.

Oncques amour I, MT[T]Ba[B]

Source A: M:23,ff15^v-16; T1:24,ff11^v-12; [T2:editorial reconstruction]; Ba:25,ff13^v-14; [B:editorial reconstruction].

There are many redundant text repeat signs in the partbooks.

Stave 1 is headed *Cantus*.

There appear, exceptionally, to be no alterations to this piece.

End: Stave 1 has *oncques amour N finis operis coronat* (the end garlands the work?); stave 4 has the opening words, *oncques amour ne fust sans grand*; both legends are in an elegant italic hand.

Par vous seulle, S[AA]T[Bba]

Source A: S:23,ff18^v-19; [A1,A2:editorial reconstructions]; T:25,ff16^v-17; [Bba:editorial reconstruction].

Stave 4 is headed *Tenor*.

Bar 4, stave 1, note 2: altered from \downarrow ;

Bar 17, stave 4, last note, and bar 18, notes 1 and 2: lacuna - originally just one semibreve (g) - the other two semibreves being squashed in later;

Bar 18, stave 1, notes 2 and 3: altered from \circ ;

End, stave 1 has *finis coronat opus*.

The underlay is confused by many redundant text repeat signs.

Pour une seulle, SATBaB

Source B: S:31,ff24-24^v; A:32,ff23^v-24; T:35,ff23-23^v; Ba:33,ff24-24^v; B:34,f22^v.

Bar 4, stave 1, notes 3-5, and bar 5, note 1: altered from $\downarrow g' \circ f'$; the second phrase in this voice (from bar 3, last note) now must be set to *que j'aime tant* only, and there must therefore be a melisma on *j'ai-*; it follows that Gerarde's intention for the first phrase would be similar,

In addition:

Bar 23, stave 1, notes 2 and 3 (2 *bb*'s): Ms has *#* clearly written under these;

Bar 39, stave 1, last note, to end of bar 42: altered from the version given below:



Bar 39, stave 2, notes 2 and 3: altered from *o*;

Bar 39, stave 3, note 1, to bar 41, note 1: altered from the version given below:



Bar 42, stave 4: altered from *dfdc' da da oc'*;

Bar 46, stave 1, note 1: altered from *dbb'dd'*;

Bar 46, stave 3, note 2: altered from *bb*;

Parts 1 and 2 end with *finis*.

Puis qu'elle a mis a deulx son amitie, MTTBaB

Source B: M:31,ff25^v-26; T1:32,ff25^v-26; T2:35,ff24^v-25; Ba:33,ff25^v-26; B:34,ff23^v-24.

All the sharps, a considerable number, are added below the notes affected. In contrast all the flats, including those cancelling sharps, are written on the staves and appear to be contemporary with the notes themselves. Thus there appear to have originally been flats present cancelling non-existing sharps: bar 16, stave 2 and bar 21, stave 2, though this does not explain the flat in bar 36, stave 3.

The provision of notes for final syllables is uncharacteristically careless:

amitie is lacking a note for the final *-e* in bar 2, stave 1, bar 3, stave 3, bar 7, stave 3, bar 8, stave 4 and bar 12, staves 2, 3 and 4;

Bars 25-25, stave 2, *portaige* has only two notes. To accommodate this syllable, a crotchet *bb* on beat 3 is suggested;

Bar 31, stave 4, *moitie* has only two notes, and is actually shortened to *moiti*.

Bar 11, stave 3, note 7 given as *cf#*, which is clearly an error;

Bar 15, stave 3, notes 1 and 2: underlay *j'ay mis* in error;

Bar 30, stave 1, note 5 to bar 32, note 1: lacuna corrected by inserting an extra stave at the bottom of the page;

Bar 34, stave 1, *tout* spelled *toute* in error;

Bars 38 and 39, stave 1: lacuna corrected by erasure and overwriting;

Bar 40, stave 4, notes 1-3, altered from *ee c*;

Bar 42, stave 4, *toute*, divided thus: *tout e*, set to the two notes *c'* and *g* with a minim rest between them. As this rest lies in the B space, it is conceivable that a badly written note in an earlier source was miscopied as a rest. Consequently a minim *b* is suggested.

The ending was altered from the following original:

45

- e, si ie n'ay tout, si ie n'ay tout, ie qui - te tou - te la moi - ti - e. - e, si ie n'ay tout ie qui - te tou - te la moi - ti - e, ie qui - te toute la moi - ti - e. - e, si ie n'ay tout si ie n'ay tout ie qui - te tout' la moi - ti - e.

Se dire ie l'osoye, MMTBaB

Source B: M1:31,ff6^v-7; M2:32,ff6^v-7; T:33,ff6^v-7; Ba:35,ff6^v-7; B:34,ff5^v-6.

In common with many of the first group of pieces entered into Source B, there are several redundant text repeat signs in the manuscript parts of this chanson. This complicates the process of constructing a suitable underlay. Also the original underlay at the end is even more than usually unhelpful.

Bar 10, stave 3, note 4: sic *g*;

Bar 14, stave 3, note 4 (*f'*): altered from ♩ ♩;

Bar 17, stave 1, note 5: altered from ♩ ♩;

Bar 18, stave 2, notes 7 and 8: altered from ♩;

Bar 19, all staves, from beat 3, to bar 20, first two beats: this passage was altered, extending it by one semibreve, from the following original:

[3/0]

en get - ter sou - - spir, sans
sans en get - ter
Sans en get - ter sou - -
- - spir, sans en get - ter sou -
[sans en get - ter sou.spir.]

Bar 20, stave 5, note 6: altered from *Bb*.

Text:

line 1: stave 1 has *l'osoie* x 2, *l'osoye* x 1, stave 5 has *l'osoie* x 1, *l'osoye* x 1, all other parts have *l'osoye*;

line 3: staves 1 and 4 have *alleggeroy*, staves 2, 3 and 5 have *alleggeroye*.

Ta bonne grace, MT[T]Ba[B]

Source A: M:23,ff21v-22; T1:24,ff21v-22; [T2:editorial reconstruction]; Ba:25,ff21v-22; [B:editorial reconstruction].

Bar 21, stave 2, from note 5 to end of bar 22: lacuna corrected here - the original notation was *bb' d' f' d' d' e'*

Tant qu'en amour, MT[T]Ba[B]

Source A: M:23,ff16v-17; T1:24,ff12v-13; [T2:editorial reconstruction]; Ba:25,ff15v-16; [B:editorial reconstruction].

Staff 2 is headed *Contra Tenor*,

Bar 4, stave 2, last note: missing: worm hole in paper and subsequent repair have removed this note;

Bar 8, stave 1, notes 1 and 2 (*da' dbb'*): lacuna; this note added later;

Bar 10, stave 4, notes 5-7: lacuna; these notes added later;

Bar 23, stave 2, last 2 notes: altered from *od'*, this change removed parallel fifths with stave 1;

Bar 23, stave 4, notes 5 and 6: altered from *o*;

Underlay:

The underlay is particularly unhelpful in this chanson, and the manuscript parts contain many redundant text repeat signs.

The opening in all extant parts is written as *Tant que/en ...*;

Bar 15, stave 2, *soubs* is placed under the *od'*;

Bar 19, stave 4, *et* is placed under the following *f*.

End:

stave 1 has *finis coronat opus*;

stave 2 has *tant quen amσ to sera ma*;

stave 3 has *Tant que/en amour*.

Tous mes amys, two versions, MT[T]Ba[B] and MTTBaB

Original version,

Source A: M:23,ff21-21^v; T1:24,ff20^v-21; [T2:editorial reconstruction]; Ba:25,ff20^v-21;
[B:editorial reconstruction];

Revised version,

Source B: M:31,f34^v; T1:32,ff34-34^v; T2:35,ff34-34^v; Ba:33,ff34-34^v; B:34,ff32-32^v.

The revision here is thorough, though all the material from A has been reused in B. As both versions of this chanson are, for Gerarde, uncharacteristically free of alterations, it is assumed that his usual intervening working document (normally the earlier version, with erasures, etc) was separate from both these sources, and since lost.

Original version, bar 40, stave 2, note 2: altered from *c'*;Original version, bar 46, stave 2, last 2 notes: altered from *o*;End: revised version, staves 1 and 4 have *finis*.**Vivons joyusement**, MTTBaBSource B: M:31,f14^v; T1:32,f14^v; T2:35,f13^v; Ba:33,f14^v; B:34,f13^v.Bar 5, stave 3, notes 7 and 8 altered from *J* to *JJ*;Bars 21-22, staves 2-5: MSS have *propos*.**Vivre ne puis I**, MMTBaB¹⁴Source B: M1:31,ff7^v-8; M2:32,ff7^v-8; T:33,ff7^v-8; Ba:35,ff5^v-6; B:34,ff6^v-7.

There appear to be no alterations to this chanson.

Vivre ne puis II, MTTBaB¹⁵Source B: M:31,ff30^v-31; T1:32,ff30^v-31; T2:35,f31; Ba:33,ff30^v-31; B:34,f29.Bar 4, stave 1, last note: altered from *o c'' o g'*;

^{14,15} The numbering of the two settings of *Vivre ne puis sur terre* reflects the order in which they were entered into the partbooks. It is possible, however, that they were composed in the reverse order. See Chapter Eight, Section 8.2.8.3, Section 8.3, Table 8.11 and the flow diagram and Section 8.5, Table 8.14.

Bar 5, stave 1, rest altered in some way that is not clear; it is possible that its length was changed, then changed back to its original value;

Bars 6, 7 and 8 (in stave 4) altered from the version given below:

The image shows a musical score for a chanson, consisting of five staves. The lyrics are written below the staves. The lyrics are: "Car mort suis a de - mi, car mort suis a de - mi, [car mort suis a de - mi, re. Car mort suis a de - mi,] car mort suis a de - mi, mort suis a de - mi. [car mort suis a de - mi,] car mort suis a de - mi, - re.] Car mort suis a de - mi, car mort suis a de - mi." The score includes various musical notations such as notes, rests, and brackets.

Bar 13, stave 2, note 4: apparently altered from $\circ \circ$;

Bar 18, stave 1, note 5: altered from $\downarrow \downarrow$;

Bar 23, stave 4, notes 3 and 4: altered from \circ ;

Bar 26, stave 3, notes 1-8: these appear to have been altered in some way, but ultra-violet light shows only a \downarrow for note 1;

Bar 32, stave 2, note 2: altered from M rest and \downarrow

CHANSONS FOR SIX VOICES

Adieu mon esperance II, MATTBaB

Source C: M:26,f17; A:27,ff17,16^v; T1:28,ff18,17^v; T2:30,f17^v; Ba:30,f18; B:29,f17;

Source F: T2:57,f9 (from bar 24, last note).

The alto and first tenor parts occupy, and in each case fill, the right hand page of an opening; the additional material needed for the substantial revision of the end was written on the fortuitously blank staves at the bottom of the left hand page in each case.

The clefs are, unusually for Gerarde, not all the usual ones for the range and tessitura of the parts. These clefs are: C1, C3, C4, C4, F3 and F4 respectively, suggesting MTBaBaBbaB, for most of whom the tessitura of the parts are high. MATTBaB is an easier combination.

Staves 4 and 5, both in 30, are headed *8 Quintus* and *8qestus* respectively, the latter presumably being a corruption of *Sextus*. Why *8* should be included is a mystery.

The music for lines 1 and 2 of the verse is repeated for lines 3 and 4. This is a help in verifying the alterations and assessing their significance; some occur both times, others do not, as will be seen from the following notes.

Bar 3, stave 1, notes 2-4 altered from J.d''Jc' ;

Bar 3, stave 3, last 4 notes, and bar 4, notes 1-6: altered from $\text{Ja Jc' | Jbb Jbb Ja Jc'}$;

Bar 6, stave 4, note 1 and rest: altered in C from J.g Jf Je ; cf stave 2; this change was probably immediate, as the corresponding passage in bar 18 was not altered;

Bar 10, stave 4, note 4 altered in C from bb ;

Bar 11, stave 1, notes 1-3: after these, the previous phase, from bar 10, was copied in error, then the rest and first three notes of bar 11 again. The error was corrected by erasure;

Bar 13, stave 5, rests and notes 1 and 2: altered from minim rest, Jd Jd Je Jc , with the indication ♩ , i.e. *mon souvenir*;

To match the alterations in bars 3, 4 and 10 mentioned above, the repeat was also changed:

Bar 15, stave 1, notes 2-4 altered from J.d''Jc' ;

Bar 15, stave 3, last 4 notes, and bar 16, notes 1-6: altered from $\text{Ja Jc' | Jbb Jbb Ja Jc'}$;

Bar 22, stave 4, note 4 altered in C from bb ;

Bar 24, stave 3, last note altered from c' (so avoiding parallel octaves with stave 1);

Bar 24, stave 4, last note altered in C from a ;

Bar 24, stave 6, last note, to bar 25, note 2: altered from $\text{JA | J.Bb JA JBb Jc}$, see bars 12 and 13, from which this appears to have been copied in error;

Bar 25, stave 1, notes 3 and 4 altered from oc' ;

Bar 31, stave 4, notes 1-4: F has Ja oc' ; while the simplification of the line is characteristic of Gerarde's later stylistic changes, the clash with stave 2 is not, and on the assumption that the missing partbooks of Source F might reveal a more substantial revision at this point, removing the clash, the edition retains the version in C;

Bar 34, stave 4, notes 1-3 from F; C has oc ;

The final section is heavily erased and overwritten. The affected parts of the original are:

Stave 1: bar 36, note 2 altered from oc to oc and thereafter altered drastically;

Stave 2: from bar 37, last note;

Stave 3: from bar 37, note 4;

Stave 4: from bar 37, last note;

Stave 5: from bar 37, after note 1;

Stave 6: from bar 37, note 3;

The erasure of the original in this section is very thorough; also the overwriting has obscured much of the detail of the original; consequently the reconstruction of the original, given overleaf, relies on quite a lot of guesswork:

The image shows two systems of musical notation for a chanson. Each system consists of six staves: a vocal line and five instrumental lines. The first system begins with a [3/4] time signature and ends with a [4/4] time signature. The lyrics are written below the vocal line and are: "blas-mez, ie suis blas-mez, Las par-do-nez les moy, las par-do-
-mez, si a grand tort ie suis blas-mez, Las par-do-nez les moy,
-mez, si a grand tort ie suis blas-mez, Las par-do-nez les moy, las par-do-
si a grand tort ie suis blas-mez, Las par-do-nez les moy,
a grand tort ie suis blas-mez, Las par-do-nez les
si a grand tort ie suis blas-mez, Las par-do-nez les moy, las

The second system also begins with a [3/4] time signature and ends with a [4/4] time signature. The lyrics are: "nez, las par-do-nes les moy.
las par-do-nes les moy, las par-do-nes les moy, las par-do-nes les moy.
-nez les moy,
las par-do-nes les moy, las par-do-nes les moy.
moy, las par-do-nez les moy, las par-do-nes les moy, las par-do-nes les moy.
par-do-nes les moy, las par-do-nes les moy.

Final version:

Bar 41, stave 5, last note: Ms has *c'*; this has been changed editorially to *b♭* to preserve the imitation.

Bar 43, stave 4, notes 2-3: F has *oc'*

Underlay:

Bar 24, stave 4, last note, to bar 25, note 3: underlay from F;

Bars 27 and 28, stave 4: underlay from C; F has *et si ne scay pourquoi* ≠ ;

Bar 30, stave 4, last note, to end of bar 31: underlay from F;

The spelling from C is used in the edition; F has *pourquoi* for *pourquoy* and *moi* for *moy* (or *l'esmoi* for *l'esmoy* - see Chapter Four, Section 4.3, Example 4.3).

End: staves 1, 5 and 6 of C are signed *DG*; F has *Theodoricus Gerardj*.

C'est grand plaisir, MTTBaBB

Source D: M:50,f21; T1:51,f21v; T2:49,f21; Ba:52,f20; B1:54,f20v; B2:53,f21.

Bars 7-17, all staves: the word *jouis* is spelled consistently thus, except in bar 9, stave 4, where it appears as *jouist*. The expected *jouit* does not appear. The spelling *jouis* has been retained. The flats in bar 9, stave 2; bar 10, stave 4; bar 11, stave 6; bar 14, stave 5 and bar 16, stave 6 were added after the work was copied into these books, as were the sharps (= naturals) in bar 9, stave 6 and bar 11, stave 5, presumably as part of Gerarde's revision process. In bar 13, stave 4, note 3 had both a flat and a sharp added, superimposed, and presumably in that order, as a *bb* at this point does not work. The alterations here are in black ink contrasting with the brown of the original.

Bar 13, stave 5, between notes 1 and 2: in the partbook a large gap between these notes, which lie on the second stave of the page, f20v of 54, indicates that the underlay of the top stave was added before the notation of the second stave.

Bar 16, stave 6, between notes 1 and 2: a similar gap in the partbook indicates again that the underlay of the top stave of 53, f21, was added before the notation of the second stave;

Bar 19, stave 2, note 4 altered from *e'* to *g'*;

Bar 24, stave 4, notes 2 and 3 altered from *e*;

Bar 30, stave 1, notes 2 and 3: sharp added below first *g'* (*cf* bar 27, where the sharp is in front of the first *g'*);

Bar 31, stave 1, note 7 altered from *g'* to *b'*;

Bar 32, stave 2, note 4, to bar 33 note 1 altered from *e'e'd'd'e'* to *d'e'e.d'dc'*

All parts signed D.G.

Ceste belle petite bouche, SMTTBbaB

Source C: S:26,f14v; M:27,f14v; T1:28,f15v; T2:30,f14v; Bba:27,f15; B:29,f15.

Bar 2, stave 1, notes 1 and 2 altered from *d* to *dd*;

Bar 5, stave 1, note 4 altered from *a'* to *c'*;

Bar 5, stave 3, note 6 altered from *bb* to *g*;

Bar 5, stave 5, notes 3-6 altered from *d e d e d c d g* to *d e d a d bb d g*;

Similar changes to the above three (in bar 5) were made to each of the repeats of the opening section, as detailed below (bars 28 and 55-6);

Bar 9, stave 4, note 2 altered from *bb* to *d'*;

Bar 12, stave 2, note 1 altered from *c''* to *a'*;

Bar 12, stave 3, notes 1 and 2 altered from *d* to *dd*;

Bar 15, stave 3, note 3 originally marked \sharp (= *E#*); the sharp was later erased and the *E*

marked with *b*;

Bar 19, stave 1, notes 2 and 3 altered from $\text{♩} \text{♩}$ to $\text{♩} \text{♩}$;

Bar 20, stave 2, notes 1 and 2 altered from $\text{♩} \text{♩}$ to $\text{♩} \text{♩}$;

Bar 21, stave 2, originally $\text{♩} \text{♩}$; the second semibreve was then erased and another inserted before the original first one. The following rest is drawn as SBS;

Bar 25, stave 3, notes 4 and 5 originally $\text{♩} \text{♩}$, which is a minim short, altered to $\text{♩} \text{♩}$;

Bar 28, stave 1, note 4 altered from *a'* to *c'*;

Bar 28, stave 4, note 6 altered from *b♭* to *g*;

Bar 28, stave 5, notes 3-6 altered from $\text{♩} \text{♩} \text{♩} \text{♩}$ to $\text{♩} \text{♩} \text{♩} \text{♩}$;

Bar 29, stave 1, notes 2 and 3 altered from ♩ to ♩ ;

Bar 34, stave 5, note 3 altered from ♩ to ♩ ;

Bar 41, stave 3, notes 2 and 3 (*c'a*) joined by an early form of slur: ⏏ ;

Bar 42, stave 4, note 4 altered from *e'* to *g'*;

Bar 44, stave 5, minim altered from *B♭* to *b♭*;

Bar 45, stave 4, note 2 altered from *c'* to *e♭'*;

Bar 47, stave 3, note 3, and bar 48, note 1: altered from $\text{♩} \text{♩}$ to $\text{♩} \text{♩}$;

Bar 49, stave 3, note 2 (*a'*), to bar 50, note 1: altered from $\text{♩} \text{♩} \text{♩} \text{♩}$ to $\text{♩} \text{♩} \text{♩} \text{♩}$;

Bars 48-51, stave 4, altered from the following:



The alteration removes parallel octaves with stave 1 in bar 48 and parallel fifths with stave 6;

Bar 50, stave 2, note 1 altered from *d'* to *f'*;

Bar 55, stave 4, note 6: from here the first tenor ending (stave 3, from bar 53) was written in error. Part was erased and overwritten with the correct part: if the expected change to bar 56, note 3, from *b♭* to *g*, took place, it is not visible. The rest of the erroneous entry was both crossed out and erased;

Bar 55, stave 5, note 6, to bar 56, note 3, altered from $\text{♩} \text{♩} \text{♩} \text{♩}$ to $\text{♩} \text{♩} \text{♩} \text{♩}$;

Bar 56, stave 1, note 1 altered from *a'* to *c'*.

Hatez vous, MTTBaBB

Source D: M:50,f21^v; T1:51,f22; T2:49,f21^v Ba:52,f21; B1:54,f21; B2:53,f21^v.

Bar 8, stave 3, note 4 altered from *f'* to *d'*;

Bars 15 and 16, stave 3: lacuna corrected, by Gerarde, in the margin;

Bar 18, stave 2, between notes 2 and 3: $\text{♩} \text{♩}$ erased here.

All parts signed D.G.

Hellas quel jour, SAATTBba

Source B: S:31,f50^v; A1:32,f50^v; A2:35,f61; T1:35,f60^v; T2:33,f50^v; Bba:34,f48^v.

Lowest four staves labelled, respectively, *Quintus, Sexta pars, Tenor* and *Bassus*.

Bar 18, stave 3, note 5 altered from ♯;

Bar 19, stave 3, note 1 altered from ♯

Stave 2 signed *D.G.*

J'attens secours II, SMATBaB

Source C: S:26,f16^v; M:30,f16^v; A:27,f16^v; T:30,f17; Ba:28,f17^v; B:29,f16^v.

This is one of many pieces whose opening point Gerarde reworked thoroughly, while retaining the original point of imitation.

Bar 5, stave 2, note 1 altered from *eb'* by overwriting the flat with a sharp. (see also bar 7, stave 4, note 5);

Bar 5, stave 2, notes 2 and 3 altered from ♯d'♯c'♯bb'♯a' to ♯d'♯c';

Bar 5, stave 3, note 3, and bar 4, note 1: altered from *o* to ♯;

Bar 6, stave 1, note 2, to bar 8: originally a longer phrase (see below); the text of the complete line fitted the original and has not been erased, but with the reduction as shown below, the lower underlay is preferred;

Bar 6, stave 4, notes 5-9 altered from ♯d'♯e'♯f; thus removing parallel fifths with stave 5;

From bar 7 the alterations are more numerous. The original version of bars 7-14 follows;

In this excerpt:

Bar 7, stave 4, note 5: altered from *eb* to *eb'* by overwriting a flat with a sharp (see also bar 5, stave 2, note 1);

The image shows a musical score for the piece "J'attens secours II". It consists of five staves of music. The first staff is the vocal line, and the other four are instrumental parts. The lyrics are written below the staves. The score includes a key signature of one flat and a common time signature. The lyrics are: "cours de ma seul - le pen - se - e, le pen - se - e, j'at - tens se - cours de ma seul - le pen - se - e, [de ma seul - le pen - se - e, seul - le pen - se - e, de ma seul - le pen - se - e, j'at - tens se - ma seul - le pen - se - e, j'at - tens se - cours de ma seul - le pen - se - e, j'at - tens se - cours de".

J'at - tens se - cours de ma seul - le pen - se - e, J'at - tens le
 de ma seul - le pen - se - e, J'at - tens le jour, [J'at - tens le
 - e.] de ma seul - le pen - se - e, pen - se - e, J'at - tens le jour, [J'at - tens le jour,]
 - cours, J'at - tens se - cours de ma seul - le pen - se - e, J'at - tens le jour, J'at - tens le jour
 - e, de ma seul - le pen - se - e, J'at - tens le jour, J'at - tens le
 ma seul - le pen - se - e, de ma seul - le pen - se - e, J'at - tens le

Bar 11, unaffected by the above changes, staves 2 and 3, note 2: in the Mss, staff 3 has an unequivocal *c'*; the *bb'* in staff 2 is equally unequivocal. Altering the *c'* to *g* would produce a unison doubling an unlikely pair of octave leaps, *eb'* or *g'* would cause two voices to start a phrase on the same note, altering it to *bb* would insert two leaps of a major sixth and altering the *bb'* in staff 2 to *c'* would pre-empt the c minor harmony of the next beat. None of these solutions is entirely satisfactory; the one that best fits with Gerarde's style is the replacing of the *c'* in staff 3 with *bb*;

Bar 16, stave 3, note 1 altered from *g* to *ff*;

Bar 19, staves 2 and 5: parallel perfect fifths noted;

Bar 21, stave 6, beat 2 altered from \circ to minim rest and \downarrow ;

Bars 25 and 26, staves 1 and 2: both rests originally one semibreve shorter;

Bar 39, stave 5, notes 2 and 3 altered from \circ to $\downarrow \downarrow$;

Bar 40, stave 4 altered from $\square \cdot$ to $\square \circ$;

Bar 43, stave 3. notes 2 and 3 altered from \circ to $\downarrow \downarrow$

Je suis desheritee, SAATTBba

Source B: S:31,f43; A1:32,f43; A2:35,f45^v; T1:33,f43; T2:35,f46; Bba:34,f41;

Source F: T2: 57,ff24^v-25.

In B, staves 3 and 5 labelled *2^s Contra Tenor* and *2^s Tenor* respectively.

Bar 6, stave 2, notes 5 and 6 altered from $\downarrow \circ$;

Bar 8, stave 1, last 2 notes altered from $\downarrow d''$;

Bars 11-13: the original version is given overleaf:

m'a lai-sse - e, seul - let - te m'a lai - sse - e
 e, seul - let - te m'a lai - sse - e
 sse - e, [seul-let-te m'a lai - sse - e,]seul - let - te m'a lai - sse - e
 seul-let-te m'a lai - sse - e, seul - let - te m'a lai - sse - e Plai -
 e, m'a lai - sse - e, seul - let - te m'a lai - sse - e
 seul - let - te m'a lai - sse - e, seul - let - te m'a lai - sse - e

Bar 20, stave 4, from beat 2 to bar 21, note 7: altered from SM rests, and $\circ d' d d' | d e' d e' d f' d f' o g' d e'$;

Bar 23, stave 5, notes 1 and 2: ligature in F only;

Bar 24, stave 2, note 1 written over M rest;

Bar 24, stave 4, notes 3 and 4 altered from \circ ;

Bar 25, stave 3, notes 1 and 3: sharps added later.

Stave 5 in F signed *Theodoricus Gerardj*.

Las, voulez vous, MTTBaBB

Source D: M:50,f20^v; T1:51,f21; T2:49,f20^v; Ba:52,f19^v; B1:53,f20^v; B2:54,f20^v.

Bars 4-8 underwent extensive alterations at the revision stage. The earlier version is given below. This passage is one semibreve shorter than the final version.

las, vou-lez vous qu'une per-son-ne chan - te, las,
 [chan] - te, qu'u-ne per-son-ne chan - te, qu'u-ne per-son-ne chan -
 vous qu'u - ne per-son - ne chan - te, las, vou - lez vous qu'u - ne
 son.ne chan - te, qu'u - ne per-son-ne chan - te, [las,]las, vou - lez
 vous, las, vou-lez vous, las, vou - lez vous, [las, vou -
 las, vou - lez vous, [las, vou-lez vous, las, vou - lez

[3/4]
 vous lez vous qu'u ne per son
 te, [qu'u ne per son ne] chan te,
 per son ne chan te, qu'u ne per
 vous qu'u ne per son
 lez vous qu'u ne per son ne chan te,
 vous] qu'u ne per

In this earlier version:

Bar 6, stave 4, notes 1 and 2 (in parentheses) may be part of an earlier version still; as all the notes here were erased it is difficult to determine in which order they were removed, but it looks as though the first four, *agfa*, were Gerarde's first idea; *a* and *g* were removed, to be replaced by *d* and *a*, added at the end of the phrase. This could have been to avoid the consecutive octaves with stave 2, but it is more likely that Gerarde wished to reduce the repetition of three nearly identical bass entries in bars 4-7;

Bar 7, stave 1, notes 1 and 2 were altered from $\text{Jc}'\text{o}\text{b}'$ to $\text{o}\text{c}'\text{Jb}'$; possibly to avoid the clash with stave 2, but more likely to increase tension by introducing another suspension.

Bar 15, stave 4, to bar 16, note 1: altered from $\text{o}\text{a}\text{f}\text{a}$, S rest, to $\text{f}\text{a}\text{o}\text{e}$;

Bar 16, stave 2, note 2 altered from c' to g ;

Bar 28, stave 3, note 2 altered from e' to g'

All parts signed D.G.

Le rossignol plaisant, SAATTBba

Source B: S:31,ff51v-52; A1:32,ff51v-52; A2:35,f61v; T1:33,ff51v-52; T2:35,f62;
 Bba:34,ff49v-50.

Bar 27, stave 2, note 3 altered from J ;

Bar 27, stave 3, note 3 altered from J ;

Bar 29, stave 6, \square altered from o ;

Bar 31, stave 1, \square altered from o ;

Bar 42, stave 5, last note altered from J ;

Bar 43, stave 5, note 4 (first Jf') altered from J

Mon cœur chante III, SAATTBba

Source B: S:31,ff49^v-50; A1:32,f49^v; A2:35,ff58^v-59; T1:32,f50; T2:33,ff49^v-50;
Bba:34,ff47^v-48.

Apart from the superius part, this is written very untidily and coarsely.

Bar 11, stave 6, note 2 appears to have been altered from ♯;

Bar 12, stave 4, notes 1 and 2 altered from ♯;

Bars 16-19, stave 5, original underlay: *tout mon plaisir se renouvelle*, heavily crossed out, written back in, very cramped, under next phrase. No replacement text at 16-19;

Bar 20, stave 1, note 1 altered from *c'*;

Bars 45-57, *bonne* appears mostly as *bone*;

Bars 46-47, stave 2: lacuna corrected on extra stave drawn at bottom of page. The rest in bar 48 appears twice, once on the extra stave, once on the main stave.

Staves 4-6 all signed *D.G.*

Oncques amour ne fust II, MTTBaBB

Source B: M:31,f18; T1:32,f18; T2:35,f16^v; Ba:33,f18; B1:35,f17; B2:34,f17.

Bar 10, stave 4, beat 3: this five-beat rest was altered from one of six beats;

Bar 14, stave 2, note 2 altered from *d'* to *bb*, probably immediately;

Bar 15, stave 2, from note 7; altered from *o c' o c' d c' d c'*, probably immediately. The semibreve ending of one phrase and the dactylic start to the next point is in keeping with the rest of the setting, but clearly does not contribute so well to the texture as the final version.¹⁶

Or est venu le printemps, SMATBaB

(Secunda pars: *Car ce jourdhuy*)

Source D: S:50,ff22-22^v; M:54,ff21^v-22; A:51,ff22^v-23; T:49,ff22-22^v; Ba:52,ff21^v-22;
B:53,ff22-22^v;

Source F: Ba:57,ff16^v-18.

The alterations in D are extremely untidy, verging on the illegible, suggesting strongly that they are merely workings out for transference into F, which is extremely neat. Several sections are completely rewritten; the original has been reconstructed using ultraviolet light; however

¹⁶ For the comparative score of the opening of this chanson and that of *Derelinquat impius viam I*, of which it is a contrafactum, please see the Appendix to these notes and the Appendix to the Edition.

some notes remain conjectural. The text setting shows signs of unfamiliarity with the language, in that there are in the original no notes provided for the final syllables of *flore*, *encore*, *ore*, *oultre* or *s'esloigne*.

Where there have been changes to D, the original is shown on the top subsystem. The final version appears on the lower subsystem. Generally the differences are between the erased, overwritten version in D and that overwriting it. For the baritone part the differences between D and F are shown on the same stave, in the final version: at such places (bars 29, 40 and 50) D has the upturned stems, F the downturned stems. The unequal barring of the original version in bars 1-2, 28-30 and 37-39 is in order to keep analogous sections of the two versions aligned. In addition:

Bar 7, stave 6, note 1 altered from \downarrow to $\downarrow \downarrow$;

Bar 8, stave 2, note 3 altered from *a'* to *bb'*;

Bar 16, stave 4, note 4 altered from \circ to \square ;

Bar 39, stave 5, note 1: a sharp was added under this note in D; however this sharp does not appear in F;

Bar 52, stave 4, notes 1 and 2 altered from \circ to $\downarrow \downarrow$;

At the end of the *prima pars*, staves 1-5 have *2^a pars*, stave 6 has *Response*.

All parts in D are signed *D.G.* The part in 57 is signed *Theodoricus Gerardj.*

Stage 1 accidentals added in D (bar/stave/note):

1/3/E \flat ; 2/3/E \sharp ; 3/1/E \sharp ; 22/3/E \sharp ; 26/4/C \sharp ; 34/1/2xC \sharp ; 39/5/C \sharp ; 40/3/E \flat ; 45/3/F \sharp ; 51/1/E \flat .

Petitte fleur, SMTTBbaB

Source C: S:26,ff13^v-14; M:28,f15; T1:27,f14; T2:28,f14^v; Bba:30,f14; B:29,f14^v.

Bar 3, stave 3, notes 1 and 2 altered from \downarrow to $\downarrow \downarrow$;

Bar 15, stave 3, to bar 16, note 2 altered from: minim rest, $\downarrow f' \downarrow bb' \downarrow d' \downarrow d' \downarrow c\sharp' \downarrow c\sharp'$;

Bar 15, stave 4, to bar 16, note 2 altered from: crotchet rest, $\downarrow f' \downarrow c' \downarrow g' \downarrow d' \downarrow bb' \downarrow c' \downarrow c' \downarrow a \downarrow a$;

Bar 15, stave 5, to bar 16 altered from $\downarrow c \downarrow c \downarrow d \downarrow a \downarrow d \downarrow g \circ e$;

Bar 16, stave 6, last note altered from *f* to *F*;

Bar 17, stave 4, note 1 altered from *c'* to *g*;

Bar 18, stave 2, notes 3 and 4 originally minims in error, altered to $\downarrow \downarrow$;

Bar 26, stave 2, note 2 altered from $\downarrow \downarrow$ to \circ ;

Bar 26 to bar 27, note 2, stave 3 altered from $\circ d' \downarrow d' \circ g' \downarrow f'$ first to $\circ d' \circ g' \downarrow f'$ then to $\circ d' \downarrow d' \downarrow g' \downarrow f' \downarrow f'$;

Bar 27, stave 2, notes 3 and 4 altered from \downarrow to $\downarrow \downarrow$;

Bar 28, stave 4, notes 4 and 5 altered from \circ to $\downarrow \downarrow$;

Bar 29, stave 1, notes 3 and 4 altered from $\circ f'$ to $\downarrow f' \downarrow d'$;

Bar 29, stave 4, notes 1-3 altered from $\downarrow \downarrow \downarrow$ to $\downarrow \downarrow \downarrow$

Plaisir n'ay plus, MTTBaBB

Source B: M:31,ff45^v-46; T1:32,ff45^v-46; T2:35,ff50^v,51^v; Ba:33,ff45^v-46;
B1:34,ff43^v-44; B2:35,ff51,52.

- Bar 9, stave 2, rest and note 2 altered from \downarrow ;
 Bar 10, stave 2, rest and note 2 altered from \downarrow ;
 Bar 14, stave 3, note 2 altered from c' to b , removing parallel fifths;
 Bar 14, stave 4, last note, to bar 15, note 4: original underlay *en desconfort* crossed out;
 Bar 15, stave 2, notes 3-6 altered from $\circ \circ$;
 Bar 16, stave 4, last note, to bar 17, note 3: original underlay *en desconfort* crossed out;
 Bar 17, stave 4, last note altered from \downarrow ;
 Bar 17, stave 6, semibreve rest and note 1 altered from breve rest and \circ ;
 Bar 22, stave 3, rest and last note altered from \downarrow ;
 Bar 23, stave 2, note 5 and rest altered from \circ . ;
 Bar 23, stave 2, last note altered from g ;
 Bar 24, stave 1, last note altered from c'' ;
 Bars 26-27, stave 2, bracketted text: *qui n'a* crossed out; no replacement text;
 Bar 26, stave 4, notes 2-4 appear to have been altered from $\downarrow g \downarrow a$ (or b) $\downarrow f$ to $\circ g \downarrow e \downarrow c'$;
 Bar 31, stave 2, note 2 altered from g ;
 Bar 33, stave 2, after note 2, an extra $\downarrow e'$ erased.

Pour une, las, j'endure, MTTBaBB

Source B: M:31,f44; T1:32,f44; T2:35,f47^v; Ba:33,f44; B1:35,f48; B2:34,f42;
 Source F:B1: 57,ff22^v-23.

Parts in B labelled: -, *Medius, 2^s Contra Tenor, Tenor, 2^s Tenor* and *Bassus*.

- Bar 5, stave 5 last beat: the upturned stems and upper underlay are from B, which has black minims, with \mathcal{J} under. However, the third is larger than the rest, suggesting that it might once have been a white minim. preceded by two crotchets. The downturned stems and lower underlay are from F, where this is simplified to $\downarrow \downarrow$;
 Bar 8, stave 2, notes 2 and 3: altered from $\downarrow f' \downarrow e' \downarrow c' \downarrow d'$ to $\circ f' \downarrow d'$;
 Bar 10, stave 3, last note, and bar 11, note 1: altered from $\downarrow a \downarrow g \downarrow a \downarrow b \circ c' \circ e'$ to $\circ a \square e'$;
 Bar 11, stave 2, notes 1 and 2: altered from $\downarrow e' \downarrow e'$ to $\downarrow c' \downarrow c'$;
 Bar 17, stave 1, note 2 to bar 18, note 1: *quel ne fault* crossed out; new underlay inserted;
 Bar 19, stave 1, note 5 altered from f' to d' , removing parallel octaves;
 Bar 39, stave 2, *Il me faudra morir* crossed out and written in again. The l of *fauldra* omitted the first time.
 Stave 5 in F signed *Theodoricus Gerardj*.

Puis que fortune, SAATTBba

Source B: S:31,f43v; A1:32,f43v; A2:35,f46v; T1:33,f43v; T2:35,f47; Bba:34,f41v;

Source F: T2: 57,ff25v-26.

In B the parts are labelled: *Superius, Medius, 2^s Contra Tenor, Tenor, 2^s Tenor* and *Bassus*.

Bar 2, stave 2, last note, and bar 3, note 1: altered from *o*;

Bar 3, stave 2, last note, and bar 4, note 1: altered from *o*;

Bar 4, stave 2, last note, and bar 5, note 1: altered from *o*;

Bar 5, stave 2, notes 4 and 5: altered from *o*;

Bar 9, stave 4, note 2, to bar 10, note 2: altered from *♩d'♩b♩g | ♩c'♩e'♩d'♩c'*;

Bar 10, stave 5 in B, note 2 altered from *g'*

Resiouissons nous, SAATTBba

Source B: S:31,ff44v-45; A1:32,ff44v-45; A2:35,ff48v,49v; T1:33,ff44v-45;

T2:35,ff49,50; Bba:34,ff42v-43;

Source F: T2:57,ff26v-27.

Stave 6 headed *Bassus*

Bar 4, stave 3, note 1 altered from *g'*; notes 2 and 3 altered from *♩*;

Bar 19, stave 1, notes 1-4, Ms has *Le rossignol*, presumed to be an error;

Bar 22, stave 1, last note, to bar 23, note 3: Ms has again *le rossignol*;

Bar 22, stave 6, note 3, to bar 23, note 2: lacuna: the *♩g* in bar 22 was originally followed by the *oc* of bar 23; this was corrected by overwriting;

Bars 24 and 25, stave 4, curiously the rest is written as MMMMC;

Bar 38, stave 3, note 3 to end of bar 39: the first alto (i.e. stave 2) from bar 38, note 2 was written here in error, erased, and overwritten with the correct ending.

Staves 3 and 5 in B signed *D G*; stave 5 in F signed *Theodoricus Gerardj*.

Resveillez vous, MTTBaBB

Source B: M:31,f42v; T1:32,f42v; T2:35,f45; Ba:33,f42v; B1:34,f40v; B2: 35,f44v;

Source F: T2:57,ff12v-13.

Staves 3 and 6 in B (35) headed *Quintus* and *2 Bassus* respectively.

Bars 9-11, source B, staves 2, 3 and 4, altered as overleaf; in this:

Bar 11, stave 4, note 1 altered from *g* to *e*, then to *c'*. The *g* was erased, the *e*, curiously, was not: it was filled in, so that it looks like a crotchet, and the *c'* was added to the stem;

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tous plai - sans a - mou - reux, Ri -
 - - mou - reux, tous plai - sans a - mou - reux. Ri -
 res - veil - lez vous tous plai - sans a - mou - reux.
 plai - sans a - mou - reux, a - mou - reux. Ri - re con -
 - veil - les vous tous plai - sans a - mou - reux.
 a - mou - reux. Ri - re, ri -

Bar 15, stave 3, last note, to bar 18: F has *ne soies endormis* ♯;

Bar 18, stave 4, notes 1-4 altered from $\text{♩} \text{♭} \text{♭} \text{♭}$;

Bar 26, stave 2, crotchet rest and note 1 altered from $\text{♩} \text{♯}$;

Bar 26, stave 3 in B, note 1, crotchet rest and note 2 altered from $\text{♩} \text{♭} \text{♭} \text{♭}$;

Bar 26, stave 4, note 1 altered from ♯ ;

Bars 36-37, stave 2: this passage seems to have been changed a number of times. The rest was originally a long, the two *c's* were $\text{♩} \text{♯} \text{♯}$, and the two $\text{♩} \text{♯}$'s were at one time semibreves;

Bar 36, stave 3 in B, C rest and last note, and bar 37, note 1: altered from $\text{♩} \text{♯} \text{♯}$; the original here was presumably concurrent with the two *c's* in stave 2, mentioned above.

Stave 3 in F signed *Theodoricus Gerardj*.

Tant ay souffert, MTTBaBB

Source B: M:31,ff46^v-47; T1:32,ff46^v-47; T2:35,ff52^v,53^v; Ba:33,ff46^v-47; B1:35,ff53,54;
 B2:34,ff44^v-45;

Source F: B1:57,ff23^v-24.

Bars 8-9, stave 2, originally as below:

- ffert pour par - ve - nir

Bar 8, stave 3, last note altered from $\text{♩} \text{♯} \text{♯}$ to $\text{♩} \text{♯}$;

Bar 9, stave 1, note 1 altered from ♯ to $\text{♯}^{\#}$;

Bar 21, stave 5, to end of bar 25: in B, this is written over substantial erasures, most of which is not visible, even under ultraviolet light. What is readable appears not to fit the rest of the harmony, suggesting that the original is an error;

Bar 24, stave 2, after note 1: another $\downarrow c'$ added and roughly erased;

Bar 25, stave 2, notes 2 and 3 altered from $g g$, presumably miscopying from one bar later;

Bar 28, stave 4, note 4, to end of bar 31: altered from $\downarrow g \mid \circ[.]a \downarrow d \mid \downarrow b [?]d.]g \downarrow a \downarrow b \mid \square g$ (the brackets indicate editorial guesses);

Bar 43, stave 2, before note 1: another $\downarrow b$ erased;

Bar 43, stave 6, note 3: $\circ d$ erased here, perhaps miscopied from the other bass part;

Bars 46-47, stave 5: originally $\circ d$ L rest $\circ d'$; lacuna corrected by overwriting.

Stave 5 in F signed *Theodoricus Gerardj*.

CHANSONS FOR EIGHT VOICES

Avecques vous and *En attendant d'amour II*, comparative score

Avecques vous is a contrafactum of the earlier chanson *En attendant d'amour*. The order of staves in the edition is such that the entries of the first point appear on the equivalent staves in both chansons. It will be seen that Gerarde occasionally exchanges pairs of voices.

Avecques vous, MMTTBaBaBB

Source B: M1:31,f65; M2:35,f69; T1:32,f62; T2:32,f61v; Ba1:33,f62; Ba2:"35,f68v";
B1:33,f61v; B2:34,f61.

Staves 2, 5 and 7 labelled, respectively, *2^s Superius, Tenor* and *2^s Bassus*.

Bar 2, stave 3, note 3 altered from $\downarrow \downarrow$;

Bar 2, stave 6, note 5, to bar 3, note 3: altered from $\downarrow f \downarrow f \downarrow f \mid \circ a \circ g$;

Bar 3, stave 3, notes 2-7 altered from $\downarrow c' \downarrow c' \downarrow c'$;

Bar 6, stave 3, notes 3 and 4 altered from $c' c'$;

Bar 6, stave 4, note 1 altered from c' ;

Bar 14, stave 3, and rests in bar 15: lacuna - this was entered first as SM rests only, later erased and overwritten as shown;

Bar 25, stave 2, stave rest, and bar 26, rest and note 1: altered from breve rest;

Bar 27, stave 4, note 3 altered from d' (presumably an error, as there is no such alteration in bar 26, stave 3);

Bar 29, stave 1, note 2 altered from \circ

En attendant d'amour II, MMTTBaBaBB

Source B: M1:31,f66^v; M2:31,f66^{*}; T1:32,f65^v; T2:35,f72^v; Ba1:33,f65^v; Ba2:35,f72^{*};
B1:34,f62^v; B2:34,f62^{*}.

This chanson, the earliest of Gerarde's eight-voice compositions, was re-used for the contrafactum *Avecques vous*, then covered, in 32 and 33 by attaching paste-overs, and in 31, 34 and 35 by pasting together adjacent folios. The foliation given is that after the lifting of the paste-overs and separation of the attached folios in 1996.¹⁷ In a number of places there are insufficient notes for the syllables in the given line of text; this may reflect an unfamiliarity with the French language (at least in its declamatory form), and could be taken as a reason for the discarding of this version. Also in bars 25-29, the effect of the homophonic antiphony is reduced by the fact that the voices are singing different words simultaneously.

Stave 2 is headed *Secundus superius*, stave 4, *Secundus Contra Tenor*, staves 5-8, *Tenor*, *Secundus Tenor*, *Secundus Bassus* and *Bassus* respectively.

Bar 4, stave 4, notes 4 and 5: altered from $\circ c'$;

Bar 23, stave 2, notes 1-3: altered from $\downarrow c' \downarrow c'$;

Text: in line 2 of the verse, M1 and M2 have *si ma seulle esperance*, the other six parts have *si ma selle esperance*, Ba 2 has also *si ma selle fiance*. Of these the first is the only one making sense.

Staves 1,2,4 and 7 end with *finis*.

J'ay tant chasse, MMTTBaBaBB

Source B: M1:31,f65^v; M2:35,f72; T1:32,f64^v; T2:35,f71^v; Ba1:33,f65; Ba2:32,f65;
B1:33,f64^v; B2:34,f61^v.

Stave 2 headed *2^o Superius*.

Bar 4, stave 1, note 1 altered from M rest and \downarrow ;

Bar 6, stave 3, note 4 apparently altered from \downarrow ;

Bar 8, stave 2, notes 4-9 altered from $\downarrow d'' \circ a' \downarrow g'$;

Bar 8, stave 5, last 2 notes, and bar 9, notes 1-3: there are several alterations here, none of which is clear, apart from the fact that the last note affected (*b*, marked \sharp) has been altered from \downarrow to \downarrow ;

¹⁷ See the introduction, Section C.1, to this commentary for an explanation of the confusing and inconsistent foliation involving asterisks of Source B.

Bar 9, stave 3, notes 5 and 6 altered from \circ ;

Bars 9-12, stave 1: the underlay here, originally just $\text{♯} \text{♯}$, has been overwritten with the specific text in a different hand from that of the rest of the chanson;¹⁸

Bar 13, stave 5, last 2 notes altered, though the original is illegible;

Bar 15, stave 5: this figure also appears in bars 14 (stave 6), 18 (stave 5) and 19 (stave 6); in these other cases the final note is $\circ g$; the upper underlay here reflects the given - and unequivocal - notation of two minims; the lower underlay is suggested, for consistency, implying tying the two minims.

Bar 17, stave 1, note 1: the original $\circ e'$ was erased and replaced with another one;

Bar 18, stave 2, $\circ g'$ appears to have been altered from M rest and $\text{♯} e'$

Soions joyeux sur la plaisant verdure, MMTTBaBaBB

Source B: M1:31,f65^v; M2:35,f71; T1:32,f63^v; T2:35,f70^v; Ba1:33,f64; Ba2:32,f64;
B1:33,f63^v; B2:34,f62.

The first and last sections of this chanson (each to the text *Soions joyeux sur la plaisant verdure*), in all eight parts, are heavily erased and overwritten, the result being extremely untidy. With the aid of ultraviolet light, the original version has been reconstructed, but with some reservations, as the erasure in some places is total and the overwriting renders it impractical to read what is underneath. This is complicated further by the fact that there are occasional intermediary versions, also erased and overwritten. Where it has proved impractical to read the original, the editorial reconstructions are placed in square brackets. Bar numbering allows continuity in the somewhat shorter final version, additional bars in the original being numbered 4A, 4B, 4C, etc.

Stave 2 is headed *2^s Superius*, and staves 5-8 are headed, respectively, *1^s Tenor*, *2^s Tenor*, *1^s Bassus* and *2^s Bassus*.

Original version:

Bar 4C, stave 3, to rests in bar 7: taken from recapitulation, stave 4, bars 32C-35; the original here is illegible;

Bar 11, stave 5, notes 3-5: there appear to be just two minims here, *f* and *g*;

Bar 12, stave 6, note 4: appears to be *f*;

Bar 28, stave 7, notes 4 and 5, and bar 29: altered to $\text{♯} e \text{♯} c \circ c$ M rest, then to the final version $\circ e \circ c$ M rest;

Bar 32B, stave 1, note 1: unreadable, taken from bar 4B;

¹⁸ That of Morel - see Chapter Four, Section 4.6.

Bar 33, stave 2, last note: altered at some point to a long (cf. stave 4 of the final version);
 Bar 38, stave 3, last 3 notes, and bar 39, note 1: sic; consecutive octaves with stave 2 and consecutive unisons with stave 4 are noted;

Bar 39, stave 1: or $\square \cdot c''$;

Final version:

Bar 4, stave 5, last note: \sharp by analogy with bar 32;

Bar 5, stave 3, note 3: \sharp by analogy with bar 33, stave 4.

APPENDIX

Derelinquat impius viam I / Oncques amour ne fust II

BARS 1-9 ONLY

The opening point of the motet was reworked to provide material for the opening of the chanson, then the entire motet was covered with paste-overs on which the chanson was written. The remainder of the chanson is not based on material from the motet.

The top subsystem shows the original version of *Derelinquat impius viam*. The few alterations which relate only to this are discussed under the heading of the motet itself (page 45, above). Subsequent changes to this opening were not intended as revisions of the motet, rather do they show the preparation for accommodating the chanson text. The musical text thus produced, by erasures and overwriting, is almost identical with the middle subsystem shown here, the motet underlay now being irrelevant, as, naturally, no attempt had been made to make the music fit it. This middle subsystem, then, shows the original version of the chanson opening, written on the paste-overs. Differences with the now hidden preparatory copy are listed below. The bottom subsystem shows the final version of the chanson, again overwriting erasures.¹⁹

The alignment and barring of the different versions is here adjusted to show as clearly as possible the relationships between them; as a result the barring of *Oncques amour ne fust* here is not the same as that of the complete edited version of this chanson.

Original version, bar 4, stave 5, note 6: originally marked with a sharp ($= e\sharp$); the sharp was erased in the first reworking, then replaced in the first draft of *Oncques amour ne fust*;

Original version, bar 8, stave 6, notes 3 and 4: altered from \square

¹⁹ In Chapter Six, Section 6.4, this section is examined in more detail, with the altered version of the motet also shown explicitly, in example 6.49.

