

Exsurge Domine

Edited by Jason Smart

John Wood (*fl.*1553-1597)

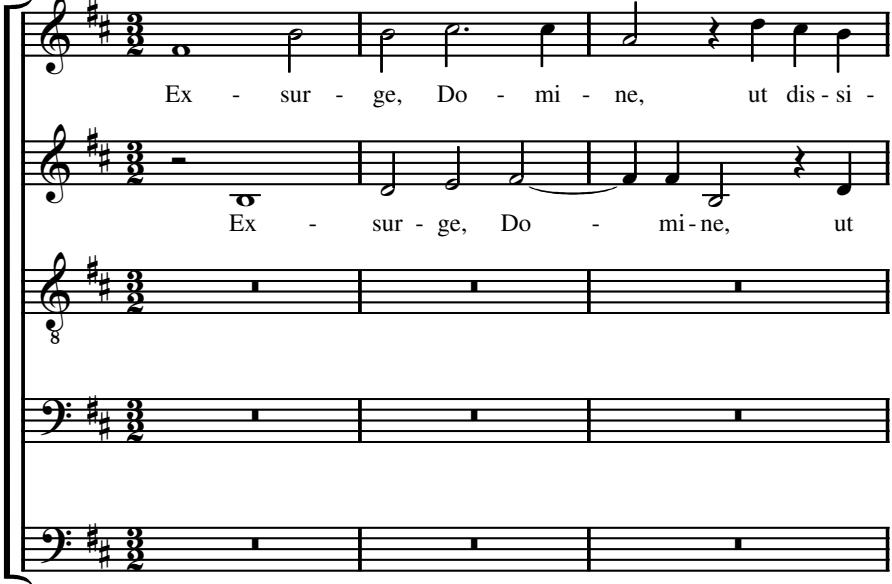
Treble 

Mean 

Countertenor 

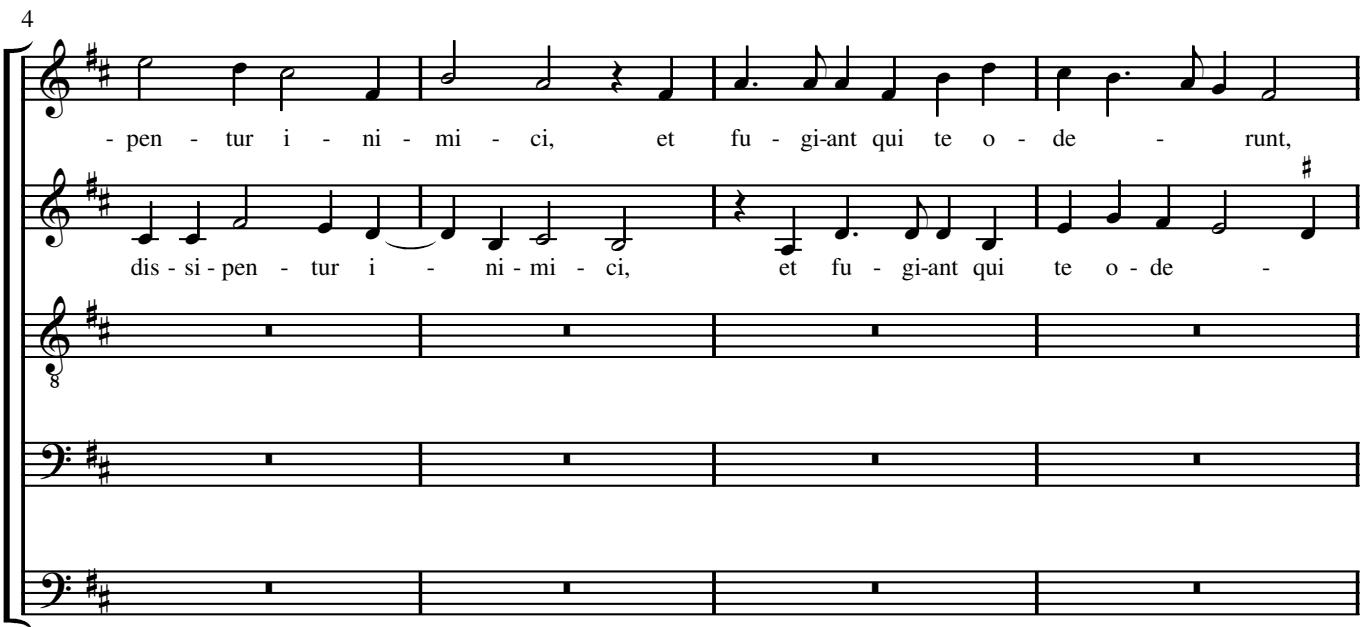
Tenor 

Bass 



Ex - sur - ge, Do - mi - ne, ut dis - si -
Ex - sur - ge, Do - mi - ne, ut

4



- pen - tur i - ni - mi - ci, et fu - gi-ant qui te o - de - runt,
dis - si - pen - tur i - ni - mi - ci, et fu - gi-ant qui te o - de -

8

Musical score page 8. The music is in common time, key signature of two sharps. The vocal line consists of three staves: soprano (treble clef), alto (C-clef), and bass (F-clef). The lyrics are in Latin:

iu - sti et Chri - sti di - sci - pu - li gau - de-ant et lae -
 - runt, iu - sti et Chri - sti di - sci - pu - li gau - de-ant et

The bass staff has a '8' written above it.

12

Musical score page 12. The music continues in common time with a key signature of two sharps. The vocal line (three staves: soprano, alto, bass) includes the following lyrics:

- ten - tur. Can - tent ti - bi lau - des et
 lae - ten - tur. Can - tent ti - bi lau - - - des et can - ti -
 Can - tent ti - bi

The bass staff has an '8' written above it.

16

Musical score page 16. The music remains in common time and key signature of two sharps. The vocal line (three staves: soprano, alto, bass) includes the following lyrics:

can - ti - o - nes sua - - - ves, ma - gni - fi - cen - ti - am tu - am ce - le -
 - o - nes sua - - - - - ves, ma - gni - fi -
 lau - des et can - ti - o - nes sua - ves, ma - gni - fi - cen - ti -

The bass staff has an '8' written above it.

20

- brent, ce - - le-brent, et ma ie - sta - tem tu - am ex tol - -
 - cen - ti-am tu - am ce - le-brent, et ma ie - sta - tem tu - am ex -
 - am tu - am ce - le-brent, et ma ie - sta - tem tu - am ex - tol - - -
 - - -

24

- lant. Cre - scat glo - ri - a tu - - a, et coe -
 - tol - lant. Cre - scat glo - ri - a tu - - - - a, et -
 - lant. Cre - scat glo - ri - a tu - - - - a, et coe - le - ste re -
 - - -

28

- le - ste re - gnum Chri - - - - sti in - ter e - le - ctos di -
 - coe - le - ste re - gnum Chri - - sti in - ter e - le - ctos di - la -
 - gnum Chri - - sti in - ter e - le - ctos di - la - te - - -
 - - -

32

la - te

te

36

tur.

tur.

tur.

E - sto pa - ter po - pu - lo -

E - sto pa - ter po - pu - lo - rum,

40

- rum, iu - dex vi - du - a - rum, _____ et il - lo - rum in pri -

iu - dex vi - du - a - rum, et il - lo - rum in pri - mis pro -

44

8
quo - rum
mis pro - te - ctor, quos mun-dus de - se - rit,
te - tor, quos mun-dus de - se - rit, quo - rum per - tur - ba - tae

48

8
per - tur - ba - tae sunt con - sci - en - ti - ae, quos pro - pter Chri - stum mun - dus per -
sunt con - sci - en - ti - ae, quos pro - pter Chri - stum mun -
sunt con - sci-en - ti - ae, quos pro - pter Chri - stum mun - dus per - se -

52

8
- se - qui-tur, quos pro - pter Chri - stum mun - dus per - se - qui -
- dus per - se - qui-tur, quos pro - pter Chri - stum mun - dus per - se - qui-tur,
- qui - tur, quos pro - pter Chri - stum mun - dus per - se - qui -

56

- tur, qui e - ge - ni sunt, et mi - se - ri-a - rum ple - ni,
 qui e - ge - ni sunt, et mi - se - ri-a - rum ple - ni,
 - tur, qui e - ge - ni sunt, et mi - se - ri-a - rum ple - ni, et

60

et mi - se - ri - a - rum ple -
 et mi - se - ri - a - rum ple -
 et mi - se - ri - a - rum ple -
 mi - se - ri - a - rum ple -

64

In do - ni.
 In do - mo
 ni.
 ni. In do -

71

in pa - ce et con-cor - di a: da no - bis i -

- mi - ne, in pa - ce et con-cor - di - a:

⁸ - ne, in pa - ce et con-cor - di - a: da no -

in pa - ce et con-cor-di - a:

— in pa - ce et con - cor - di-a: da no -

75

- dem cor,
da no - bis i - dem cor, _____ e - un-dem a - ni -
da no - bis i - dem cor, e - un-dem a - ni-mum,
8
- bis i - dem cor, e - un-dem [a - ni -] mum, e -
da no - bis i - dem cor, e - un-dem a - ni-mum,
da no - bis i - dem cor, e - un - dem a - ni-mum,

79

- mum, _____ e - un - dem ve - rum ver - bi tu - i in - tel - le -
 _____ e - un -
 8 - un - dem] ve - rum ver - bi tu - i in - tel - le - - - -
 _____ e -
 _____ e - un - dem ve - rum ver - -

83

A musical score for 'Ave Verum Corpus' featuring four staves of music. The top staff uses a treble clef, the second staff a soprano C-clef, the third staff a bass clef with a '8' below it, and the bottom staff a bass clef. The music is in common time and consists of measures with various note values (eighth and sixteenth notes) and rests. The lyrics are written below each staff, corresponding to the musical phrases. The lyrics include 'ctum.', 'A - vel -', 'ctum, in - tel - le -', 'ctum.', 'A - vel - le', 'un - dem ve - rum ver - bi tu - - - i in - tel - le - ctum. A -', and '- bi tu - i in - tel - le - ctum. A - vel - le vin - cu -'. Measure numbers 1 through 10 are indicated above the staves.

87

A - vel - - le vin - cu-la_____ tam_____ a con - sci - en -
 - le vin - cu - la_____ tam a con - sci - en - ti -
 8 vin - cu - la tam a con - sci - en - ti - is,
 - vel - - le vin - cu - la_____
 - la_____ tam a con - sci - en - ti - - -

91

ti - is, quam a cor-po - ri - bus _____ mi - se-ra -
 is, quam a cor - po - ri - - - bus mi - se-ra - bi - li
 8 quam a cor-po - ri - bus _____
 tam a consci - en - ti - is, quam a cor-po - ri-bus mi - se-ra - bi - li -
 is, quam a cor - po - ri - - - bus mi - se-ra - bi - - li -

95

- bi - li - um ca - pti - vo - rum, et il - lo -
 - um ca - pti - vo - rum, et il - lo - - - rum qui
 8 mi - se-ra - bi - li - um ca - pti - vo - - - rum, et il - lo - - rum
 - um ca - pti - vo - rum, et il - lo - rum qui ad - huc fu - ni-bus mor -
 - um ca - pti - vo - rum, et il - lo - - - rum qui ad - huc

99

rum qui ad - huc fu - ni-bus mor - - - tis sunt cir - cun -
 ad-huc fu - ni-bus mor - - - tis sunt cir - cun - da-ti, et
 8 qui ad - huc fu - ni - bus mor-tis sunt cir - cun - da-ti,
 - - - tis sunt cir - cun - da-ti,
 fu - ni-bus mor - - - tis sunt cir - cun - da-ti,

103

- - da - ti, _____ et te - me - re gra - ti - ae tu -
 te - me - re _____ gra - ti - ae tu - ae _____ re -
 8 et te - me - re gra - ti - ae tu - -
 et te - me - re gra - ti - ae tu - -
 et te - me - re _____ gra - ti - ae tu - -
 et te - me - re _____ gra - ti - ae tu - -

107

- ae re - pu - - - gnant. Quam
 - pu - - - gnant. Quam si - ti - ens est Do - mi - ne, Do - mi -
 8 - ae re - pu - - - gnant.
 - ae re - pu - - - gnant. Quam si - ti - ens est Do - mi - ne grex tu -
 - ae re - pu - - - gnant. Quam si - ti - ens

111

si - ti - ens est Do - mi - ne, quam si - ti - ens est Do - mi - ne grex tu -
 - ne, quam si - ti - ens est Do - mi - ne grex tu - -
 8 Quam si - ti - ens est Do - mi - ne grex tu - -
 - us, quam si - ti - ens est
 est Do - mi - ne, quam si - ti - ens est Do - mi - ne

115

us
hae - re - di - ta - tis tu -
us hae - re - di - ta - tis tu -
us hae - re - di - ta - tis tu -
Do - mi-ne grex tu - - - us hae - re - di - ta -
grex tu - us hae - re - di - ta - tis tu - - -

119

ae.
ae.
ae.
ae.
tis tu - - - ae.
ae.
ae.

123

Ef - fun - de, quae - so, lar - gi - ter
Ef - fun - de, quae - so, lar - gi - ter gra - ti - ae tu -
Ef - - - fun - de, quae - so, lar - gi - ter gra - ti - ae tu -
Ef - fun - de, quae - so, lar - gi - ter

127

gratiæ tu - ae im - bres; co - pi -
- ae im - bres; co - pi - o - si - or u - ber - tas ac - ci -
8
- ae im - bres;
gra - ti - ae tu - ae im - bres; co - pi - o - si -

130

- o - si-or u - ber-tas ac - ci - dat, po - pu-lus Spi - ri-tu tu - o
- dat, po - pu-lus Spi - ri - tu tu - o
8
co - pi - o - si-or u - ber-tas ac - ci - dat, po -
- or u - ber - tas ac - ci - dat, po - pu-lus Spi - ri-tu tu - o

133

con - fir - me - tur. Lar - gi - re no - bis, Do - mi-ne ver - bum tu -
con - fir - me - tur. Lar - gi - re no - bis,
8
- pu-lus Spi - ri-tu tu - o con - fir - me - tur. Lar -
con - fir - me - tur. Lar - gi - re no - bis, Do - mi -

136

um co - pi - o - se, ver - bum tu - um co - pi -
Do - mi - ne, ver - bum tu - um co - pi - o - - - se,
gi - re no - bis, Do - mi-ne, ver - bum tu - um co - pi - o -
ne, ver - bum tu - um co - pi - o - - - - se,

139

- o - - - - se, u - ti mul - - ti sint an-nun - ci-a -
- - u - ti mul - - ti sint an-nun - ci-a - to - - - - res e - van -
- se, u - - ti mul - - ti sint an-nun - ci - a - to - res e -
u - ti mul - - ti sint an - nun - ci - a - to - - res e - van - ge - li -

142

- res e - van - ge - li - i, qui in - ter se - i - - - psos
- ge - - li - - - i, qui in - ter se - i - - - psos
- van - ge - - li - i, qui in - - ter se - i - - - psos san - cte con -
- - - - i, qui in - - ter se - i - psos san -

145

san - cte con - spi - rent et con - cor - - - dent,
 san - cte con - spi - - - - rent et con -
 - spi - - - - rent et con - cor - - -
 - cte con - spi - - - - rent et con - cor - - -

148

et con - cor - - -
 - cor - - - -
 - - - - -

151

- - - - dent. Ec -
 - - - - dent. -
 - - - - dent. Ec -
 - - - - dent. Ec -

155

- cle - si - a tu - a, Chri - sti spon - sa, vi -
Ec - cle - si - a tu - a, Chri - sti spon - sa,
Ec - cle - si - a tu - a, Chri - sti spon -
- cle - si - a tu - a, Chri - sti spon - sa, vi - cto
- cle - si - a tu - a, Chri - sti spon - sa, vi - cto Sa - ta -

158

- cto Sa - ta-na, mul - ta spo - li - a di - vi-dat.
vi - cto Sa - ta-na, mul - ta spo - li - a di -
- sa, vi - cto Sa - ta-na, mul - ta spo - li - a di - vi
Sa - ta-na, mul - ta spo - li - a di - vi - - - -
- na, mul - ta spo - li - a di - vi-dat.

161

O - mnes qui in te per Chri - stum cre -
- vi - - dat. O - mnes qui in te per Chri - stum cre -
- - dat. O - mnes qui in te per Chri -
- - dat. O - mnes qui in te per
O - mnes qui [in] te per Chri - stum cre -
- -

164

164

dunt, O Do - mi - ne, O Dom - mi - ne De - us sa - lu -
dunt, O Do - mi - ne, O Do - mi - ne
-stum cre - dunt, O Do - mi - ne, O Do - mi - ne De - us sa - lu -
Chri-stum cre - dunt, O Do - mi - ne, O Do - mi - ne De - us sa - lu -
-dunt, O Do - mi - ne, O Do - mi - ne

167

167

- tis, De - us sa - lu - - - tis, te lau - di - bus e - ve - hant,
De - us sa - lu - tis, te lau - di - bus e - ve -
-tis, te lau - di - bus e - ve - hant, ho -
-tis, te lau - di - bus e - ve - hant, ho - no -
De - us sa - lu - - - tis, te lau - di - bus e - ve -

170

170

ho - no - rent te et ex - tol - - -
-hant, ho - no - rent te [et] ex - tol - - - lant.
-no - rent te et ex - tol - lant, et ex - tol - lant. In -
-rent te et ex - tol - - - lant. In - tra - vi-mus in vi -
-hant, ho - no - rent te et ex - tol - - - lant. In - tra - vi-mus in

173

- lant. In - tra - vi - mus in vi - am sa - lu - tis. Duc nos
 In - tra - vi-mus in vi - am sa - lu - tis. Duc nos pro -
 - tra - vimus in vi - am [sa - lu] - - - - tis.
 - am sa - lu - - - - tis. Duc nos pro - spe - re
 vi - am sa - lu - - - - tis. Duc nos

176

pro - spe - re in por - tum, ut _____ per te ab i - psa mor -
 - spe - re _____ in por - - - - tum,
 8 Duc nos pro - spe - re in por - - - -
 in por - - - - tum, ut per te ab i - psa
 pro - spe - re in por - - - - tum, ut per

179

te li - be - ra - ti_____ ef - fu - gi - a - - - - mus,
 - ut per te ab i - psa mor - - te li - be - ra - - ti ef -
 8 - - tum, ut _____ per te ab i - psa mor - - te li - be - ra
 mor - - te li - be - ra - ti, ut per te ab i - psa mor - -
 te ab i - psa mor - - te li - be - ra - - - - ti ef -

182

The musical score consists of five staves. The top three staves are soprano, alto, and tenor voices in common time, with the tenor staff starting at measure 8. The bottom two staves are basso continuo parts, one in common time and one in 3/4 time. The vocal parts sing in Latin, with lyrics including "et ad ve - ram vi - tam ve - ni - a - mus," "ve - ni - a - fu - gi - a - mus," "et ad ve - ram vi - tam ve - ni - a - fu - gi - a - mus," "et ad ve - ram vi - tam ve - ni - a - ti ef - fu - gi - a - mus," "te li - be - ra - ti ef - fu - gi - a - mus," and "et ad ve - ram vi - tam ve - ni - a - fu - gi - a - mus, et ad ve - ram vi - tam ve - ni - a - fu - gi - a - mus." The basso continuo parts provide harmonic support with sustained notes and bassoon entries.

185

188

Per - fi - ce il - lud, quod in no - bis in - ce - pi - - - -

191

— in no - bis in - ce - pi - sti: fac nos a fi - de in fi - dem pro -
- - - - - sti: fac nos a fi - de in fi - dem pro - fi - ce -
pi - sti: fac nos a fi - de in fi - dem pro - fi - ce-re:
- - - - -

194

- fi - ce - re: ne nos ar - bi - tri-is no - stris re - lin -
- re: ne nos ar - bi - tri - is no - stris re - lin - - - -
ne nos ar - bi - tri-is no - stris re - lin - - - -
- - - - -

197

- quas; ar - bi - tri - um e - nim no - strum lu - bri-cum est et pro -
- quas; ar - bi - tri-um e - nim no - strum lu - bri-cum est
- quas; ar - bi - tri-um e - nim no - strum lu - bri-cum est
- quas; ar - bi - tri-um e - nim no - strum lu - bri-cum est
- quas; ar - bi - tri-um e - nim no - strum lu - bri-cum

200

- cli - ve ad ca - den -
et pro - cli - ve ad ca - den -
est et pro - cli - ve ad ca - den -

203

Musical score page 203 featuring five staves of music in G major. The staves consist of treble, alto, soprano, bass, and double bass clefs. The music includes various note values such as eighth and sixteenth notes, rests, and a fermata. Measure numbers 1 through 8 are indicated above the staves.

206

Musical score page 206 featuring five staves of music in G major. The lyrics are as follows:

- Line 1: dum.
- Line 2: dum.
- Line 3: Ver - bi tu -
- Line 4: dum.
- Line 5: Ver - bi tu - i ful - mi - ni -
- Line 6: Ver - bi tu - i ful - mi - ni - - -

The music includes various note values and rests, with measure numbers 1 through 8 indicated above the staves. Arrows point from the lyrics "Ver - bi tu -" and "Ver - bi tu - i ful - mi - ni -" to specific measures in the music.

209

i ful - mi - ni-bus ad - hi - be vim, Do - mi - ne, ut
 bus ad - hi - be vim, Do - mi ne, ut ti - bi so -
 bus ad - hi - be vim, Do - mi ne, ut ti - bi

212

ti - bi - so - - - li de - mus glo - ri - - - am.
 li de - mus glo - ri - - - - - - - - am.
 so - - - li de - mus glo - ri - - - - - - am. Da

215

Da po - pu-lo tu - o for - ti - tu - di - nem et ro - bur, for -
 Da po - pu - lo tu - - o for - ti - tu - di - nem et
 po - pu-lo tu - - o for - ti - tu - di - nem et ro - - -

218

218

- ti - tu - di - nem et ro - bur, ut pec - ca - to re - si -

ro - bur, ut pec - ca - to re - si -

bur, ut pec - ca - to re - si -

221

221

- stant, et ver - bo tu - o in o - mni-bus o - be - di -

- stant, et ver - bo tu - o in o - mni-bus o - be - di -

- stant, et ver - bo tu - o in o - mni - bus o - be - di -

224

224

- - - - -

- - - - -

- - - - -

227

O glo - ri o - sis - si - me _____ Do - mi -
ent. O glo - ri o - sis - si - me Do - mi -
O glo - ri o - sis - si - me Do - mi -ne _____
ent. O glo - ri o - sis - si - me Do - mi -ne et ex -
ent. O glo - ri o - sis - si - me Do - mi -ne

231

ne et ex - cel-lens su - per o - mni - a,
ne et ex - cel-lens su - per o - mni - a,
et ex - cel-lens su - per o - mni - a,
et ex - cel-lens su - per o - mni - a,
et ex - cel-lens su - per o - mni - a,

234

mni - a, ti - bi laus et ho - nor in per - pe - tu -
ti - bi laus et ho - nor
ti - bi laus et ho - nor in per - pe - tu -
a, _____
ti - bi laus et ho - nor in per - pe - tu -
ti - bi laus et ho - nor in per - pe - tu -um.

237

Musical score for page 237, featuring four staves of music in G major. The vocal parts are in soprano, alto, tenor, and bass. The lyrics include "um.", "A", "in per - pe - tuum.", "A", "um.", "A", "nor in per - pe - tuum. A", and a final "A". The bass staff includes a measure with a tempo of 8.

240

Musical score for page 240, featuring four staves of music in G major. The vocal parts are in soprano, alto, tenor, and bass. The music consists of continuous measures of eighth and sixteenth notes.

243

Musical score for page 243, featuring four staves of music in G major. The vocal parts are in soprano, alto, tenor, and bass. The lyrics include "men.", "men.", "men.", and "men.". The bass staff includes a measure with a tempo of 8.

Translation

Arise, Lord, let thine enemies be scattered, thy haters put to flight, the righteous and Christ's disciples make pleasant and merry. Let them sing praises and pleasant songs unto thee, let them blow abroad thy magnificence, let them most highly advance thy majesty. Let thy glory grow, let the kingdom of Christ from heaven among the chosen be enlarged. Be thou the father of the fatherless, the judge of the widows and the protector of them, namely whom the world forsaketh, whose consciences be troubled, whom the world pursueth for Christ's sake, which be needy and wrapped full of misery. In thy house, O Lord, let us dwell in peace and concord. Give us all one hart, one mind, one true interpretation upon thy word. Pluck off the bands as well from the consciences as from the bodies of miserable captives, and of them also which as yet be hedged in within the lists of death and unadvisedly strive against grace. How dry, Lord, is the flock of thine heritage. I pray thee pour down largely the showers of thy graces, let a more plenteous fruitfulness chance, let thy people be strengthened with thy spirit. Grant us, Lorde, thy word abundantly, so that there may be many preachers of thy Gospel, which may within themselves wholly conspire and agree. Let the church, the spouse of Christ, deal large spoils of the conquered Satan. All that believe in thee by Christ, O Lorde God of health, mought lift thee up with praises, mought renown thee and extol thee. We be entered into the voyage of salvation. Conduct us luckily unto the port, that being delivered by thee from the very death we may escape and come to the very life. Finish the thing that thou hast begun in us, make us increase from faith to faith, leave us not to our own will and choice, for it is slippery and ready to fall. To the thunderbolts of thy word put violence, that we may give thee glory to thee only. Give to thy people courage and power to withstand sin and to obey thy word in all things. O Lord God most glorious and excellent over all, [to thee be praise and honour for ever.] Amen.

(*The Primer in Englishe and Latyn, set foorth by the Kynges maestie and his Clergie* (Richard Grafton, 6 September 1545; RSTC 16040), sig. P5, spelling and punctuation modernised. The text is headed: A praier for concord of Christes churche. Psal. lxviii. The final words in square brackets are set by Wood but are not in the primer.)

A Note on the Text

Wood's composition is a prayer-motet. The prayer has been traced to Wolfgang Capito's *Precationes Christianae* (Argentina [viz. Strasbourg], 1536), but the Latin there is quite different from that set by Wood. In 1539 Richard Taverner translated Capito's book into English.¹ 1545 saw the publication of the King's Primer in editions both in English alone and in English and Latin. Both included Taverner's translation (as given above). The dual-language edition set it alongside a new Latin translation that is almost that the same as Wood's version. There are three small variants. At bars 108–111 the primer has a different word order (*quam sitiens Domine est*), at bars 172–4 it has *intrabimus* for *intravimus* (although some later editions of the primer have the latter) and at the end it omits the words *tibi laus et honor in perpetuum*, thus ending *super omnia. Amen.* The English and Latin texts continued to appear in editions of the King's Primer until 1560. The editor has not traced the exact form of the text set by Wood.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign

Underlay between square brackets is wholly editorial.

The lost portions of the Tenor part have been reconstructed by the editor and printed in small notation.

Sources

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

979	(Tr)	no.30	at end:	m ^f : iohn: woode: batcheler: of: musicke:
980	(M)	no.30	at end:	m ^r : iohn: woode: batcheler: of: musick:
981	(Ct)	no.30	at end:	m ^r : iohn: woode: batchelar: of: musicke:
982	—	—		
983	(B)	no.30	at end:	m ^r : iohn: woode: batcheler: of: musicke:

B London, British Library MS R.M.24.d.2 (c.1588–1606; counterverses *Exsurge Domine, Esto pater, Perfice illud* and *Verbi tui* only).

<i>Exsurge</i>	f.137 ^v	at beginning of Tr: at end of Tr:	iij: voc: m ^r : iohn woodde:— batchelar of:— musicke:—
<i>Esto pater</i>	f.141 ^v	at beginning of Ct: at end of Ct: at end of T:	iij: voc: m ^r wodde:— batchelar: of musick:— iohn wodde:—
<i>Perfice illud</i>	f.142 ^v	at beginning of Tr1:	iij: voc: m ^r : iohn woodde:—
<i>Verbi tui</i>	f.145 ^v	at beginning of M:	iij: voc: m ^r wodde:—

C Oxford, Bodleian Library, Tenbury MSS 354–8 (c.1600; counterverse *Effunde quaeſo* only).

354	(Tr)	f.13 ^v	[no ascription]
355	—	—	
356	(M)	f.13 ^v	[no ascription]
357	(T)	f.13 ^v	[no ascription]
358	(B)	f.13 ^v	at end: Mr Woodes

D Chelmsford, Essex County Record Office Petre MS D/DP.Z.6/1 (c.1590; B only).

(B)	f.48	at end:	mr John Woode
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E London, Royal College of Music MS 2035 (three partbooks, c.1600; counterverses *Exsurge Domine* (twice; the entries on f.1^v and f.34^v are distinguished in the notes below as **E1** and **E2** respectively), *Esto pater, Perfice illud* and *Verbi tui* only. *Esto pater* and *Verbi tui* are textless).

¹ Richard Taverner, *An Epitome of the Psalmes* (London, 1539; RSTC 2748), sig. N1.

<i>Exsurge</i>	(Tr)	f.1 ^v	[no ascription]
	(M)	f.1 ^v	[no ascription]
	(Ct)	f.1 ^v	at beginning: m ^r : woods
<i>Exsurge</i>	(Tr)	f.34 ^v	[no ascription]
	(M)	f.34 ^v	[no ascription]
	(Ct)	f.34 ^v	at beginning: m ^r : woods
<i>Esto pater</i>	(Ct)	f.26	[no ascription]
	(T)	f.26	[no ascription]
	(B)	f.26	at beginning: m ^r : shepheard
<i>Perfice illud</i>	(Tr1)	f.36 ^v	[no ascription]
	(Tr2)	f.36 ^v	[no ascription]
	(Ct)	f.36 ^v	at beginning: m ^r . woods
<i>Verbi tui</i>	(M)	f.26 ^v	[no ascription]
	(T)	f.26 ^v	[no ascription]
	(B)	f.26 ^v	at beginning: m ^r : woods

F Oxford, Bodleian Library Tenbury MS 342 (c.1610; counterverse *Verbi tui* only)

f.91^v at end of each part: mr wodde

G London, British Library Add. MS 29246 (after 1611; counterverses *Exsurge Domine*, *Effunde quaeſo*, *Perfice illud*, *Verbi tui* only, arranged for lute minus the uppermost voice).

<i>Exsurge Domine</i>	f.8 ^v	at beginning: M ^r : Wodds
<i>Effunde quaeſo</i>	f.6 ^v	at beginning: M ^r : Wodde
<i>Perfice illud</i>	f.13 ^v	at beginning: M ^r . Wodds
<i>Verbi tui</i>	f.13 ^v	at beginning: M ^r Wodds

Notes on the Reading of the Sources

Each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas (with any subsequent bar numbers in brackets) and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹F = first note F in the bar. The sign \gtrless indicates an underlay repetition sign.

A and **B** are in the hand of John Baldwin. It is likely that **B** was copied from **A** but the internal evidence is inconclusive. The remaining sources are all from, or related to, the household of Edward Paston. They contain many more accidentals than do Baldwin's copies. **D** preserves the whole Bass part and retains Wood's *tempus perfectum* for the first half, but it modernises the piece into a motet of several *partes* by ending each counterverse with a pause and barline. The extracted counterverses in **B**, **C**, **E**, **F** and **G** all end with a fermata and barline; these are not recorded in the notes below. Since the Tenor part is recoverable only from these counterverses, the durations of the last extant Tenor notes in bars 66, 154 and 228 are uncertain. For this edition **A**, being the most complete source, has been used as the copy text, with the Tenor part being taken from **B** and **C**.

Abbreviations

+	tie	cr	crotchet	M	Mean	sb	semibreve
\gtrless	underlay repeat sign	Ct	Countertenor	m	minim	T	Tenor
amb	ambiguously positioned	dot-	dotted	om	omitted	Tr	Treble
B	Bass	lig	ligature	q	quaver		

Accidentals

A: 15 Tr # for A / 65 Ct no # / 115 Ct # for D / 120 Ct # for D / 127 M no # / 182 M # for D / 246 B # for A /

B: 54 T # for ¹A / 65 Ct no # /

C: 128 Tr # for A / 130 Tr # for ¹A /

E: 3 Tr **E1E2** # for A / 5 Tr **E1E2** # for A / 12 Tr **E1E2** # for A / 17 Tr **E1E2** # for A / 18 Tr **E1E2** # for ¹A / 20 M **E1E2** # for A / 26 Tr **E1E2** # for A / 30 Tr **E1E2** # for A / 41 T # for A / 60 T # for ¹A / 201 Tr2 # for ²G / 204 Tr2 # for A / 211 T # for D / 221 M # for A /

F: 211 T # for D / 221 M # for A /

G: 7 M D is # / 19 Ct ¹A is # / 20 M A is # / 28 M G is # / 139 B A is # / 140 T A is # / 145 ¹A is #, ²A is \natural / 150 T ²A is \natural / 153 T ¹A originally \natural altered to # (viz. '1' altered to '2'), ²A is \natural / 195 Tr2 A is # / 204 Tr2 A is # / 211 T D is # /

Ligatures and Underlay

In **A** and **B** Baldwin's Latin is littered with small errors and most of the variants listed below relate to orthography. In these two sources the words are mostly written undivided, but final syllables are usually separated in order to be placed at the end of longer melismas. Where, in the edition, any syllable is allocated to only two or three notes Baldwin's intended placing can generally be assumed to be ambiguous. The scribe of **D** was even less inclined to separate final syllables for melismas.

A: 9 Tr -ste for -sti / 10 Tr -li below A / 20 Tr -le- below E, (21) -brent amb below ²DC (cf. **B**) / 21 M -a for -am / 24 Ct -lant amb below G¹D / 30–31 M *electos* for *electos* / 47 Ct *querum* for *quorum*; B -tae below B / 58 B -re- for -ri- / 60 B -re- for -ri- / 71 Ct -ni for -ne / 75 B -bis amb below C¹B, -i below G / 77 Ct ver- below D, (78) -rum ver- below CF, (79) -bi amb below AB, tu- below D, (80) -i below C, in- amb below ¹B²B, (81) -telle- below ¹A²A, (82) -tum amb below AB, (83) intel- below ¹D²D, -le- below ¹D / 79 M -mum below ²F (not in 78) / 81 B -num below ¹F (not in 77) / 88 Ct *tum* for *tam* / 89 Ct -is below ²D / 90 B -is below A (not in 91) / 91 Tr -tiis below BE¹D / 95 Tr -bilium undivided below DCA at start of new staff / 96 Tr -rum below C / 97 Ct -rum below F, et below ²D / 100 Ct -tes for -tis / 102 Tr -da- below C, (104) -ti below ¹C, (102) M -te for -ti below ²A, (103) et between B and rest, (104–105) *temere* below ADDA / 104 M -ti for -re below ¹A (not in 102) / 105–107 Ct *gratia tua* for *gratiae tuae* / 108–112 M *scitiens* for *sitiens* / 110 M -nus for -ne / 111 Tr *sciens* for *sitiens*, (113) *sciciens* altered to *scitiens* for *sitiens* / 129 M acci- undivided, (131) -dat below ¹C (not in 130) / 135 Tr *Domine* undivided

below FEDCB / 135–136 Tr no tie, *ver-* below ¹B in 136 / 140 Tr *ulti* for *uti* / 139 B *sūnt* for *sint* / 141 Tr *sūnt* for *sint*; B *-i* below A (not in 143) / 146 B *-rant* for *-rent* / 146–147 Tr *concordēt* for *concordent* amb below ADBDCF / 147 B *-dant* for *-dent* below B, (148) *et concor-* below ¹B²B / 154 B *-dant* for *-dent* / 160 Ct *dividat* undivided below CBBCA / 165 M slur for C³F / 168 Ct slur for C¹D / 169 M slur for F¹G; B slur for D¹E / 177 M new line in source begins with F, \geq below F; B lig is *m m* / 178 Tr *-psō* for *-psa* / 180 B *-ti* below ²D / 180–181 Tr *effugimus* for *effugiamus* / 185 B *-mus venia-* below ¹F²FGB / 194 Tr1 *-re* below ²G / 196 Ct *-quas* \geq below ²FE / 199 211 T # for D / 220–221 M *-cato* resistant amb / 228 MB *-ant* for *-ent* / 230 Tr *Domi-* below AD / 231–233 TrCtB *extollens* for *excellens* / 233 Tr *-mni-* amb below CB; M *-a* \geq below B²D / 234 B *-a* below F (not in 232) / 236 B *-tum-* for *-tu-*, (237) *-um* below ²F (not in 236) / 237 Tr *-um* below ²B; M *-um* below ³F /

B: 14 M no lig / 20 Tr *-le-* below E, (21) *-brent* amb below ²DC (cf. **A**) / 22 M *celebrent* repeated below BF¹E / 26 M lig for CB / 43–44 TB *precis* for *primis* / 46 T *-rit* below C / 48 Ct *par-* for *per-* / 57 Ct *smi-* for *mi-*; T *sunt* below ²F / 58 B *-re-* for *-ri-* / 60 B *-re-* for *-ri-* / 190 Tr lig for AF / 194 Tr1 *-re* below A / 199 Tr2 lig for B²C / 210 M *-pe* for *-be* / 211 T *-ne* below D (not in 210) / 213 M *-le* for *-li*; T *-ri-* om / 215 M *-o* below G / 216 T *-o* below C / 218 B lig for G¹D / 222 M *-o* below E / 227 M no lig / 228 MTB *-ant* for *-ent* /

C: 124 M lig for ED / 127 M *imbres* undivided; T *-bres* below E / 128 B *im-* below F / 135 B *-ne* below D / 136 Tr *-um* below C; M *-mine* below G¹F, ¹F²F are single mF / 138 B *-se* below G / 141 M *-res* below ¹F; B *-i* below A / 142 M *-i* below G; T *-vange-* one note later / 143 T *-psos* below ²D / 144 Tr *-psos* below C; M no lig / 146 M *-rent* below ¹F / 147 B *-dent* below B, (148) \geq below ¹B / 148 M *-dant* below ¹F / 149 B \geq below F / 151 B \geq below B / 152 B \geq below B /

D: 47 B *-tae sunt* below C²D / 55 B *-tur* below ¹D / 58 B *et om*, *miseriarum ple-* therefore one note earlier, (59) *-ni* amb between G¹F / 65 B *-nus* for *-ni* below G / 75–76 B *cor* amb below ²BA / 77–78 B lig for DF only / 79 B no lig, mB is *crB crB, eundem* below FG¹B, (81–84) *verum verbi tui intelle-* all two notes earlier / 85 B no lig / 87 B lig for AD / 88–89 B *tam a conscientiis* below DABBAF (no *-is* in 91) / 90 B lig for FA / 97–98 B lig for BG / 104 B *gra-* below G, *-tia* for *-tiae* below D, (105) *tu-* below ²D / 107 B *-a* for *-ae* / 108 B *-gnant* below B / 111 B *est* below D / 122 B *-a* for *-ae* / 128 B *imbres* undivided / 131 B *ac-* below ¹B / 138 B *-se* below G / 139 B *uti* below ²F / 141 B *-i* below A / 152 B *-dent* below F (not in 154) / 159 B *-a* below B / 160 B *-dat* below ²F / 161 B *in om* (*te per Chri-* thus one note earlier) / 168 B no lig, *-tis* below B / 171 B *-lant* below ²G / 172 B *-bi-* for *-vi-* / 177 B *-tum* below G / 180 B *liberati* undivided below ¹DEF / 180–181 B no lig / 184 B lig for ²BG / 186 B no lig / 208 B *-bus* below D (not in 209) / 214 B *-am* below ¹A / 215 B *tu-* below C / 216 B *-ne* for *-nem* / 218 B lig for G¹D / 220 B *-stant* below ¹A / 228 B *-ant* for *-ent* / 233 B *tibi laus et ho-* below DCBAG, (234) *-nor* below F (this reading possibly original) /

E: 3 M **E2** *et om, dissipentur* begins below D / 3–7 Tr **E1** underlay amb / 10 Tr **E1E2** *gau-* below C / 14 M **E1E2** no lig / 14 M **E2** *-des* below F, (15) **E2** *lau-* below C, *-des* below ¹E / 14–16 M **E1** *laudes laudes et cantiones* amb below FCFFEEBAFG, (16) *sua-* below F / 18 Ct **E1E2** *dot-crG qG* for mG, *sua-* below ¹G / 21 M **E1** *-am* below B, *celebrent* amb below FAAD, (22) *celebrent* repeated below BF¹E²E, *et* at start of new staff (without note), *ma-* below ¹F / 22 M **E2** *celebrent* repeated below BF¹E / 24–25 M **E1** *-tollant* amb below EFAG, (25–26) *Crescat gloria tu-* amb below FFEFEDC / 25 Ct **E1E2** *crG* for qG qG, *-a tu-* one note later / 28 Ct **E1** *-sti in-* below AG, (29) *-ter ele-* below ¹D²DE, (28) **E2** *-gnum Christi* below FAG, *in-* later addition without note, (29) *-ter ele-* below ¹D²DE / 29 M **E1** *-gnum* amb below AG, *Chri-* below F, (29–30) *-sti* amb below crE crF, (29) **E2** *-sti in-* below FD / 32 Ct **E1** *-tur dilate-* below BEGF, (33) *-tur* \geq below EF, (34) *dila-* below DC, (35) *-te-* below B, *-tur* below F, (36) *dilate-* below BEF, (32) **E2** *-tur dilate-* below BEGF, (33) *-tur dilate-* below EFAG, (34) *-tur di-* below DC, (35) *-late-* below BA, *-tur* below F, (36) *dilate-* below BEF / 33 M **E1E2** *-tur di-* below F²E, (34) *-lete-* below ¹FA / 34 Tr **E1E2** *-tur di-* below ¹C²C, (35) *-lete-* below ¹DF / 55 B no lig / 190 Tr2 lig for FB / 195 Ct *-stris relin-* one note earlier / 199 Tr2 lig for B²C; Ct *-nim* below E, *nostrum om* / 201 Tr1 no lig, *-dum ad* below DF, (202) *cadēn-* amb below E¹CD, (203) *-dum* below ¹A, \geq amb below ²AE, (204) \geq amb below CF²E, (206) \geq amb below ¹CD / 201 Ct no lig / 202 Tr2 *-dum ad* below AF, (203) *cadēn-* below E¹C, *-dum* below ²C, (204) \geq amb below EB, (205) \geq amb below ¹AG / 203 Ct *-dum ad cadēn-* below AFEC, (204) *-dum* amb below CB, \geq amb below A²F, (205) \geq amb below FE / 206 Ct no lig / 220 T no lig / 227 M no lig /

F: 220–221 T lig for mE mF / 226 M *-di-* below F; B *-di-* below D / 227 M no lig /

Other Readings

A: 100 Ct mA for *crA cr-rest* / 105 M mG for *crG crF* / 123 all parts mensuration symbol C at start of section / 187 Tr double barline after C followed by ‘gimell’ on staff (staff then ends) / 188 Tr1 ‘Gimell: p^rmus:’ in left-hand margin; Tr2 ‘Gimell: Secūdus.’ in left-hand margin (Tr2 is entered in the partbook after Tr1) / 207 Tr1 fermata for D and double bar followed by ‘Gimell: Secundus:’ on staff (staff then ends), Tr2 of gimel follows / 240 Tr ²B is C / 231 M ¹FG are *cr cr* /

B: 14 Tr signum congruentiae below D; M signum congruentiae below F / 37 CtTB mensuration symbol Φ in left-hand margin at start of counterverse / 47 T signum congruentiae above B; B signum congruentiae below ²D / 188 Tr1Tr2Ct mensuration symbol C in left-hand margin before start of counterverse; Tr2 ‘gimell:—’ above staff / 207 MTB mensuration symbol C in left-hand margin before start of counterverse /

C: 123 TrMTB mensuration symbol C; counterverse pitched a fourth higher than in **A** with clefs G2 C2 C3 F4 and staff signature of B \flat (both upper and lower in M) /

D: 1 B ‘Exurge domine tacet’ below rests / 66–67 B  / 123 B mensuration
In do - mo tu - a

symbol C / 144 B superfluous mG after ¹F, ²F is G / 167–168 B no tie / 169 B mE for *dot-crE qE* / 188 B ‘Perfici illud tacet’: below rests /

E: 1–37 TrMCt **E1** counterverse notated a fourth higher than **A**, clefs G2, C2, C4 respectively, staff signature \flat for B (both upper and lower in M), mensuration symbol C; **E2** is at the pitch of **A** / 14 M **E1** signum congruentiae above and below F / 21 Tr **E1E2** mD for *dot-crD qD* / 37–66 Ct TB counterverse notated two octaves higher than **A**, clefs G1, C2, C4, mensuration symbol C / 40 T sbG is mG mG / 47 T ²D is C; B signum congruentiae below ²D / 53 B D is E / 207–228 MTB counterverse notated an octave higher than **A**, clefs G1, C2, C4; B having just copied the counterverse *Esto pater* on f.26 the scribe initially repeated the same music on f.26^v as far as the first note of 47 (no variants), wrote ‘verbi tui tacet’ below the staff at the start and then started a new staff with the correct part – which suggests that he was copying from a similar book of counterverses / 211–212 T m+cr is m cr-rest / 223 T mB for ²B³B / 225 B ¹A is G / 228 B counterverse ends *crD# crB sbB* with fermata /

F: 211–212 T m+cr is m cr-rest / 228 B counterverse ends *crD# crB sbB* with fermata /

G: (Selected variants only): 18 Ct *dot-crG qG* for mG implied / 23 Mct chord on last crotchet of bar reads E and C# instead of D and B / 37 M D is B / 206 ²C is qC qB / 228 B counterverse ends *crD# crB sbB-with-fermata* /