

# Salvator mundi Domine

Edited by Jason Smart

Thomas Tallis (c.1505-1585)

v.1 *One from the higher stalls* *Chorus*

Sal - va - tor mun - di Do - mi - ne, Qui nos sal - va - sti ho - di - e:  
In hac no - cte nos pro - te - ge, Et sal - va o - mni tem - po - re.

v.2

Treble

Mean

Countertenor

Tenor

Bass

A - de - sto nunc pro - pi -  
A - de - sto nunc pro - pi - ti - us,  
A - de - sto nunc pro - pi - ti - us, a -  
A - de - sto nunc pro - pi -  
A - de - sto nunc pro -

3

- ti - us, Et par - ce sup - pli - can - ti -  
Et par - ce, et par - ce  
- de - sto nunc pro - pi - ti - us, Et par - ce sup - pli -  
- ti - us, Et par - ce sup - pli - can - ti - bus:  
- pi - ti - us, Et par - ce, et par - ce

6

- - - bus: Tu de - - - le

sup - pli - can - ti - bus: Tu de - - - le no - - -

- can - ti - bus: Tu de - le no - - - stra

Tu de - le no -

sup - pli - can - ti - bus:

8

no - - - stra cri - mi - na, Tu te -

- - - stra, tu de - le no - - - stra cri - - - mi -

cri - mi - na, cri - mi - na, Tu te - ne - bras il - lu - mi -

- - - - - mi -

Tu de - le no - - - - - mi -

11

- - - ne - bras il - lu - mi - na.

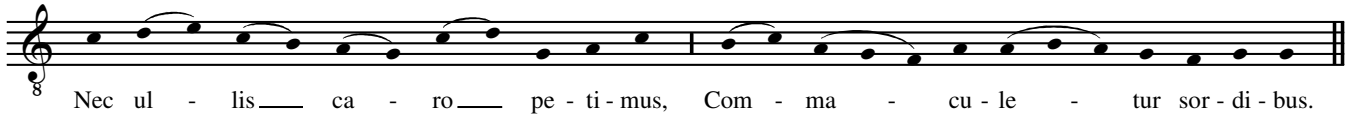
- na, Tu te - ne - bras, tu te - ne - bras il - lu - mi - na.

- na, tu te - ne - bras il - lu - mi - na.

- na, tu te - ne - bras il - lu - mi - na.

Tu te - ne - bras il - lu - mi - na, il - lu - mi - na.

## v.3 Chorus



## 14 v.4

Te Re - for - ma - tor sen - su - um,

Te Re - for - ma - tor — sen - su - um, sen - su -

8 Te Re - for - ma - tor sen - su - um, sen - su - - - um, Vo - tis —

8 Te Re - for - ma - tor sen - su - um, Vo - tis pre - ca -

Te Re - for - ma - tor sen - su - um,

## 17

Vo - tis pre - ca - mur cor - di - um: — Ut

- - um, Vo - tis pre - ca - mur cor - di - um: —

8 — pre - ca - mur cor - di - um, vo - tis pre - ca - mur cor -

8 - mur cor - di - um: — Ut pu - ri ca -

Vo - tis pre - ca - mur cor - di - um: Ut pu - ri

20

pu - ri - ca - stis men - ti - bus, Sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus,

— Ut pu - ri - ca - stis men - ti - bus, Sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus,

- di - um: Ut pu - ri - ca - stis men - ti - bus, Sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus,

- stis men - ti - bus, ut pu - ri - ca - stis men - ti - bus, Sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus,

ca - stis men - ti - bus,

23

- ti - bus, Sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus,

- mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus,

a cu - bi - li - bus, a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus,

cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus,

Sur - ga - mus a cu - bi - li - bus,

25

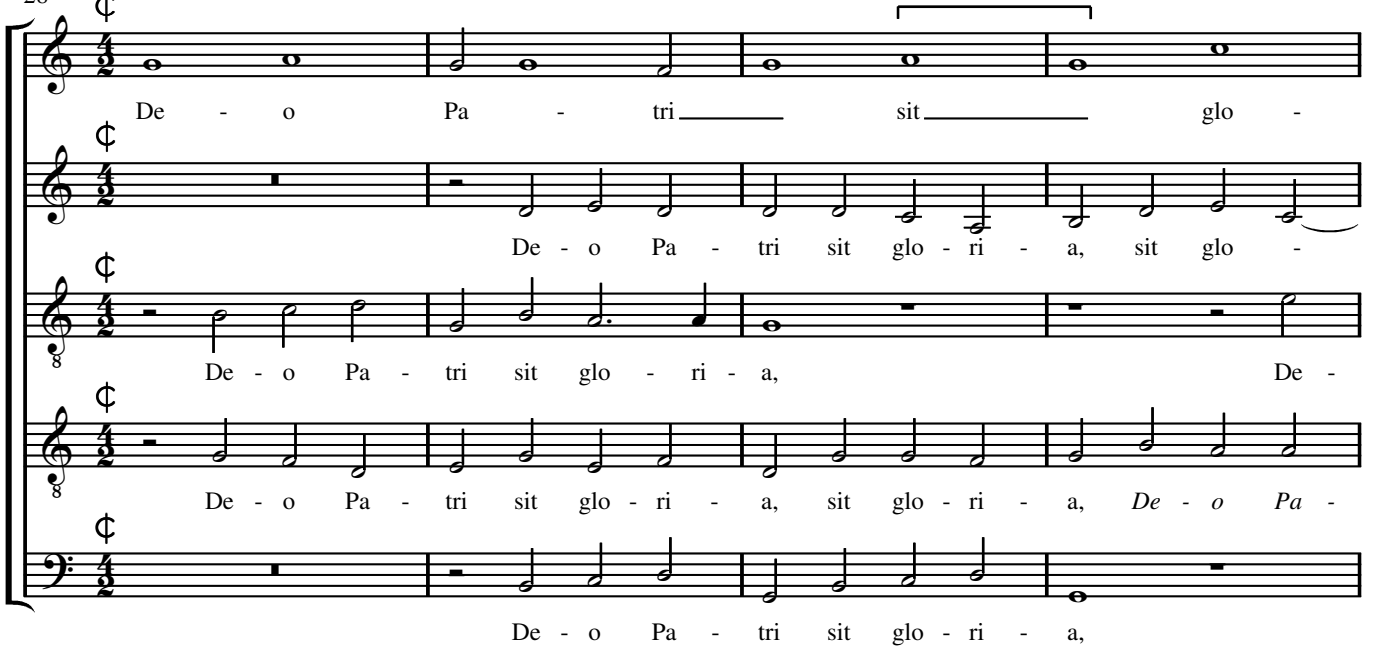
- bi - li - bus, sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus,

sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus,

a cu - bi - li - bus, a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus,

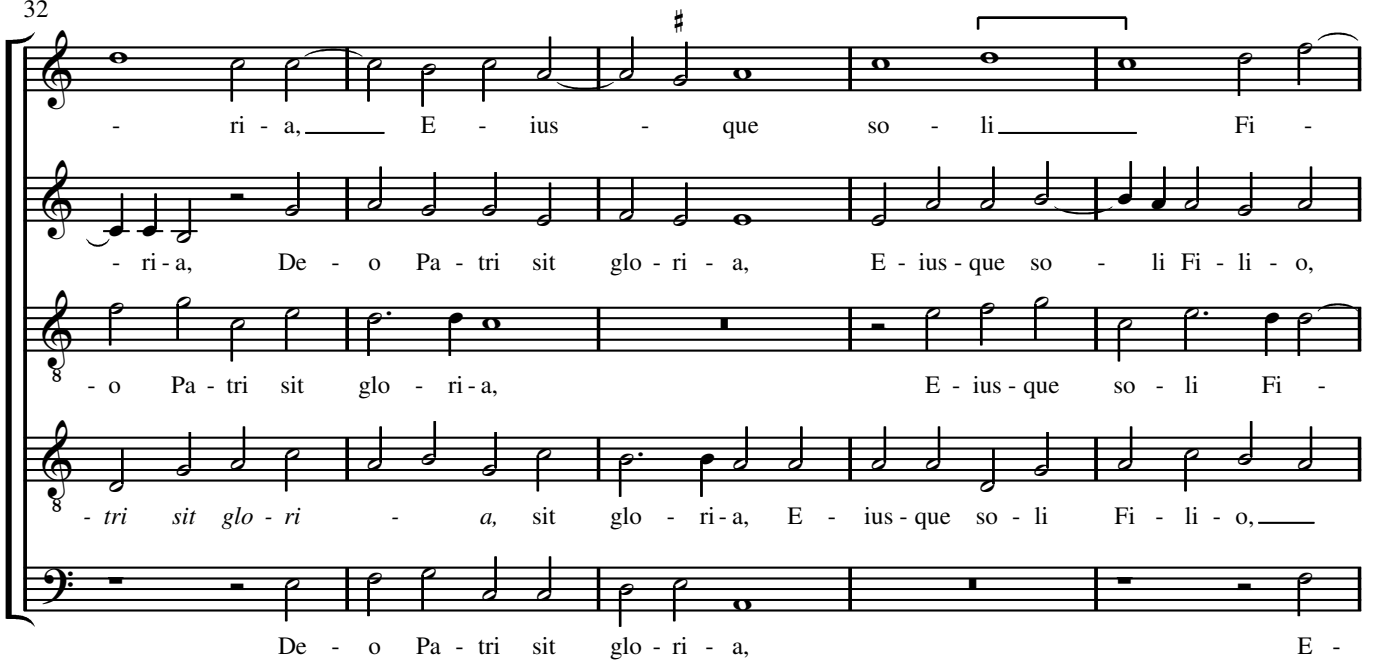
- bi - li - bus, sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus, sur - ga - mus a cu - bi - li - bus,

sur - ga - mus a cu - bi - li - bus,

v.5  
28

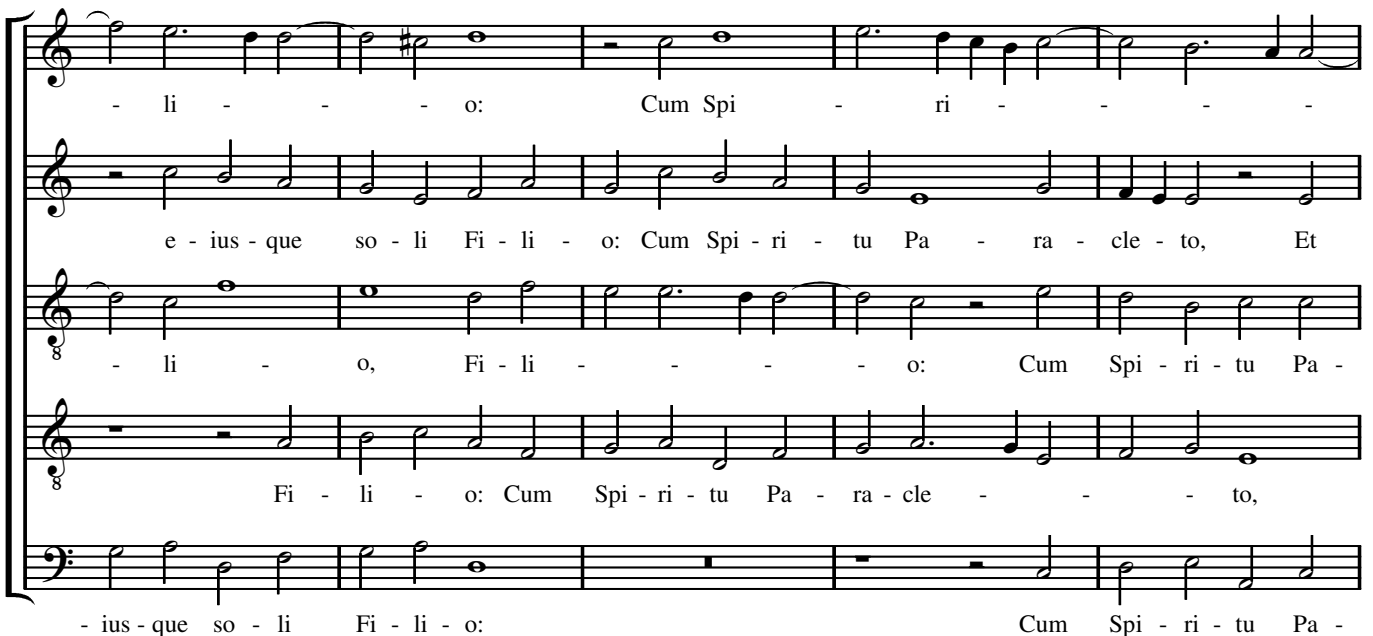
De - o Pa - tri sit glo -  
De - o Pa - tri sit glo - ri - a, sit glo -  
De - o Pa - tri sit glo - ri - a, De -  
De - o Pa - tri sit glo - ri - a, sit glo - ri - a, De - o Pa -  
De - o Pa - tri sit glo - ri - a,

32



ri - a, E - ius - que so - li Fi -  
ri - a, De - o Pa - tri sit glo - ri - a, E - ius - que so - li Fi - li - o,  
o Pa - tri sit glo - ri - a, E - ius - que so - li Fi -  
tri sit glo - ri - a, sit glo - ri - a, E - ius - que so - li Fi - li - o,  
De - o Pa - tri sit glo - ri - a, E -

37



li - - - o: Cum Spi - ri - - -  
e - ius - que so - li Fi - li - o: Cum Spi - ri - tu Pa - ra - cle - to, Et  
li - o, Fi - li - - - o: Cum Spi - ri - tu Pa -  
Fi - li - o: Cum Spi - ri - tu Pa - ra - cle - - - to,  
- ius - que so - li Fi - li - o: Cum Spi - ri - tu Pa -

42

- tu Pa - ra - cle - to, Et nunc nunc et in per - pe - tu - um, et nunc et in per -  
 ra - cle - to, Et nunc et in per - pe - tu - um, per - pe - tu -  
 Et nunc et in per - pe - tu - um, et nunc et in per -  
 ra - cle - to, Et nunc et in per - pe - tu -

47

et in per - pe - tu -  
 pe - tu - um, et nunc et  
 um, et nunc et in per - pe - tu -  
 pe - tu - um, et nunc et in per - pe - tu -  
 um, per - pe - tu - um, Et nunc et

50

um. A - men.  
 in per - pe - tu - um. A - men.  
 - um. A - men.  
 - um, per - pe - tu - um. A - men.  
 in per - pe - tu - um. A - men.

### Translation

1. O Lord, Saviour of the World, who has saved us this day, protect us during this night and save us at all times.
2. Be with us now in your kindness and spare your suppliants. Purge our sins and illuminate the darkness.
3. Let not sleep oppress the mind, nor the enemy snatch us away: neither let our bodies be stained, we pray, with any foulness.
4. To you, remoulder of the senses, we impore with heart-felt prayers that we may arise from our beds pure and chaste in mind.
5. To God the Father be glory, and to his only Son, with the Holy Spirit, now and for eternity. Amen.

### Liturgical Function

In the pre-Reformation Use of Sarum *Salvator mundi Domine* was the Hymn at Compline on many occasions:

- Christmas Eve to the Octave of the Epiphany (13 January);
- Double feasts between the Octave of the Epiphany and the first Sunday in Lent;
- The Eve of Pentecost;
- The Thursday, Friday and Saturday during the Octave of Pentecost;
- Double feasts from the Octave of Pentecost to Christmas Eve (except on the Feast of the Name of Jesus and during its octave);
- Daily during the octaves and on the octave days of the Assumption of the Virgin, the Nativity of the Virgin, the Dedication of the Church (where falling outside Lent and Eastertide) and, where the choir was ruled, Corpus Christi.

The doxology for this hymn varied with the season. Tallis's setting uses that specified in the Sarum books for Christmas Eve, the Octave of Epiphany to Lent I, the season following Pentecost, and during Advent. The setting of two consecutive verses in polyphony is unique amongst liturgical hymn settings for the Sarum Rite.

### Editorial Conventions

The nomenclature of the voice parts follows the Tudor convention.

The original clef, mensuration symbol and first note of each voice are shown on the prefatory staves at the start of the piece. Where the mensuration changes the new symbol is shown above the staff.

Editorial accidentals are placed above the notes.

Ligatures are indicated by the sign  $\lrcorner$ , coloration by the sign  $\ulcorner$ .

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

### Sources

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

979	(Tr)	no.87	at end:	m <sup>f</sup> : tallis:
980	(M)	no.87	at end:	m <sup>f</sup> : tho: tallis: one: of: the: gentlemen: of: her: / maiesties: chappell: and: organiste: of: that: place:
981	(Ct)	no.87	at end:	m <sup>f</sup> : thomas: tallis: organiste: / of: the: queens: chappell:·
982	—			
983	(B)	no.87	in index: at end:	Mr Tho Tallis [later hand] m <sup>f</sup> : thomas: tallis: of: the: queens: / maiesties: chappell: organiste:·

**B** Cambridge, Peterhouse MSS 35–37, 42–45 (the 'Latter Caroline Set', c.1635, incorporating many pages from earlier MSS; lacking Ct).

44	(M)	sig. P5	[no attribution]
42	—		
35	(T)	sig. P3 <sup>v</sup>	[no attribution]
37	(Tr)	sig. N3b	[no attribution]
45	(B)	f.79 <sup>v</sup>	[no attribution]
43	—		
36	—		

**C** Oxford, Bodleian Library, Tenbury MSS 341–4 (c.1610; lacking B).

341	(Tr)	f.21 <sup>v</sup>	at end:	M <sup>f</sup> Tallis
342	(M)	f.21 <sup>v</sup>	at end:	M <sup>f</sup> Tallis
343	(Ct)	f.21 <sup>v</sup>	at end:	M <sup>f</sup> Tallis
344	(T)	f.21 <sup>v</sup>	at end:	M <sup>f</sup> Tallis

**D** Oxford, Bodleian Library, Tenbury MS 1464 (c.1575; B only).

1464	(B)	f. f.61 <sup>v</sup>	at beginning:	Salvator mundi
			at end:	Salvator mundi

Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp, 1541), ff.5<sup>v</sup>, 98.

## Notes on the Readings of the Sources

The pages of **B** have been trimmed, resulting in the loss of a few notes at the ends of some lines.

The notational variants between the sources are not extensive. **B** shares a number with **C**, perhaps reflecting the fact that both sources were compiled in the eastern counties, but has other readings in common with **A**. It appears to preserve a state between **A** and **C**, but to derive directly from neither. **A**, the earliest source, appears to be the most credible. In contrast, the underlay varies greatly. In the Treble no two sources share exactly the same readings. This makes any attempt to reconstruct Tallis's original extremely conjectural. In the cantus firmi of the responds and hymns that he published in 1575, Tallis faithfully observed the underlay of the plainsong books. The overriding impression from the sources is that this was also the case in his unpublished hymns, at least in the duple time verses. In his triple time verses, it would seem from a careful consideration of the sources that, while Tallis mostly preserved the underlay of the plainsong, he also allowed himself some freedom regarding the anacrusic placing of syllables. Breaking the cantus firmus might also displace syllables. In the present setting comparison of the variant readings tends to confirm that the Treble followed closely (but not slavishly) the underlay of the plainsong hymn; these readings have been preferred where available.

In each section below the readings are separated by oblique strokes. Bar numbers are followed by the reading. The sources are treated in order and each voice is listed separately. Where a reading extends over several bars, subsequent bar numbers are given in brackets. Pitches are in capital letters, preceded by a superscript number if necessary, e.g. <sup>2</sup>B = 2nd note B in the bar (or group of bars). The underlay readings list most ambiguities, but some uncontentious details are not recorded. They should be read in conjunction with the digital images of the sources available at [www.diamm.ac.uk](http://www.diamm.ac.uk). The duration of text repetition signs is generally indicated by the words in the edition that they replace.

<i>Abbreviations:</i>	amb	ambiguously positioned	lig	ligature	q	quaver	und	underlay
	con	syllables conjoined	m	minim	sb	semibreve	+	tie
	cr	crotchet	MS	mensuration symbol	sl	slur	∞	text repetition sign
	dot-	dotted	om	omitted	sq	semiquaver		

### Accidentals

**A Treble:** 38 no # for C /

**B Treble:** 38 no # for C /

**Mean:** 46 no # for C / 54 ♯ for B /

**Bass:** 12 ♯ for <sup>2</sup>B /

**C Treble:** 5 # for C / 18 # for C / 19 # for <sup>1</sup>C /

**Mean:** 3 # for <sup>2</sup>G / 47 # for C / 54 ♯ for B /

**Countertenor:** 10 # for C /

**Tenor:** 29 # for F / 30 # for F / 49 # for F /

**D Bass:** 23 ♯ for B / 49 ♯ for B /

### Underlay and Ligatures

**A Treble:** 1 sl for <sup>1</sup>GA, *-desto* below <sup>2</sup>GF / 2 sl for <sup>1</sup>GA, *pro-* below <sup>2</sup>G / 2–3 sl for CD / 4–5 sl for B<sup>2</sup>C<sup>1</sup>D / 5 sl for C<sup>2</sup>D / 5–6 sl for EDC / 7 sl for <sup>1</sup>DE, sl for <sup>2</sup>DC / 8 sl for BA / 8–9 sl for CD / 9 sl for GA / 10 sl for BC, sl for AG / 11 *-ne-* below F / 11–12 sl for <sup>2</sup>AB<sup>3</sup>A / 14–15 sl for G+GF / 15 sl for <sup>2</sup>GA / 16 sl for D<sup>2</sup>C / 17–18 sl for <sup>2</sup>C<sup>1</sup>D / 18 sl for <sup>2</sup>DF / 18–19 sl for E<sup>3</sup>D / 19 sl for <sup>1</sup>C<sup>2</sup>D / 21 *castis* con below BAG, (22) *men-* below C, sl for CD, *-ti-* below G, (22–23) sl for GAC, *-bus* below B, (23–24) *surgamus* con below <sup>2</sup>C<sup>2</sup>AGF<sup>3</sup>A / 24–26 *cubilibus* con below CBAGFG / 29 sl for <sup>1</sup>G<sup>2</sup>G / 29–30 sl for F<sup>3</sup>G / 31–32 sl for <sup>1</sup>CD / 33 sl for B<sup>2</sup>C / 33–34 sl for A+AG / 36 sl for DF / 39–40 *spiri-* con below DED / 43 *-tu* below D / 44 sl for BC, (45) *-to* below B, (46) *et nunc et* below AGE, (47) *in per-* below FG, sl for GA, (48) *-pe-* below A, (49) *sbG* for mG mG, *-tuum* below AG, (50–51) A- amb below GG /

**Mean:** 1 sl for C<sup>2</sup>D / 3 *propitius* repeated con below DEF<sup>1</sup>G<sup>1</sup>A / 4 *parce* con below <sup>1</sup>DF<sup>2</sup>D / 14 sl for EC / 15 sl for C<sup>1</sup>B, sl for <sup>2</sup>D<sup>2</sup>B / 19–20 *cordium* repeated below <sup>2</sup>F<sup>2</sup>E<sup>3</sup>D / 26 *-bus* below C (not in 27) / 31 sl for EC / 42 sl for DC / 46–48 *inperpetu-* con below DDCDCDC /

**Countertenor:** 1 sl for <sup>1</sup>AB / 3 sl for D<sup>1</sup>E / 5–6 *supplicantibus* con below <sup>2</sup>DCCDFED / 25 *-bus* amb below F<sup>2</sup>E / 36 *-li-* below <sup>2</sup>D, (37) *-o* below C, (38) *Fili-* below ED, (39) *-o Fili-* below <sup>1</sup>E<sup>2</sup>E<sup>1</sup>D / 43 sl for <sup>1</sup>C<sup>2</sup>C / 44–45 A+A not tied, (45) *-tuum in* below <sup>1</sup>AG<sup>2</sup>A / 49 sl for DB<sup>2</sup>A /

**Bass:** 2 sl for <sup>1</sup>AB / 36–38 *Deo Patri sit gloria for Eiusque soli Filio*, (40–42) *Eiusque soli Filio for Cum Spiritu Paracleto*, (44–47) *Cum Spiritu Paracleto for Et nunc et in perpetuum*, (47) *et nunc* below <sup>2</sup>DA, (48) *et* below A, then as edition from 49 /

**B All parts:** 14–16 *sensium* for *sensuum* (spelt *sencium* in Mean) /

**Treble:** 1 sl for <sup>2</sup>GF / 2 sl for A<sup>2</sup>G / 3 *-tius* below D<sup>1</sup>C / 4 *parce* con below GABC, sl for B<sup>2</sup>C, (5) *sup-* below <sup>1</sup>D, sl for <sup>1</sup>DC, *-pli-* below <sup>2</sup>D, sl for <sup>2</sup>DF, *-can-* below E, (5–6) sl for ED, (6) *-ti-* below C / 7 sl for <sup>1</sup>DE<sup>2</sup>DC, (8) *-le* below A, lig for AG, *no-* below C, (9) *-stra* below D, *crimina* below GAC / 11 *-bras* amb below <sup>1</sup>A<sup>2</sup>A, (*-ne-* is cropped) / 14–15 *reformato* con / 16 *sensuum* con below <sup>1</sup>CD<sup>2</sup>C / 18–19 *cordium* con below <sup>2</sup>DFED / 20–21 lig for C+CB, *castis* con below C+CBA / 23–24 sl for <sup>2</sup>AGF / 25 *-bus* below G / 29 *-tri* below <sup>2</sup>G / 30 lig for GA (not AG), (31) *sit* below G / 32 *-ria* below D<sup>1</sup>C / 40 *Spiri-* con below ED<sup>1</sup>C / 42–43 lig for CD / 45 no lig, *nunc* below C, (46) *et in per-* below AGE, (47) *-petuum* below FGA, (48) no lig, ∞ below A, (49) *mA sbA* for *dot-sbA* (cf. C) /



**Mean:** 1 *nunc* below <sup>2</sup>D / 2 *-us* below <sup>2</sup>D, followed by  $\neq$  amb / 4 *parce* con below <sup>1</sup>DF<sup>2</sup>D / 6 *dele* con below E<sup>2</sup>F<sup>2</sup>G, (7) *no-* below <sup>1</sup>D / 8 *sbE* for <sup>2</sup>E<sup>3</sup>E,  $\neq$  (for *tu dele nostra*) below *sbE*, (9) *mE sbE* for *dot-sbE* / 10 *crimi-* amb below <sup>1</sup>ECD / 12 *tu tenebras* om, *illumi-* below <sup>1</sup>DFE / 15 *-mator* one note earlier, *sensuum*  $\neq$  below <sup>1</sup>BE<sup>2</sup>D<sup>2</sup>B, (16–17) E+E not tied / 18–19 *precamur* con below GA<sup>1</sup>D<sup>2</sup>F<sup>2</sup>E, (19–20) *cordium* con below <sup>2</sup>F<sup>2</sup>E<sup>3</sup>D / 22–23 *-mus* amb below <sup>2</sup>E<sup>1</sup>D<sup>3</sup>E / 31  $\neq$  (for *sit gloria*) below D / 32  $\neq$  (for *Deo Patri sit gloria*) below G / 37  $\neq$  below C, (38) *Cum* below F, (39) *Spiri-* as edition / 40 sl for E<sup>2</sup>G, *-racle-* one note later / 42 sl for DC / 45  $\neq$  below G, (48)  $\neq$  below D, no further und until *Amen* /

**Tenor:** 2 *nunc* amb below F<sup>2</sup>G / 4 *-ce* below C, (4–5) *supplicantibus* con below BAGAAA / 6  $\neq$  below <sup>1</sup>A / 10 *-mina* below AF, but *-na* cancelled and repositioned amb below E<sup>1</sup>F in 11 / 11  $\neq$  below <sup>2</sup>G / 12–13 no underlay / 23 *a* below <sup>1</sup>C, *cubilibus* con below <sup>1</sup>E<sup>1</sup>D<sup>2</sup>C<sup>2</sup>D<sup>2</sup>E / 38–40 *-o Cum Spiritu Paracle-* all one note earlier, *-to* below A in 40 / 44 *-um* below C (not in 45) / 46 *nunc et* om, *in perpetu-* below FFEE, (47) *-um, perpetu-* below DFEF, (48) *-um, et nunc in* [sic] below EAGE, (49) *perpetuum* below FDGE, (50)  $\neq$  below <sup>2</sup>D with hairline to <sup>1</sup>D /

**Bass:** 2 sl for <sup>1</sup>AB, *nunc* below B with hairline to C / 5  $\neq$  (for *et parce*) below <sup>2</sup>D / 9–10 *crimina* amb below FEAEA / 12 *-na* below <sup>1</sup>D / 25  $\neq$  (for *surgamus a cubilibus*) below <sup>2</sup>m-rest / 32  $\neq$  (for *Deo Patri sit gloria*) below E / 36–end all und cropped /

**C All parts:** 14–16 all parts *sentium* for *sensuum* /

**Treble:** 2 *-piti-* below <sup>2</sup>GC / 4 *-pli-* below <sup>2</sup>C, (5) *-can-* amb below C<sup>2</sup>D, (6) *-ti-* below <sup>1</sup>D / 7 *-le* below E, (8) *no-* below A / 9 *crimi-* below GA / 12 *illu-* below BA / 15 *-mator* below F<sup>2</sup>G / 16 *-um* below <sup>2</sup>C / 18 *-mur* amb below <sup>1</sup>DC, *-di-* below F / 21 *-ri* below B (not in 20) / 23 *-bus* amb below <sup>1</sup>CB, *Sur-* below <sup>2</sup>C, *-ga-* below G, (24) *-mus* amb below F<sup>1</sup>A / 25 *cubili-* below AGF / 29 *-tri* below <sup>2</sup>G / 30 *sit* below G, lig for GA (not AG) / 32 *-ri-* below D / 33 *-ius-* below <sup>2</sup>C / 35 *so-* below D, (36) *-li Fi-* below DF / 40 *-ri-* below E / 42–43 lig for CD / 45 no lig, *nunc* below C, (46) *et in per-* below AGE, (47) *-petuum* below FGA, (48) no lig,  $\neq$  below B (but probably intended for the A as in B), (49) *mA sbA* for *dot-sbA* /

**Mean:** 1–2 *nunc propiti-* all one note earlier / 3  $\neq$  below D / 4 *-ce* below F / 7 *no-* below <sup>3</sup>A, *-stra* below <sup>2</sup>D / 8  $\neq$  (for *tu dele nostra*) below <sup>2</sup>E, (9) *mE sbE* for *dot-sbE* / 12 und *tu tenebras* om, *illumi-* below <sup>1</sup>DFE / 15 *-mator* one note earlier, *sen-* amb below C<sup>1</sup>B, *-tium*  $\neq$  [sic] below E<sup>2</sup>D<sup>2</sup>B, (16–17) E+E are untied *sbE mE* / 20 *ca-* amb but probably intended for E / 25 *-bus* below <sup>1</sup>D (not in 24), *surgamus* con below BCDEF, (26) *a cubili-* all one note earlier, but hairline from *a* to <sup>1</sup>D / 31–32 und *sit gloria* om / 33  $\neq$  (for *Patri sit gloria*) om below <sup>1</sup>G / 37  $\neq$  (for *eiusque soli Filio*) below C / 45  $\neq$  below G, no further und until *Amen* /

**Countertenor:** 1 *nunc* amb below B<sup>2</sup>C / 2 *-us* below C,  $\neq$  below E, (4) *et perce* [sic] below E<sup>1</sup>D<sup>2</sup>D (and in 5) / 5 *-ce* amb below E<sup>2</sup>D, (5–6) *supplicantibus* con below CCDFED / 8  $\neq$  (for *crimina*) below <sup>2</sup>E / 11  $\neq$  (for *tu tenebras illumina*) below C / 15–16 repeated und *sensuum* om / 18  $\neq$  (for *votis precamur cordium*) below A / 21 *pura* for *puri*, (21–23) *mentibus surgamus a cubilibus* all one note later, (23)  $\neq$  amb below A<sup>2</sup>G / 25 *-bus* below F / 31  $\neq$  (for *Deo Patri sit gloria*) below E / 36 *Fi-* below <sup>2</sup>D / 38  $\neq$  (for *Filio*) below F / 43 *nunc* amb below D<sup>1</sup>C, *et* below <sup>2</sup>C / 48  $\neq$  (for *nunc et in perpetuum*) below D, (49) *mA* for <sup>2</sup>A<sup>3</sup>A /

**Tenor:** 2 *nunc* amb below F<sup>2</sup>G / 4 *-ce* below C, (4–5) *supplicantibus* con below BAGAAA / 6  $\neq$  below <sup>1</sup>A / 9–10 *tenebras* con below CBAG, (10) *illumina* below <sup>1</sup>EAF<sup>2</sup>E, <sup>2</sup>E<sup>3</sup>E are *cr cr* with *il-* below <sup>3</sup>E, (11) *-lumi-* below <sup>1</sup>DE, (12) *-na* below <sup>1</sup>D / 12  $\neq$  (for *tenebras illumina*) below F / 16–17 *precamur* con below DEACB, (17) *cor-* below <sup>2</sup>A, (18) *-di-* below <sup>1</sup>A, *-um* below <sup>2</sup>A / 30–31 und *sit gloria* om / 31 *Deo*  $\neq$  below B<sup>1</sup>A<sup>2</sup>A / 36 *-o* below <sup>2</sup>A / 37  $\neq$  (for *Filio*) below A / 43 *nunc* amb below FG, *in perpetu-* one note later / 46  $\neq$  after *nunc*, no further und until *Amen* /

**D Bass:** 2 *nunc propi-* below B<sup>2</sup>C<sup>2</sup>A / 4 *parce* contracted below F / 10 E is *dot-mE crE* with  $\neq$  below <sup>1</sup>E / 12  $\neq$  (for *illumina*) below <sup>3</sup>G / 16 *sencium* for *sensuum* / 25  $\neq$  (for *surgamus a cubilibus*) below D / 26 sl for D<sup>2</sup>C / 32  $\neq$  (for *Deo Patri sit gloria*) below E / 49  $\neq$  (for *et nunc et in perpetuum*) below B with *et nunc* added above  $\neq$  /

**Other Readings**

**A All parts:** 28 MS  $\Phi$  / 51 no vertical line through staff before *Amen* /

**Treble:** 26 no dot of addition for <sup>1</sup>G / 53 <sup>2</sup>F is breve (with fermata) /

**B All parts:** 28 MS  $\Phi$  / 51 vertical line through staff before *Amen*; no fermata in Bass /

**Treble:** 10–11 CAGF cropped / 14–15 no color, G+G is *m* only / 20 <sup>1</sup>D not colored / 21–22 GCD cropped / 24 <sup>3</sup>AC not colored / 35–38 DCDFEDD+D cropped / 53–54 FEFG cropped /

**Mean:** 7 <sup>1</sup>A cropped / 12 *qG* is *sqF sqG* / 21 FGD cropped / 30 <sup>2</sup>D cropped / 35 *cr*-rest for E, <sup>2</sup>A is *qq* / 42 F cropped /

**Tenor:** 24 rest (or dot) cropped after *sb* / 31 <sup>2</sup>A is *crA crA* /

**Bass:** 1 clef, MS and first of six *m*-rests cropped (all subsequent clefs also cropped) / 19 <sup>1</sup>m-rest is *dot-sb* rest / 20 A colored / 25 *mD dot-mF crG mA* deleted before D / 51 no fermata / 53 no fermata /

**C All parts:** 28 MS  $\Phi$  / 51 vertical line through staff before *Amen* / 53 no fermata /

**Treble:** 8 A colored / 14 MS  $\mathbb{C}$  / 15 F<sup>2</sup>G not colored /

**Mean:** 3 DEF<sup>1</sup>G are *q q q* / 35 *cr*-rest for E, <sup>2</sup>A is *qq* /

**Countertenor:** 12 <sup>1</sup>A<sup>2</sup>A are *m m* /

**Tenor:** 12–13 E+EDD are *qE qE dot-mD* with fermata / 14 MS  $\mathbb{C}$  / 26–27 E+E are *qE qE* (cf. 12–13, but here the *mD* is retained) /

**D Bass:** 20 A colored / 24 <sup>1</sup>G<sup>2</sup>G are *cr cr* / 28 MS  $\Phi$  / 51 vertical line through staff before *Amen* / 53 no fermata /