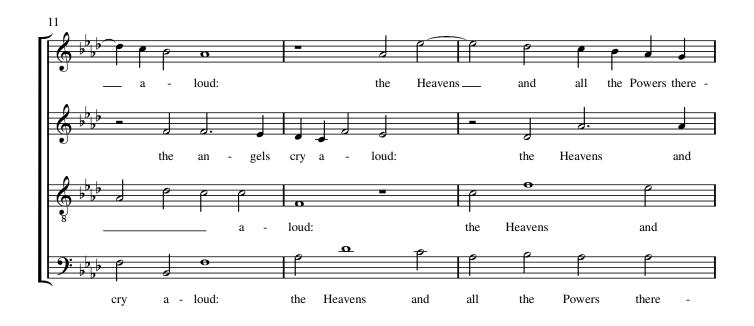
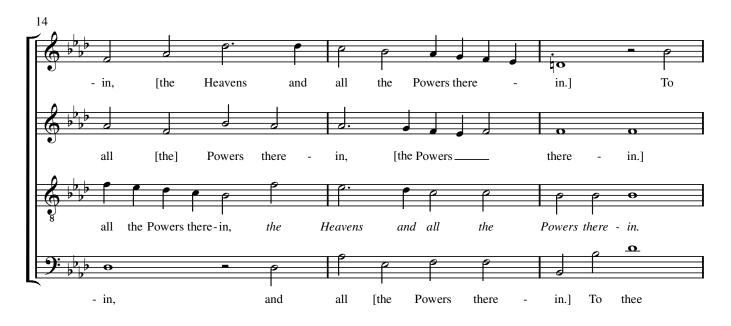
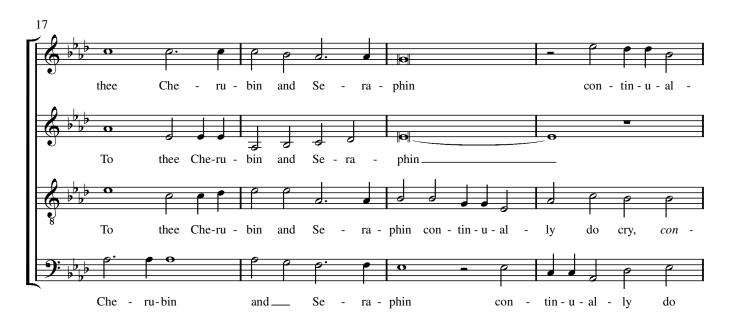
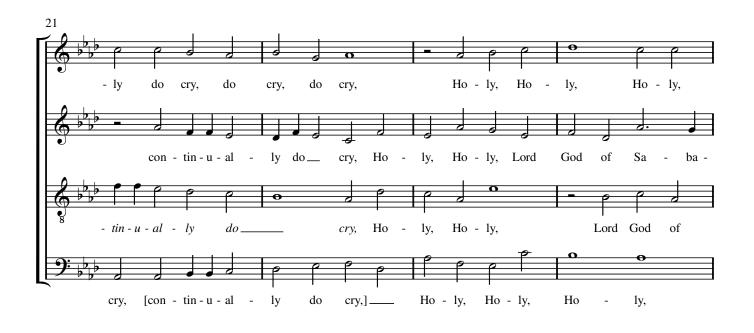
# **Te Deum and Benedictus**

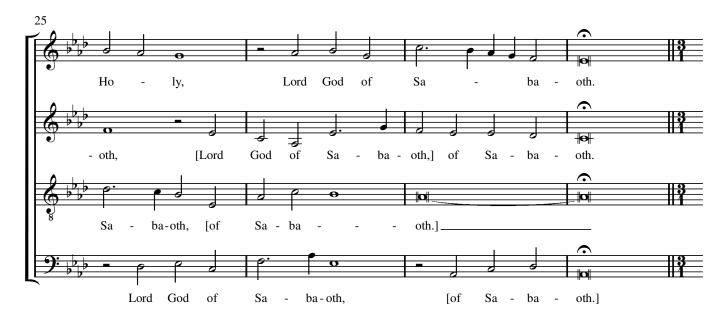


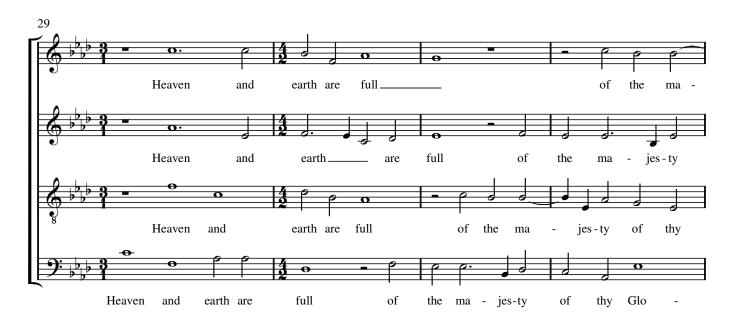


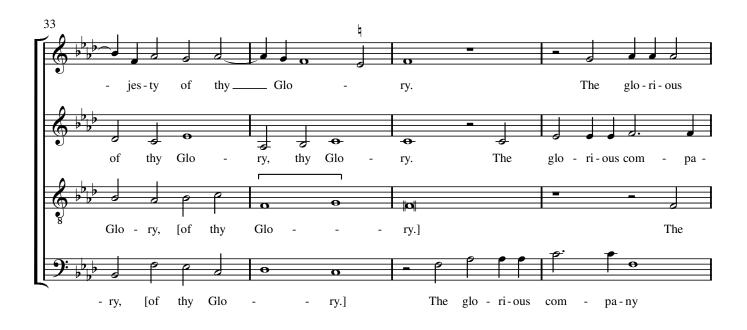


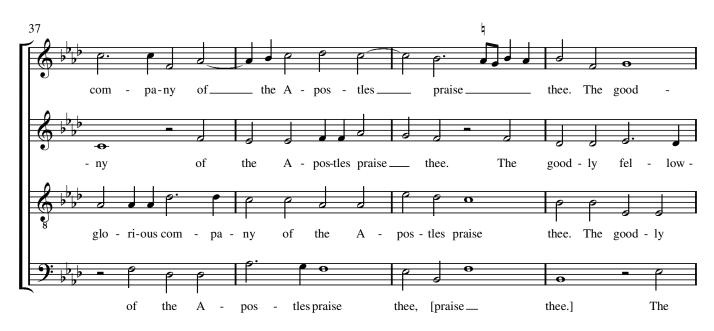


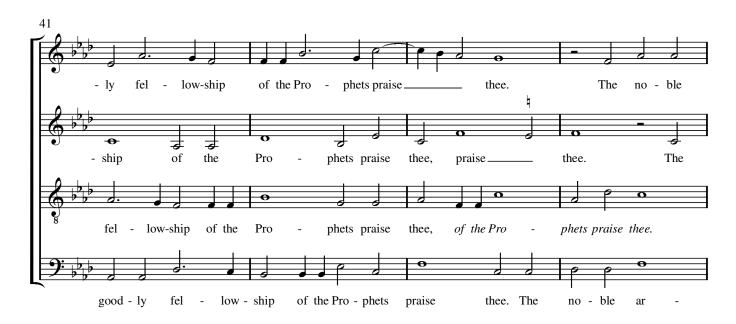


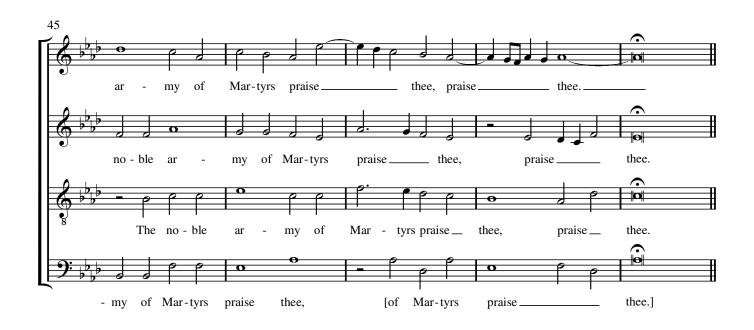


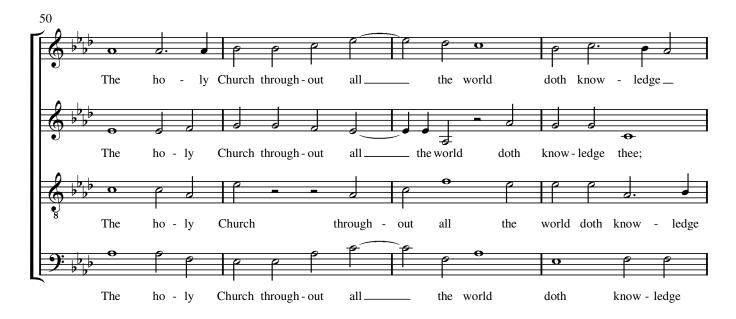


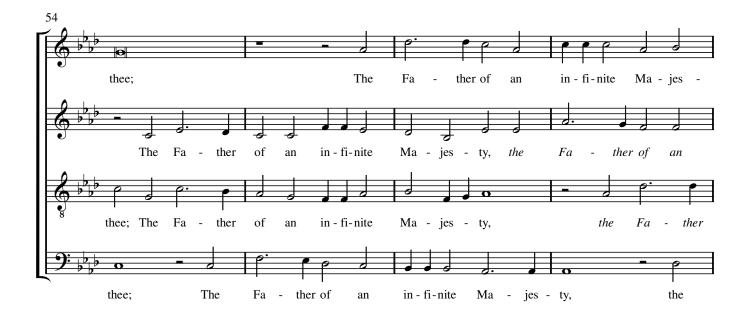


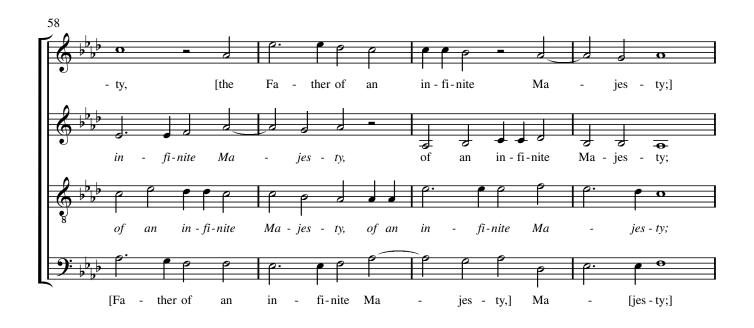


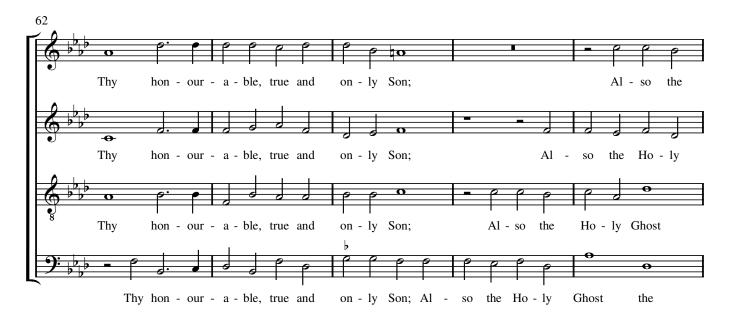


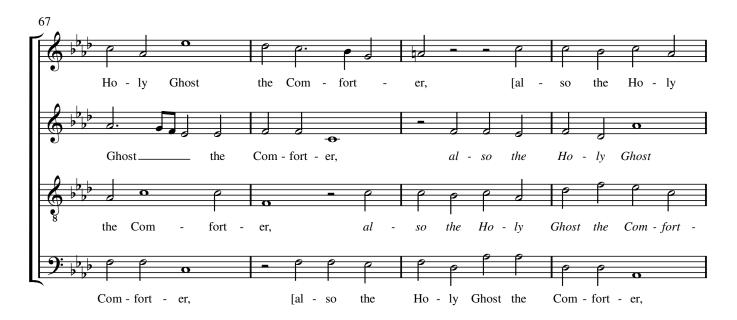


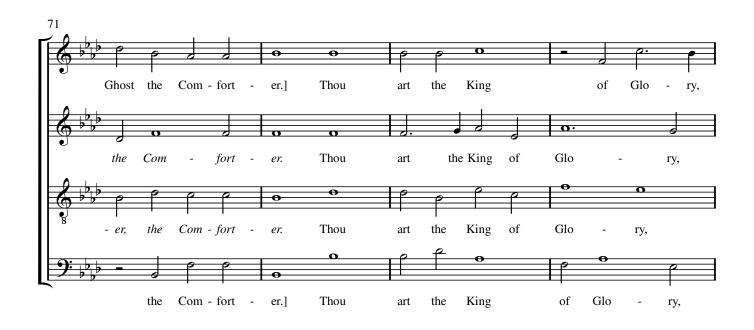


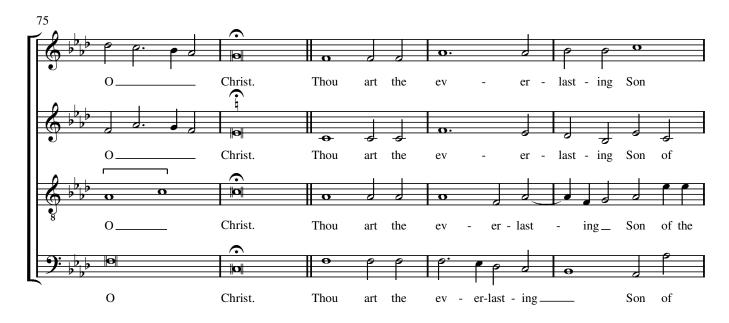


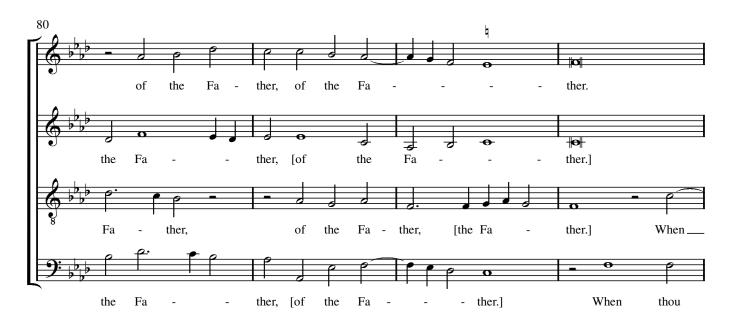


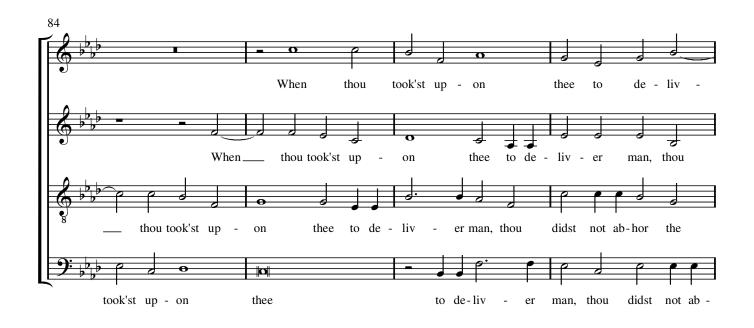


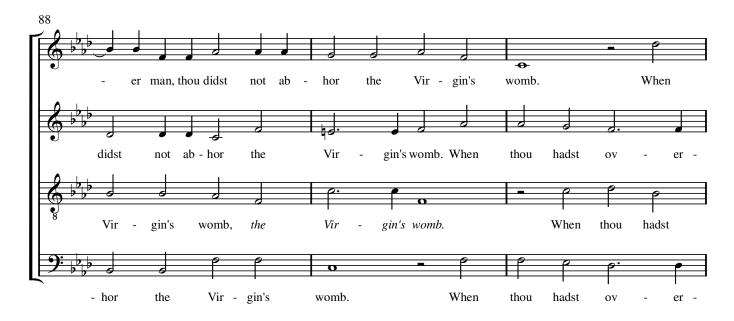


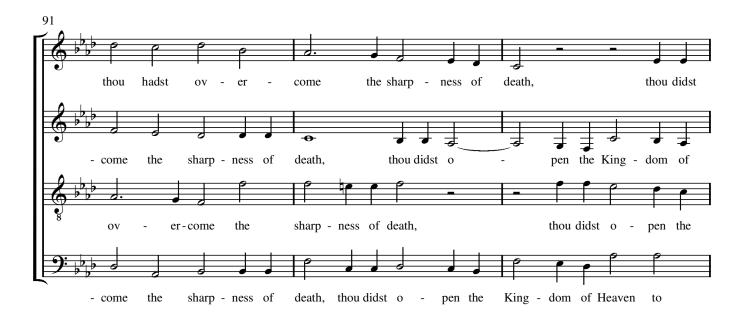


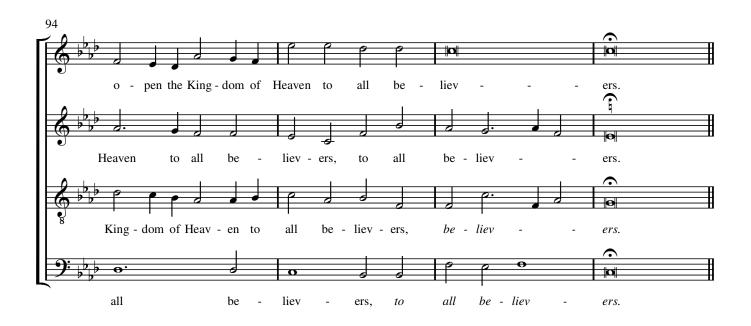


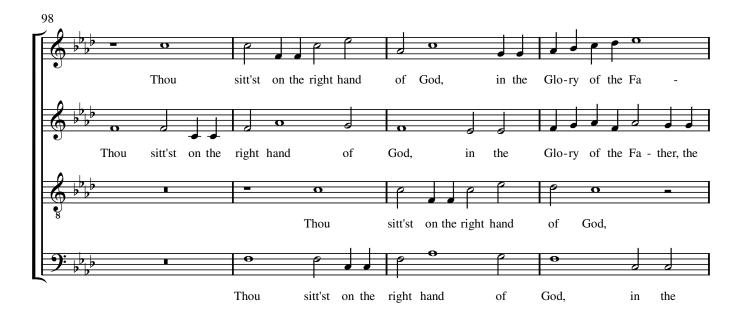


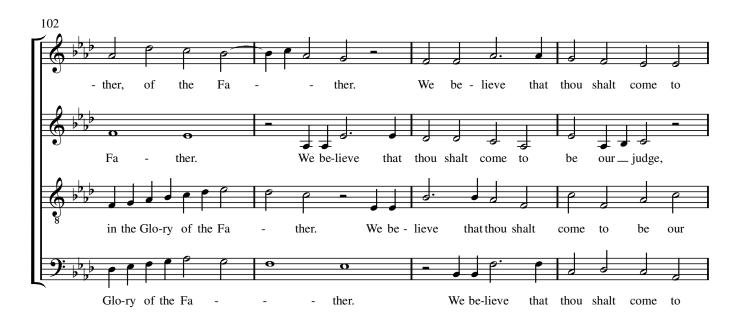


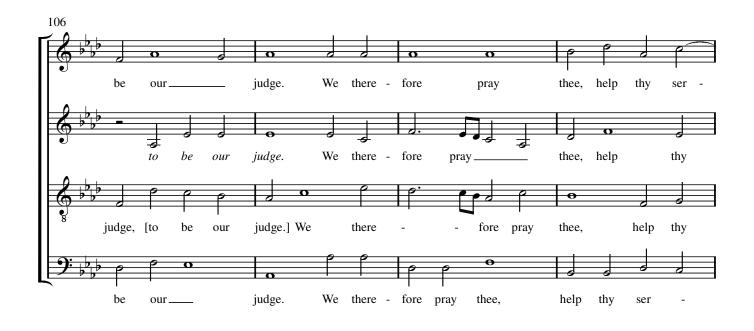


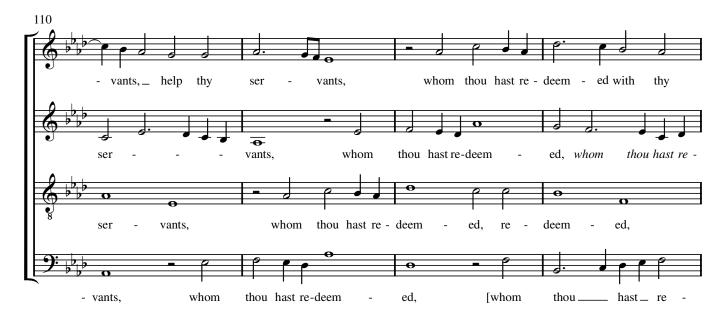


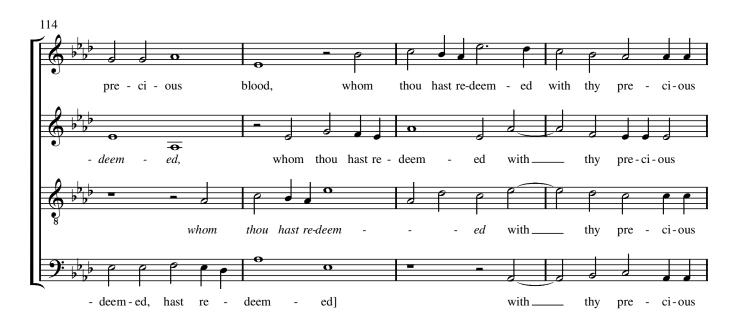


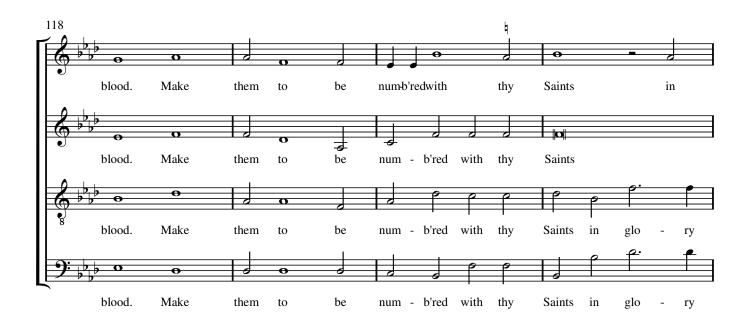


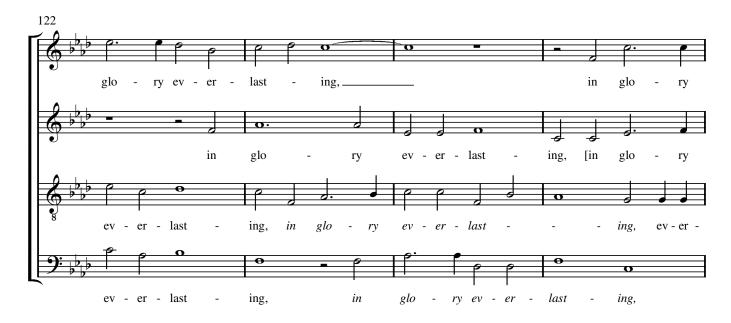


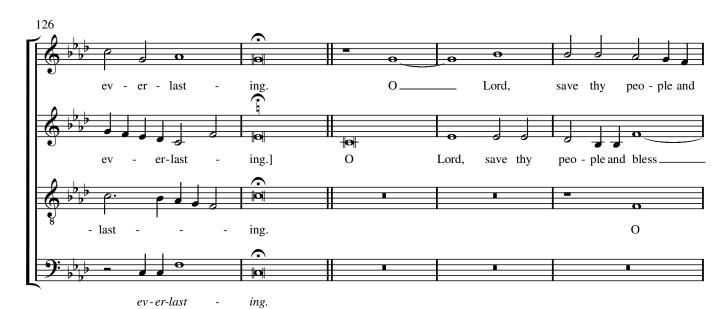


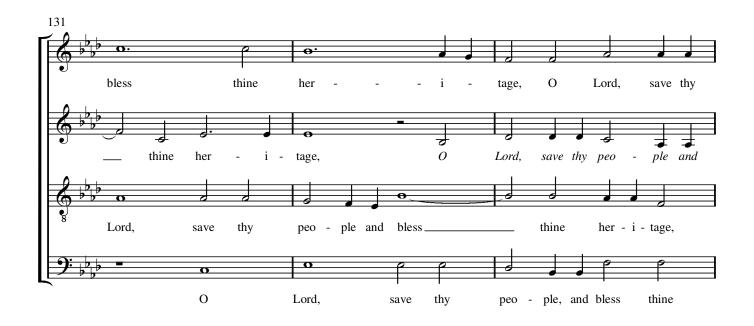


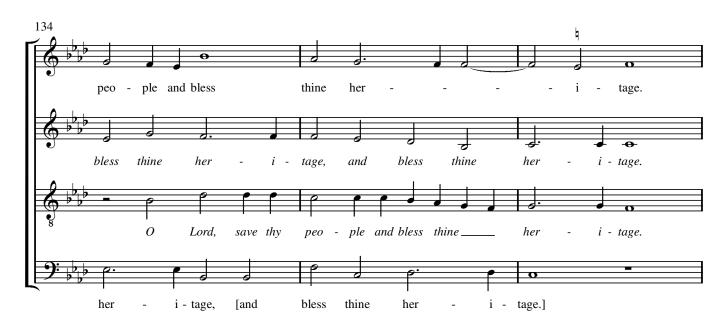


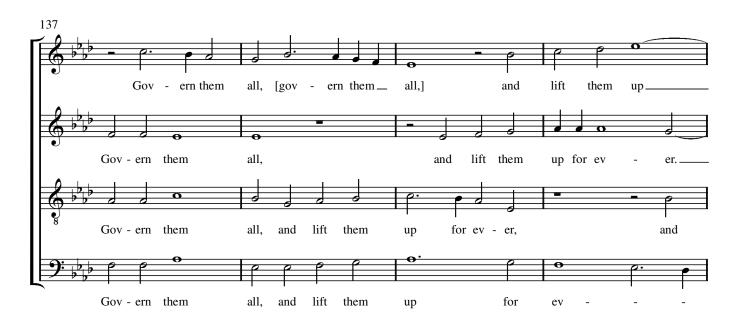


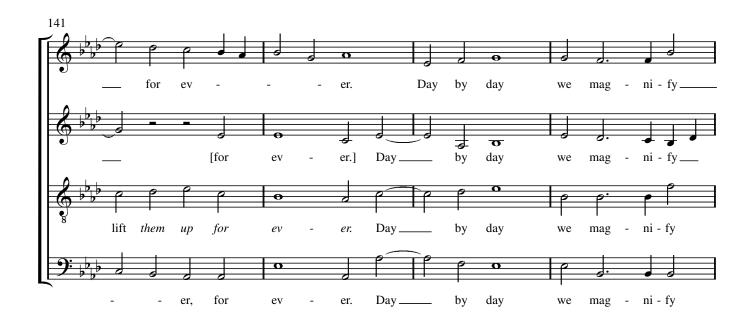


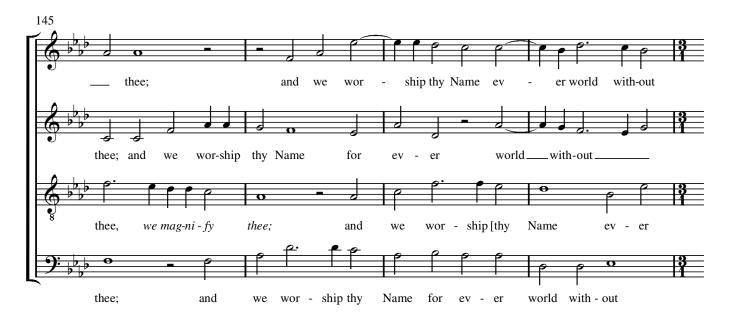


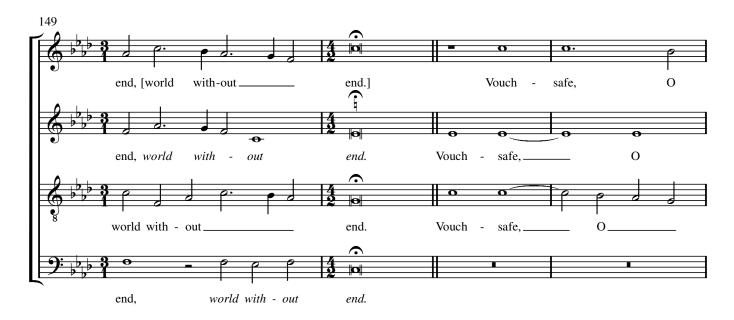


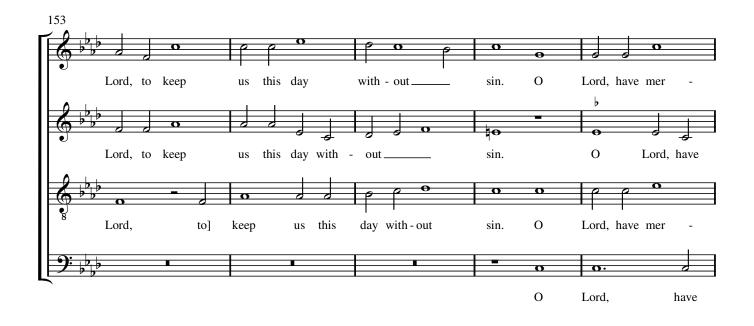


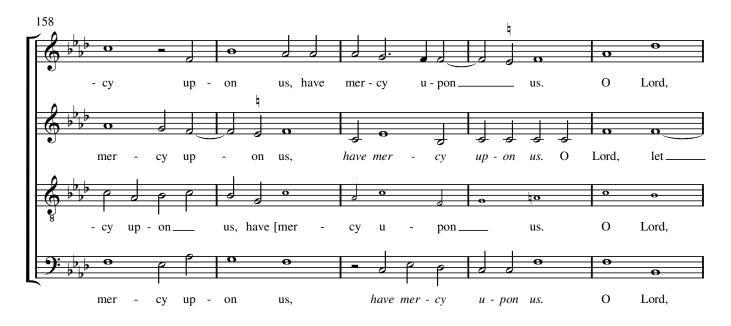


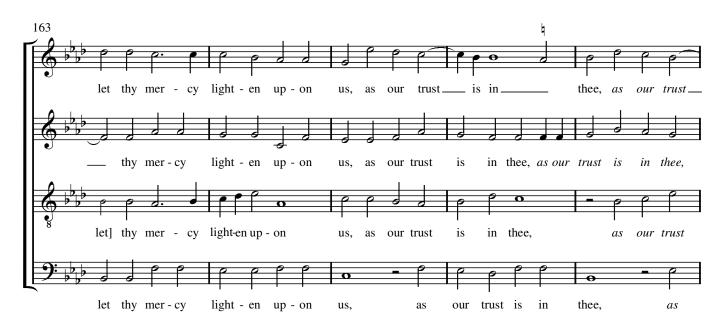


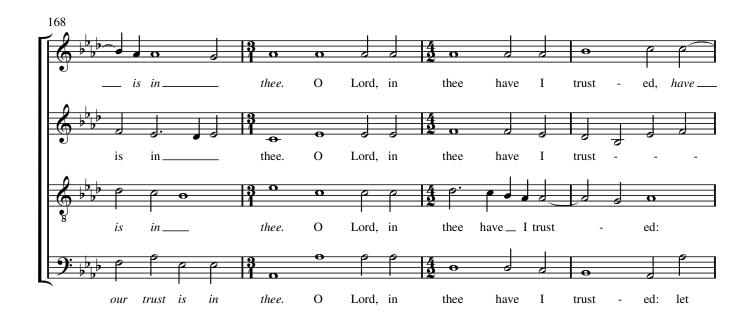


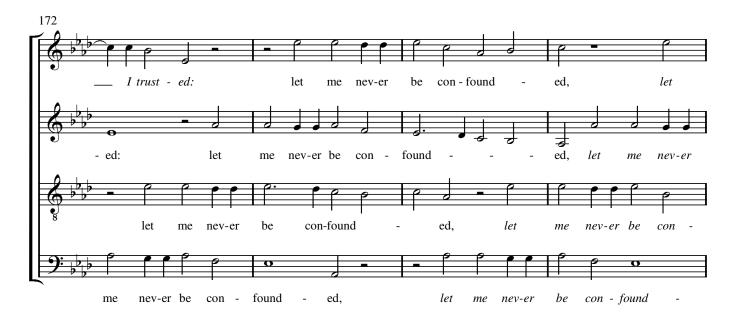


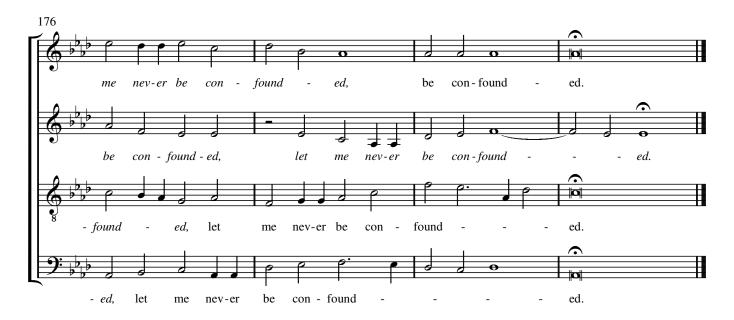




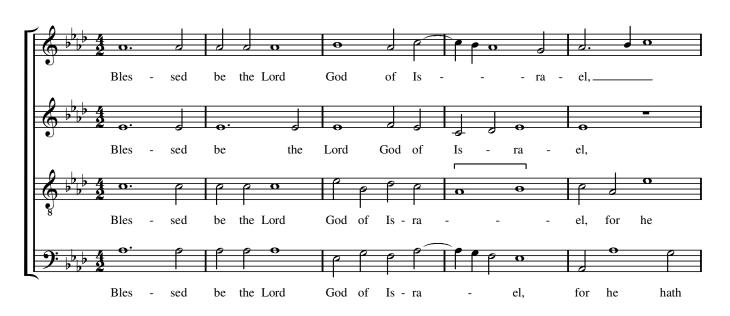


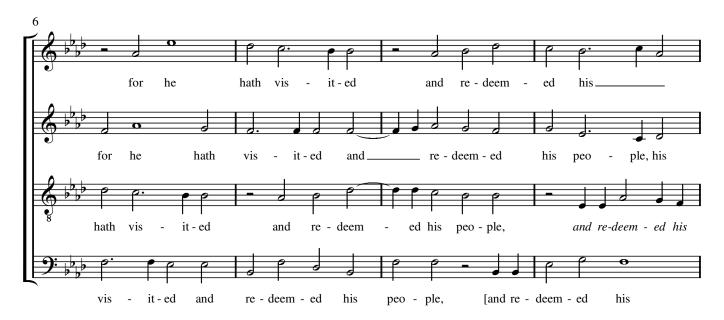


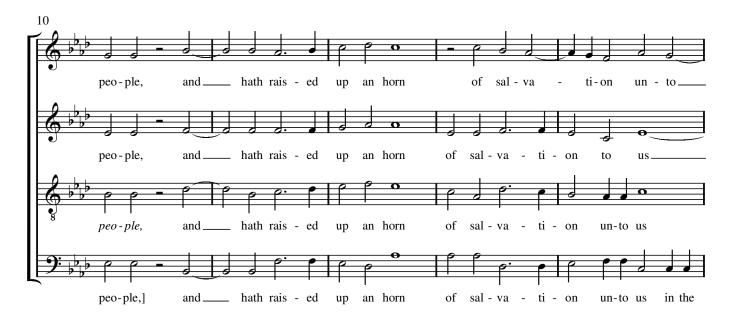


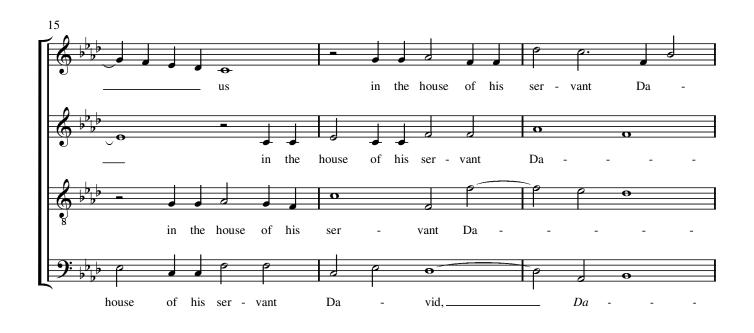


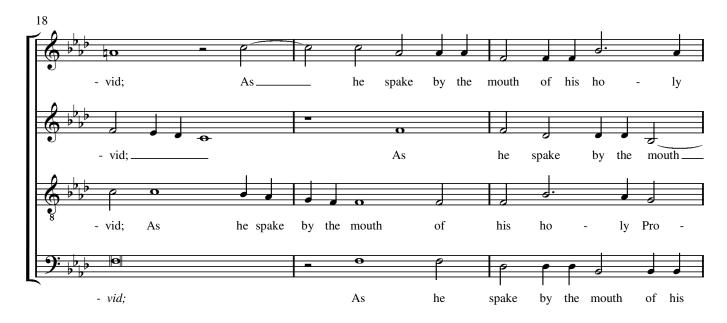
# **Benedictus**

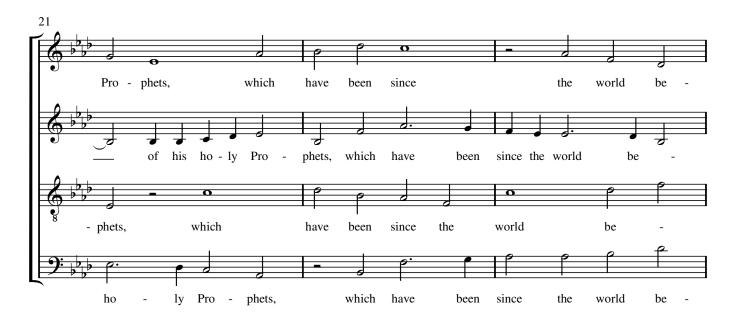


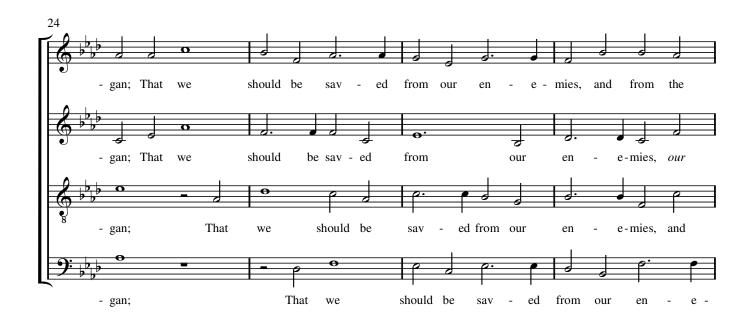


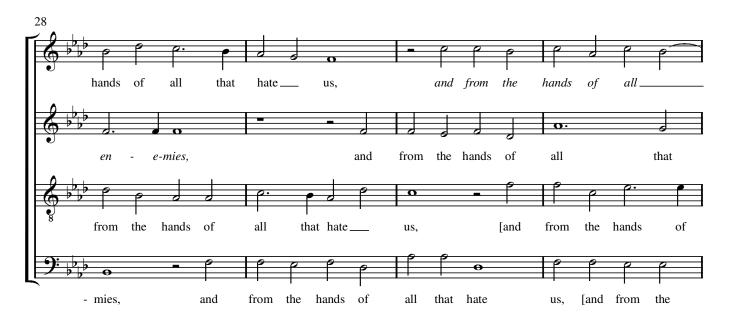


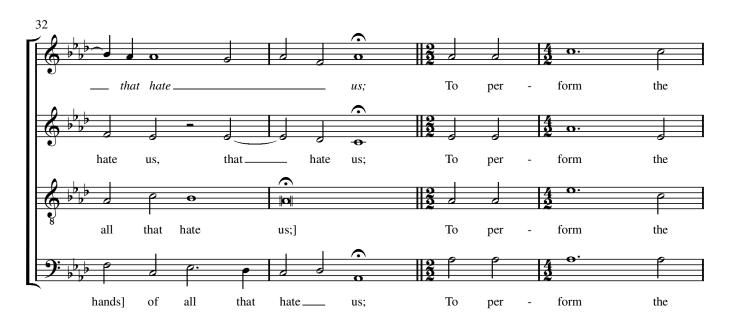


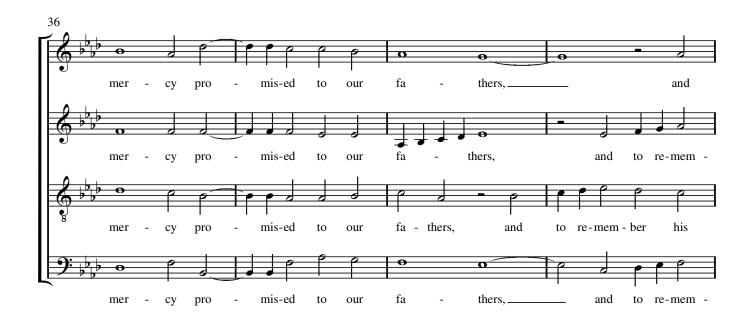


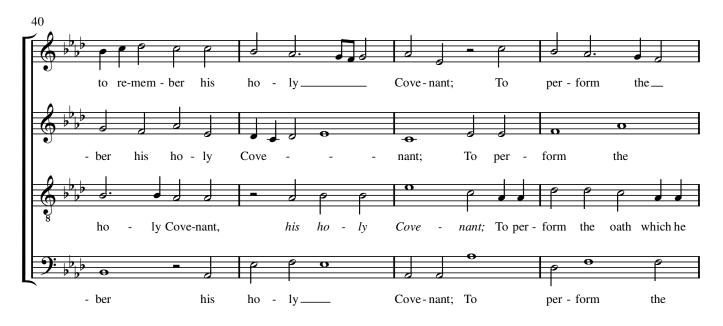


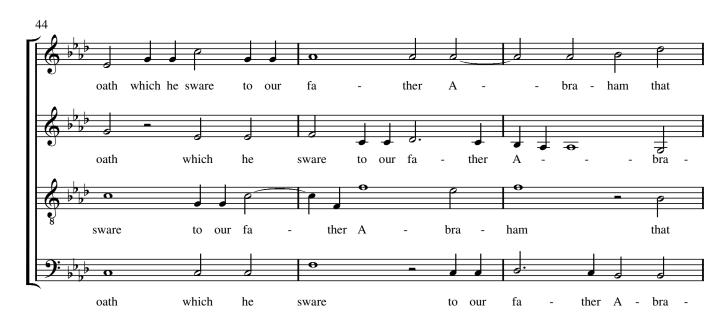


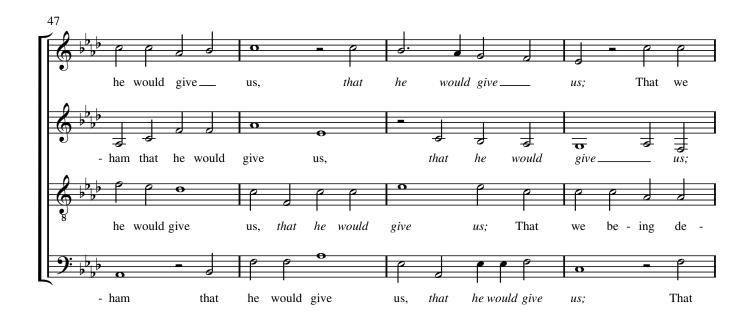


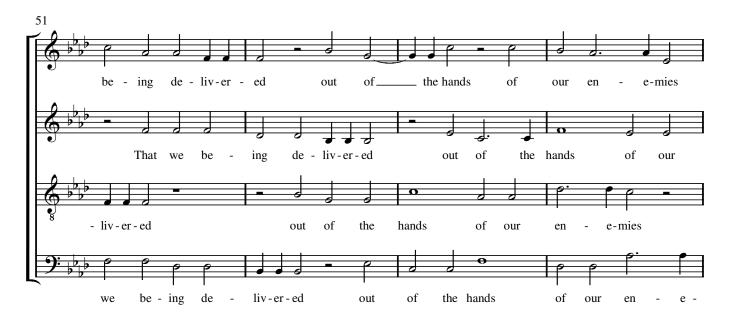


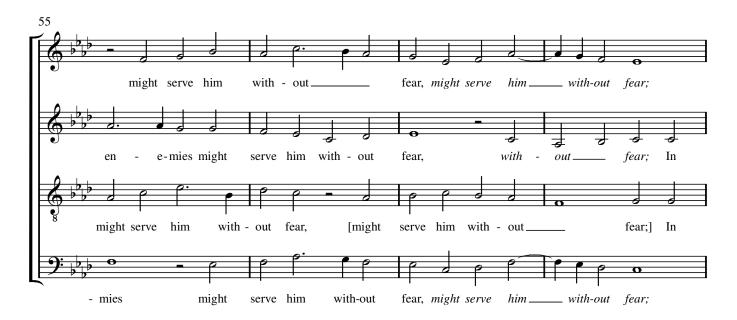


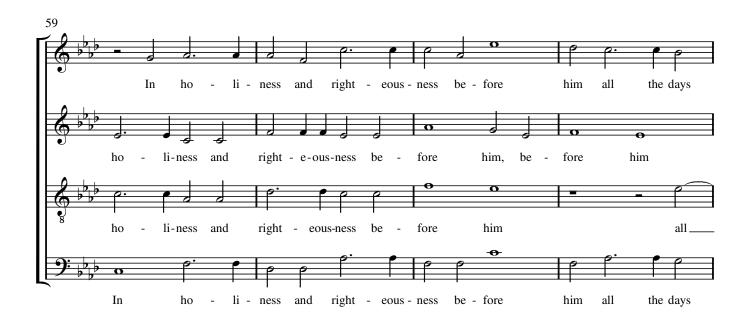


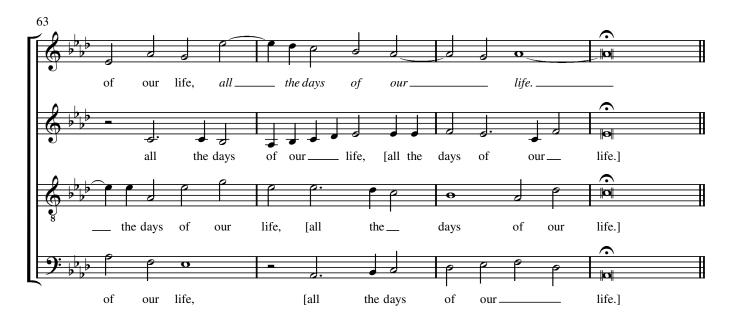


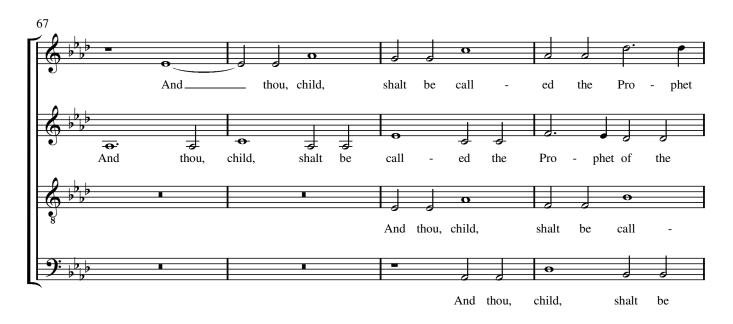


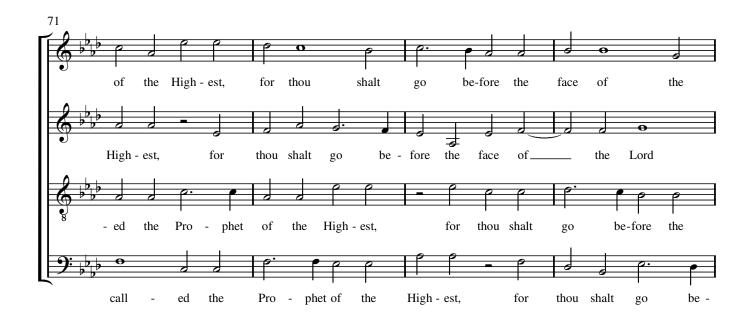


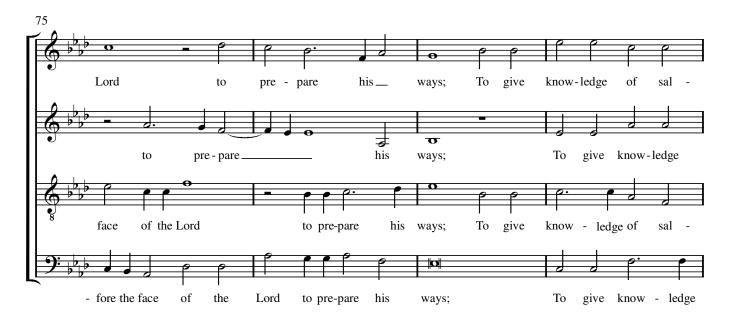


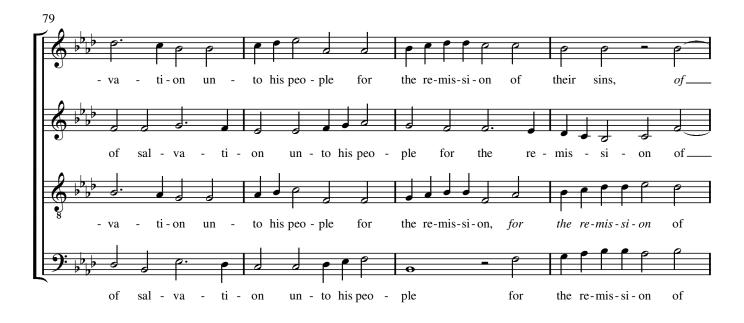


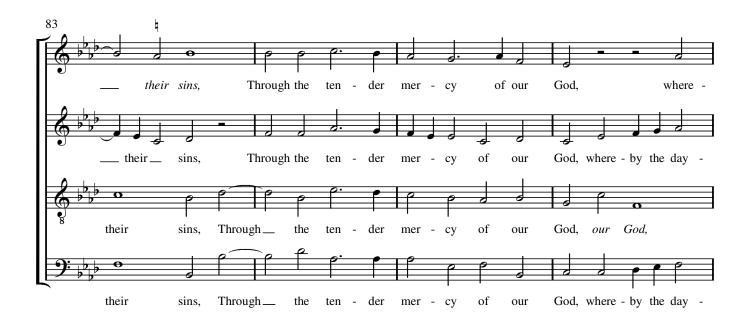


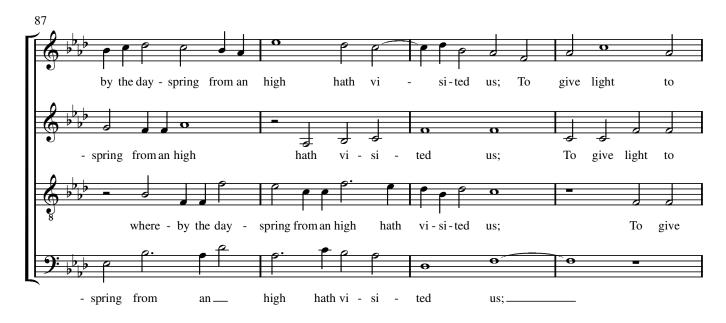


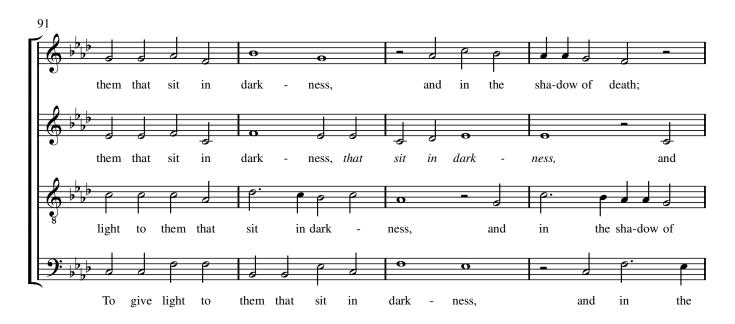


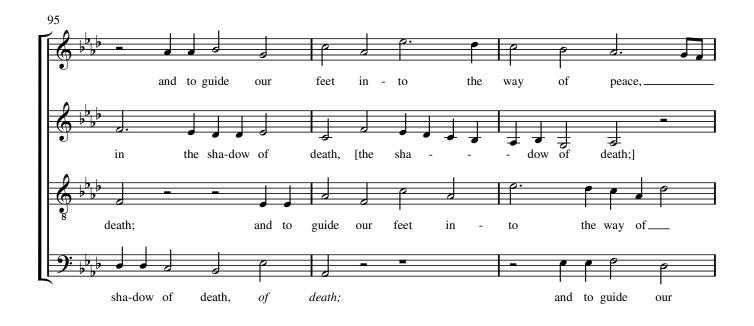


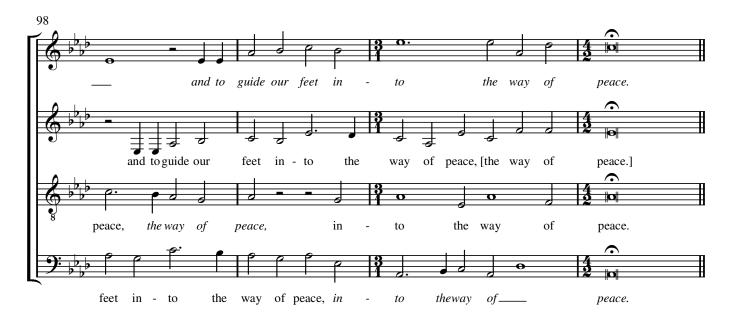


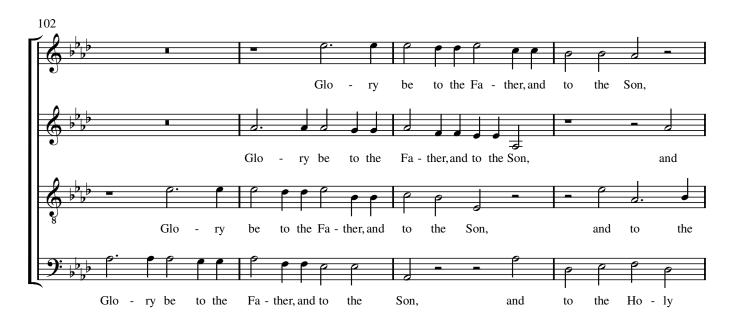


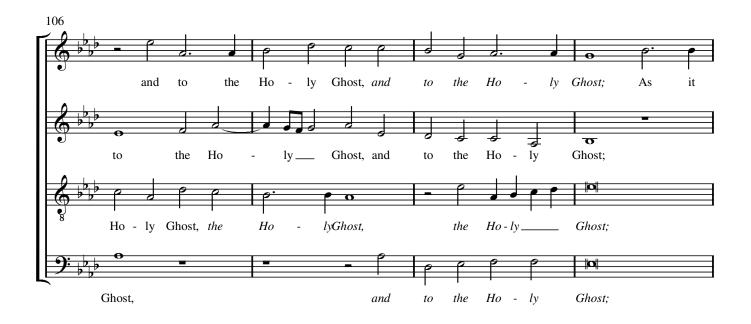


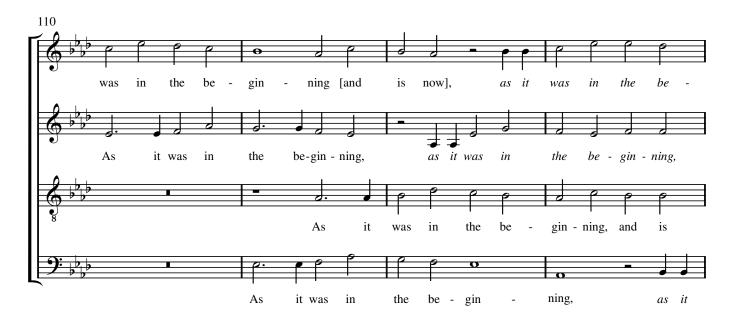


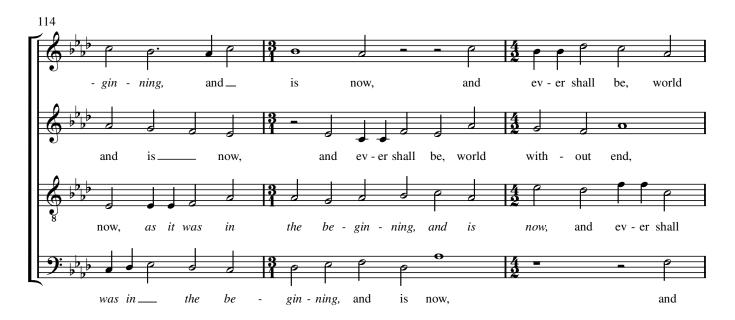


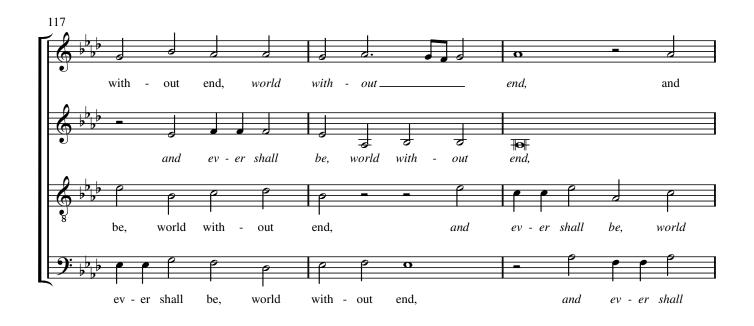


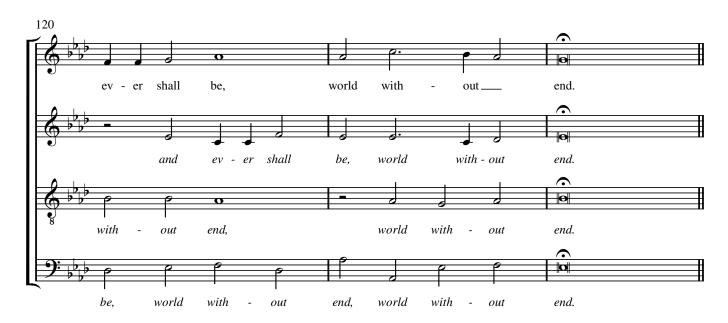














#### **Editorial Conventions**

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

The original clef, staff signature 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. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign \_\_\_\_\_.

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics. Many of these signs are omitted in the source, particularly in the Te Deum. In such instances the underlay is supplied between square brackets.

#### Source

London, British Library, Add. MSS 30480-4 (c.1570-c.1590).

30480	(Ct1)	Te Deum Benedictus	f.4 f.11 <sup>v</sup>	at beginning: at beginning:	Te Deum Persley's Benedictus [later hand]
30481	(Ct2)	Te Deum Benedictus	f.5 f.12 <sup>v</sup>	at end: at beginning: at end:	[no attribution] Persley's Bene <sup>S</sup> [later hand] parslye
30482	(T)	Te Deum Benedictus	f.2 f.9 <sup>v</sup>	at end: at beginning: at end:	parcele Persley's Benedictus [later hand] parselye
30483	(B)	Te Deum Benedictus	f.5 f.12 <sup>v</sup>	at end: at beginning: at end:	[no attribution] Persley's [later hand] parselye
30484					

## Notes on the Readings of the Source

In the source the notation is matched approximately to the text, but there is little attempt to show the precise alignment of syllables and notes. In this edition the many ambiguities have been resolved tacitly. A few instances of extreme dislocation have been clarified by hairlines connecting syllables to specific notes. The underlay occasionally hints that the placing of syllables anacrustically on crotchets was not expected, but attempts to follow this practice consistently are unsatisfactory and, although Parsley's underlay is hardly elegant, it seems unlikely that these indications accord with his intentions.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number(s); 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g.  $^{1}D = ^{1}D =$ 

# **Staff Signatures and Accidentals**

#### Te Deun

Incipit: the lower flat in the staff signature, which is dropped after the first staff, may arguably indicate that the Es and D (at the pitch of the edition) are not to be sharpened / 5 M new line begins with C, original staff signature  $\flat$  for upper B only / 12 B  $\flat$  for D / 16 B  $\flat$  for D / 76 M  $\sharp$  for G / 92 M D implied  $\natural$  / 121 B  $\flat$  for  $^{1}$ D /

#### Benedictus

23 M b for D / 84 B b for D / 87 B b for D /

# **Underlay**

#### Te Deum

51-52 M no tie, -out all below EE / 84 T tookest below BF, (85)  $^2$ G is crG crG, upon thee below GGG / 85 Ct tookest below EC, (85–87) upon thee to de- all one note later, (87)  $^2$ E is cr cr with underlay -liver / 113 B slur for BF, slur for DE / 114 B slur for  $^3$ ED / 124 T slur for FB (only) / 135 M thine own inhe- below AGFF / 147–153 T underlay lost through damage to page / 148 M underlay of without clarified by hairlines /

#### Benedictus

19–20 Ct underlay of *As he* clarified by hairlines / 28–29 M *that hate* one note later / 45–46 Ct *fathers* for *father* / 76 M hairline from *his* to A / 111 Ct three hairlines connecting *and is now* to GFE respectively /

### Other Readings

#### Te Deun

Incipit:  $^3$ E is corrected cr/5 M C is corrected m/18 T  $^2$ E is corrected cr/21 M B is C/26 M A is corrected cr/32 T mE is F/39 M  $^1$ B is mB crB / 47–48 M no tie for A+A / 48 T D is sb/71 M mC deleted before D / 87 Ct  $^2$ E is crE crE / 88 M mA and (extra) thou deleted before  $^1$ A / 102 Ct E is mE mE / 104 Ct  $^2$ D is corrected cr/115 T E is dot-sb/118 B D is dot-sb/138 Ct sb-rest omitted, (140) cr cr are m m, (143) A is sb/144 M  $^3$ F omitted / 149 Ct sb-rest after  $^1$ F, AG are m m, sbC is a divisi b below C in 150 / 150 M bE deleted below C / 159 T direct C at end of line after G, (159–163) small notes omitted, (163) new line begins with  $^2$ B / 160 Ct E is sbE mE, sb deleted (wrong E deleted) / 161 Ct  $^3$ C omitted /

#### Renedictus

18 Ct F is sb, (19) sb-rest is m-rest / 33 B D omitted / 50 T sbC for mC mC / 59 Ct  $^2$ E is D / 61 M mB after A / 62 T m-rest entered twice; B F is sb / 63 Ct m-rest entered twice / 87 Ct A is corrected m / 87 T crF crF are GG / 94 T  $^2$ A is G / 95 Ct  $^2$ B is C / 96 M A is G / 99 M  $^2$ B is A / 100 B  $^2$ A is B /