

In honore summae matris

Source: Eton Choirbook. Note values halved, transposed down a fourth.
Original clefs: G1, C1, C3, C3, C5.

Richard Davy

S
A
T1
T2
B

In ho-no - re sum - mae ma - tris Pa - ri -

5
A
T1

en - tis ver - bum pa - tris Ju - bi - le - mus Do -

ver - bum pa - tris - Ju - bi - le - mus Do -

9
A
T1
T2
B

mi - no. mi - no. Qui o - mis - so

13
T2
B

car - nis ju - re Ex ven - tre vir - gi - nis pu - nis ju - re Ex ven - tre vir - gi - nis pu

18

T2
8

- rae Ut spon - sus e tha - la - - mo

B
- rae Ut spon - sus e tha - la - mo Pro - ces -

22

T2
8

Pro - ces - sit, sem - per ser - va - ta, Im - mo ma - gis am - pli - a -

B
- sit, sem - per ser - va - ta, Im - mo ma - gis am - pli -

25

S
Ru -

A
Ru -

T2
8

- - ta, Ma - tris in - te - gri - ta - - te.

B
a - ta, Ma - tris in - te - gri - ta - - te.

29

S
- bus ar - dens non u - ri - - -

A
bus ar - dens non u - ri - - -

33

S
- tur, Vel - lus ro - re per - fun - di - tur Cae - le - sti

A
tur, Vel - lus ro - re per - fun - di - - - tur Cae -

T1
8
Cae - le - sti - pi - e -

36

S *pi - e - ta - - - - - te;*

A *le - sti pi - e - ta - - - - - te; Et*

T1 *- ta - - - - - te; Et*

T2 *Et quae*

40

S *Ma -*

A *quae vi - rum non pa - ti - tur*

T1 *quae vi - rum - non pa - ti - tur Ma -*

T2 *vi - rum non pa - ti - tur*

B *Ma -*

44

S *ter De - i ef - fi - ci - tur*

A *Ma - ter De - i ef - fi - ci -*

T1 *ter De - i ef - fi - ci - - - - -*

T2 *Ma - ter De - i ef - fi - ci -*

B *- ter De - i ef - fi - ci - tur, Ma - ter*

48

S Non lae - sa ca -

A tur Non lae

T1 tur Non lae - sa

T2 tur Non

B De - i ef - fi - ci - tur Non lae -

52

S sti - ta

A sa ca - sti -

T1 ca - sti - ta

T2 lae - sa ca -

B sa ca - sti - tá

56

S ta

A ta

T1 ta

T2 sti - ta

B ta

61

S
A
T1
T2
B

te.
te.

66

S
T1
T2
B

Vi - trum so - le fit in - lae -
te.
te.
te. Vi - trum so - le fit in - lae -

71

S
B

- sum, Vir - go pa - rit Chri - stum Je - sum Cae -
- sum, Vir - go pa - rit Chri - stum Je - sum Cae - le - sti

75

S
B

le - sti pi - e - ta
pi - e - ta

80

S
te.

T1
In hoc par - tu non tur - be - tur Mens hu -

T2
In hoc par - tu non tur - be - tur Mens hu -

B
te.

84

T1
ma - - na sed lae - te - tur Vir - gi-nem

T2
ma - - na sed lae - te - tur Vir - gi-nem con -

87

S
Et si

A
Et si

T1
con - ci - pe-re

T2
ci - pe-re

90

S
con - tra car - nis ju - - - - - ra

A
con - tra car - nis ju - - - - - ra

T1
Vir - gi - nis

T2
Vir - gi - nis

B
Vir - gi - nis

93

T1
est ge - ni - tu - - - - - ra, Id ta - men per -

T2
est ge - ni - tu - - - - - ra, Id ta - men

B
est ge - ni - tu - - - - - ra, Id ta -

97

T1
fi - ce - re De - us po - test ex vir - tu - te

T2
per - fi - ce - re De - us po - test ex vir - tu - te Po - te -

B
men per - fi - ce - re De - us po - test ex vir - tu - te Po -

101

T1
Po - te - sta - - - - - tis in - fi - ni - - -

T2
- - - - - sta - - - - - tis in - fi - ni - - -

B
- - - - - te - sta - - - - - tis in - fi - ni - - -

104

T1
T2
B

Cu - i ni - chil

108

S
A
T1
T2
B

Cu - i ni - chil
Cu - i ni
tae, Cu - i ni - chil
tae, Cu - i
tae, Cu - i ni - chil

113

S
A
T1
T2
B

ni - chil
chil

118

S
- (il) im-pos-sí-bi-le. - - -

A
im-pos - si - bi - le. - - -

T1
- (il) im - pos-sí - bi - le. - - -

T2
(il) im - pos - si - bi - le. - - -

B
im - pos-si - bi - le. - - -

122

S
- - - - -

A
- - - - -

T1
- - - - -

T2
- - - - -

B
- - - - -

127

S
- - - - -

A
- - - - -

T1
- - - - -

T2
- - - - -

B
- - - - -

132

S
- - - (e.)

A
- - - (e.)

T1
- - - (e.) Quis tam cae - cus ut non cre -

T2
- - - (e.)

B
- - - (e.) Quis tam cae - cus ut non

138

S
Quod vir - go De - um pa - ri -

T1
dat Quod vir - go De - um pa -

B
cre-dat Quod vir - go De - um

143

S
at? Mo-do hoc De-us vo - lu -

T1
- ri - at? Mo - do

B
pa - ri - at? Mo -

146

S
it. - - - - -

T1
hoc De-us vo - lu-it. - - - - -

B
- do hoc De-us vo - lu-it. - - - - -

150

S

T1

B

154

S

T1

B

158

S

A

T1

T2

B

(it.)

Vi - de - at

(it.)

Vi - de - at na -

(it.)

162

A

T2

na - scen - di for - mas Di - stin - ctas val - de du - as

scen - di for - mas Di - stin - ctas val - de du - as mi -

166

A

T2

mi - ras Ut sci - at quis ge - nu - it.

ras Ut sci - at quis ge - nu - it.

170

A

T1

T2

B

Num qui fin - xit ex pul - ve-re

174

T1

B

Ho - mi-nem et li - mo ter - rae Abs-que ul-lo se - mi-ne

- ve-re Ho-mi-nem et li-mo ter - rae Abs - que

178

S

T1

T2

B

Et qui ex A-dae

Et qui ex A-dae

ul-lo se - mi-ne

182

S

T2

la-te-re Po - tu-it E - vam e-du - ce - re

la - te-re Po - tu-it E - vam e - du - ce - re

186

S

T2

Num - quid pa - ri vir-tu - te

Num - quid pa - ri vir - tu - te Ip -

191

S
Ip - se ex ma - tre vir - gi - ne Po - tu - it car - nem su -

T2
se ex ma - tre vir - gi - ne Po - tu - it car - nem su -

195

S
- me - re Pro no - stra sa - lu -

T2
me - re Pro no - stra sa - lu -

199

S
- - - - - te?

A
- - - - -

T2
- - - - - te?

B
- - - - -

Hoc fa - te - re

Hoc fa - te - re hoc

204

A
hoc cre - de fir - mi - - - - -

B
cre - de fir - mi - - - - -

208

A
- - - - - ter:

T1
Chri - stus sic ho - mi - nes di - le -

T2
Chri - stus sic ho - mi - nes di - le -

B
- - - - - ter: Chri - stus sic ho - mi - nes di -

212

T1 *xit sin - ce - ri -*

T2 *xit sin - ce - ri -*

B *le - xit sin - ce - ri -*

215

T1

T2

B

218

T1

T2

B

222

S

A

T1

T2

B

Quod vo - lu - it

Quod vo - lu - it,

(i) - ter, Quod vo - lu - it

(i) - ter, Quod

(i) - ter, Quod vo - lu - it

226

S
ex vir-gi - ne Na - - -

A
ex vir-gi - ne Na - sci be -

T1
ex vir - gi - ne Na - - - sci

T2
vo - lu - it ex vir - gi - ne

B
ex

231

S
- - - sci be - ni - gni -

A
ni - gni - ter, Ut

T1
be - ni - gni - - - ter, Ut su-a

T2
Na - sci be - ni - gni - ter,

B
vir - gi - ne Na - sci be - ni - gni - ter,

235

S
ter, Ut su - a nos gra - ti - a

A
su - a nos gra - ti - a

T1
nos gra - ti - a Re - cre - et su -

T2
gra - ti - a

B
Ut su - a nos gra - ti - a Re - cre -

238

S
Re - cre - et su - a - vi -

A
Re - cre - et su - a -

T1
- a - vi -

T2
- a Re - cre - et su -

B
et su - a - vi - ter.

258

S
tu De - i ge - ni - trix,

A
De - i ge - ni - trix,

T1
Et tu De - i

T2
Et tu De - i ge - ni - trix

B
Et tu De - i ge - ni - trix,

261

T1
ge - ni - trix quae De - um ge - nu - i -

T2
quae De - um ge - nu - i - sti, Quae so - la in - ter

B
quae De - um ge - nu - i -

264

T1
- sti, Quae so - la in - ter vir - gi - nes ma - ter ex - sti -

T2
vir - gi - nes, ma -

B
- sti, Quae so - la in - ter vir - gi - nes

267

S
Im -

A
Im - pe -

T1
ti - - - - - sti, Im - pe -

T2
ter ex - sti - ti - - - - - sti, Im -

B
ma - ter ex - sti - ti - - - - - sti, Im - pe -

271

S
- pe - tra - to fa - mu - lis ut sint

A
tra - to fa - mu - lis ut sint Je -

T1
tra - to fa - mu - lis ut sint Je - su

T2
pe - tra - to fa - mu - lis ut

B
tra - to fa - mu - lis ut sint

274

S
Je - su Chri - sti Co - he - re -

A
su Chri - sti Co - he -

T1
Chri -

T2
sint Je - su Chri -

B
Je - su Chri -

277

S
des

A
re - des post e - gres - sum ab hoc mun - do tri -

T1
- sti Co - he - re - des

T2
sti Co - he - re - des

B
sti Co - he - re - des post e -

280

S post e-gres-sum ab hoc Mun - (do tri -

A

T1 post e - gres - sum ab hoc mun-do trí -

T2 post e - gres - sum ab hoc mun - do

B gres - - - sum ab hoc mun - do

284

S - sti.) A - - -

A - sti. A - - -

T1 sti. A - - -

T2 tri - sti.

B tri - sti. A - - -

288

S

A

T1

T2

B

292

Score for measures 292-295. The score is for Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The key signature is one sharp (F#). The Soprano part has a whole note rest in measure 292, followed by a half note G4 in measure 293, and a whole note G4 in measure 294. The Alto, Tenor 1, and Tenor 2 parts feature complex rhythmic patterns with triplets and sixteenth notes. The Bass part has a whole note G2 in measure 292, followed by a half note G2 in measure 293, and a whole note G2 in measure 294.

296

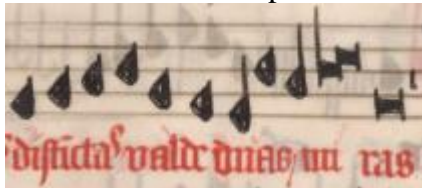
Score for measures 296-299. The score is for Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The key signature is one sharp (F#). The Soprano part has a half note G4 in measure 296, followed by a half note G4 in measure 297, and a whole note G4 in measure 298. The Alto, Tenor 1, and Tenor 2 parts feature complex rhythmic patterns with triplets and sixteenth notes. The Bass part has a whole note G2 in measure 296, followed by a half note G2 in measure 297, and a whole note G2 in measure 298. The word "men." is written below the Soprano, Alto, Tenor 1, and Tenor 2 parts in measure 299.

The facsimile of this piece can be found at

<https://www.diamm.ac.uk/sources/202/#/images?p=68v> and at

[https://imslp.org/wiki/Eton_Chairbook_\(Various\)](https://imslp.org/wiki/Eton_Chairbook_(Various)) in part 4, starting at page 27.

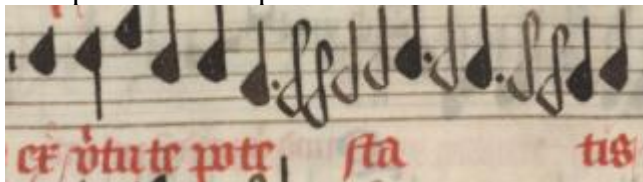
Text underlay follows the source as closely as possible; as opposed to continental manuscripts underlay seems to be precise. Sometimes decisions have to be made to which note a syllable has to be assigned. As the notes were written before the text, and pretty densely too, the syllables frequently get ahead of the notes. They probably had a basic rule of pronouncing all the syllables in a tightly written group note for note until reaching the final syllable of the group, given the impossibility to write the syllables tightly enough to have each one below the intended note. Example:



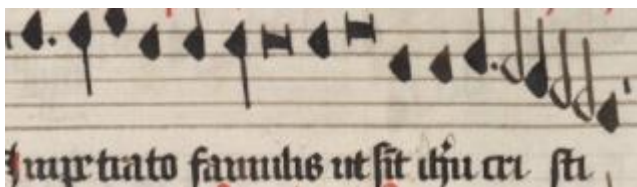
This is “Distinctas valde duas miras” in T2. You can see the syllables getting ahead of the notes. Following the assumption above, the ‘mi’ is sung two notes before the ligature. Taken at face value you would sing va-al-de...

The question then arises what the scribe could have done to make you sing it syllabically until the ‘mi’...

Occasionally precisely placed syllables seem a bit puzzling: they are sometimes placed below short notes instead of a longer one a bit further, which would seem more logical to us. The examples from this piece:

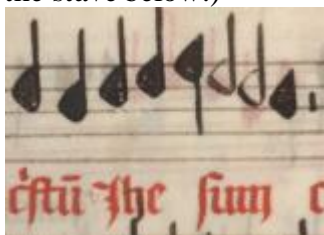


This is “ex virtute potestatis” in tenor 1. The placing of the ‘sta’ seems odd: why not below the dotted semiminim a bit further? There is room enough.



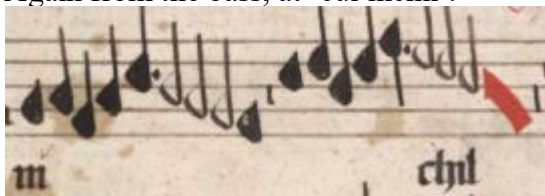
This is “impetrato famulis ut sint ihu christi” in the soprano part. This time the ‘sti’ seems illogically placed: room enough below the semibreve. (Although, admittedly, there is a beam sticking up from

the stave below.)



Another one, from the bass part: the ‘sum’ could have been more to the right to make it look intended for the semibreve.

Again from the bass, at ‘cui nichil’:



Why not place the ‘chil’ below the red ligature, if that was how it was intended?

In other Eton Choirbook pieces there are many examples of this.

So, these things seem intentional, which is why I kept them in the transcription.

There is no text repetition in this style; the placing of ligatures (indicated by brackets above the notes) seems to support this.

Text in italics means that the original text is in red ink, indicating solo, upright text means full choir.

In the text “cui nichil impossibile” the original spelling is maintained, suggesting the ‘ch’ should be pronounced as a ‘k’.

Accidentals before the notes are present in the source, somewhere in the stave before the note(s). They have been indicated in the transcription, even when they are unnecessary for modern singers. A vertical stroke after a fermata appears to invalidate the accidental in the rest of the stave.

Bert Schreuder