

CORPVS MENSVRABILIS MVSICÆ

27

NICHOLAS LUDFORD

(c. 1485 - c. 1557)

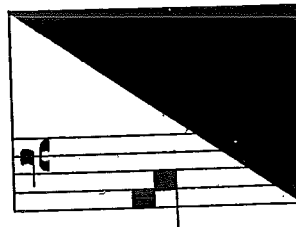
COLLECTED WORKS

Edited by

John D. Bergsagel

*Volume I*

*Seven Lady-Masses*



AMERICAN INSTITUTE OF MUSICOLOGY

1963

# Missa Dominica

## Kyrie

[Leroy']

Ky ri e lei son.

Ky ri e lei son.

Ky ri e lei son.

Chri ste e lei son.

Chri ste e lei son.

Chri ste e lei son.

50 55

son.  
son.  
son.

60

Ky - ri - e e - lei son.

65

Ky - ri  
Ky - ri e e  
Ky - ri e

70

lei  
lei  
lei son.  
son.

### Gloria

Glo - ri - a in ex - cel - sis De - o, Et in ter - ra pax  
5  
ho - mi - ni - bus bo - nae vo - lun - ta - tis.

10

Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra -  
Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra -  
Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra -

15

mus te. Glo - ri - fi - ca - mus

mus te. Glo - ri - fi - ca - mus

mus te. Glo - ri - fi - ca - mus

20

25

te.

te.

te.

30

Gra - ti - as a - gi - mus ti - bi pro - pter ma

35

40

gnam glo - ri - am tu - am,

Do - mi - ne De - us, rex cæ - le - stis, De - us, Pa -

Do - mi - ne De - us, rex cæ - le - stis, De - us,

45

ter o - mni po - tens.

Pa - ter o - mni - po - tens.

50

Do - mi - ne Fi - li u - ni - ge - ni - te, Je -

55

su Chri - ste,

60  
 Do - mi - ne De - us, A - gnus De - i, Fi - li  
 Do - mi - ne De - us, A - gnus De - i, Fi - li  
 Do - mi - ne De - us, A - gnus De - i, Fi - li

65 70  
 us Pa tris,  
 us Pa tris,  
 us Pa tris,

75 80 85  
 Qui tol - lis pec - ca - ta mun - di, mi - se - re re no bis.

90  
 Qui tol - lis pec - ca - ta mun - di, su - sci - pe  
 Qui tol - lis pec - ca - ta mun - di,

95  
 de - pre - ca - ti - o nem no - bis  
 su - sci - pe de - pre - ca - ti - o nem no - bis

100  
 stram.  
 stram.

105  
 Qui se - des ad dex te ram  
 Pa - tris, mi - se - re - re no - bis.

110  
 Quo - ni - am tu so - lus san ctus,  
 Quo - ni - am tu so - lus san ctus,  
 Quo - ni - am tu so - lus san ctus,

120  
 Tu so - lus Do - mi - nus, Tu so -  
 lus al - tis - si - mus, Je - su Chri - ste

125  
 Cum San - cto Spi - ri - tu, in glo - ri -  
 Cum San - cto Spi - ri - tu, in glo - ri -  
 Cum San - cto Spi - ri - tu, in glo - ri - a De -

130  
 a De - i Pa - tris. A  
 a De - i Pa - tris. A  
 i Pa - tris. A

135  
 men.  
 - men.  
 men.

# Alleluya

Al- le- lu- ya.

Al - le lu  
Al - le lu  
Al - le lu

Al - le lu

ya.  
ya.  
ya.

V.  
Ob- ti- ne sa- cris pre-  
ci- bus, pi- a De- i ge-  
ni- trix, ve- ni- am de-  
li- cto- rum tu- is

15  
sup - pli - ci  
sup - pli - ci  
sup - pli - ci

20

25

bus.  
bus.  
bus.

Al- le- lu- ya.

### Sequentia

A - ve, præ - cla - ra ma - ris stel - la, in lu - cem gen - ti - um Ma - ri - a di - vi - ni - tus or - ta.

Eu - ge, cæ - li por - ta, quæ non a - per - ta  
Eu - ge, cæ - li por - ta, quæ non a - per - ta  
Eu - ge, cæ - li por - ta, quæ non a - per - ta ve - ri - ta -

5

ve - ri - ta - tis lu - men ip - sum so - lem ju - sti - ti - æ in - du -  
ve - ri - ta - tis lu - men ip - sum so - lem ju - sti - ti - æ in - du -  
tis lu - men ip - sum so - lem ju - sti - ti - æ in - du - tum

10

tum car - ne du - cis in or bem.  
tum car - ne du - cis in or bem.  
car ne du - cis in or bem.



Vir-go, de-cus mun-di, re-gi-na cae-li, prae-e-lec-ta ut sol,  
pul-chra lu-na-ris ut ful-gor, a-gno-sce o-mnes te di-li-gen-tes.

Te, ple-nam fi-de, vir-gam al-mae stir-pis Jes-se,  
vir-gam al-mae stir-pis Jes-se, na-sci-tu-ram  
Te, ple-nam fi-de, na-sci-tu-

de-si-de-ra-ve-runt pa-tres et pro-phe-tae.  
pri-o-res de-si-de-ra-ve-runt pa-tres et pro-phe-tae.  
ram pri-o-res de-si-de-ra-ve-runt pa-tres et pro-phe-tae.

Te, li-gnum vi-tae, Sa-cro ro-rau-te Pneu-ma-te pa-ri-tu-ram  
di-vi-ni flo-ris a-myg-da-lum si-gna-vit Ga-bri-el;

tu, a-gnum, re-gem, ter-rae do-mi-na-to-rem, Mo-a-bi-ti-ci  
tu, a-gnum, re-gem, ter-rae do-mi-na-to-rem, Mo-a-bi-ti-

de pe-tra de-ser-ti ad mon-tem fi-li-ae Si-on trans-dux-i-sti;  
ci de pe-tra de-ser-ti ad mon-tem fi-li-ae Si-on trans-dux-i-sti;

te que fu - ren - tem le - vi - a - than ser - pen - tem, tor - tu - o - sum - que et  
vec - tem col - li - dens dam - no - sum cri - mi - ne mun - dum ex - e - mi - sti.

Hinc gen - ti - um nos re - li - qui - æ,  
Hinc gen - ti - um nos re - li - qui - æ,  
Hinc gen - ti - um nos re - li - qui - æ,

tu - æ sub cul - tu me - mo - ri - æ.

35

Mi - rum in mo - dum, quem es e - ni - xa pro - pi - ti - a - ti - o - nis  
Mi - rum in mo - dum, quem es e - ni - xa pro - pi - ti - a - ti - o - nis

40

a - gnum, re - gnantem cæ - lo e - ter - na - li - ter, re - vo - ca - mus  
a - gnum, re - gnantem cæ - lo e - ter - na - li - ter, re - vo - ca -

45

ad a - ram ma - ctan - dum my - ste - ri - a - li - ter.  
mus ad a - ram ma - ctan - dum my - ste - ri - a - li - ter.

Hic man - na ve - rum Is - ra - e - li - tis,

50

ve - ris ve - ri A - bra - hæ fi - li is  
 ve - ris ve - ri A - bra hæ fi - li - is  
 ve - ris ve - ri A - bra - hæ fi - li is

Ad - mi - ran - ti - bus qoun - dam Moy - si quod ty - pus fi - gu - ra - bat  
 jam nuuc ab - du - cto ve - lo da - tur per - spi - ci. O - ra  
 vir - go nos il - lo pa - ne cae - li di - gnos ef - fi - ci.

55

Fac i - gni san - cto Pa - tris - que Ver - bo, quod ru - bus ut flam - mam tu por -  
 Fac i - gni san - cto Pa - tris - que Ver - bo, quod ru - bus ut flam - mam tu por -  
 Fac i - gni san - cto Pa - tris - que Ver - bo, quod ru - bus ut flam - mam tu por - ta -

60

ta - sti, vir - go ma - ter fa - cta, pe - cu - a - li pel - le di - stin - cto pe -  
 ta - sti, vir - go ma - ter fa - cta, pe - cu - a - li pel - le di - stin - cto pe - de  
 sti, vir - go ma - ter fa - cta, pe - cu - a - li di - stin - cto pe - de

65

de mun - dis la - bi - is cor - de que pro - pin - qua - re.  
 mun - dis la - bi - is cor - de que pro - pin - qua - re.  
 mun - dis la - bi - is cor - de que pro - pin - qua re.

Fac fon - tem dul - cem quem in de - ser - to pe - tra prae - mon - stra - vit,  
 de - gu - sta - re, quam sin - ce - ra fi - de re - nès - que suc - cin - gi  
 lo - tos in ma - ri an - guem ae - ne - um in - cru - ce spe - cu - la - ri.

70

Au - di nos, nam te Fi - li - us ni - hil ne - gans ho - no - rat.

Au - di nos, nam te Fi - li - us ni - hil ne - gans ho - no - rat.

Au - di nos, nam te Fi - li - us ni - hil ne - gans ho - no - rat.

Sal - va nos, Je - su, pro qui - bus vir - go ma - ter te o - rat.

75

Da fon - tem vi - te vi - se - re; da pu - ros men - tes o -

Da fon - tem vi - te vi - se - re; da pu - ros men - tes o - cu - los in

80

cu - los in te de - fi - ge re.

te de - fi - ge re.

Chri - sti - a - nis - si - mi fi - dem o - pe - ri - bus re - di - me - re; be - a - to - que fi - ne

85

Ex hu - jus in - co - la - tu, sæ - cu - li auc - tor,

Ex hu - jus in - co - la - tu, sæ - cu - li auc - tor,

Ex hu - jus in - co - la - tu, sæ - cu - li auc - tor,

ad te tran - si - re.

ad te tran - si - re.

ad te tran - si - re.

## Credo

Cre- do in u- num De- um, Pa- trem o- mni- po- ten- tem,  
 fa- cto- rem cæ- li et ter- ræ, vi- si- bi- li- um  
 mi- um et in- vi- si- bi- li- um.

Et in u- num Do- mi- num Je- su-  
 Et in u- num Do- mi- num Je- su-  
 Et in u- num Do- mi- num Je- su-

- sum Chri- stum, Fi- li- um De- i  
 sum Chri- stum, Fi- li- um De- i  
 sum Chri- stum, Fi- li- um De- i

u- ni- ge- ni- tum,  
 i u- ni- ge- ni- tum,  
 i u- ni- ge- ni- tum,

Et ex Pa- tre na- tum an- te o- mni- a sæ- cu- la: De- um de De- o,  
 o, Lu- men de Lu- mi- ne, De- um ve- rum de De- o ve- ro,

45

Ge - ni - tum non fa - ctum; con - sub - stan - ti -  
 Ge - ni - tum non fa - ctum, con - sub - stan - ti - a  
 Ge - ni - tum non fa - ctum, con - sub - stan - ti - a

50

a lem Pa - tri, per  
 lem Pa - tri, per quem  
 lem

55

quem o - mni - a fa - cta sunt.  
 o - mni - a fa - cta sunt.  
 Pa - tri, per quem o - mni - a fa - cta sunt.

60

Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa - lu - tem de - scen - dit de cae - lis,

70

Et in - car - na - tus est de Spi - ri - tu San -  
 Et in - car - na - tus est de Spi - ri - tu San

75

cto ex Ma - ri - a vir - gi - ne, et  
 cto ex Ma - ri - a vir - gi - ne, et ho - mo

ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro no -  
 Cru - ci - fi - xus e - ti - am pro no -  
 fa - ctus est. Cru - ci - fi - xus e - ti - am pro no -

30  
 bis sub Pon - ti - o Pi - la  
 bis sub Pon - ti - o Pi - la

85  
 to, pas - sus et se - pul - tus est.  
 to, pas - sus et se - pul - tus est.

90  
 Et ré - sur - re - xit ter - ti - a di - e se - cun - dum scri - ptu - ras,

95  
 Et a - scen - dit in cæ - lum, se - det ad dex - te - ram Pa - tris,  
 Et a - scen - dit in cæ - lum, se - det ad dex - te - ram Pa - tris,  
 Et a - scen - dit in cæ - lum, se - det ad dex - te - ram Pa - tris,

100  
 Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re  
 105  
 vi - vos et mor - tu - os, Cu - jus re - gni non e - rit fi - nis.

110  
 Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem, Qui ex  
 Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem,

115

Pa-tre Fi-li-o - que pro-ce dit,  
 Qui ex Pa-tre Fi-li-o - que pro-ce dit,

120

Qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur, Qui lo-cu-tus est per pro-phe-tas.

Et u-nam san-ctam Ca-tho-li-canam et A-po-sto-li-cam  
 Et u-nam san-ctam Ca-tho-li-cam et

125

Ec-cle-si am.  
 A-po-sto-li-cam Ec-cle-si am.

130

Con-fi-te-or u-num ba-pti-sma tu re-mis-si-o-nem pec-ca-to-rum,

140

Et ex-spe-cto re-sur-re-cti-o  
 Et ex-spe-cto re-sur-re-cti-o-nem

145

nem mor-tu-o rum,  
 mor-tu-o rum,  
 o-nem mor-tu-o rum,

150

Et vi-tam ven-tu-ri sae-cu-li. A-men.





ctus, Do - mi - nus De

ctus, Do - mi - nus De

Do - mi - nus De

us Sa

us Sa

us Sa

ba

ba

ba

oth;

oth;

oth;

Ple

Ple

ni sunt cæ

ni sunt cæ

li et ter

li et ter

50 ra glo - ri -  
ra glo - ri - a

a

tu  
tu

65

70  
a;  
a;

75  
san na  
O san na  
O san na

80

In ex cel

85

sis;  
sis;  
sis;

### Benedictus

90

Be ne

95

ne di di

100

qui  
ctus qui  
ctus

105

ve  
ve

110

nit in

nit

in no - mi -

115

no - mi - ne Do

ne Do mi -

120

mi

125

ni;

ni;

130

san

san

san

135

na

na

na

140. *in ex cel*  
*in ex cel*  
*in ex cel*

150 *sis.*  
*sis.*  
*sis.*

### Agnus Dei

5  
*A gnus De*  
*A gnus De*

10 *qui tol - lis pec - ca -*  
*i,*  
*i, qui tol - lis pec - ca -*

15 *ta mun*  
*ta mun*

di: mi - se - re - re  
mi - se - re - re  
di: mi - se - re

re

no  
no  
no

bis. A  
bis. A  
bis.

gnus De i, qui tol - lis pec - ca -  
gnus De i,  
qui tol - lis pec - ca - ta mun -

ta mun di: mi - se - re  
mi - se - re  
di: mi - se - re



50 re re re

This system contains three staves of music. The top staff has a vocal line with the lyrics 're' appearing three times. The middle and bottom staves are instrumental accompaniment.



55 no no no

This system contains three staves of music. The top staff has a vocal line with the lyrics 'no' appearing three times. The middle and bottom staves are instrumental accompaniment.



60

This system contains three staves of music. The top staff has a vocal line. The middle and bottom staves are instrumental accompaniment.



65

This system contains three staves of music. The top staff has a vocal line. The middle and bottom staves are instrumental accompaniment.



70 bis. A gnus

This system contains three staves of music. The top staff has a vocal line with the lyrics 'bis.', 'A', and 'gnus'. The middle and bottom staves are instrumental accompaniment.



De gnus De

This system contains three staves of music. The top staff has a vocal line with the lyrics 'De', 'gnus', and 'De'. The middle and bottom staves are instrumental accompaniment.



75

qui tol - lis pec -  
qui tol

80

ca ta mun di: do  
lis pec - ca ta mun di: do

85

na no bis pa  
na no bis pa

90

pa cem.  
pa cem.  
cem.

## Communio

Be - a - ta vi - scé - ra Ma - ri - ae  
vir - gi - nis: quae por - ta - runt ae - ter - ni  
Pa - tris Fi - li - um.

## In Adventu Domini: Offertorium

A- ve Ma- ri-  
a, gra- ti- a ple- na, Do-  
mi- nus  
te- cum: be- ne- di- cta tu in mu-  
li- e- ri- bus et be- ne- di- ctus  
fru- ctus ven- tris tu- i.

## Communio

Ec- ce vir- go con- ci- pi- et et pa-  
ri- et Fi- li- um: et vo- ca- bi- tur  
no- men e- jus Em- ma- nu- el.

## In tempore natale Domini: Offertorium

Of- fe- ren- tur re- gi vir- gi- nes  
post e- am: pro- xi- mae e- jus of- fe-  
ren- tur ti- bi.

## Communio

Dif- fu- sa est gra- ti- a in la- bi- is tu-  
isi: pro- pte- re- a be- ne- di- xit te  
De- us in ae- ter- num.

# Appendix

[A Purification usque ad Adventum Domini:] Offertorium

Roy. App. 48 ff. 25-27v

Fe-lix nam-que es, sa-cra  
vir-go Ma-ri-a  
et o-mni lau-de di-gnis-si-ma:  
qui-a ex-te-or-tus est sol-ju-  
sti-ti-ae Chri-stus De-  
us no-ster, al-le-  
lu-ya.

## Communio

Be-a-ta vi-sce-ra Ma-ri-ae vir-gi-nis  
quae por-ta-ve-runt ae-ter-  
ni Pa-tris Fi-li-um.

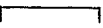

## In tempore Paschali: Communio

Ve-ra fi-des Ge-ni-ti pur-ga-vit cri-  
mi-na mun-di: et ti-bi vir-gi-ni-tas in-  
vi-o-la-ta ma-net, al-le-lu-ya,  
al-le-lu-ya.

# CRITICAL NOTES

## EDITORIAL COMMENTARY

### Symbols:

Ligatures and coloration are indicated in the usual manner  and  respectively.

### Notation of the edition:

Reduction is by 4; barring is regular. Within the measure the notes are grouped so as to preserve, in general, the basic metrical feeling equivalent to the mensural signs of the MS. But considerable rhythmic flexibility and subtlety are indicated by the melodic contours of the music and the underlay of the text in the MSS and an attempt has been made to reflect this in the modern notation by varying the beaming of quavers and semiquavers. It hardly needs restating that the bar-line does not imply accentuation; the rhythmic interest of this music is to be drawn out by strict observance of note values and sensitivity to the implications of melodic contour rather than by the imposition of a pattern of metrical stress in the modern sense.

### Accidentals:

The accidentals are those found in the MSS, which appear to have been inserted with care and consistency. They bear out the principles derived by Dr. Frank Harrison from his study of English medieval music and sensibly stated in the Notes accompanying his edition of the *Eton Choirbook*, Vol. I (*Musica Britannica* Vol. X), p. xxi. In summary these principles are as follows:

1. Accidentals are valid only for the line on which they occur, but are apparently in effect on that line until cancelled.

2. Polyphonic voice parts are independent; accidentals in one part are not to be taken as transferable to another.

3. Accidentals apply to the pitch indicated alone, not to the octaves thereof.

4. The editorial practice of raising leading notes is by no means above question, at least with regard to English music of this period, and has not been followed in this edition. At the same time, this music of Ludford supports the observation made by Harrison in connection with the *Eton Choirbook* that "the general evidence points unmistakably to a concern for the sharpening of the minor third in the final chord rather than of the leading note in the penultimate chord."

In this edition the accidental as it occurs in the MS is printed normally in its position before the first note affected. Subsequent notes of that pitch affected by the same accidental are indicated by repeating the accidental in parentheses. The very few accidentals which are editorially supplied are, in accordance with customary usage, placed above the note.

### Text and Underlay:

The spelling and punctuation of the text has been modernized in accordance with the *Missale ad Usum Insignis et Praeclarae Ecclesiae Sarum*, ed. F. H. Dickinson, (Burntisland, 1861-83). The manuscript gives evidence of great care in the underlay of the text, and this has been reproduced as exactly as possible in the edition. In the soloist's part the underlay of the missing text (printed in italic type) has presented certain problems. For the sections of the Proper the underlay of the plainsong is as nearly as possible (with allowance for a few individual features of Ludford's versions of plainsong) in accordance with the Sarum Graduals. However, in the sections of the Ordinary certain difficulties arise which are, of course, bound up with the whole problem of manner of performance, *viz.*, whether the solo part is vocal or instrumental, discussed in detail elsewhere. In the Kyrie an extra vowel "e" has been inserted to adapt "Kyryeleyson" and "Christeleyson" to modern practice. In the Gloria and Credo movements the missing text has been fitted to the notes as best possible. As one would expect, it is in the Credo that there appears to be too much text for the amount of music provided. It is possible that this disparity was accommodated by omitting sections of the text in accordance with a well-established English custom. However, to make the edition suitable for modern liturgical use the complete text has been fitted to its Procrustean bed, with small rhythmical symbols above the staff suggesting a pattern of declamation where necessary. That this should necessitate the frequent subdivision of long note-values and ligatures, though unusual, appears amply justified by the example of other Tudor mass music.<sup>1</sup>

### Plainsong Melodies:

As has been mentioned, the plainsong melodies as given by Ludford show some discrepancies

1. See my article "On the Performance of Ludford's *alternatim* Masses", *op. cit.*

from the usual Sarum versions, some no more than differences of ligature, others of pitch and phrase. It is difficult to determine how significant these variant readings might be since there are frequently minor differences between various MS copies and different printed editions of the Sarum liturgical books. Some of Ludford's variants are probably mistakes due perhaps to writing from memory or simply to carelessness; others, however, suggest genuine variant readings. In the hope that they may provide a clue to the source used by Ludford in the composition of this important set of masses the plainsong melodies have been printed exactly as they appear in the MS.

#### Gloria and Credo Intonations:

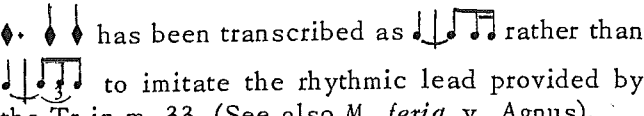
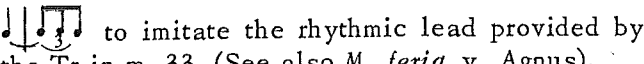
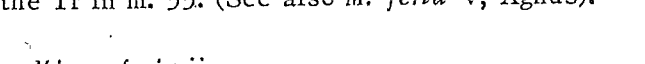
The celebrant's intonations for the Gloria and Credo movements do not, of course, appear in the MS. The Gloria intonations, different for each day of the week, are taken from the printed Sarum Gradual (Paris, 1532) where the rubric reads: "*In festo duplici et in diebus dominicis extra adventum et nisi a septuagesima usque ad pascha ad missam beatae Mariae in capella eiusdem dicitur hic cantus.*" The Sarum Use had only one Credo melody hence the same intonation of *Credo in unum Deum* is used for all masses. A curious feature of these Credo settings by Ludford, however, is that the five *alternatim* settings begin at *Factorem caeli et terrae*, leaving the words *Patrem omnipotentem* unaccounted for. This is something of a liturgical mystery for which no completely satisfactory explanation can as yet be provided. It seems most probable, however, that the plainsong was taken up by the ruler of the choir at the words *Patrem omnipotentem* before proceeding to the borrowed *cantus firmus* (the "square") at *Factorem caeli*. This is perhaps a recognition on the part of the composer of the musical phraseology of the plainsong Credo in which the words *Credo in unum Deum Patrem omnipotentem* are clearly one musical phrase, *Factorem caeli* beginning the next.<sup>2</sup>

#### CRITICAL COMMENTARY

Abbreviations: Tr: Triplex (MS Roy. App. 47)  
M: Medius (MS Roy. App. 46)  
T: Tenor (MS Roy. App. 45)  
So: Soloist (MS Roy. App. 48)

#### *Missa Dominica*

Sanctus: mm. 33-34, M, the coloration figure

 has been transcribed as  rather than  to imitate the rhythmic lead provided by the Tr in m. 33. (See also *M. feria v*, Agnus).

#### *Missa feria ii*

Agnus: M, m. 59 mistakenly repeated in MS.

#### *Missa feria iii*

Credo: m. 121, M, mensuration sign C omitted.  
Agnus: m. 66, T, mensuration sign O omitted.

#### *Missa feria iv*

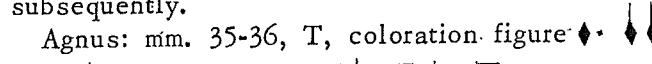
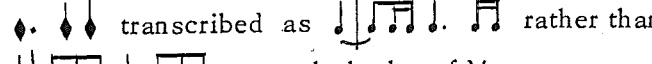
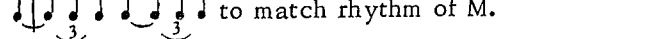
Sequence: m. 51, M, note c written as semi-breve in MS but corrected to a breve by a dot over the note ( $\diamond = \equiv$ ).

Sanctus: m. 11, T, passage corrupt (notice X in margin of f. 32<sup>v</sup>); crotchet g and quaver rest editorially supplied.

Agnus: m. 63, M, note f missing at beginning of a line in MS but indicated by a *custos* at end of previous line.

#### *Missa feria v*

Kyrie: B-flats written in as accidentals to begin with, becoming incorporated into signature subsequently.

Agnus: mm. 35-36, T, coloration figure  transcribed as  rather than  to match rhythm of M.

#### *Missa feria vi*

Sequence: First line of So has text *Ave virgo singularis* which is actually the second verse of this Sequence. It is perhaps just possible that the mistake occurred because the copyist used a Sarum Gradual such as the printed edition of 1527 (e.g. Oxford, Bodleian Lib. Gough Missal 35) in which the first verse of this Sequence *Ave, mundi spes, Maria; ave, mitis, ave, pia, ave, plena gratia*; is given at the bottom of the *verso* of one folio, the rest of the Sequence beginning *Ave, virgo singularis* being on the *recto* of the succeeding folio.

Credo: m. 95, T, two superfluous breve rests in MS.

m. 107, M, quaver b-flat appears as crotchet in MS (i.e., a semibreve in original notation).

Benedictus: T, notice X in margin of f. 52<sup>v</sup> calling attention to missing syllable "-cel-" of "excelsis".

2. See Apel, W., *Gregorian Chant*, Bloomington, Ind., Indiana University Press, 1958, p. 414.