

Critical Apparatus

Clefs. The original clefs, included in the incipit preceding the transcription of each vocal line, have been substituted according to the modern usage with G and F clefs, that is G, tenorized G and F.

Note Values. Every piece presents the sign of *tempus imperfectum diminutum* which, following the original notes' values, has been rendered with 2/1 bars. Sections in *tempus perfectum* use the time signature 3/1, always displaying the ancient sign above them.

The value of *longa finalis ultra mensuram* is always displayed as a breve with *punctum coronatum* (fermata).

Ligaturae were always left out in modern notation and conventionally indicated with a continuous horizontal square bracket, while discontinuous horizontal square brackets have been used to highlight the presence of *color*. Both symbols can coexist.

Transpositions. None of the pieces have been transposed: original pitch has been maintained, as displayed in the incipits. Most pieces in this work have been written in high clefs. It is recommended, for a more historically informed execution, to apply the transposition indications, as explained by Adriano Banchieri (*Cartella musicale*, Venezia 1601, p.22): wherever there is a flat, this is to be removed, singing a fourth below; wherever there is not a flat, this is to be added, singing a fifth below.

Accidentals. Accidentals found in the original source, given on the left of each note, have been integrated, following the regulations for *musica ficta* (*causa pulchritudinis*, *causa necessitatis*, *causa tritoni*), according to the following criteria:

- Above the note, without brackets: for necessary accidentals absent in the original, with effect on the whole duration of the bar in which they are found, unless otherwise indicated.
- Above the note, in round brackets: for alterations suggested by the curator, following his interpretation of the *ficta*, with validity limited to the note they are referring to.

Sharp symbols which have a natural function have always been transcribed with a natural symbol. Unnecessary accidentals in the same bar have been omitted, in order to avoid pleonastic and deceptive repetitions.

Texts. Texts have been orthographically adapted following the use of ecclesiastical Latin. The syllabic division followed the orthographical rules. Punctuation has been rearranged and unnecessary capitals have been eliminated. Text repetition symbols

(*ij*), which left the cantor to arrange the position of syllables, have been left out and resolved displaying their presence with the use of italics. Wherever the text was incomplete, it has been reconstructed in italics, in square brackets, to make up for the loss. In psalmody, bold and italics texts have been used to suggest the cadence of the first and second hemistich.

Musical sources. This work is a faithful transcription of the source E-Mdr [RISM V1432], *Officium Hebdomadæ Sanctæ, Romæ, Alexandrum Gardanum, 1585*, kept at the Monasterio de las Descalzas Reales, Palacio Real, Madrid, digitalised by Nancho Álvarez.

Text sources. The following sources have been used for the texts' orthography and their uniformity.

- *Breviarium romanum ex decreto sacrosancti concilii Tridentini restitutum Pii V Pontificis Maximi iussu editum, Venetiis, Iuntas, 1571, Res/4 Liturg. 100, Bayerische StaatsBibliothek, München;*
- *Liber usualis Missæ et Officii, pro dominicis et festis, cum canto gregoriano. ex editione vaticana adamussim excerpto et rhythmicis signis in subsidium cantorum a solesmensibus monachis diligenter ornato, Typis Societatis S. Joannis Evangelistæ, Desclée & Socii, 1932;*
- *Breviarium Romanum, ex decreto SS. concilii Tridentini restitutum Summorum Pontificum cura recognitum, cum textu psalmodum e versione Pii Papæ XII auctoritate edita, Tomus Prior, Hiemalis-Verna, Marietti, Taurini, 1946.*