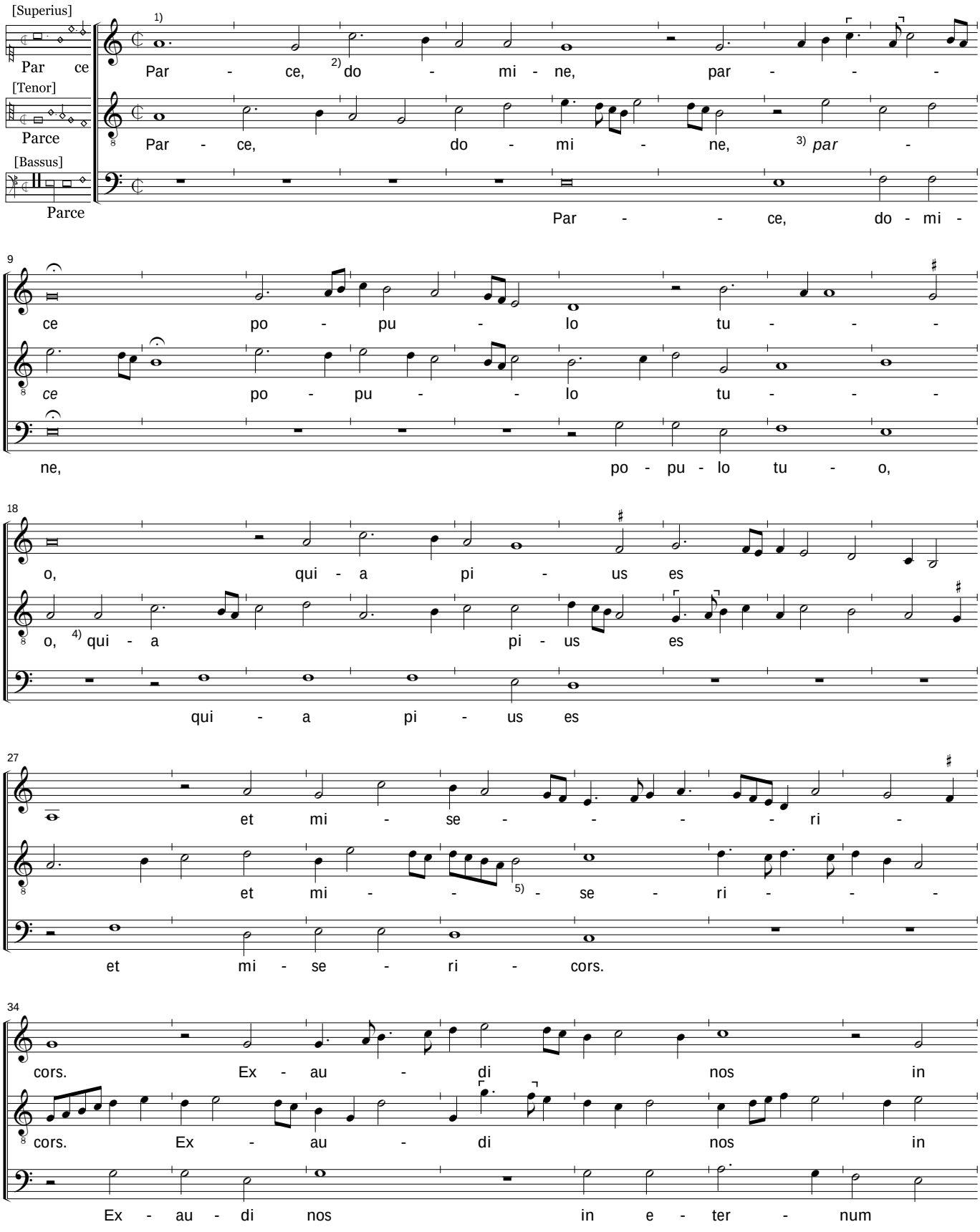
21 *Parce, domine* [Jacob Obrecht]

Amiens, Bibliothèque Centrale Louis Aragon, ms. 162 D, f. 18



White mensural notation.

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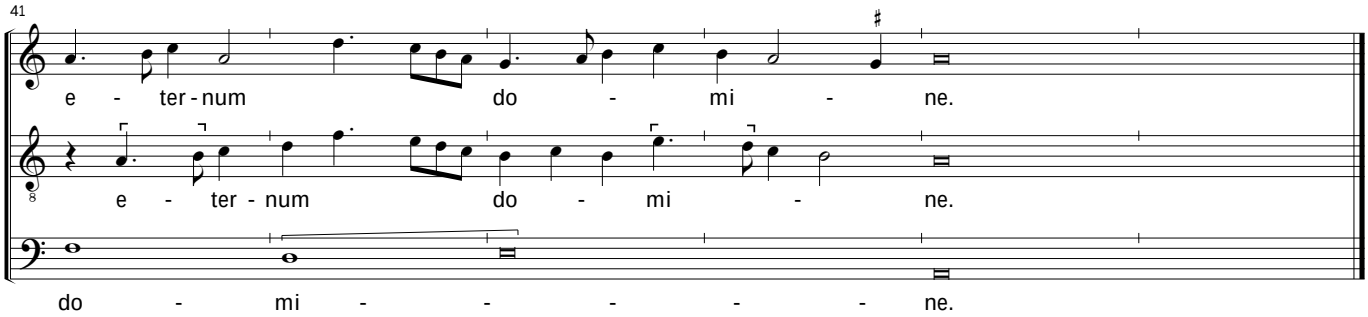

1) This copy of the music contains very many rhythmical errors:
Bar 9 *Superius & Bassus*: written as breves with fermatas;
bar 9.1 *Tenor*: the dot is missing;
bar 10 *Tenor*: written as a *longa*;
bar 11.1 *Tenor*: the dot is missing;
bar 14.1 *Bassus*: the rest is missing;
bar 21.1 *Tenor*: the dot is missing;
bar 21.2 *Superius*: the stem is missing on the *minima b'*;
bar 27.1 *Tenor*: the dot is missing;
bar 28.1 *Superius*: the rest is missing;
bar 29.2 *Tenor*: the stems are missing on the two *semiminimae*;
bar 36.1 *Superius*: is a dotted *semibrevis*;
bar 36 *Bassus*: is a *semibrevis*;
bar 42 *Superius*: the dot is missing on *d''*;
bar 43.1 *Superius*: the dot is missing;
bar 45 *Tenor*: is a *brevis*.

2) *Superius*: in the MS the words “domine parce” are placed below bb. 6-9 and bb. 11-12.
3) *Tenor*: text bb. 7-15 “populo quia pius es”.
4) *Tenor*: text bb. 19-24 “et misericors”.
5) *Tenor*: text bb. 30-36 “Exaudi nos”.

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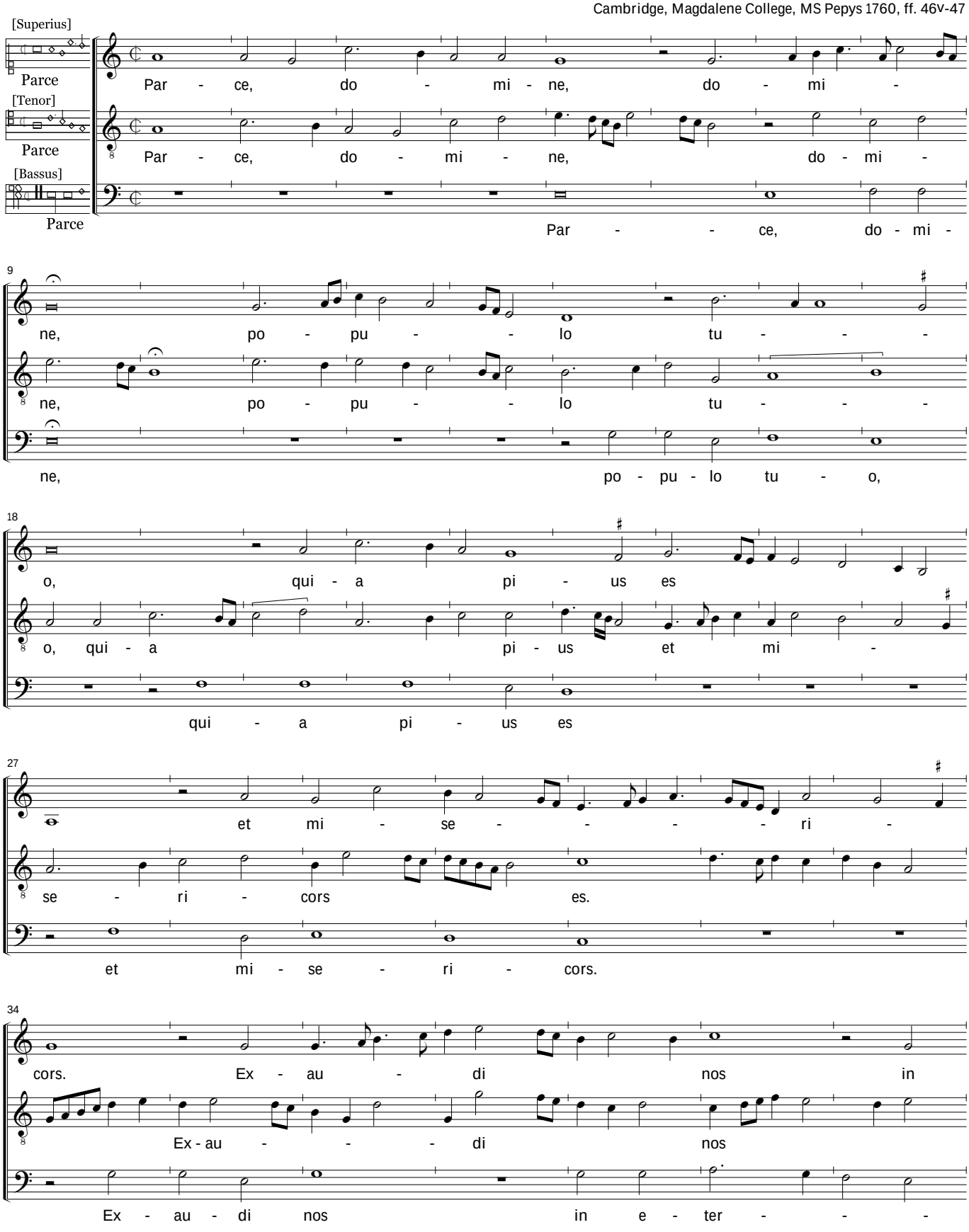
21b Obreh, *Parce, domine*

Cambridge, Magdalene College, MS Pepys 1760, ff. 46v-47



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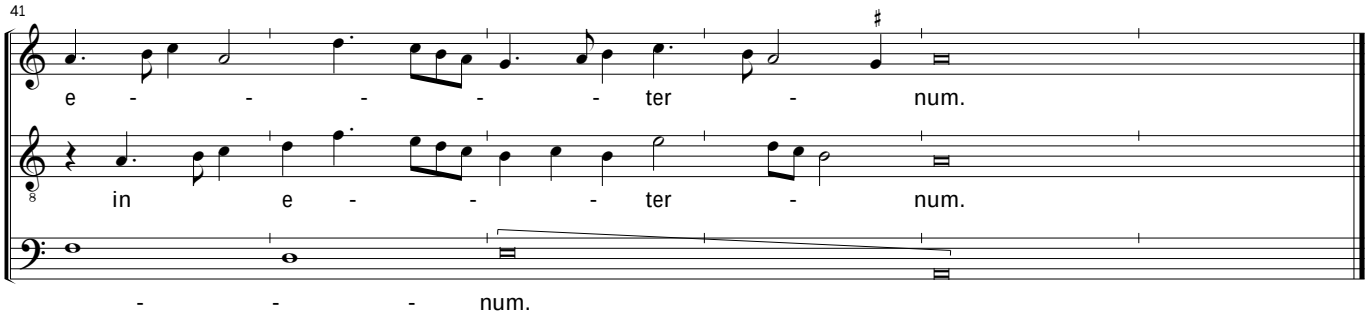

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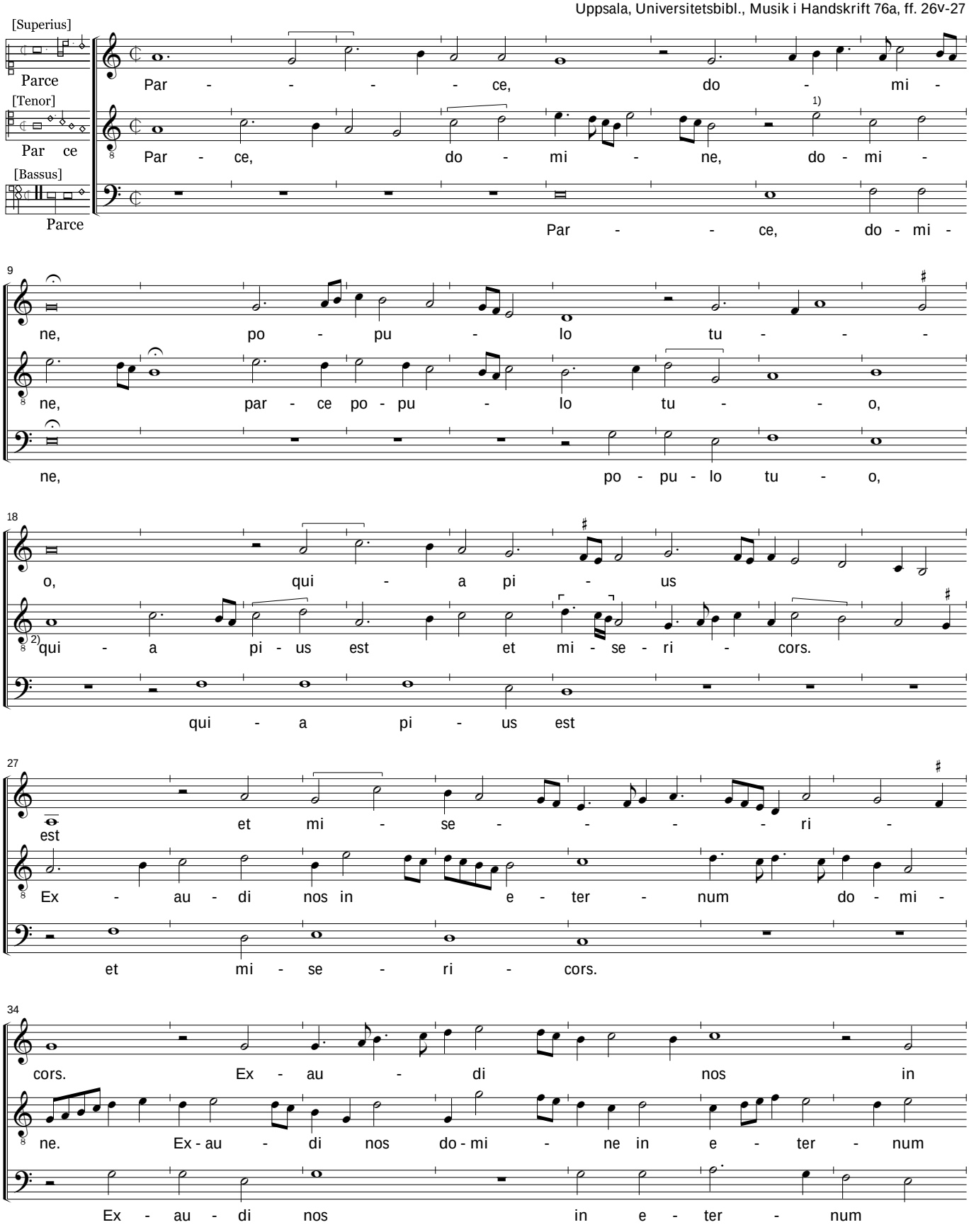
21c *Parce, domine* [Jacob Obrecht]

Uppsala, Universitetsbibl., Musik i Handskrift 76a, ff. 26v-27



White mensural notation.

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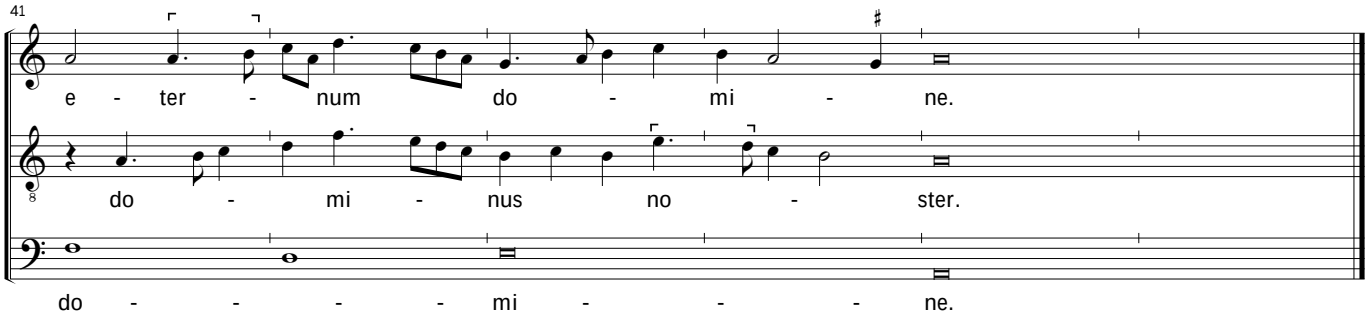

1) *Tenor*: bars 7.2-10 are missing – the upper right corner of the page has been torn off; music supplied from the versions of the Cambridge and Uppsala MSS.
2) From this point on the text in *Tenor* has been underlaid by a later hand.

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