

Juan de Lienas

Credidi

(Psalm 115)

Edited by Craig H. Russell

Notes

m. 24 II: tenor Originally the value was equivalent to a whole rest: it should be a half rest.

m. 53 I: tenor Originally the values were equivalent to four eighth notes: they should be a grouping of four sixteenth notes.

m. 60 I: alto Originally the value was equivalent to a half note: it should be a quarter note followed by a quarter rest in order to clarify the entry of the new vocal line that enters declaiming "O Domine."

m. 62 II: tenor Originally the first measure consisted of three statements of the pitch a in the rhythm: quarter - half - quarter, with the ensuing measure beginning with the notes a and d as even quarter notes. In order to match the other voices (and also in order to declaim the text in the proper way), the first measure should be altered to go as follows: a quarter note on a - a dotted quarter on a - an added eighth note on the pitch G - a dotted quarter on a (which ends up being tied over to the first eighth of the next measure) - an eighth note on a to complete the first pulse of that measure - and lastly the quarter note on d.

m. 64 II: tenor Originally the first three notes had the equivalent values of a quarter followed by two eighths; the rhythm should consist of a dotted quarter followed by two sixteenths.

m. 65 I choir For each voice, originally the first note was a value of a half note: it should be reduced to a quarter note (followed by a quarter rest) in order to avoid a dissonant clash with choir II on the second beat.

m. 68 I: sopr2 Originally there was a quarter note g followed by another quarter note on c'; the phrase should be a

dotted rhythm, with an eighth on *g* followed by a sixteenth on *a'*, and then the quarter note on *c'*.

m. 72 I: alto Originally the measure began with an eighth rest followed by two quarter notes and an eighth, both on the pitch *c*: the rest should be deleted and the two *c*'s should be quarter notes, in order to match the even quarter-note rhythm of all the other voices at this location.

m. 72 II: alto Originally, there was a rest equivalent in value to a half note after the second note *c* that cadences on the word "tuae." This rest creates an odd and unsatisfactory halting of the motion in all the voices. In truth, I think the alto of choir II should enter immediately after this cadence. The half-note rest should then be relocated and restored at measure 75 after the cadence on "mea."

m. 73 I: sopr2 Originally the second note was a *g*; it should be another *f* in order to avoid parallel 2nd-inversion chords.

m. 74 II: alto Originally the *d* was the equivalent value of a half note; it should be a whole note.

m. 76 I: tenor Originally the third note (equivalent to an eighth note) was on the pitch *b'-flat*; it should be the pitch *f*.

m. 74 II: tenor Originally the fourth note was a *b-flat*: it should be a *c*.

m. 77 II: alto Originally the *d* was a whole note: it should be a half note.

m. 79 II: alto Originally the last part of beat 1 (on the syllable "am") was on the pitch *b-flat*; it should be a *c*.

m. 85 I: sopr1 Originally the first note of the measure was a *c'*: an *a* in this location produces smoother voice leading.

m. 87 choir I Originally all the voices in choir I had the equivalent value of a dotted quarter note; the clarity is made more crisp if this is converted to an eighth note followed by a quarter rest.

m. 92 I: alto Originally the second note was an *e*: it should be an *f*.

- m. 101 II: bass Originally the *d* and *e* were even quarter notes: they should be sung in a dotted rhythm consisting of a dotted quarter followed by an eighth, in order to avoid the dissonance with the I alto.
- m. 102 II: tenor Originally the quarter note on the second beat was *G*: it should be another *a*.
- m. 103 I: sopr2 Originally the third note was an *f*: it should be an *a'*.
- m. 104 II choir Originally, for each voice, the last note of the measure was a half note: if desired, this can be performed, slightly altered, by converting the half note into a quarter plus a quarter rest; in this case, the entrance of the new line "in atrii domus Domini" is even more sharply defined and there is clearer separation between the antiphonal phrases of the two choirs.
- m. 105 I choir Originally, for each voice, the last note of the measure was a quarter note: if desired, this can be performed, slightly altered, by converting the quarter into an eighth followed by an eighth rest to assure better separation of the antiphonal phrases of the two choirs.
- m. 106 I choir Originally, for each voice in choir I, the last note of the measure was a quarter note: if desired, it can be an eighth rest followed by an eighth note, to replicate the anacrusis as it appears in the previous phrase in choir II and to assure better separation of the antiphonal phrases of the two choirs.
- m. 106 II choir Originally, the last note of the measure for each voice in choir II was a quarter note: if desired, this can be performed by converting the quarter into an eighth followed by an eighth rest to assure better separation of the antiphonal phrases of the two choirs.
- m. 116 II: bass Even though there is a ligature connecting the two notes in this measure, the declamation requires that each note receive a syllable, contrary to the normal rule of having only one syllable on a given ligature.
- m. 117 I: sopr2

II: sopr These two voices employ coloration in this measure, which historically could be interpreted as a large-scale triplet rhythm consisting of a whole note (worth two counts of the triplet) followed by a half note (which is the third count of the triplet subdivision of the measure). I have chosen instead, to "square off" the rhythm as a dotted half followed by a quarter.

m. 121 II: sopr Originally this final *a'* was a whole note: it should be equivalent to a dotted whole note.

m. 128 II: sopr Originally the note was an *a'*: it should be a *g*.

m. 143 I: alto Originally the alto cadenced on a quarter followed by a quarter rest: it should be a dotted quarter with no rest in order to agree with the gesture as it occurs in the other voices.

m. 143 II: sopr Originally the second note was the equivalent value of a thirty-second note: it should be a sixteenth.

m. 149 I: tenor Originally the note was a *b-flat*: it should be a *c*.

m. 159 I: sopr1 Originally the note was a quarter followed by an eighth rest; it should be a dotted quarter.

m. 159 I: tenor Originally the note was a quarter followed by an eighth rest; it should be a dotted quarter.

m. 162 II: bass Originally the last note was a *G'*: it should be an *F'*.