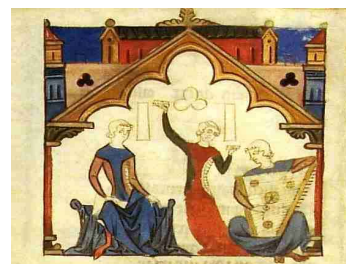


Portuguese Early Music Database (PEM)

INSTRUCTIONS FOR INDEXING POLYPHONIC SOURCES



Description of the fields in the section ‘Create Content: Source’

There are two kinds of fields: required and optional. Optional fields need only be filled in if the information is available; otherwise they can be left empty.

Please note: all contributors to polyphonic sources will first enter most details of a source they are describing/indexing onto a template (which will be run through by Bernadette Nelson and João Pedro d’Alvarenga) before entering onto the site.

NAME RISM abbreviation + name of the city + name of the library/archive and shelf-mark. E.g. P-Cug (Coimbra) Biblioteca Geral da Universidade MM 048

NAME OF THE SOURCE (Optional field) Please fill this field if the source you are indexing has a title written on it or, if the title is accepted and well known in the scientific literature on the source. E.g. ‘Cancioneiro de Elvas’

ARCHIVE (Required field) Select one archive from the drop-down menu. If the archive is not on the list, you can either contact the RISM central office and ask them to create a new sigla for your archive/library/institution or, alternative, send an e-mail to E. De Luca (elsa_AT_campus_DOT_ul_DOT_pt) and ask for help.

SHELF MARK (Required field) This is a numerical field. No text should be entered here. Each shelf-mark needs to be treated as a 3-unit number (e.g. ‘MS 3’ should be entered as 003). If a source has no shelf-mark, please type ‘000’ here.

SIGLUM (RISM + shelf-mark). The shelf mark must be exactly the same as it is in the institution that currently preserves the source, e.g. Ms, MS, MM etc. Use capital letters only if necessary. Important: remember that numbers in shelf-marks need to be treated as a 3-unit number (e.g. ‘MS 3’ should be entered as ‘MS 003’). If a source has no shelf-mark, it will be identified with ‘000’ in the shelf-mark field and in the siglum field as well.

VOCABULARIES: SOURCE TYPE and CENTURY (required fields). These fields contain concise information on the source (additional information can be given in the subsequent fields). Use the drop-down menu to select and insert new data. We use standardized sigla because the contents of these fields are searchable.

SOURCE TYPE Select from drop-down menu. Only two are relevant for polyphony:
Partbook / Polyphonic choirbook

CENTURY Select from drop-down menu. In the case of two centuries, use Ctrl-click (or Cmd-click) to select more than one item.

SUBCATEGORY OF BOOK (Required field) The contents of this field appear in the ‘Subcategory of Book’ column in the main ‘Sources’ page. This is a descriptive field (e.g. ‘Book in open-score format’); if no additional information is available, repeat the information already put in the ‘Source Type’ field (e.g. ‘Polyphonic choirbook’). In this field we use English instead of Latin terminology.

Remember to use a capital letter for the first letter of the term used. For ‘Miscellaneous books’ it is required to name all their sections. Additional information can be given in the ‘Contents’ field. In cases of combined sources use the formula: ‘first source/space hyphen space/second source’.

CATEGORY (Required field) Select one of the three options from the drop-down menu: ‘monophony / polyphony / mixed’.

COMPLETENESS (Required field) Select one of the two options from the drop-down menu: ‘fragment / complete or nearly complete’.

DOCUMENT TYPE (Required field) Select one of the three options from the drop-down menu: ‘manuscript / print / mixed’.

ORIGIN (Optional field) This is the place where the source was written or printed (if this information is available). If the origin is proposed as a scientific hypothesis, then this should be signalled with a question mark. E.g. Origin: Coimbra?

MAIN PLACE OF USE (Optional field) Enter the place where the source was used for a long time before it was moved to another place, as indicated by library marks, etc. (The main place of use might or might not be the same as the place of ‘origin’ field.)

PROVENANCE (Optional field) Enter the place where the source was kept before it was moved to the institution that presently retains it. E.g. Several choirbooks now at the BN (Biblioteca Nacional de Portugal, Lisbon), possibly written at Alcobaça, were used at the Monastery of Nossa Senhora da Anunciada, then taken to the Convento de Santa Joana after 1834, before being finally incorporated in the national collections in the BN. In this case, the Provenance is the Convento de Santa Joana.

DATE (Required field) The PEM collaborator can either 1) repeat the information already entered in the previous ‘Century’ field or 2) enter additional information, if available. Additional information should follow the following rules: do not use capital letters; use the general formula ‘early or mid or late number of the century’, e.g. ‘early 16th century’. Other possibilities are: ‘mid to late 16th century’, or in the case of two centuries ‘late 16th - early 17th century’, or ‘15th - 16th century’, ‘16th century (2nd half)’ and so on.¹ Special attention should be paid to spaces and hyphens since it is important to give data in a standardized formula. NB if your source can be dated to – for example – the 16th century, avoid the label ‘c. 1500’ and use instead ‘16th century’. If a more precise date is available, use Arabic

¹ Avoid, for example, ‘16th-century, 2nd half’ and prefer instead ‘16th-century (2nd half)’.

numerals.² In this case, there are two possibilities: 1) when the date is written on the source (for example by the scribe, or is printed) it is given in PEM in Arabic numerals, even if it is written on the source with letters (i.e. Roman numerals) e.g. ‘1525’ for ‘MDXXV’; 2) when the date has been gathered from critical analysis, it should be presented between square brackets, with or without a ‘c.’ before the number, e.g. ‘[c. 1513]’. In the case of a time interval use the formula ‘[1590 - 1620]’. If a date in the original document uses ‘Era’, i.e. the Hispanic Era calendar of Roman origin (in use in Portugal up to 1422, and sometimes found afterwards), convert it into the current Christian calendar (take 38 years out of the Roman date. For example, 1422 becomes 1384).

CURSUS (Required field for sources of the Divine Office) Select one of the three options from the drop-down menu: ‘Monastic / Secular / unknown’. (Rare for polyphonic sources)

TRADITION (Optional field) N/A

USE (Optional field) N/A

CONTENTS In this field, categories of musical items are listed in alphabetical order, giving the number of items within each category; the total number of pieces placed in round brackets follows this. E.g. 2 Antiphons; 1 Lamentation; 3 Masses; 10 Motets (=16). Where there are settings of Mass Propers, the total number is given first, and then the individual items are listed. E.g. 3 Mass Propers: 1 Communion; 2 Introits.

CONTENTS (FEASTS) If relevant to a polyphonic source: enter here the name of the most important liturgical feasts of the book, or eventually all the feasts. After you start typing in the box, choose the feast from the drop-down menu. Remember: PEM Database follows the CANTUS standardized form for liturgical feasts (available at <http://cantusindex.org/feasts>).

MATERIAL (Required field) Select one of the three options from the drop-down menu: ‘Paper / Parchment / Paper and parchment’.

CONDITION OF DOCUMENT (Required field) Avoid general information such as ‘some damage’ and choose among one of these six options: very good, good, fair, slightly damaged, damaged, badly damaged. Then, add further information about the material condition of the source (water damage, ink corrosion, mutilated or missing folios, etc.).

BINDINGS (Optional field) Glossary: E.g. leather over boards / tooled leather over boards, with reinforcing brown leather... (etc.)

FOLIATION/PAGINATION (Required field) The field contains information about the total number of folios and numbering systems. If more than one foliation/pagination is available describe them: on which page/folio they start and end, from which number they start and end, if the foliation/pagination is original/ancient/modern, any mistakes (as repetition of numbers, interruptions, etc.) and so on.

For fragments with folio/page numbers: use the same numbers as found on the source.

For fragments without folio/page number: 1) If the fragment has only one folio, use ‘r’ (for recto) and ‘v’ (for verso) to identify the two sides. 2) If the fragment has up to 6 leaves, use letters to identify them, e.g. ‘Ar’, ‘Av’, ‘Br’, ‘Bv’, ‘Cr’, ‘Cv’ etc. If there are more than 6

² Please avoid a date such as ‘possibly between 1500-1550’ and prefer instead ‘16th century (1st half)’.

leaves use numbers. Therefore, a bifolium without page numbers will be: 'Av-Br' (one side), 'Bv-Ar' (the other side).

GATHERING STRUCTURE (Optional field for book sources) Here it is possible to give information about the number of quires (or gatherings) and their contents. Do not forget to signal missing leaves and incomplete gatherings. (Quire = gathering of leaves - often four in Medieval MSS - nested then bound together in groups making up a codex). If the gathering structure is not apparent, explain why: 'Impossible to determine because the binding is too tight'; 'Obscured or destroyed by modern rebinding'.

Examples of possible ways to give information about the gathering structure:

- a3 (fols. 1-3), b10 (fols. 4-13), c12 (fols. 14-25), d12 (fols. 26-37), e6 (fols. 38-43), f10 (fols. 44-52), g12 (fols. 53-64), h12 (fols. 65-76), j10 (fols. 77-86) etc.

- or use a descriptive form like: '37 gatherings, 8 folios in a gathering'.

WATERMARKS (Field for paper sources) Give descriptions of any watermarks.

PAGE LAYOUT (Required field). Examples: (1) Choirbook format. 312 x 220 mm. (2) Open-score format. 200 x 180 mm. (3) Partbook format. 200 x 100 mm.

TYPE OF SCRIPT (Required field) Select one of the options from the drop-down menu: 'Visigothic / Transitional (Late Visigothic) / Transitional (Caroline with Visigothic features) / Transitional (Protothotic) / Early Gothic / Gothic / Late Gothic / Humanistic / Italic / Modern / Other'.

Since it is possible to select only one type of script, if you want to provide information on different kind(s) of script(s) found in your source, please use the field REMARKS.

TYPE OF NOTATION (Required field) Select one of the options from the drop-down menu. Options relevant for polyphonic sources: 'Semi-Mensural / Mensural (black) / Mensural (white) / Square' (this latter may be relevant for describing notation of chants/chant incipits in a polyphonic source).

Since it is possible to select only one type of notation, if you want to provide information on different kind of notation(s) found in your source, please use the field REMARKS.

DECORATION (Required field) Contains a brief description of the decoration. Examples of description:

- Illuminated initials
- Calligraphic initials (give colour of ink)
- Initials with filigree (give colour of ink)
- Boxed initials
- Historiated initial
- Inhabited initial

INSCRIPTIONS AND MARKS (Optional field) Includes *marginalia*. The description of *marginalia* in CANTUS Database is available from Cantus Manuscript Database (<http://cantus.uwaterloo.ca/description>).

REMARKS (Required field) Historical and critical information about the source is given here. The PEM collaborator is strongly invited to fill this field with very detailed information. Blank folios may appear in the image gallery, but are not indexed: these should be referred to in the 'Remarks' field.

REFERENCES (Required field) Bibliographical references and, if needed, links to other databases (e.g. CMME Project; DIAMM; CANTUS). PEM follows the same editorial guidelines as the *Revista Portuguesa de Musicologia* (available at <http://rpm-ns.pt/index.php/rpm/about/submissions>: see section '2.2 Bibliographic References'). The only exception to the *Revista Portuguesa de Musicologia* guidelines is the fact that authors' surnames are to be written in title case, not small caps.

Please provide information about all the existing bibliography on the source, including information on plates, colour reproductions of the source, transcriptions etc.; avoid any personal judgments about literature listed.

Abbreviations used for folio(s) and page(s) are: fol. (for a single folio), fols. (for multiple folios), p. (single page), pp. (pages). It is possible to enter Italics between <i> and </i> tags.

REVISION INFORMATION Ignore this field if you are a collaborator entering a new source on PEM.

AUTHORING INFORMATION Fill this info with your name and date of data input.

PUBLISHING OPTIONS The source is immediately published by clicking on SAVE. If you want to further promote the source, please tick also the second ('Promoted to front page') and third box ('Sticky at top of lists'). To keep your source available also to you and PEM administrators, please do not tick any box.

Description of the fields in the section **'Create Musical Item'**

SOURCE (Required field) Select from the drop-down list. E.g. P-Cug (Coimbra) Biblioteca Geral da Universidade MM 048

IMAGE REFERENCE (Required field) Choose from the drop-down menu the picture that shows the polyphonic item to be indexed. Link items only with the picture of the whole page or folio (not with pictures of detail). Pieces occupying multiple folios are associated only with the image that contains the first two pages (e.g. a piece written on fols. 110v-112v will be associated with the image of fols. 110v-111r). The user will then automatically be able to view the succeeding folios by clicking on the forward (arrow) tab (this is space-saving).

However, in cases where a musical item is scattered over a number of disparate folios in the MS, then all the pictures of these folios may be linked to help the user.

FOLIO (Required field) Provide the folio/page number(s) where the musical item starts and finishes. Non-consecutive folios are grouped with the + sign (space, plus sign, space: 110v-112r + 114v-115r).

SEQUENCE (Required field) A two-character field that provides an indication for each polyphonic item in the order in which it appears on the page or folio opening: '01' is the first item, '02' is the second, and so on. If a page or folio opening contains only one musical item, this will be indexed as '01'.

INCIPIT/TEXT (Required field). Put here the textual incipit of the polyphonic item. (This may not be the first words of the complete text since, in liturgical items, a chant intonation may precede the text set in polyphony which may or may not be present in the particular source. No inverted commas are used.) This incipit, when necessary, will be followed by the **TITLE** or **FIRST WORDS** of the work – either in round brackets or in square brackets, according to the following guidelines:

A. LITURGICAL POLYPHONIC SETTINGS

(a) Round brackets are used when the (missing) first words of the text are obvious. E.g. 'Anima mea (Magnificat)', or 'Regina mater misericordiae (Salve)'.

In these cases, the initial chant incipit (and word/s) may or may not actually be present on the folios.

(b) Square brackets are used for the title of the work when the polyphonic item being indexed is the second or internal verse of a hymn. E.g. 'Procul recedant [Te lucis]'. (Additional information about the structure and extent of the setting can be entered in the 'Notes' box.)

In addition: provide the psalm-tone in brackets for Canticles, psalms and *fabordão/fabordón* settings. E.g. 'Anima mea (Magnificat, tone 3)'.

This system will help facilitate concordance search. It also helps provide information about the musical structure of the item as a whole.

B. MOTETS

The first words are indexed. If the motet is in 2 (or more) *partes*, the first words of these *partes* are entered in parentheses. E.g. 'Maria Magdalena (2 p. Cito euntes dicite discipulis)'.

If only the 2nd *pars* is in the source, this should be indexed: 'Cito euntes dicite discipulis (2 p. of Maria Magdalena)'.

C. MASSES

(a) For COMPLETE mass settings, just the known title of the setting is entered: E.g. 'Missa L'homme armé'.

(b) In cases when the mass title is not present on the opening folio, but is derived from a *Tabula* in the source, round brackets are used. E.g. '(Missa Ave Maria)'.

(c) In cases where the title is derived from another source, or recently identified, square brackets are used. E.g. '[Missa Ave Maria]'.

(d) For INCOMPLETE mass settings, or isolated mass sections, the title of the work, where known, appears after the first words set to polyphony: for example, 'Agnus Dei (Missa Benedicta es)'; in cases where a Kyrie-Gloria appear together: 'Kyrie-Gloria (Missa Benedicta es)'. A single 'Gloria' section (without known origin), on the other hand, would normally be indexed 'Et in terra (Gloria)'.

In the Coimbra manuscripts especially, the ordering of the source may be chaotic. So a Kyrie-Gloria of a mass setting may be separated from its Credo, etc. by a number of other items in the MS. In these cases, we enter 'Kyrie-Gloria (Missa Salve regina)'; and then later 'Sanctus (Missa Salve regina)'.

D. INSTRUMENTAL PIECES

The same criteria apply for the formal titles of pieces, but usually using square brackets for missing information. E.g.

- (a) 'Recercar segundo'
- (b) '[Recercar] terceiro' (not round brackets)
- (c) '[Recercar terceiro]'

E. GENERAL:

Pieces without text are signalled in the 'Incipit' field by the word 'textless' in lower case script (without inverted commas).

In cases where the identification of a genre is made, the name of this genre may be entered within square brackets. E.g. [Fabordão, tone 6]; [Tiento].

Incomplete pieces are signalled in the 'Incipit' field by an asterisk as the last element in that field. E.g. textless* (that is, a textless piece which is incomplete, for instance by lacking of a folio); Anima mea (Magnificat, tone 2)* (meaning an odd-verse setting of the Magnificat in the second tone of which only some of the verses were copied).

RULES FOR TEXTS

- (a) Latin texts are standardized according to CANTUS database guidelines / L.U., G.R., etc.
- (b) The texts of secular pieces are normalized according to the CMME indexes (<http://www.cmme.org/>), or the *New Grove (Grove Music Online)*. If they are not found there, the standard orthography for the respective language should be used.
- (c) The titles of purely instrumental pieces should be in the standard orthography for the respective language and origin, and as appropriate for the period. E.g. 'Tento' (Portuguese); 'Tiento' (Spanish).

FEAST (Required field for chant; optional for polyphony) These may be shown for polyphonic items where the feasts are specified or invariable. Use the drop-down menu to

select and insert a feast. The feast name is standardized since this field will be fully searchable. If a feast is not included in the drop-down menu, send an e-mail request to elsa@campus.ul.pt and the new feast will be added in PEM.

LITURGICAL OCCASION Use an abbreviation from the drop-down menu for the occasion on which the item is sung. Relevant for polyphony:

C	Compline
L	Lauds
M	Matins
MI	Mass
N	None
P	Prime
Rq	Requiem
S	Sext
T	Terce
V	First Vespers
V2	Second Vespers

GENRE (Required field) This is the list of genres used in PEM as they appear in the dropdown menu. The following selection may be applicable to polyphonic items:

LABEL	DESCRIPTION	OCCASION
A	Antiphon	Office
ABV	Marian Antiphon	Polyphonic sources
Ag	Agnus Dei	Mass
Al	Alleluia	Mass
AIV	Alleluia Verse	Mass
AV	Antiphon Verse	Office
BD	Benedicamus Domino	Mass, Office
Be	Benedictus	Polyphonic sources
Ca	Canticle	Mass, Office
CC	Canção/ Canción/ Cantiga (Portuguese & Spanish songs)	Polyphonic sources
Ch	Chanson (French & Dutch)	Polyphonic sources
Chor	Chorus (for Jesuit plays)	Polyphonic sources
Cm	Communion	Mass
CmV	Communion Verse	Mass
Cr	Credo	Mass
D	Dramatic element (used for items of liturgical drama that are not otherwise rubricated)	Mass, Office
Dox	Doxology	Polyphonic sources
F	Fabordão/ Fabordón (usually psalm-tone setting)	Polyphonic sources
Gl	Gloria	Mass
Gp/Ep	Gospel/Epistle	Mass
Gr	Gradual	Mass
GrV	Gradual Verse	Mass

H	Hymn	Office IN POLYPHONIC SOURCES, Hymns (both full and alternatim settings) are classified as 'H'. Isolated internal hymn verses (rare in polyphonic sources) may be listed individually with suffix letters 'HV': in these cases, the title of the entire hymn (i.e. the first verse incipit) should be entered in the 'Notes'
I	Invitatory Antiphon	Office
In	Introit	Mass
InR	Versus ad repetendum for Introit	Mass
InV	Introit Verse	Mass
Instr	Instrumental item (this includes Ricercari; tientos; fantasias; pieces based on sacred or secular polyphonic items)	Polyphonic sources
P	Invitatory Psalm (when it is written out in full or in substantial part with musical notation)	Office
Ite	Ite Missa est	Mass
Ky	Kyrie	Mass
La	Lamentation	Polyphonic sources
Le	Lesson (when written out and notated)	Office
Li	Litany	Office
LiV	Litany verse	Mass, Office
Ma	Madrigal	Polyphonic sources
Mi	Mass	Polyphonic sources
Mo	Motet	Polyphonic sources
Of	Offertory	Mass
OfV	Offertory Verse	Mass
Pa	Passion (incl. isolated turbae, e.g. 'Non in die festo')	Polyphonic sources
Pc	Preces	Polyphonic sources
Ps	Psalm	Office
R	Responsory	Office. If you are indexing a brief responsory, the genre is 'R' and the indication that it is a brief responsory goes in the field 'Notes'.
rp	Response	Polyphonic sources
Ro	Romance	Polyphonic sources
Rq	Requiem	Polyphonic sources
Sa	Sanctus	Mass
Sq	Sequence	Mass

SqV	Sequence Verse	Mass
Tc	Tract	Mass
TcV	Tract Verse	Mass
TD	Te Deum	Polyphonic sources
Te	Terceto	Polyphonic sources
Trp	Tropus	Mass
V	Responsory Verse	Office
Vc	Vilancete/ Villancico	Polyphonic sources
W	Versicle	Office
[?]	Unknown, ambiguous, unidentifiable, illegible	Mass, Office

REFERENCES FOR CHANT & POLYPHONY (selection):

GR reference Chants in *Graduale Romanum*, 1964 edition.

LU reference Chants in *Liber Usualis* (PDF in Dropbox).

Bible reference Psalm verses added to chants. Use the traditional Catholic numbering (as in the *Latin Vulgata*). Example: ‘39,3’ In this case ‘39’ is the chapter and ‘3’ is the verse number.

AH reference Chants in *Analecta Hymnica Medii Aevi*. Give the number of volume (in roman letters), and then the page number where the chant is written. Example: ‘VII 35’. All volumes of *Analecta Hymnica* can be found on the Project’s server.

ITHM reference Hymn melodies catalogued by Bruno Turner, referring to the *Intonarium Toletanum* 1515 – melodies that may also be found in Portuguese sources. See Bruno Turner, *Toledo Hymns. The Melodies of the Office Hymns of the Intonarium Toletanum of 1515. A Commentary and Edition* ([Lochs, Isle of Lewis], Vanderbeek & Imrie, 2011) (E. De Luca and B. Nelson have copies of this book if required).

SPECIFIC FIELDS FOR POLYPHONIC ITEMS

COMPOSER (Required field): Select from the drop-down menu. If the composer is not known, choose ‘Anonymous’. If a name is not on the list, send an e-mail request to emsrg.cesem@gmail.com and the new name will be added in the PEM drop-down menu. The names of composers are standardized according to *Grove Music Online*. Note: the composer’s name may be derived from a concordant source. Notes of attributions found in other sources are incorporated in ‘Attribution notes’.

ATTRIBUTION NOTES (optional field): here, diplomatic transcriptions of the attribution/s found in the particular source are given, and notes concerning attributions in concordant sources. Use quotation marks only for the text that appears in the source. E.g. ‘De Penhalosa’. Anonymous in other concordant sources. Or: Anonymous in this source. Attributed to Antonio de Ribera in E-TZ 2-3. Always indicate the situation in the MS you are indexing. E.g. No attribution in this MS/source.

NUMBER OF VOICES (Required field): Select from the drop-down menu the predominant number of voice parts of the polyphonic item. (There will be instances where a section or verse of an item is scored for a different number/combination of voices: this information should be supplied in the ‘Notes’ field.)

Some manuscripts (e.g. P-Cug MM 006) also include monophonic (chant) items. For these, the number of ‘voices’ is ‘1’. A complete list of any chants in a polyphonic source will then appear on the opening page of a source under ‘Monophonic items’, placed above the ‘Polyphonic items’ (on the right-hand side of the page). Both monophonic and polyphonic items in the source are arranged consecutively by folio number in the Full Index.

CONCORDANCES (Optional field): Use the RISM Series A/I and A/II sigla to record any other source(s) where the polyphonic item also occurs. (For the country and library sigla, see www.rism.info/en/sigla.html.) Enter first the prints in chronological order and then the manuscripts in alphabetical order and in numerical order by manuscript shelf mark. (Concordances do not need the 3-digit formula used for PEM sources.)

Summary of information in tabular form:

Fols.	Incipit	Num-ber of voices	Attribution Notes (as in this MS)	Composer = drop-down choice	Concordances = free field	Lit. occasion	Genre
001v-007r	Anima mea (Magnificat, tone 3)	4	‘moralles’	Morales, Cristóbal de	1544 ³ P-Cug MM 6 P-AR s.s.	V	Ca
007v-008r	Procul recedant [Te lucis]	4	‘D.G.’	Gundisalvis, Dominicus	P-Pm MM 76-79	C	H
009v-011r	Kyrie [Missa Verbum et bonum] eleison	4	‘incert. Auctore’	Anonymous		MI	Ky
011v-013r	Salve regina	6	‘Cardoso’. Attributed to Duarte Lobo in P-Pm MM 40	Cardoso, Manuel	E-Bbc 454 P-Ln CIC 60 P-Pm MM 40	C	ABV
013v-020r	Gloria [Missa Verbum et bonum]	4	No attribution in this MS	Anonymous		MI	Gl
020v-025r	Gloria - Credo (Missa Descendi in hortum)	4	No attribution in this MS; attributed to Ferreira in P-Cug MM 88	Ferreira, João	P-Cug MM 88	MI	Mi
025v-032r	Missa Benedictus dominus	4	‘Juan Brebis’	Mouton, Jean	P-Cug MM 34	MI	Mi
032v-035r + 089v-090r	Sanctus – Agnus (Missa Descendi in hortum)	4	No attribution in this MS; attributed to Ferreira in P-Cug MM 88	Ferreira, João	P-Cug MM 88	MI	Mi

OTHER REFERENCES:

Where relevant, further references to a particular musical item may be entered. E.g. Kenneth Kreitner, 'Peñalosa, "Precor te", and Us', in *Pure Gold. Golden Age Sacred Music in the Iberian World: A Homage to Bruno Turner*, ed. Tess Knighton and Bernadette Nelson (Kassel, Reichenberger, 2011), pp. 291-308.

MARGINALIA: Optional additional information on the musical item as it is found in the source

NOTES Optional additional information on the musical item. This includes inscriptions, modal designations and performance indications, and names of voice parts given. E.g. 'Sup A4', 'A4', Tenor A4', 'Bassus A4' (fols. 1v-2r).

IMAGE GALLERY – UPLOAD NEW IMAGES After creating a source, click on 'Upload new images...' box on the left-hand side.

The title of the picture must be the actual number of the folio or page, as found in the manuscript or as supplied. Leading zeros are used (as in 001). If a picture contains two pages (a folio opening or a bifolium fragment), we label it as '001v-002r' (= without space before and after the hyphen). For images of folios: the last of the four characters contains either 'r' or 'v' to identify the side of the folio on which a chant is found. Remember: It is always better to rename the images before the upload because if the images are already uploaded with names like '001r.jpg' the title will be automatically set to 001r.

For manuscripts in which the numbering is by page the fourth character is left empty. However, when a page number is erroneously repeated, add a 'b' (from *bis*) as the fourth character, eg. '001', '001b', '002', etc.

If there are two, three, more pictures of the same page (this happens especially for fragments, where we have many pictures with zoom on details), name the picture as explained before and then add: 'space, detail, space, number', like this: '001r detail 1', '001r detail 2', '001r detail 3', 'Ar detail', 'Br detail 1', 'Br detail 2', etc.

For fragments without page numbers: if the fragment has only one page, use 'r' for recto and 'v' for verso to identify the two sides.

For fragments with two or more leaves (up to 6) use letters to identify them, e.g. 'Ar', 'Av', 'Br', 'Bv', etc. If the fragment has more than 6 leaves use numbers to identify them.

In cases when a number is not written on the page but gathered by critical analysis, do not use square brackets but give additional information in the field 'pagination/foliation' in the section 'Create content – Source'.

When unnumbered folios occur between numbered ones, they will have the same number of the last numbered folio and then an 'x' followed by '1r', '1v', '2r', '2v', etc. For example: in the manuscript Guimarães, Museu Alberto Sampaio, LC 7, between folios 59 and 60 there are 8 more folios that were added and that show a different content. They have been numbered as:

059v-059x1r

059x1v-059x2r

059x2v-059x3r

...

059x7v-059x8r

059x8v-060r

060v-061r

If the same folio number is repeated on two consecutive folios, the second one has the same folio number followed by 'xr', e.g. 267r, 267v, 267xr, 267xv, 268r, etc.

If you want to upload a picture containing an empty page on one side and a written page on the other side, e.g. a guard leaf on the left and the first page of a manuscript on the right, please, trim the picture and upload the two pages separately.

Regarding pictures of book bindings and guard-leaves: please enter them according to the rules below (spine, fore edge, head and tail are taken into account in spite of the fact that PEM normally does not include the corresponding pictures):

999a_front cover

999b_spine

999c_back cover

999d_fore edge

999e_front paste-down

999f_rear paste-down

999g_head

999h_tail

999i_initial guard-leaf 1r

999j_initial guard-leaf 1v

999k_initial guard-leaf 2r

999l_initial guard-leaf 2v

999m_initial guard-leaf 3r

999n_initial guard-leaf 3v

999o_final guard-leaf 1r

999p_final guard-leaf 1v

999q_final guard-leaf 2r

999r_final guard-leaf 2v

For pictures of two pages representing book bindings and guard-leaves DO NOT use this format: 999j initial guard-leaf 1v-999k initial guard-leaf 2r. Instead, USE THIS format, which does not create errors in the final visualization: 999j-k initial guard-leaf 1v-2r.