Appendix: Table of Preparations of Proportional Changes in *OH*

[6.1] This table documents the proportional changes of *OH* and their preparations. Because proportional changes are so frequent in this manuscript, and because many constitute only fleeting syncopations, some proportional changes are excluded from the following table, namely those that 1) span less than a breve and 2) constitute only a basic *sesquialtera* (3:2) proportion between minims where the durations of all other notes stay the same. I follow the numbering of each composition and the measure numbers of Hughes and Bent 1969. Each type of preparation is defined as follows:

P1: A proportional change is prefaced by a shared time unit in the same voice as the change.
P2: A proportional change is prefaced by a shared time unit in a voice that is different from the one in which the change occurs.

I distinguish between preparations that are in the same voice or a different voice because they entail a different experience for a performer or scribe. Many of the compositions in *OH* (and importantly the most complex items) are copied in parts. A preparation that occurs in the same voice is thus seen, performed, and heard, whereas a preparation that occurs in another voice is heard, but not seen.

[6.2] In addition to these two basic types of preparation, proportional changes are supported by further compositional parameters that allow them to become established more easily. The two basic methods of establishing a proportion that I identify occur when:

E1: A proportional change is accompanied by held notes or commensurate rhythms in another voice.
E2: A proportional change is aligned with a cadence.

I choose to focus only on cadences, since they are among the strongest contrapuntal markers of structure and provide an unmistakable point of orientation for any performer who wishes to switch to a new proportion (DeFord 2015, 101).

[6.3] In order to retain strict criteria for preparation to be in place, I only counted preparations that took place in the breve unit immediately preceding the proportional change. While this excluded certain compositional gestures that would be included in Krebs's model, the overall picture is that preparation is very common, occurring in 95% of the proportional changes documented in the table below. Only a handful of compositions (5 in total) feature proportional changes that are not prepared at all. Most proportional changes (75%) feature preparations of multiple kinds.

	No.	Fol.	Voice	Title	Composer	Mm.	Proportion	Level	Notation	P1	P2	E1	E2	I	None
1	17	13v	Tr	Gloria	Bytteryng	74–5	3:4	SB	C=>3. 6.			x	x		
2						80–1	3:2	SB	3. 6.=>red	x		x		x	
3						82–3	8:9	SB	Red => C	x		x	x		
4	20	15v	Tr	Gloria	Excetre	68	2:1	B	O => red void	x		x			
5						69	3:4	B	red void=>black/ red		x				
6						69–70	4:3	B	Red => red void						x
7						70	3:4	B	red void=>black/ red		x				

8						71	4:3	B	red void=>black/ red						x
9						71–2	1:2	B	Red void => O	x		x	x		
10	22	17v	Tr	Gloria	Power	2–3	3:2	SB	O => red	x					
11						3–4	2:3	SB	Red => O	x	x	x			
12						17–18	2:1	B	O => void/Ↄ	x		x			
13						19	3:2	B	Ↄ => red void					x	
14						21	1:3	B	red void => O	x		x			
15						47–8	3:2	SB	C => red						x
16						50–1	3:2	SB	Red => blue	x		x	x	x	
17						53–4	4:9	SB	Blue => C	x		x	x		
18						65–6	3:4	SB	C => o .6. red	x		x	x		
19						68	3:1	SB	o .6. red => blue					x	
20						68–9	1:2	SB	Blue => O red					x	
21						69–70	8:9	SB	O red => C	x	x	x	x		
22		18r	Ct and T			53	3:2	SB	C => red		x	x			
23						54	2:3	SB	Red => C			x	x		

24			T			89	2:1	B	Red => void		x	x			
25	25	20v	Tr	Gloria	Power	98–100	2:1	SB	◐ => ↄ	x			x		
26						102–3	1:2	SB	ↄ => ◐	x					
27	29	24v	Tr	Gloria	Rowlard	67–8	2:1	SB	◐ => ↄ	x			x		
28	37	31v	Tr	Gloria	Damett	52–3	3:2	SB	⊂ => red	x		x			
29						54–5	2:3	SB	Red => ⊂	x	x	x	x		
30						74–5	3:2	B	⊂ => red void						x
31						75–6	2:3	B	red void => red	x		x			
32						76–7	2:3	SB	Red => ⊂			x	x		
33	39	33v	Tr	Gloria	Damett	168–9	4:3	B	○ => ↄ			x	x		
34						170–1	3:2	SB	ↄ => red	x		x	x		
35						176–7	2:3	SB	Red => ↄ	x	x	x	x		
36						177–8	1:2	SB	ↄ => ◐	x		x	x		
37						180	3:2	SB	◐ => red			x			

38						181–2	2:3	SB	Red => ◐			x	x		
39	72	60v	Tr	Credo	Damett	12–13	2:1	B	O => void	x		x	x		
40						13–14	1:2	B	Void => O	x		x			
41						41–2	3:2	SB	C => red	x			x		
42						43–4	2:3	SB	Red => C	x	x	x			
43						57–8	3:2	B	C => red void		x	x			
44						58–9	1:2	B	Red void => ☉ red	x				x	
45						62–3	4:3	SB	☉ red => C	x		x	x		
46						57–8	2:3	SB	Red => C	x	x	x			
47						71–2	3:2	B	C => red void	x		x	x		
48						72–3	2:3	B	Red void => C			x			
49	73	61v	Tr	Credo	Power	9–10	3:1	SB	◐ => Ↄ red	x	x	x			
50						11	1:3	SB	Ↄ red => ◐	x	x	x	x		
51	75	62v	Tr1	Credo	Anon.	61–6	3:1	SB	◐ => o blue	x	x	x	x		
52						79	4:3	B	o blue => Ↄ blue			x			

53						85	3:4	B	ↄ blue => o blue	x		x			
54						88–9	1:2	SB	o blue => red	x	x		x		
55						104–5	3:1	B	Red => ◐ red void	x	x	x			
56						105–6	1:3	B	◐ Red void => red	x					
57			Tr2			56–7	3:1	SB	◐ => o blue	x	x	x			
58						74	4:3	B	o blue =>ↄ blue		x	x			
59						80	3:4	B	ↄ blue => o blue	x		x			
60						83–4	1:3	SB	o blue => red	x	x	x	x		
61						102–3	2:1	B	Red => ◐ red void	x	x	x			
62						103–4	1:2	B	◐ Red void => red		x	x			
63			Tr 3			54–5	3:1	SB	◐ => o blue	x	x	x	x		
64						72	4:3	SB	o blue =>ↄ blue			x			

65						78	3:4	SB	ↄ blue => o blue	x	x	x			
66						81–2	1:3	SB	o blue => red	x	x	x			
67						100–1	3:1	B	Red => ◐ red void	x	x	x			
68						101–2	1:3	B	◐ Red void => red	x	x	x			
69		63r	Ct			38–9	2:3	SB	◐ Red => ⊙ blue						x
70						41–2	3:2	SB	⊙ blue => ◐		x	x			
71						76–7	3:4	SB	C => red		x	x	x		
72						79–80	4:3	SB	Red => C	x					
73						81–2	3:4	SB	C => red		x	x			
74						83–4	3:2	SB	Red => ◐				x		
75						84–5	2:3	SB	◐ => red		x	x			
76						85–6	3:2	SB	Red => black			x			
77						102–3	2:3	SB	◐ red => o black	x	x				
78						106–7	3:2	SB	o black => red		x	x			

79						108–11	2:3	SB	Red => 𝅘𝅥	x	x	x			
80						112–13	3:2	SB	𝅘𝅥 => red			x			
81						113–14	2:3	SB	Red => 𝅘𝅥		x	x			
82	76	63v–64v	Tr1, Tr2, Ct, T	Credo	Pycard	65–6	2:1	SB	𝅘𝅥 => 𝅗𝅥	x		x	x		
83						87–8	2:1	SB	𝅘𝅥 => 𝅗𝅥	x		x	x		
84							1:2	SB	𝅗𝅥 => 𝅘𝅥	x	x	x			
85	81	68v	Tr	Credo	Leonel	21	4:3	SB	𝅝 => 𝅗𝅥			x			
86						24	3:2	SB	𝅗𝅥 => red	x	x	x			
87						25–6	1:2	SB	Red => 𝅝	x	x	x	x	x	
88						48–9	3:4	SB	𝅜 => 𝅗𝅥. red	x			x		
89						49–50	3:1	B	𝅗𝅥. red => 𝅘𝅥 red void	x		x			
90						52–3	2:3	B	𝅘𝅥 red void => 𝅜	x	x	x			
91						67	3:2	SB	𝅜 => red	x					
92						67–8	2:3	SB	Red => 𝅜		x	x	x		
93						71–2	3:4	SB	𝅜 => 𝅗𝅥. red			x	x		
94						74–5	4:3	SB	𝅗𝅥. => 𝅜			x	x		

95						121	3:4	SB	C => o .6. red	x		x	x		
96						123–4	4:3	SB	o .6. => C		x	x	x		
97			Ct, T			44–5	2:3	B/Mx	C Red => C			x	x		
98	83	70v	Tr	Credo	Lyonel	47	3:2	SB	C => o 3 red	x		x	x		
99						48	3:2	B	o 3 red => void red	x					
100						48–9	2:3	B	Void red => o 3 red						x
101						49	2:3	SB	o 3 red => C	x	x	x			
102						57–8	3:4	SB	C => o .6. red			x	x		
103						59–60	4:3	SB	o .6. red => C			x	x		
104						73–4	3:4	SB	C => o .6. red	x		x	x		
105						75–6	4:3	SB	o .6. red => C		x	x	x		
106	92	78v	Tr	Credo	Cooke	17–18	4:3	SB	O => Ↄ	x			x		
107						18–19	3:2	B/SB	Ↄ => red	x	x		x		
108						22–3	1:2	SB	Ↄ red => O	x	x	x	x		

109						55–6	3:2	SB	C => O black	x			x		
110						61–1	2:3	SB	O black => C		x	x	x		
111						87–8	3:2	SB	C => O black	x		x	x		
112						93–4	2:3	SB	O black => C		x	x			
113						116–7	4:3	SB	O => Ↄ	x					
114						118–19	3:4	SB	Ↄ red => O		x	x	x		
115	93	79v	Tr	Credo	Damett	158–9	3:2	SB	ↀ => ʘ red	x		x			
116						151–2	2:3	SB	ʘ red => ↀ	x		x	x		
									Total:	71	47	87	51	7	6
									Percentage:	61	41	75	44	6	5