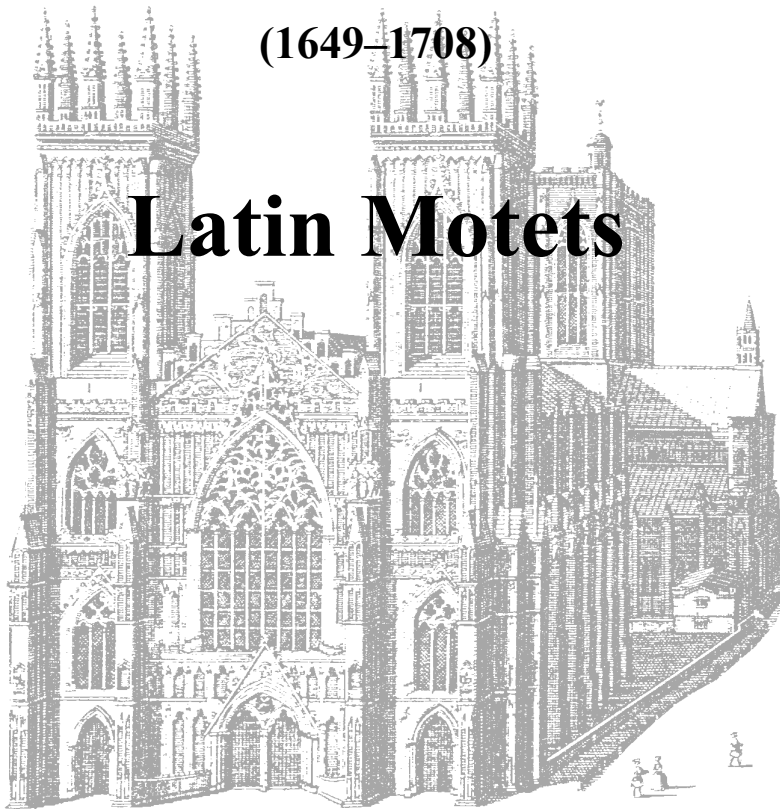


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P R E S S

John Blow

(1649–1708)

Latin Motets

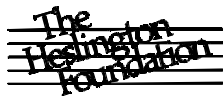


Edited by Jonathan P. Wainwright

In association with



THE UNIVERSITY *of York*



John Blow (1649–1708)

LATIN MOTETS

Edited by Jonathan P. Wainwright

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INTRODUCTION

JOHN BLOW (1649–1708)

In 1661 Captain Henry Cooke, Master of the Children of the Chapel Royal, received payment of £23. 16s. 9d for fetching five boys from Newark and Lincoln ‘for his Majesty’s service’;¹ it is very likely that John Blow, who was born in Newark in 1649, was one of these boys. This was the beginning of Blow’s distinguished musical career. In 1668 he became organist of Westminster Abbey, a post he relinquished in 1679 for his pupil Henry Purcell, and which he resumed in 1695 after Purcell’s death. Blow was Master of the Children of the Chapel Royal and acted as one of the three Chapel Royal organists from 1674 until his death in 1708; concurrently, he held other court posts: ‘musician for the virginals’ (1669–85), ‘composer for voices’ (1672–1708), ‘composer for the violins’ (1674–85), and, a newly established post, ‘composer to the Chapel Royal’ (1700–8). He was also Almoner and Master of the Choristers at St Paul’s Cathedral from 1687 to 1703, and was the first holder of the Lambeth degree of Doctor of Music (1677).² It is fair to say that he dominated London musical life and, as a notable composer of odes, songs and, in particular, church music, his esteem was exceeded only by that of Purcell. Blow’s posthumous reputation was tainted by the unfair criticisms of his compositional style by Charles Burney who cited ‘crudities’ and ‘deformities’ in his harmonic language.³ Only in the last sixty-or-so years, primarily through the work of Watkins Shaw and Bruce Wood, has there been a realistic re-assessment of Blow’s compositions and an acceptance that the ‘quirks’ of his style—which do include unprepared and ‘improperly’ resolved dissonances, use of augmented triads, and occasional passing movement in parallel perfect intervals—are actually common features of Restoration music: a style that is a unique mix of the English polyphonic tradition and a nascent Baroque style.⁴

JOHN BLOW’S MOTETS FOR TWO OR FIVE VOICES AND BASSO CONTINUO

The nine Latin pieces by John Blow are all early works: their earliest source is Oxford, Christ Church Mus. 14—Blow’s autograph scorebook of miscellaneous English and Italian vocal music—that appears to date from the mid 1670s.⁵ The motets may have been inspired by the composer’s study of early seventeenth-century Italian vocal music, and it is not insignificant

¹ London, Public Record Office LC 5/137, p. 75.

² For full details of Blow’s career see Watkins Shaw, *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991), pp. 9 & 331–3, and Andrew Ashbee and David Lasocki assisted by Peter Holman and Fiona Kisby (compilers), *A Biographical Dictionary of English Court Musicians 1485–1714* (Aldershot, 1998), vol. i, pp. 161–5.

³ Charles Burney, *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. Frank Mercer (London, 1935), vol. ii, pp. 350–6.

⁴ See Watkins Shaw, ‘Blow’s Use of Ground Bass’, *Musical Quarterly*, 24 (1938), pp. 31–8; *idem*, ‘John Blow’s Anthems’, *Music & Letters*, 19 (1938), 429–42; *idem*, ‘Tradition and Convention in John Blow’s Harmony’, *Music & Letters*, 30 (1949), pp. 136–45; *idem*, ‘John Blow’, *Musical Times*, 99 (1958), pp. 542–4; *idem*, ‘John Blow’s Latin Sacred Music’, *Church Music Society Eighty-Sixth Report* (1991–2), pp. 14–19; Bruce Wood, “‘Only Purcell e’re shall equal Blow’”, in *Purcell Studies*, ed. Curtis Price (Cambridge, 1995), pp. 106–44; and *idem*, ‘Blow, John’, in *The New Grove Dictionary of Music and Musicians*, 2nd edn, ed. Stanley Sadie and John Tyrrell (London, 2001), vol. iii, pp. 718–27.

⁵ See Watkins Shaw, ‘The Autographs of John Blow’, *Music Review*, 25 (1964), pp. 85–95 (at 88–9). Whilst accepting Watkins Shaw’s argument that Christ Church Mus. 14 dates from the mid-1670s, it must be pointed out that one of the main pieces of evidence cited by Shaw is problematic. Shaw noted that Blow’s duet motet *In lectulo meo* in Christ Church Mus. 14 also appears in British Library Add. MS 33,234 ascribed to ‘Mr. John Blow’ and, because Blow received his doctorate in 1677, used this to date Christ Church Mus. 14 as ‘not later than 1677’. However, British Library Add. MS 33,234 appears to have been copied after c.1682 (that is, after Blow had received his doctorate); see Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England* (Aldershot, 1997), pp. 260–4. That said, the repertoire in Christ Church Mus. 14 and certain features of Blow’s handwriting *do* suggest that the manuscript dates from the mid-1670s.

that, alongside his own and other works by English composers in his scorebook, Blow copied madrigals and cantatas by Monteverdi, Rovetta, Crivelli, Pesenti, Carissimi and Cecchelli (some of which may have been copied from printed music at Christ Church, Oxford).⁶ Blow may have consulted the Christ Church collection—which also included much Italian church music—when he visited Oxford to perform his own music in the 1670s. The motets are his most Italianate works and, in the tradition of Dering and Jeffreys, include affective declamation, virtuoso solo writing, expressive dissonance, melodic and harmonic chromaticism, contrasting triple-time sections, and a number of examples of ground basses in the duet motets. Blow appears to have been consciously imitating the styles of Italian *concertato* music he had copied elsewhere in his scorebook. But the direct Italianate style of these motets is not typical of Blow’s other music, and in his English Church music, songs, odes and the opera *Venus and Adonis*, Italianate elements have been assimilated into an eclectic personal style.

The original performance context of John Blow’s Latin motets is not known. They certainly would not have been performed in Anglican church or cathedral services, and Blow is not known to have had any connection with Queen Catherine’s Roman Catholic chapel. Therefore a private devotional context seems most likely. Although it is difficult to ascertain a precise function for Blow’s motets, they are, nevertheless, part of an important—if fragmented—seventeenth-century English tradition which began with Byrd and culminated in Purcell’s magnificent *Jehovah quam multi sunt hostes mei*.

THE SOURCES USED IN THE EDITION

The primary source for this edition is John Blow’s autograph scorebook: Oxford, Christ Church Mus. 14. Brief descriptions of the secondary sources also consulted are given on p. 47: all the readings in these manuscripts are closely, if not directly, related to those in the autograph score and offer no important variants (details, however, are given in full in the Textual Commentary on pp. 48–51).

A NEWLY-IDENTIFIED MOTET BY JOHN BLOW?

As an appendix to the nine motets by John Blow, this volume includes the motet *Confitebor tibi Domine* (actually a complete psalm with doxology). This piece appears in Blow’s autograph Christ Church Mus. 14 amongst the main sequence of his motets:⁷

<i>Folios</i>	<i>Ascription</i>	<i>Title</i>	<i>Scoring</i>	<i>No. in this edition</i>
104–106	Jo: Blow	Post haec audivi	TB bc	6
106 ^v –107 ^v	Jo: Blow	In lectulo meo	TT bc	3
108–109	Jo: Blow	Paratum cor meum Deus	SS bc	5
109 ^v –111	Jo: Blow	Cantate Domino	TT bc	1
111–112 ^v		Correte amante	SSB bc	–
113–114 ^v	John Blow	Quam diligo legem tuam	SS bc	7
114 ^v –117	Jo: Blow	Laudate nomen Domini	SS bc	4
117–121 ^v		Confitebor tibi Domine	SSA bc	Appendix
122–124	Jo: Blow	Salvator mundi	SSATB bc	9
124 ^v –128	Jo: Blow	Gloria Patri qui creavit nos	SSATB bc	8

The only pieces not attributed to ‘Jo:’ or ‘John Blow’ in this sequence are the three-voice madrigal *Correte amante* and the ‘motet’ *Confitebor tibi Domine*. Extensive searches in manuscript and printed music of the period (Italian and English) have failed to reveal the composer of these pieces. *Confitebor* is apparently unique to Christ Church Mus. 14, and

⁶ For details and an inventory of Christ Church Mus. 14, see Wainwright, *Musical Patronage*, pp. 366–8.

⁷ The only motet by Blow that does not appear in this sequence is *Gloria Patri, et filio* (2), f. 40^v.

Correte amante also appears, unattributed, in London, British Library Add. MS 33,235 and Bodleian Library MS Mus. Sch. E.450 (continuo only)—the readings of both being closely related to Christ Church Mus. 14. I shall, in this context, concentrate on the ‘motet’ *Confitebor tibi Domine* and tentatively suggest that the piece may be by John Blow. It is odd that Blow, if he is the composer, did not sign his name at the bottom of the score (as he does for all his other pieces), but the piece *is* in a long sequence of Blow’s music—and sometimes composer-copyists did not repeatedly sign their name. Also, *Confitebor* finishes close to the bottom of f. 121^v where space for a signature was limited.⁸

The assigning of possible attributions through stylistic comparison is fraught with difficulties. Blow’s Latin motets are all early works and, to some extent, were perhaps experimental. However, certain stylistic features of *Confitebor* are similar to those in the attributed motets: skilful textural contrasts; individual and inventive passages (e.g. bb. 118–28); and effective imitative sections (e.g. bb. 146–64, and compare with *Gloria Patri qui creavit nos* bb. 68–76). On the negative side, the composer of *Confitebor* reveals a propensity for ‘passing’ parallel fifths and octaves (see bars 25, 27, 86–7 and 115–16, and compare with *Post haec audivi* b. 98); and awkward harmonic progressions (see b. 45, and compare, e.g., *Laudate nomen Domini* b. 60, and *Quam diligo legem tuam* b. 52). This does not, of course, necessarily prove anything and the attribution of *Confitebor tibi Domine* to John Blow must remain largely speculative.⁹ However, the psalm-motet was deemed worthy of inclusion because anonymous works are so often overlooked and *Confitebor tibi Domine* is rather an effective piece.

UNIVERSITY OF YORK
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JONATHAN P. WAINWRIGHT

⁸ That said, elsewhere in the manuscript (e.g. f. 17) Blow does squeeze in his name at the bottom of a page.

⁹ It was certainly unusual (if not unique) for an English composer to have set a complete psalm text at this time; the scoring of *Confitebor* (SSA bc) is also uncommon. My thanks to Peter Holman for these observations. Both Peter Holman and Bruce Wood are of the opinion that the piece is *not* by Blow.

EDITORIAL AND PERFORMANCE NOTES

PREFATORY STAVES

Original clefs, key-signatures and time-signatures are given on the prefatory staves, together with the first note of each part. The vocal ranges are given at the beginning of the first bar.

NOTE-VALUES

Original note-values are retained throughout.

BARRING AND TIME-SIGNATURES

Barring has been regularised throughout. The original time-signatures at changes of metre during a piece are noted above the stave.

ACCIDENTALS

Sharps and flats used as naturals are modernised (i.e. replaced by naturals). Accidentals added editorially are printed in small type, including those necessitated by added bar-lines, cancellations within the bar, and those suggested by *musica ficta* considerations. (The context will invariably make it clear to which of these categories any one editorial accidental belongs.) Accidentals that are redundant in a modern barred edition have been omitted without comment.

OTHER NOTATIONAL FEATURES

Editorial slurs are indicated by dashed slurs. Beaming has been modernised and regularised throughout.

TEXTS AND TRANSLATIONS

The Latin texts have been modernised in orthography and punctuation. Text in roman type is that in the primary source (subject to modernisation of the spelling and punctuation). Italic text is used where the source has ditto marks or implied text. Translations and identifications of the text source are provided at the end of each piece. Biblical references use the Vulgate numbering.

VOICES AND INSTRUMENTS

As noted above, it seems likely that Blow's motets were—like those of Purcell—intended for private devotions; in this context they were most likely performed by solo voices with accompanying instrument(s). Following Watkins Shaw's 1949 edition of *Salvator mundi* (9), the piece has become a firm favourite with church and cathedral choirs: long may this continue. The duet motets would also work well as 'anthems' for treble voices. A chamber organ is the most suitable accompanying instrument (possibly joined by a theorbo) for these motets; in a domestic/devotional context the theorbo/lute may also have provided the accompaniment. A string bass is unlikely to have been used in the seventeenth century.

ACKNOWLEDGEMENTS

The Editor wishes to thank the libraries concerned for the facilities offered in consulting the sources used in the preparation of this volume. In particular:

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Governing Body of Christ Church, Oxford

Individual thanks are due to Dr Peter Holman, Dr Paul Gameson, Dr David Griffiths, Mrs Janet McMullin, Dr Peter Seymour, Dr Robert Thompson and Professor Bruce Wood for their help and advice.

1

Cantate Domino

John Blow

T1
 T2
 bc

7

14

21

 can - ta - te Do - mi-no om - nis

28

 ter - ra, om - nis ter - ra, om - nis ter -

36

- ra. Can-ta - te Do - mi-no

- ra. Can-ta - te Do - mi-no et be - ne - di - ci-te no - mi-ni_

44

et be - ne - di - ci-te no - mi-ni_ e - jus:

e - jus: an-nun - ti - a - te de di - e in

51

An-nun - ti - a - te in-ter

di - em_ sa - lu - ta - re, sa - lu - ta - re_ e - jus.

58

gen - tes, in - ter_ gen - tes glo - ri-am, glo - ri - am_ e - jus,

in om - ni-bus

65

in om - ni-bus po - pu-li mi - ra - bi-li-a,

po - pu-lis mi - ra - bi-li-a e - jus, mi - ra - bi-li-a, mi - ra - bi-li-a

71

mi - ra - bi - li - a e - jus. Quo - ni - am ma - gnus Do - mi nus,
e - jus. Quo - ni - am ma - gnus Do - mi - nus, quo - ni - am,

78

quo - ni - am ma - gnus. Do - mi - nus et lau - da -
quo - ni - am ma - gnus. Do - mi - nus et lau - da - - - - bi - lis,

85

- - - bi - lis, et lau - da - - -
et lau - da - - - bi - lis ni - mis,

91

- - - bi - lis, et lau - da - - -
et lau - da - - - bi - lis, et lau -

96

- bi - lis, lau - da - bi - lis ni - - - mis:
- da - - - bi - lis ni - mis: ter - ri - bi - lis est su - per -

103

ter - ri - bi - lis est su - per_ om - nes De -

om - nes_ De - os, ter - ri - bi - lis est su - per om - nes De -

108

- os, ter - ri - bi - lis est su - per_ om - nes De - os.

- os, ter - ri - bi - lis est su - per_ om - nes De - os.

Text: *Psalms* xcvi.1-4

Translation: Sing to the Lord a new song: sing to the Lord, all the earth. Sing to the Lord and bless his name: proclaim his salvation from day to day. Proclaim his glory among the gentiles, his wonders among all people. For the Lord is great, and exceedingly to be praised: he is to be feared above all gods.

Source: Oxford, Christ Church Mus. 14, ff. 109v-111, attrib. 'Jo: Blow'

2

Gloria Patri, et filio

John Blow

S
A or T
bc

Glo - ri - a Pa-tri, et fi - li -

Glo - ri - a Pa-tri, et fi - li - o,

4

- o, et spi-ri-tu - i, spi-ri - tu - i san - cto, et spi-ri - tu - i san -

et spi-ri-tu - i, spi-ri - tu - i san - cto, et spi-ri - tu - i, spi-ri - tu - i san -

8

- cto. -cto. Si-cut

- cto. Glo - ri - a -cto. Si-cut e-rat in prin-ci - pi - o, et nunc,et sem-per,

11

e-rat in prin-ci - pi - o, et nunc,et sem-per, et in

si-cut e-rat in prin-ci - pi - o, et nunc,et sem-per,

15

sae-cu-la sae-cu - lo - rum. A - men, A - - men,
et in sae-cu-la sae-cu - lo - rum. A - men, sae-cu - lo-rum. A -

18

sae-cu-lo-rum. A - men, sae-cu-lo-rum. A - men. -men.
men, sae-cu - lo-rum. A - men. Si-cut -men.

Text: Lesser Doxology

Translation: Glory be to the Father and to the Son and to the Holy Ghost.
As it was in the beginning, is now and ever shall be, world without end. Amen.


Primary source: Oxford, Christ Church Mus. 14, f. 40r-v, attrib. 'John Blow'

Secondary sources: Birmingham, University of Birmingham Library MS 5002, p. 240, attrib. 'Dr Blow'
Oxford, Christ Church Mus. 22, pp. 53-4, attrib. 'Mr John Blow'

In lectulo meo

John Blow

T1 or A1 **3i**  In le - ctu-lo me - o per no-ctes quae - si - vi quem_

T2 or A2 **3i** 

bc **3i** 


6  di - li-git a - ni-ma me - a, in le - ctu-lo me - o per no - ctes quae -


 In le - ctu-lo me - o per no - ctes quae -

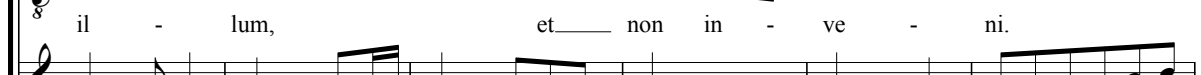



13  - si - vi quem di - li-git a - ni - ma_ me - a quae - si - vi, quae - si - vi_

 - si - vi quem di - li-git a - ni-ma me - a quae - si vi, quae - si - vi_



20  il - lum, et non in - ve - ni.

 il - lum, et non in - ve - - ni. Sur -



26  Sur - - gam et cir-cu - i - bo ci - vi - ta -

 - gam sur - - gam et cir-cu -



33

- tem, et cir - cu - i - bo ci - vi - ta - tem,
 - i - bo ci - vi - ta - tem, per

41

per vi - cos et pla - te - as quae - ram quem di - li - git, a - ni - ma
 vi - cos et pla - te - as quae - ram quem di - li - git a - ni - ma me - a, _

48

me - a, quem di - li - git a - ni - ma me - a, a - ni - ma
 a - ni - ma me - a, quem di - li - git a - ni - ma

56

me - a quae - si - vi, quae - si - vi il - lum, et
 me - a quae - si - vi, quae - si - vi il - lum, et non in -

63

non in - ve - ni. In - ve - ne - runt me vi - gi - les, in - ve - ne - runt me
 - ve - ni.

71

vi - gi-les, me vi - gi-les, In - ve - ne - runt me vi - gi-les, me

78

me vi - gi-les, me vi - gi-les, qui cu - vi - gi-les, me vi - gi-les, qui cu - sto - di-unt ci - vi -

85

-sto - di-unt ci - vi - ta - tem, numquem di - le-xit a - ni-ma - ta-tem, ci - vi - ta - tem,

92

me - a, a - ni-ma me - a vi - di - stis. Pau - lu - lum cum per - tran-sis-sem

100

In - ve - ni quem di - li-git, e - os, cum per-tran - sis-sem e - os, in - ve - ni quem

108

quem di - li-git a - ni - ma_ me - a, in - ve - ni quem
 di - li-git, in - ve - ni quem di - li-git

115

di - li-git a - ni - ma_ me - a.
 a - ni - ma_ me - a.

Text: *Song of Solomon* iii.1-4

Translation: In my bed by night I sought him whom my soul loveth: I sought him, and found him not. I will rise, and will go about the city: in the streets and the broad ways I will seek him whom my soul loveth: I sought him, and I found him not. The watchmen who keep the city, found me: Have you seen him, whom my soul loveth? When I had a little passed by them, I found him whom my soul loveth.

Primary source: Oxford, Christ Church Mus. 14, ff. 106v-107v, attrib. 'Jo: Blow'

Secondary source: London, British Library Add. MS 33,234, ff. 139-40, attrib. 'Mr: John Blow'

Laudate nomen Domini

John Blow

S1

S2

bc

Lau - da - te, lau - da - te no - men, - lau - da - te

7

Lau - da - te, lau - da - te no - men, - lau -
no - men. Do - mi - ni,

14

- da - te no - men. Do - mi - ni, lau - da - te, lau - da -
lau - da - ta, lau - da - - - te

21

- - te, lau - da - te no - men. Do - mi - ni, lau - da -
no - men, - lau - da - te no - men Do - mi - ni,

28

- - - - te ser - vi Do - mi - num,
lau - da - -

34

lau - da -
te ser - vi Do - mi - num, lau -

40

- da - te

45

ser - vi Do - mi - num. Qui sta - tis in do - mo Do - mi - ni, in

51

ser - vi Do - mi - num. Qui sta - tis in do - mo Do - mi - ni, qui sta - tis in do - mo, in

56

a - tri - is do - mus De - i, do - mus De - i no - stri, in a - tri -
no - stri, in a - tri - is do - mus De - i no - stri, in a -

60

- is do-mus De - i no - stri. Lau - da - te, lau - da - te no - men, -
- ti - is do-musDe-i no - stri.

66

lau - da - te no - men. Do - mi - ni.
Qui - a bo - - -

73

Qui - a bo - - - -
- - - nus Do - mi - nus.

79

- - - nus Do - mi - nus.
Lau - da - te, lau - da - te

86

Psal - li-te, psal - li-te no -
no - men, - lau - da - te no - men. Do - mi - ni.

93

- mi-ni e - jus, psal - li-te, psal - li - te, psal - li-te, psal - li-te no -
Psal - li-te, psal - li-te no - mi-ni e - jus, psal - li-te, psal - li-te no - mi-

98

- mi-ni e - jus quo-ni-am su - a - ve est, su - a - ve est. Be-ne-di - ctus
- ni e - jus quo-ni-am su - a - ve est, su - a - ve est.

102

Do-mi-nus ex Si - on qui ha - bi - tat in Je - ru - sa - lem, be - ne - di - ctus
Be - ne - di - ctus Do - mi - nus ex Si - on qui ha - bi -

106

Do-mi-nus ex Si - on qui ha - bi - tat in Je - ru - sa - lem. Lau - da - te, lau -
-tat in Je - ru - sa - lem, qui ha - bi - tat in Je - ru - sa - lem.

111

- da - te Do - mi - num, lau - da - te Do - - mi - num, Lau -

118

- da - te, lau - da - te Do - mi - num, lau - da - te Do -

124

lau - da - te, lau - da - - - - - te
- mi - num, lau - da - te, lau - da - -

129

Do - mi - num, lau - da - te Do - - - - mi - num.
- - - - te, lau - da - te Do - - - - mi - num.

Text: *Psalms* cxxxiv.1-3, 21

Translation: Praise the name of the Lord: O you his servants, praise the Lord.
You that stand in the house of the Lord, in the courts of the house of our God.
Praise the name of the Lord, for the Lord is good: sing to his name, for it is sweet.
Blessed be the Lord out of Sion, who dwelleth in Jerusalem. Praise the Lord.

Primary source: Oxford, Christ Church Mus. 14, ff. 114v-117, attrib. 'Jo: Blow'

Secondary source: London, British Library Add. MS 33,235, ff. 71v-73v, attrib. 'Dr. Blow'

Paratum cor meum Deus

John Blow

S1 *3i* Pa - ra - tum cor me - um De - us, — pa -

S2 *3i* Pa - ra - tum cor - me -

bc *3i*

6 -ra - tum cor me - - um, pa - ra - tum cor

- um, pa - ra - tum cor me - - um,

13 me - - - um, pa - ra - tum cor me - um De - us, — pa -

pa - ra - tum cor me - - -

20 -ra - tum cor me - um, can - ta - bo, can - ta - bo, can -

- um, can - ta - bo, can - ta - bo, can - ta - bo,

28 - ta - - - bo et psal - lamin glo - ri - a me -

can - ta - - - bo

35

a. Ex - ur - ge psal - ter - ri - um
et psal - lam in glo - ri - a me - a.

42

et ci - tha - ra, ex - ur - gam -
Psal - te - ri - um et ci - tha - ra, ex - ur - gam, ex - ur - gam di - lu - cu - lo,

49

di - lu - cu - lo. Con - fi - te - bor ti - bi in po - pu - lis, ti - bi in po - pu - lis
di - lu - cu - lo.

57

Do - mi - ne, con - fi - te - bor ti - bi in po - pu - lis, po - pu - lis Do - mi -
Con - fi - te - bor ti - bi in po - pu - lis Do - mi -

64

- ne, et psal - lam ti - bi in na - ti - o - - - - ni -
- ne, et psal - lam

71

- bus, et psal-lam ti - bi in na - ti - o - - - - -
 ti - bi in na - ti - o - - - - -

77

- ni - bus. Qui - a ma - gna est su - per cae - los mi - se - ri - cor - di - a
 - ni - bus.

85

tu - a, Ex - al -
 Et u - sque ad nu - bes ve - ri - tas tu - a.

93

- ta - re, ex - al - ta - re, ex - al - ta - re su - per cae - los De - us,
 Ex - al - ta - re, ex - al - ta - re su - per cae - los De - us,

100

et su - per om - nem ter - ram glo - ri - a tu - a.
 et su - per om - nem ter - ram glo - ri - a tu - a.

Text: *Psalms* cvii.2-6

Translation: My heart is ready, O God, my heart is ready: I will sing, and will give praise, with my glory. Arise, psaltery and harp: I myself will arise early in the morning. I will praise you, O Lord, among the people: and I will sing to you among the nations. For your mercy is great above the heavens: and your truth even unto the clouds. Be you exalted, O God, above the heavens, and your glory over all the earth.

Primary source: Oxford, Christ Church Mus. 14, ff. 108-9, attrib. 'Jo: Blow'

Secondary sources: London, British Library Add. MS 33,235, ff. 70-71v, attrib. 'Dr Blow'
Oxford, Bodleian Library Mus. Sch. MSS C.12 (S1 & bc: pp. 116-17),
C.13 (S2 & bc: pp. 73-4) and C.19 (bc: p. 52), attrib. 'Mr Blow'
Japan, Tokyo, Nanki Music Library, Ohki Collection MS 0-1-54, pp. 80-1,
attrib. 'Dr Blow'

Post haec audivi

John Blow

T or A  8
Posthaec au - di - vi qua - si vo - cem, posthaec au - di - vi

B  -

bc  -

7  8
qua - si vo - cem,
Tur - ba - rum mul - ta - rum in cae - lo di - cen - tium, in cae - lo di - cen -

B  -

bc  -

15  8
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

B  -

bc  -

22  8
- ia, al - le -

B  -

bc  -

29  8
- lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

B  -

bc  -

36

-lu - ia. Laus et glo - ri - a et vir - tus De - o no - stro

- ia. Laus et glo - ri - a, laus et glo - ri - a et vir - tus De - o no - stro

43

est. Et i - te - - - rum di - xe - runt:

est. et i - te - - - rum di - xe - runt: Al - le -

51

Al - le - lu - ia,

- lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

58

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

al - le - lu - ia, al - le -

66

- lu - ia, al - le - lu - ia, al - le - lu - ia, et fu - mus

- lu - ia, al - le - lu - ia, al - le - lu - ia.

74
8

e - jus as - cen - dit in sae - cu - la sae - cu - lo - rum. Et ce - ci - de - runt

Et ce - ci - de - runt se - ni - o - res,

82
8

se - ni - o - res vi - gin - ti quat - tu - or, et quat - tu - or a - ni - ma - lia,

se - ni - o - res vi - gin - ti quat - tu - or,

90
8

a - ni - ma - lia,

et a - do - ra - ve - runt De - um se - den - tem su - per thro - num

98
8

di - cen - tes: A - - - men. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

di - cen - tes: A -

105
8

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

- - - men. Al - le - lu - ia, al - le - lu - ia, al - le -

112

-lu - ia. Et vox de thro - no, de thro-no ex - i - vit di -

-lu - ia. Lau - dem

120

- cens: om - nes ser - vi e - jus,

di - ci-te De - o no-stro om - nes ser - vi e - jus,

128

Et au - di - vi_ qua - si_

et qui ti - me - tis_ e - um pu - sil - li et ma - gni.

135

vo - cem tur - bae_ mag -

141

-nae et si - cut_ vo - cem a - qua-rummul-

148

-ta - rum,
Et si - cut vo - cem to - ni - tru - o - - - - rumma - gno -

155

di - cen - ti - um: Al - le - lu - ia, al - le - lu - ia, al - le - lu -
-rum Al - le -

162

- ia,
- lu - ia, al - le - lu - ia, al - le - lu - - ia, al - le - lu - ia, al - le -

168

al - le - lu - - - ia, al - le - lu - -
- lu - ia, al - le - lu - - - ia, al - le -

173

- - - ia, al - le - lu - ia: quo - ni - am re - gnum est Do - mi - no
- lu - - - ia: quo - ni - am re - gnum est

180

De - o no - stro, re-gnum est Do - mi-no De - o no - stro

Do - mi-no De - o no - stro, re-gnum est Do - mi-no De - o no - stro_

187

soft

om - ni - po - ten - ti, om - ni - po - ten - ti.

om - ni - po - ten - ti, om - ni - po - ten - ti.

Text: *Revelations* xix.1, 3-6

Translation: After these things, I heard as it were the voice of much people in heaven, saying: Alleluia. Praise and glory and power is to our God. And again they said: Alleluia. And her smoke ascendeth for ever and ever. And the four and twenty ancients and the four living creatures fell down and adored God that sitteth upon the throne, saying: Amen. Alleluia. And a voice came out from the throne, saying: Give praise to our God, all you his servants: and you that fear him, little and great. And I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of great thunders, saying: Alleluia: for the kingdom belongs to the Lord our God, the Almighty.

Primary source: Oxford, Christ Church Mus. 14, ff. 104-6, attrib. 'Jo: Blow'

Secondary sources: London, British Library Add. MS 33,234, ff. 136v-138v, attrib. 'Mr: John Blow'
London, British Library Add. MS 33,235, ff. 135v-137v, unattrib.

Quam diligo legem tuam

John Blow

S1 Quam di-li-go le-gem tu-am to-to

S2 Quam di-li-go le-gem tu - am

bc

5 di - e est me-di - ta - tio me - a, to - to

to - to di - e est me-di - ta - tio me -

9 di - e est me-di - ta - tio, est me-di - ta - tio me - a. I - ni-mi-cis me -

- a, to-to di - e est me-di - ta - tio me - a. I - ni - mi - cis

13 - is sa-pi - en - ti - o - rum me re - dit prae - ce - ptis, prae - ce - ptis

me - is

17 me - is.

sa-pi - en - ti - o - rum me re - dit prae - ce - ptis, prae - ce - ptis me -

21

Nam in sae-cu-lum, in sae-cu-lum a - dest mi - hi, nam in sae-cu-lum, in
- is. Nam in sae-cu-lum, in sae-cu-lum a - dest mi - hi, in

25

sae-cu-lum a - dest mi - hi se - ni - bus pru - den - tior sum, pru - den - tior
sae - cu - lum a - dest mi - hi se - ni - bus pru - den - tior sum, pru - den - tior

29

sum, pru - den - tior sum, se - ni - bus pru - den - tior, pru - den - tior sum, qui -
sum, qui - a man - da - ta, man - da - ta tu - a cu - sto - di - o,

33

- a man - da - ta, man - da - ta tu - a, tu - a cu -
qui - a man - da - ta tu - a, tu - a cu - sto -

37

- sto - di - o. Ab om - ni se - mi - ta ma - li co - hi - be - o pe - des, co -

41

Ab om - ni se-mi - ta ma - li, se-mi - ta
- hi - be - o pe - des me - os,

45

ma - li co - hi - be - o pe - des me - os, ut ob - ser - vem ver - bum.
ut ob - ser - vem ver - bum tu - um, ob - ser - vem ver - bum

48

tu - um, ob - ser - vem ver - bum tu - - - -
tu - um, ut ob - ser - vem ver - bum tu - um, ob - ser - vem ver - bum tu - - - -

51

- um. A ju - di - ciis tu - is non re - ce - do qui -
- um. A ju - di - ciis tu - is non re - ce - do qui - a tu do - ces

55

- a tu do - ces me, do - ces, do - ces
me, qui - a tu do - ces me, qui - a tu do - ces

58

me, qui - a tu do - ces me, qui - a tu do - ces me.

me, do - ces me, qui - a tu, qui - a tu - do - ces me.

Text: paraphrase of *Psalms* cxviii.97-102

Translation: How much I love your law is the subject of my meditation every day. It restores me from my enemies to the precepts of wiser men. For it is with me for all eternity; I am cleverer than the old men, for I guard your laws. I stay my feet from every evil path, that I might observe your word. I do not withdraw from your judgement, because you teach me.

Source: Oxford, Christ Church Mus. 14, ff. 113-114v, attrib. 'John Blow'

Gloria Patri qui creavit nos

John Blow

S1
Glo - ri - a Pa - tri_ qui cre - a - vit nos,

S2
Glo - ri - a Fi - li - o qui re - de - mit_

A or T

T

B
Glo - ri - a Fi - li - o qui re - de -

bc

6
glo - ri - a sum - mae et

nos,

Glo - ri - a Spi - ri - tu - i qui san - cti - fi - ca - vit nos,

- mit nos glo - ri - a sum - mae et in - di - vi -

11
in - di - vi - du - ae Tri - ni - ta - ti,

glo - ri - a Fi - li - o_ qui_ re - de - mit

Glo - ri - a Pa - tri_ qui cre - a - vit nos, qui cre - a - vit

glo - ri - a Spi - ri -

- du - - - ae Tri - ni - ta - ti,

16

glo - ri - a Fi-li-o qui re - de - mit nos,
 nos, glo - ri - a sum-mae et in - di - vi -
 nos, glo - ri - a sum - mae
 - tu - i, glo - ri - a Fi-li-o qui re - de - mit nos, glo - ri - a sum -
 et in - di - vi - du - ae Tri - ni - ta - ti, glo - ri - a

20

glo - ri - a Fi-li-o qui re - de - mit nos, glo - ri - a
 - du - ae Tri - ni - ta - ti, glo - ri - a Spi - ri - tu - i qui san - cti - fi - ca - vit
 et in - di - vi - du - ae Tri - ni - ta - ti,
 - mae et in - di - vi - du - ae Tri - ni - ta - ti,
 sum - mae et in - di - vi - du - ae Tri - ni - ta - ti,

24

sum-mae et in - di - vi - du - ae Tri - ni - ta - ti, Tri - ni - ta - ti, Tri - ni - ta - ti, cu -
 nos, glo - ri - a sum - mae et in - di - vi - du - ae Tri - ni - ta - ti, cu -
 glo - ri - a sum - mae et in - di - vi - du - ae Tri - ni - ta - ti, cu -
 glo - ri - a sum - mae et in - di - vi - du - ae Tri - ni - ta - ti,
 glo - ri - a sum - mae et in - di - vi - du - ae Tri - ni - ta - ti,

28

- jus o-pe-ra in-se-pa-ra-bi-li - a sunt, in-se-pa-ra-bi-li-a sunt, o-pe-ra in-se-pa-ra-bi-li - a
 - jus o-pe-ra in-se-pa-ra-bi-li - a sunt, cu-jus o-pe-ra in-se-pa-ra-bi-li - a
 - jus o-pe-ra in-se-pa-ra-bi-li-a sunt, cu-jus o-pe-ra in-se-pa-ra-bi-li - a sunt,
 -
 -
 cu-jus o-pe-ra in-se-pa-ra-bi-li - a

33

sunt, cu - jus o-pe-ra in-se-pa-ra - bi - li - a sunt.
 sunt, cu - jus im-pe-ri-um
 cu - jus o-pe-ra in-se-pa-ra-bi-li-a sunt, se - pa-ra-bi-li - a sunt, cu -
 cu - jus o-pe-ra in-se-pa-ra-bi-li - a, se-pa-ra - bi - li - a sunt,
 sunt, cu - jus o-pe-ra in-se-pa-ra-bi-li-a sunt, in-se-pa-ra - bi - li - a sunt,
 sunt, cu - jus o-pe-ra in-se-pa-ra-bi-li-a sunt, in-se-pa-ra - bi - li - a sunt,

38

Te de-cet laus, tede-cet hym - nus, cu - jus
 si - - - - ne ma - net, cu - jus im-pe-ri-um
 - jus im-pe-ri-um si-ne fi - ne ma - net.
 cu - jus im-pe-ri-umsi - ne
 cu - jus im-pe-ri-um

44

im-pe-ri-um si - ne ma-net, te de - cet laus, te de-cet hym - nus,
 si - - ne ma - net. *Te de-cet laus, te de-cet hym - nus,*
 Te de - cet laus, te de-cet hym - nus, te de-cet hym - nus,
 ma - net. *Te de-cet laus, te de - cet hym - nus, ti - bi*
 si - ne ma-net. *Te de-cet laus, te de - cet hym - nus,*

48

ti - bi be - ne - di - ctio, be-ne-
 ti - bi de-be-tur om - nis ho-nor, ti - bi
 de - be-tur om - - nis ho - nor,
 ti - bi ho - nor, ti - bi

52

-di-ctio, be-ne-di - ctio et cla - ri-tas,
 be-ne-di - ctio et cla - ri-tas,
 ti - bi gra-ti - a - rum, gra-ti - a - rum, gra-ti - a - rum ac - ti - o,
 ti - bi ho - nor, ti - bi

57

ti - bi ho - nor, vir - tus,
 ti - bi ho - nor, vir - tus,
 ti - bi ho - nor, vir - tus,
 et for - ti - tu - do, De - o
 ho - nor, vir - tus, et for - ti - tu - do, De - o

61

et for - ti - tu - do, De - o no - stro,
 et for - ti - tu - do, De - o no - stro,
 et for - ti - tu - do, De - o no - stro,
 no - stro, in sae - cu -
 no - stro, in sae - cu -

65

in sae - cu - la sae - cu - lo - rum. A - men,
 in sae - cu - la sae - cu - lo - rum. A - men,
 in sae - cu - la sae - cu - lo - rum. A - men,
 - la sae - cu - lo - rum. A - men, in sae - cu -
 - la sae - cu - lo - rum. A - men, et for - ti - tu - do, De - o no - stro, in sae - cu -

69

in sae-cu - la sae-cu-lo-rum, sae-cu-lo-rum,
 in sae-cu - la sae-cu-lo-rum, sae-cu-lo-rum,
 in sae-cu - la sae-cu-lo-rum, sae-cu-
 - la sae-cu-lo-rum, sae-cu-lo-rum. A - men, in sae-cu - la sae-cu-lo-rum,
 - do, De - - o no - stro, in sae-cu -

72

in sae-cu - la sae-cu-lo-rum, sae-cu-lo-rum, sae-cu-lo-rum, sae-cu-lo - rum.
 in sae-cu - la sae-cu-lo-rum, sae-cu - lo-rum, sae-cu-lo-rum. A -
 - lo-rum, sae-cu - lo - - rum. A -
 sae-cu-la sae-cu-lo-rum, sae-cu - lo-rum, in sae-cu - la sae-cu - lo-rum, sae-cu-lo-rum. A -
 - la sae-cu-lo-rum. A - - - - -

75

A - - men.
 - men.
 - men.
 -men, A - men.
 - men.

Text: St. Augustine of Hippo, *Meditationes*, chapter 33

Translation: Glory be to the Father who has created us; glory be to the Son who has redeemed us; glory be to the Spirit who has sanctified us; glory be to the most high and undivided Trinity, whose works are inseparable, whose kingdom is without end. Praise benefits you, a hymn befits you, to you all honour is due: to you blessing and glory, to you to you thanksgiving, to you glory, power, and strength, our God, for ages and ages. Alleluia.

Source: Oxford, Christ Church Mus. 14, ff. 124v-128, attrib. 'Jo: Blow'

Salvator mundi

John Blow

S1 Sal-va-tor mun-di sal - - va nos, qui per

S2 Sal - va-tor mun-di sal - - va nos, sal -

A or T Sal - va-tor mun-di sal - - va nos,

T Sal - va-tor mun-di sal - - va

B Sal - va-tor mun-di sal -

bc

5

cru - cem, sal - va-tor mun-di sal - - va nos, qui

-va-tor mun-di sal - - va nos, qui per

sal - va-tor mun-di sal - va nos, qui per cru - cem,

nos, sal - va-tor mun-di sal - va nos, sal - va nos,

- va nos, sal - va-tor mun-di sal - va nos, sal - va nos, sal - va

9

— per cru-cem, per cru-cem, per cru-cem, per cru - cem, et san-gui-nem re-de-mi - sti

cru-cem, sal - va nos, sal - va nos, qui per cru - cem, sal - va-tor mun - di sal -

sal - va-tor mun-di sal - va nos,

sal - va nos, qui per cru-cem, per cru-cem,

nos, qui per cru - cem,

13

nos, qui percru-cem, percru-cem,
 - va nos, qui per cru-cem, per cru-cem, per cru - cem, et
 qui per cru-cem, percru-cem, per cru - cem,
 per cru - cem, et san-gui-nem re-de-mi - sti nos,
 sal - va-tor mun-di sal - va nos, et san-gui-nem, re-de-mi - sti nos, qui

17

per cru-cem, re-de - mi - sti nos, sal-va-tor
 san-gui-nem re-de-mi - sti nos, re - de-mi - sti nos, sal - va-tor mun-di
 qui per cru-cem, per cru-cem, percru - cem, et san-gui - nem re-de-mi - sti nos,
 per cru-cem, per cru-cem, per cru-cem, et san - gui-nem re-de-mi - sti nos,
 per cru-cem, per cru-cem, per cru-cem, et san-gui - nem re-de-mi - sti nos,

21

mun-di sal - va nos, sal - va-tor mun-di sal - va nos,
 sal - va nos, sal - va-tor mun-di sal - va nos, sal - va nos, sal - va nos,
 sal - va-tor mun-di sal - va nos, sal - va-tor mun-di sal - va nos, qui,
 sal - va-tor mun-di sal - va nos, sal - va-tor mun-di sal - va nos,
 sal - va-tor mun-di sal - va nos, sal - va-tor mun-di sal - va nos,

26

qui per cru - cem, et san - gui - nem re - de - mi - sti nos. Au - xi - li - a - -

qui per cru - cem, et san - gui - nem re - de - mi - sti nos. Au - xi - li - a - re, au - xi - li -

qui per cru - cem, et san - gui - nem re - de - mi - sti nos. Au - xi - li - a - re, au - xi - li -

qui per cru - cem, et san - gui - nem re - de - mi - sti nos.

qui per cru - cem, et san - gui - nem re - de - mi - sti nos.

32

- re no - bis, au - xi - li - a - re, au - xi - li - a - re no - bis, te de - pre -

- a - re no - bis, au - xi - li - a - - - re no - bis,

- a - re no - bis, te de - pre - ca - mur, De - us

Au - xi - li - a - re, au - xi - li - a - re no - bis, te de - pre - ca - mur, De - us no - ster,

Au - xi - li - a - re, au - xi - li - a - re no - bis, te de - pre - ca - mur, De - us no -

38

- ca - mur, De - us no - ster, au - xi - li - a - - re no - bis, te de - pre - ca - mur,

te de - pre - ca - mur, De - us no - ster, te de - pre - ca - mur, De - us no -

no - ster, au - xi - li - a - re, au - xi - li - a - re no - bis, te de - pre - ca - mur, De - us

au - xi - li - a - re, au - xi - li - a - re no - bis,

- ster, te de - pre - ca - mur, De - us

44

De - us no-ster, au - xi - li - a - re, au - xi - li - a - re no - - bis, te de-pre-ca - mur,
 -ster, au - xi - li - a - - - re no - bis,
 no-ster, te de-pre-ca - mur, te
 te de-pre-ca - mur, te de-pre-ca -
 no-ster, au - xi - li - a - re, au - xi - li - a - re no - bis, te de-pre -

49

te de -pre -ca - mur, te de -pre -ca - mur, De - us no - ster.
 te de -pre -ca - mur, te de -pre -ca - mur, De - us no - ster.
 de -pre -ca - mur, te de -pre -ca -mur, De - us no - ster.
 -mur, De - us, te de -pre -ca - mur no - ster.
 -ca - mur, te de -pre -ca - mur, De - us no - ster.

Text: Antiphon at Matins, Exaltation of the Cross; and Latin version of the antiphon in the Office of the Visitation of the Sick from the Book of Common Prayer

Translation: O saviour of the world, who by thy cross and precious blood hast redeemed us: Save us, and help us, we humbly beseech thee, O Lord.

Source: Oxford, Christ Church Mus. 14, ff. 122-4, attrib. 'Jo: Blow'

APPENDIX

Confitebor tibi Domine

[?Attrib. John Blow]

S1 In con-

S2

A Con-fi-te-bor ti-bi Do-mi-ne in to-to cor-de me-o, con-fi-te-bor, con-fi-te-bor,

bc

5

S1 -si-li-o ju-sto-rum et con-gre-ga-ti-o-ne, con-fi-te-bor.

S2 Mag-na o-pe-ra Do-mi-ni ex-qui-si-ta in om-nes

10

S2 vo-lun-ta-tes, vo-lun-ta-tes, vo-lun-ta-tes e-jus, con-fi-te-bor, con-fi-te-bor.

16

S1 Con-fes-si-o, con-fes-si-o, con-fes-si-o

S2 Con-fes-si-o, con-fes-si-o, con-fes-si-o

A Con-fes-si-o, con-fes-si-o, con-fes-si-o

23

A et mag-ni-fi-cen-ti-a o-pus, o-pus et ju-sti-ti-a e-jus ma-net, ma-net, ma-net in sae-

31

-cu-lum sae-cu-li, in sae-cu-lum sae-cu-li.

39

S1 Me - mo - ri-am fe - cit, me-mo - ri-am fe - cit, me - mo - ri-am fe - cit, me-mo - ri-am

S2 Me-mo - ri-am fe - cit, me-mo - ri-am fe - cit, me-mo - ri-am fe - cit, me-mo - ri-am fe - cit,

42

S1 fe-cit, et mi-se-ra - tor, et mi-se-

S2 et mi-se-ra-tor, et mi-se-ra - tor Do -

A mi-ra-bi-li-um su - o - rum mi-se-ri - cors et mi-se - ra-tor, et mi-se - ra-tor, et mi-se-ra - tor

48

3i

- ra-tor Do-mi-nus. Es-cam de-dit ti - men-ti-bus se, me - mor, me - mor

- mi - nus. Es-cam de-dit ti - men-ti-bus se, me - mor, me - mor,

Do - mi - nus. Es-cam de-dit ti - men-ti-bus se, me - mor e - rit in

54

e - rit, me-mor e - rit, te - sta - men-ti su - i. Vir-tu-tem o-pe-rum su - o -

me - mor e - rit, te - sta - men - ti, te - sta - men - ti, ad - nu - ti -

sae - cu-lum te - sta - men - ti su - i. Vir - tu - tem o - pe-rum suo - o -

62

- rum ad-nun-ti - a - bit po - pu-lo su - o, po - pu - lo, po-pu-lo su -
 - a - bit po - pu-lo, po-pu - lo su - o, ad-nun - ti - a - bit po - pu-lo
 - rum ad-nun - ti - a - bit, ad-nun-ti - a - bit po - pu-lo su -

71

- o. Ut det il - lis
 su-o. Ut det il - lis
 - o. Ut det il - lis he-re-di - ta - tem gen - ti - um o - pe-ra ma - nu-me - jus ve - ri - tas, ve - ri -

79

Con-fir-ma-ta in sae-cu-lum
 Con-fir-ma-ta in sae-cu-lum
 - tas et ju - di - ci - um. Fi-de-li - a om-ni-a man - da - ta e - jus,

86

sae-cu-li fa-cta in ve - ri - ta - te et ae-qui-ta - te, et ae-qui-ta - te.
 sae-cu-li fa-cta in ve - ri - ta - te et ae-qui-ta - te, et ae-qui-ta - te.
 Re-dem-pti - o-nem mi-sit Do - mi-nus

91

san -

san -

po - pu-lo su - o man-da - vit in ae-ter-num te-sta-men - - - tum su - um,

99

S1

S2

- ctum et ter-ri-bi-le no-men e-jus, ter - ri - bi - le. ter - ri - bi - le

- ctum et ter-ri-bi-le no-men e-jus, ter-ri - bi - le, ter - ri - bi - le no-men e - jus, no-men

105

no - men e - jus,

e - - jus,

san - ctum, san - ctum et ter-ri-bi-le, ter - ri - bi - le no-mene - jus, ter-ri - bi - le, ter-

111

ter - ri - bi - le, ter -

ter-ri - bi - le, ter - ri - bi - leno-men e - jus,

- ri - bi - le no-men e - jus, ter - ri - bi - le, ter-ri - bi - le no-men e - jus, ter - ri - bi - le, ter-

116

-ri-bi-le no - men e - jus, no - men_ e - jus. In-tel-ter - ri-bi-le no-men e -jus, no-men e - jus. In-tel-ri-bi-le no-men e-jus. I-ni-ti-um sa-pi - en-ti-ae ti-mor Do-mi-ni, i-ni-ti-um sa-pi-

121

-lec - tus_ bo-nus om-ni-bus fa - ci - en - ti-bus e - um lau - da - ti-o e - jus ma-net in -lec - tus_ bo-nus om-ni-bus fa - ci - en - ti-bus e - um lau - da - ti-o e - jus ma-net -en - ti-ae ti-mor Do - mi-ni, i - ni - ti-umsa - pi - en - ti-ae ti-mor

124

sae-cu-lumsae-cu - li, in sae - - - - cu-lum, in in sae-cu-lum sae-cu - li, in sae - - - - cu- Do-mi - ni, ti-mor Do-mi - ni, ti-mor Do - mi - ni, ti - mor Do - mi-ni.

127

sae-cu-lum sae - cu - li. -lum, in sae-cu-lum sae-cu - li. Glo - ri - a, glo - ri - a Pa - tri, et

133

e - rat, e - rat in prin -

e - rat, e - rat in prin -

fi - li - o, et spi - ri - tu - i san - cto. Si - cut e - rat

141

S1 -ci - pi - o, e - rat, e - rat, e - rat in prin - ci - pi - o, et nunc, et sem - per,

S2 -ci - pi - o, e - rat, e - rat, e - rat in prin - ci - pi - o, et nunc, et sem - per; et in sae - cu - la sae - cu -

147

et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum. A - men, et in sae - cu - la sae - cu -

-lo - rum, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum. A - men,

et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum. A -

151

-lo - rum, sae - cu - lo - rum. A - men, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum. A - men, et in sae - cu - la sae - cu -

et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum. A - men,

-men, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum. A - men,

155

- lo - rum, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum. A - men,
et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum. A -
et in sae - cu - la sae - cu -

158

et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu -
men, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum. A - men, et in sae - cu - la sae - cu -
lo - rum, sae - cu - lo - rum. A - men, et in sae - cu - la sae - cu -

161

- lo - rum, sae - cu - lo - rum. A - men, sae - cu - lo - rum. A - men, A - men.
- lo - rum, sae - cu - lo - rum. A - men, sae - cu - lo - rum. A - men, A - men, A - men.
- lo - rum, sae - cu - lo - rum. A - men, sae - cu - lo - rum, A - men, A - men, A - men.

Text: *Psalms cx* (and lesser doxology)

Translation: I will praise you, O Lord, with my whole heart; in the council of the just: and in the congregation. Great are the works of the Lord: sought out according to all his wills.

His work is praise and magnificence: and his justice continues for ever and ever.

He has made a remembrance of his wonderful works, being a merciful and gracious Lord: he has given food to them that fear him.

He will be mindful for ever of his covenant: he will shew forth to his people the power of his works.

That he may give them the inheritance of the Gentiles: the works of his hands are truth and judgment.

All his commandments are faithful: confirmed for ever and ever, made in truth and equity.

The Lord has sent redemption to his people: he hath commanded his covenant for ever.

Holy and terrible is his name: the fear of the Lord is the beginning of wisdom.

A good understanding to all that do it: his praise continueth for ever and ever.

Glory be to the Father and to the Son and to the Holy Ghost.

As it was in the beginning, is now and ever shall be, world without end. Amen.

Source: Oxford, Christ Church Mus. 14, ff. 117-121v, unattrib.

LIST OF SOURCES AND THEIR ABBREVIATIONS

Birmingham, University of Birmingham Library

- 5002** MS 5002: a scorebook copied by various scribes including Edward Hull and Richard Goodson the elder, *c.*1678–85. For details and an inventory, see Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Musical Sources* (Cambridge, 2000), pp. 266–70. Contains no. **2** (copied by an unidentified scribe).

London, British Library

- Add. 33234** Add. MS 33,234: a scorebook copied, commencing in *c.*1682, by Charles Morgan. For details and an inventory, see Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England* (Aldershot, 1997), pp. 260–4. Contains nos. **3** and **6**.
- Add. 33235** Add. MS 33,235: a scorebook copied mostly by Simon Child(?) in the early 1690s. See Shay & Thompson, *Purcell Manuscripts*, p. 271; and for further details and an inventory, see Wainwright, *Musical Patronage*, pp. 264–7.¹ Contains nos. **4–6**.

Oxford, Bodleian Library

- Mus. Sch. C.12–19** MSS Mus. Sch. C.12–19: partbooks copied by Edward Lowe, *c.*1660–82. For details and an inventory, see Wainwright, *Musical Patronage*, pp. 304–13. Contains no. **5**.

Oxford, Christ Church

- Mus. 14** Mus. 14: John Blow's autograph scorebook copied in the mid-1670s; see Watkins Shaw, 'The Autographs of John Blow', *Music Review*, 25 (1964), pp. 85–95. For details and an inventory, see Wainwright, *Musical Patronage*, pp. 366–8. Contains nos. **1–9**.
- Mus. 22** Mus. 22: scorebook copied mostly by Richard Goodson the elder, *c.*1675–90. For details and an inventory, see Shay & Thompson, *Purcell Manuscripts*, pp. 219–21. Contains no. **2** (copied by Goodson before 1677).

Japan, Tokyo, Nanki Music Library

- 0-1-54** Ohki Collection MS 0-1-54 (*olim* N-4/39):² scorebook copied by Edward Hull, *c.*1690; see Shay & Thompson, *Purcell Manuscripts*, pp. 272 and 309. Contains no. **5**.

¹ The main hand is identified incorrectly as that of Richard Goodson the elder.

² Consulted on microfilm at the Barber Institute of Fine Arts, University of Birmingham (Microfilm 11/57).

TEXTUAL COMMENTARY

The following abbreviations are used in the Textual Commentary:

PART NAMES	S	Soprano
	A	Alto
	T	Tenor
	B	Bass
	bc	Basso Continuo
CLEFS	c3	alto clef
	f4	bass clef (etc.)
NOTE VALUES	<i>s</i> -rest	semibreve rest (etc.)
	<i>s</i>	semibreve
	<i>m.</i>	dotted minim (etc.)
	<i>m</i>	minim
	<i>c</i>	crotchet
	<i>q</i>	quaver
	<i>sq</i>	semiquaver
PITCH	Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c''–b'' (c' = middle C).	
	#, b: if functioning as a natural, are shown in the Commentary as ♯.	
OTHERS	k-s	key-signature
	t-s	time signature
	o	no accidental(s) in source
	om	omitted
	sl	slur(red)
	t	tie
		bar-line

SYSTEM OF REFERENCE
References take the form: bar number, number of symbol (note or rest) within the bar indicated as a superscript arabic numeral (a note tied across from the previous bar counts as ¹ in the new bar), the part name (and if necessary the feature which is signalled), the error or variant, followed by the source(s) in which it appears. Thus:

'95⁷ S2: o (Mus. 14)' would indicate that the accidental is omitted on the seventh note of bar 95 of the second soprano part in Oxford, Christ Church Mus. 14; and '4³ B: *mc'* *c*-rest (Add. 33234)' would indicate that the third symbol of the fourth bar of the Bass part is a minim 'middle C' followed by a crotchet rest in British Library Add. MS 33,234.

1 CANTATE DOMINO (TT bc)

33¹ T1: *mc'* (Mus. 14)
 45¹⁻³ T1: sl (Mus. 14)
 48¹⁻² T2 text: '& nun-' (Mus. 14)
 67¹⁻³ T2: sl (Mus. 14)
 79¹⁻² T2: sl (Mus. 14)
 92^{1(-94¹)} T2 text: '-da-' om (Mus. 14)
 103-111 T1 & T2 *passim*: text '... omnis...'
 (Mus. 14)

2 GLORIA PATRI, ET FILIO (SA bc)

2⁷ A: e# (5002)
 6^{4-7⁵} bc: c3 clef (5002, Mus. 14)
 7³⁻⁴ A: sl (5002, Mus. 22)
 7⁷⁻⁸ S: sl om (Mus. 22)
 8¹ 2nd time S: text '-cto' om (5002)
 8¹ 2nd time A: text '-cto' om (5002)
 12⁴⁻⁵ S: sl om (5002, Mus. 22)
 15⁶⁻⁷ A: sl om (Mus. 22)
 15⁹⁻¹⁰ A: sl om (Mus. 22)
 16⁶⁻⁷ A: sl om (5002)
 17^{6-18²} A: sl (5002, Mus. 22)
 18^{6-19²} S: : sl (5002, Mus. 22)
 20³⁻⁴ A: sl (5002, Mus. 22)
 21¹ 1st time S: text '-men' om (5002)
 21² 1st time S: *m-rest* om (Mus. 14, Mus. 22)
 21¹ 2nd time S: text '-men' om (5002)
 21¹ 2nd time A: text '-men' om (5002)

3 IN LECTULO MEO (TT bc)

12^{1-21¹} T2: fully texted (Add. 33234)
 12² T1: o (Add. 33234)
 22³⁻⁵ T1: sl om (Add. 33234)
 23^{1-24¹} T2: t om (Add. 33234)
 28^{1-29¹} T2: sl om (Add. 33234)
 35¹⁻² T2: sl (Add. 33234)
 36²⁻³ T1: sl om (Add. 33234)
 38²⁻⁴ T1: sl om (Add. 33234)
 42³ T2 text: '-os' (Add. 33234, Mus. 14)
 43³ T1 text: '-os' (Add. 33234)
 43³ T2 text: 'quam' (Mus. 14)
 44³ T1 text: 'quam' (Mus. 14)
 48¹⁻³ T1: sl (Add. 33234)
 51¹⁻² T2: sl (Add. 33234)
 51¹⁻² bc: *ma cg* (Add. 33234)
 53²⁻³ T1: sl (Mus. 14)
 56¹⁻³ T1: sl om (Add. 33234)
 56² T1: o (Add. 33234)
 61²⁻⁴ T2: sl om (Add. 33234)
 62³⁻⁵ T1: sl om (Add. 33234)
 90¹⁻³ T1 text: 'diligit' (Add. 33234, Mus. 14)
 110³ T1: *qe' qg'*, no sl (Add. 33234)

117¹⁻³ T2: sl om (Add. 33234)
 119² T1: *qd'* ? (unclear) (Add. 33234)
 120¹⁻³ T1: sl om (Add. 33234)
 121¹ all parts: \curvearrowright (Add. 33234)
 121¹ bc: \curvearrowright (Mus. 14)

4 LAUDATE NOMEN DOMINI (SS bc)

1 t-s: **fi** (Add. 33235)
 3¹⁻⁵ S2: sl (Add. 33235)
 6¹⁻³ S2: sl (Add. 33235)
 11¹⁻⁴ S1: sl (Add. 33235)
 12^{1-13²} bc: *sd t cd cc | mB mA* (Add. 33235)
 17¹ S1: *sb' m-rest* (Add. 33235)
 23¹⁻³ S1: sl (Add. 33235)
 23¹⁻³ S2: sl (Mus. 14)
 23³ S1 & S2 text: '-te' om (Mus. 14)
 31^{2-32¹} S1: sl (Add. 33235)
 37^{2-38¹} S2: sl (Add. 33235)
 52^{2-53¹} bc: t om (Add. 33235)
 58³⁻⁴ S2: sl (Add. 33235)
 60 3rd beat all parts: *sic* (Mus. 14)
 61¹⁻² S2: sl (Add. 33235)
 62 t-s: **fi** (Add. 33235)
 63^{2-64⁵} S1: sl (Mus. 14)
 65¹⁻³ S1: sl (Add. 33235)
 67¹⁻³ S1: sl (Add. 33235)
 82²⁻³ S1: sl om, '-mi' on 82³ (Add. 33235)
 85¹⁻⁵ S2: sl (Add. 33235)
 86¹⁻³ S2: sl (Add. 33235)
 89²⁻³ S2: sl (Add. 33235)
 100¹ S2: o (Add. 33235)
 100²⁻⁴ S1: sl (Add. 33235)
 100³⁻⁵ S2: sl (Add. 33235)
 102⁵⁻⁶ S1: sl (Add. 33235)
 103⁴⁻⁵ S1: *c.g' qa'* (Add. 33235)
 104⁵⁻⁶ S2: sl (Add. 33235)
 105⁴⁻⁵ S2: *c.g' qa'* (Add. 33235)
 107⁴⁻⁵ S2: *c.e' qf#'* (Add. 33235)
 109-134 S1 & S2 text: 'Laudate Domini'
 (Mus. 14)
 111¹⁻⁴ S1: sl (Add. 33235)
 112¹⁻³ S1 text: 'no-men'; 112¹⁻³: sl (Add.
 33235)
 114¹⁻³ S1: sl (Mus. 14)
 115^{1-116¹} S1 text: 'no-men Do-'; 123²⁻³: sl
 (Add. 33235)
 119¹⁻⁴ S2: sl (Add. 33235)
 120¹⁻³ S2 text: 'no-men'; 120²⁻³: sl (Add.
 33235)
 123^{1-124¹} S1 text: 'no-men Do-'; 123²⁻³: sl
 (Add. 33235)
 129¹⁻³ S1 text: 'no-men'; 129²⁻³: sl (Add.
 33235)
 134¹ S1 & S2 text: '-num' (Add. 33235)
 134¹ all parts: \curvearrowright (Add. 33235)

5 PARATUM COR MEUM (SS bc)

bc k-s: B \flat e \flat (Mus. Sch. C.12 & C.13)
bc k-s: first stave B \flat , thereafter B \flat e \flat (Mus. Sch. C.19)
4¹⁻² S1: sl (Add. 33235, Mus. Sch. C.12)
5¹⁻⁴ S2: sl (0-1-54)
5¹⁻⁶ S2: sl (Add. 33235, Mus. Sch. C.13)
7²⁻⁴ S1: sl (Add. 33235)
9²⁻⁴ S2: sl only (Mus. Sch. C.13)
10¹⁻² S2: sl only (Mus. 14)
13¹⁻¹⁵ S1: sl (Add. 33235, Mus. Sch. C.12)
16-20 B: extra bar rest (Mus. 14)
21¹⁻²² S1: sl (Add. 33235)
30⁴ S2: e \flat " (0-1-54)
30⁶ S1: e \flat " (0-1-54)
34¹⁻³⁵ S1: t om (Add. 33235)
34¹⁻³⁵ S2: sl (0-1-54)
36¹⁻² S2: sl (Mus. Sch. C.13)
36¹⁻³ S2 text: 'psal-lam', 'in' om (Mus. Sch. C.13)
38¹⁻² S2: sl (Mus. Sch. C.13, 0-1-54)
46⁵⁻⁶ S1: sl (Add. 33235)
48¹⁻² S1: sl (Mus. Sch. C.12)
48² bc: o (Add. 33235)
56¹ bc: *mf* (Mus. 14)
70²⁻⁷¹ S2 text: 'ti-bi | psal-lam' (Mus. Sch. C.13, 0-1-54)
72² S2: e \flat " (0-1-54)
72²⁻⁴ S2: sl (Add. 33235, 0-1-54)
74¹⁻⁷⁵ S2: c.d' q \acute{c} " sl q $\flat\flat$ ' sl q \acute{c} " | q.d" sq \acute{c} " q.d" sq \acute{c} " (i.e. follows S1 in error) (Add. 33235)
75² S1: e \flat " (0-1-54)
75⁶ S2: e \flat " (0-1-54)
81¹⁻³ S1: sl (Add. 33235)
89²⁻⁴ S1: sl om (Mus. Sch. C.13)
90¹⁻² S2: sl (Mus. Sch. C.13)
90¹⁻³ S2 text: '-ta-tis' (Mus. Sch. C.13)
93¹⁻² bc: *sic* (Mus. 14); *m.g* (Add. 33235, Mus. Sch. C.12, C.13 & C.19)
92¹⁻⁹³ S2: 3 bars rest (voice moved one bar on over the bass part until bar 98, see below) (Add. 33235, Mus. Sch. C.13)
95¹ S1: 2 bars rest (voice moved one bar on over the bass part until bar 98, see below) (Add. 33235, Mus. Sch. C.12)
96¹ bc: *mB \flat* (Mus. 14)
96¹⁻² S2: c \acute{f} " c \acute{f} " c-rest (Mus. Sch. C.13)
97¹⁻² S2: sl (0-1-54)
98¹ bc: *m.f m.F* (extra bar to make up for additional bars rest in voice parts, see above) (Add. 33235)
98¹⁻³ S2: sl (Add. 33235)
99¹⁻² bc: *mb \flat ca mb \flat ca* (extra bar to make up for additional bars rest in voice parts, see above) (Mus. Sch. C.12, C.13 & C.19)
102¹⁻¹⁰³ S2: sl (0-1-54)

104² S2: o (0-1-54)
105¹⁻² S1: sl (Add. 33235)
105³⁻⁴ S1: sl (Add. 33235, Mus. Sch. C.12)
105¹⁻⁴ S1: sl (0-1-54)
106¹ S1: \frown (Add. 33235)
106¹ all parts: \frown (Mus. Sch. C.12, C.13 & C.19)

6 POST HAEC AUDIVI (TB bc)

4³ T text: '-ce' (all sources)
8¹⁻² T: sl (Add. 33235)
8³ T text: '-ce' (all sources)
9¹ bc: *m.f#* (Add. 33234, Add. 33235)
9¹⁻³ B: sl (Add. 33235)
11¹⁻² B: c \acute{d} ' c \acute{d} ' c \acute{d} ', text: '-cen-ti-um' (Add. 33234)
11¹⁻² B: c.d' q \acute{d} ' c \acute{d} ', text: '-cen-ti-um' (Add. 33235)
14²⁻³ B: sl om (Add. 33234, Add. 33235)
16¹⁻²⁰ B: extra bar rest (Mus. 14)
17²⁻⁴ T: sl om (Add. 33235)
19²⁻³ T: sl om but implied by beaming (Add. 33235)
20⁵⁻⁶ T: sl (Add. 33234, Add. 33235)
21³⁻⁴ T: sl (Add. 33234, Add. 33235)
22¹⁻² B: sl (Add. 33235)
25¹⁻²⁶ B: *q* sl in pairs (Add. 33235)
27¹⁻² bc: *m.B* (Add. 33235)
31¹⁻² bc: *m.e* (Add. 33234)
33²⁻³ B: sl (Add. 33234, Add. 33235)
41¹⁻⁴ T: sl (Add. 33235)
41¹⁻⁴ B: *sq \acute{d} ' sq \acute{c} ' sq \flat sq \acute{a}* (Add. 33235)
42¹⁻² T: sl (Add. 33235)
42³⁻⁴ B: sl (Add. 33234, Add. 33235)
43¹ T & B text: 'est' om (Add. 33234, Add. 33235)
46¹⁻⁴⁷ B: sl (Add. 33235)
63²⁻³ T: sl (Add. 33235)
64¹ T: *mg' c-rest* (Add. 33235)
65¹ B: o (Add. 33234)
65¹⁻³ B: sl (Add. 33235)
66¹⁻³ B: sl (Add. 33235)
68²⁻³ T & B: sl om (Add. 33235)
69²⁻³ T: sl om (Add. 33235)
71¹⁻² bc: *m.G* (Add. 33234, Add. 33235)
76² T: *q \acute{e} '* (Add. 33235)
78¹ bc: *mG cg* (Add. 33234, Add. 33235)
78² B text: 'ec-' (Mus. 14)
80² T text: 'ec-' (Mus. 14)
81² B text: '-re' (Mus. 14)
83² T & B text: '-re' (Mus. 14)
83²⁻³ T: sl (Add. 33235)
85²⁻³ T: sl (Add. 33235)
87¹⁻² bc: *m.e* (Add. 33234)
89¹⁻² T: c.e' q \acute{e} ' c \acute{e} ', text: '-ma-li-a' (Add. 33234, Add. 33235)

90¹⁻² & 91¹⁻² T: sl, text: 'a-ni- | -ma-li- | -a'
(Add. 33235)
91¹⁻³ T: sl om (Add. 33234)
93¹⁻³ B: *md' cc'*, text: '-ra-runt' (Add. 33234,
Add. 33235)
98²⁻³ B: sl om (Add. 33235)
99¹ B: *m.c'* (Add. 33234)
112¹⁻³ B: sl (Add. 33234)
112¹⁻⁴ T: sl om (Add. 33234, Add. 33235)
112²⁻³ B: sl (Add. 33235)
113¹ all parts: \frown (Add. 33234, Add. 33235)
119¹⁻⁶ T: sl om (Add. 33234)
122²-123¹ T: sl (Add. 33234)
122³-123² B: sl om (Add. 33235)
126¹⁻³ T: sl om (Add. 33234)
126²⁻³ B: sl (Add. 33234, Add. 33235)
129^{1-4, 5-6} B: sl om (Add. 33234)
129¹⁻² bc: *m.e* (Add. 33234)
129⁵⁻⁶ B: sl om (Add. 33235)
131¹⁻² B: sl om (Add. 33235)
132¹⁻² bc: *mB* (Add. 33234, Add. 33235)
142²⁻³ T: sl om (Add. 33235)
149¹⁻² B: *ma ca* (Add. 33234, Add. 33235)
153¹⁻² B: *qb qc'* (Add. 33234)
155³-156¹ T text: 'de-ten-' (Mus. 14)
161¹⁻³ T: *cb c.a qg* (Add. 33234, Add. 33235)
164¹⁻⁶ B: sl (Add. 33234, Add. 33235)
167¹⁻³ bc: *mB cc* (all sources)
169¹⁻⁶ T: sl (Add. 33235)
170¹-171² T text: -ia^c al-^{gqqq} le-^g | lu-^c ia^c (Add.
33234)
170²⁻⁵ T: sl (Add. 33234)
172¹ bc: *m.d m.d* (Add. 33234)
172⁵⁻⁶ T: *q.f# sqd'* (Add. 33235)
173¹⁻² T: *qe' qd'* (Add. 33234)
175¹⁻² T: sl om (Add. 33234)
176¹⁻² bc: *m.G* (Add. 33234)
178¹⁻² B: *cg cg* (Add. 33235)
180¹⁻² T: sl om (Add. 33235)
181¹⁻² T: sl om (Add. 33235)
181²⁻³ B: sl (Add. 33235)
191¹-194¹ all parts: not written out; :S: at end
of b.190; B written above B bb.187-90;
'soft' om (Add. 33234)
194¹ T: \frown (Add. 33235)
194¹ all parts: \frown (Add. 33234)

7 QUAM DILIGO LEGEM TUAM (SS bc)

2²⁻⁴ S1 text: -gam (Mus. 14)
3⁵⁻⁷ S2 text: -gam (Mus. 14)
19¹ S2 text: '-det' (Mus. 14)
43² S2: om (Mus. 14)
61¹ bc: \frown (Mus. 14)

8 GLORIA PATRI QUI CREAVIT NOS (SSATB bc)

25¹⁻² S2 text: 'summae' om (Mus. 14)
26³ bc: *mF* (Mus. 14)
27³-31¹ bc: c3 clef (Mus. 14)
37-45: the full text 'cujus imperium sine fine
manet' appears only once (A bb.37¹-40³):
on every other occasion the word 'fine' is
omitted (Mus. 14)
38³ bc: *qa* (Mus. 14)
39³-40¹ bc: *sd'* (Mus. 14)
49⁶⁻⁷ T: sl (Mus. 14)
50⁴ S2: *q-rest* (Mus. 14)
53¹⁻³ S1 text: 'charitas' (Mus. 14)
57³-58³ bc: c3 clef (Mus. 14)
68²-70² B text: *sic*. A repetition of the text 'in
saecula saeculorum. Amen' would seem
more likely. (Mus. 14)

9 SALVATOR MUNDI (SSATB bc)

15-19 *passim*: text '... sanguine...' (Mus. 14)
16³-17¹ bc: *m.bb* (Mus. 14)
28² T: *md'* above the *ma* (Mus. 14)
29³ S1, S2 & A: \frown (Mus. 14)
29-30: single bar line (Mus. 14)
30¹-32⁴ bc: c3 clef (Mus. 14)
36-51 *passim*: text '... deprecatur...' (Mus. 14)
52¹ all parts: \frown (Mus. 14)

Appendix CONFITEBOR TIBI DOMINE (SSA bc)

8²⁻³ S2 text: 'Mager' (Mus. 14)
30¹-31¹ A: t om (Mus. 14)
44²-47⁴ bc: c3 clef (Mus. 14)
52² bc: c3 clef (for single note) (Mus. 14)
53-56 *passim*: text '... erat...' (Mus. 14)
54¹ A text: 'si-' (Mus. 14)
58¹⁻⁴ S1: sl (Mus. 14)
59 S1 & A text: 'Vertutum' (Mus. 14)
61-69 *passim*: text '... annuntiabit...' (Mus. 14)
66¹ S2: *mc''* (Mus. 14)
72¹ S2: *mg' m-rest* (Mus. 14)
76¹⁻⁴ A text: 'manum' (Mus. 14)
80⁵⁻⁶ A text: 'eju-' (Mus. 14)
85¹ A: om (Mus. 14)
89⁶ A; text: '-ne' (Mus. 14)
94³ A: *s.d'* (Mus. 14)
120³ A text: 'Domine' (Mus. 14)
121⁵-122³ A text: 'tabor Domine' (Mus. 14)
124⁶ A: om (Mus. 14)