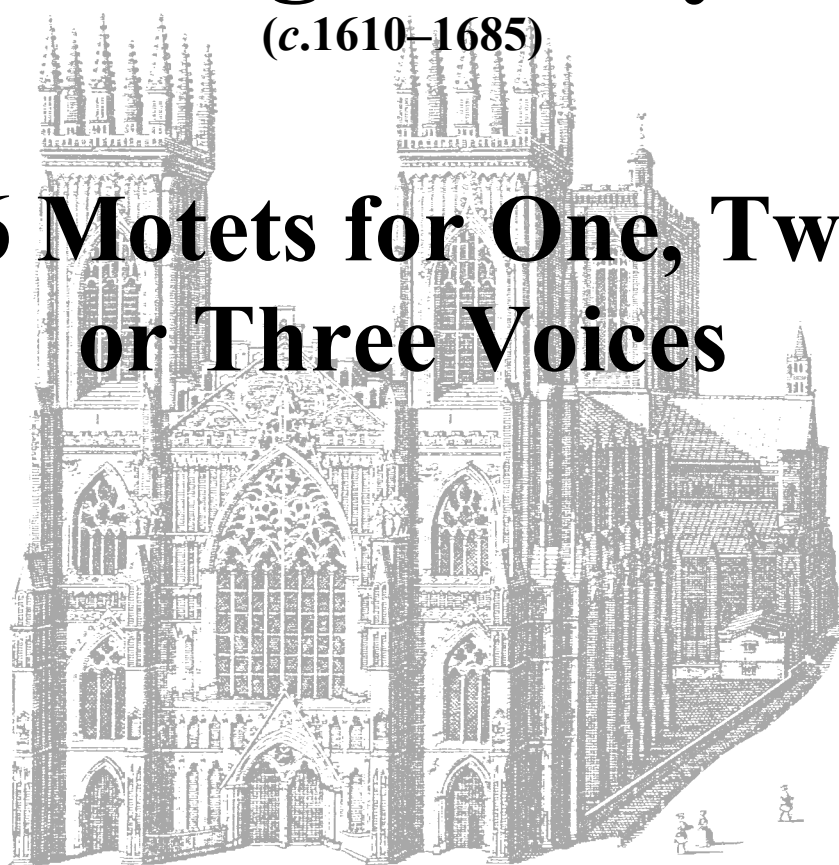# YORK
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# George Jeffreys
## (*c.*1610–1685)

# 16 Motets for One, Two
# or Three Voices

## Edited by Peter Aston

In association with

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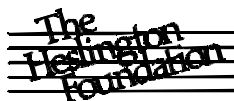
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THE UNIVERSITY *of York*

# George Jeffreys (*c.*1610–1685)

## 16 MOTETS FOR ONE, TWO OR THREE VOICES

Edited by Peter Aston

# INTRODUCTION

GEORGE JEFFREYS (*c*.1610–1685)

Nothing can be established with certainty about George Jeffreys's early years. He seems to have been born around 1610; by the early 1630s he was in the employment of the Hatton family of Kirby Hall in Northamptonshire, serving Sir Christopher (later the first Baron) Hatton first as a junior secretary and eventually as his steward. He continued in the Hattons' employment for the rest of his life, managing their estates in Northamptonshire and, on occasions, representing their interests in London.

Despite these weighty administrative responsibilities, Jeffreys was active as a composer from at least 1631, when he set four songs 'made for some Comedyes by S[i]r R[ichard] Hatton', until the mid 1670s.[1] His early work comprises instrumental chamber music, secular songs and dialogues, music for plays and masques, twelve Italian songs for three voices and an Italian cantata for five-part voices and strings. Later, he concentrated exclusively on sacred music, producing some thirty English anthems and devotional songs, more than twice that number of Latin motets, six Latin canticles, a three-part English *Gloria*, and music for the English Communion Service. Jeffreys's interest in the new musical styles developed in Italy by contemporaries of Monteverdi is evident even in his earliest work, but it was in his anthems and motets that he explored the *stile nuovo* most rigorously. In these works he tackled and ultimately resolved the problem of absorbing Italian *concertato* styles into the English polyphonic tradition.

Jeffreys's duties for the Hattons were by no means exclusively administrative. Christopher Hatton was a keen amateur musician and no doubt responsible for Jeffreys's collaborations with Peter Hausted and Thomas Randolph, two poets in the Hatton circle.[2] He was also a collector of music books. From his father, to whom the publication was dedicated, he had inherited a presentation set of Orlando Gibbons's *The First Set of Madrigals and Mottets* of 1612. To this and other music owned by his father, Christopher Hatton added manuscript and printed books, building up a large collection of vocal and instrumental works by Elizabethan and early Stuart composers and, in particular, indulging his interest in new Italian music.[3] In 1638 he purchased from the London bookseller, Robert Martin, twenty-six books of music by Italian composers, all recent publications, the majority less than three years old. In order to expand his collection (and also no doubt to duplicate pieces he already owned so they could be performed), Hatton employed a number of music copyists. Jeffreys was one of his servants who acted in this capacity.

More than 190 pieces by Italian composers survive in copies in Jeffreys's hand.[4] They include motets by Grandi, Merula, Marini, Sances, Trabattone, Carissimi and others. Most of these pieces appear to have been copied from printed books, none of which was published earlier than 1610; the majority date from the 1630s, and a few are considerably later. It was by copying, studying (and, almost certainly, performing) this music that Jeffreys acquired his

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[1]   His last dated work, the four-part anthem 'He beheld the Citty', is inscribed '[16]75' in the autograph partbooks, London, Royal College of Music MS 920A.

[2]   In 1632 Jeffreys collaborated with Hausted in a stage work, *The Rivall Friends*, which was presented at Cambridge before the King and Queen; Randolph provided the texts for three masque-songs set by Jeffreys and for the pastoral dialogue, 'Why sigh you, swaine?'.

[3]   For a discussion of the Hatton collection of music manuscripts and printed books, see Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997), pp. 25–43. See also David Pinto, 'The Music of the Hattons', *RMA Research Chronicle*, 23 (1990), pp. 79–108.

[4]   London, British Library Add. MS 31479 and Mad. Soc. MS G 55–59; Oxford, Bodleian Library, Tenbury MSS 973–6, 1012, 1013, 1015 and 1273. Inventories of these manuscripts are in Wainwright, *Musical Patronage*.

understanding of Italian early Baroque styles which he subsequently applied to his own music.

It is not known precisely when Jeffreys entered the service of the Hattons, though he was certainly in their employment by April 1633 when he made 'A Cattalogue of some Manuscripts of my Masters taken at Moulton Parke'.[5] By 1638 Jeffreys had made his home in Weldon, a village some three miles from Kirby Hall. On 21st December 1637 he took out a licence to marry Mary Peirs, the widowed daughter of Thomas Mainwaring, who was rector of Weldon from 1613 until his death in 1663. The marriage produced a daughter, Mary, and a son, Christopher, who was a junior student at Christ Church, Oxford, in 1659 where he was said to be 'excellent at the organ and virginals or harpsichord, having been trained up to those instruments by his father'.[6]

As a result of his association with the Hatton family, Jeffreys found himself at Oxford in the service of the King during the troubled years of the mid-1640s. His master, Christopher Hatton, joined the Oxford court in 1642 and subsequently sent for Jeffreys; in December of the following year, Hatton was appointed Comptroller of the King's Household. Though Jeffreys seems to have gone to Oxford to assist Hatton in a purely administrative capacity, his musical talents were soon put to use. Anthony Wood speaks of Jeffreys at Oxford simply as 'organist to Charles I',[7] and there is no doubt that Hatton's servant and protégé made his mark there not as an administrator but as a musician.

After the siege of Oxford in 1646 and the collapse of the city as a Royalist stronghold, Jeffreys returned to Weldon. From this point onwards it is possible to follow his activities more closely. Some 250 letters written by him to Baron Hatton's son, Sir Christopher (later the first Viscount) Hatton, Lady Hatton and others are preserved in the Hatton-Finch correspondence in the British Library,[8] and these provide a record of the composer's affairs between 1648 and 1685, the year of his death. The letters, which are almost entirely concerned with matters relating to the administration of the Hatton estates, tell nothing about Jeffreys's music, but together with the composer's will[9] and the various comments he wrote in his score-book (British Library Add. MS 10338) they reveal a great deal about his character and personal circumstances. It is clear that, as a Royalist and High Churchman (his dislike of the Presbyterians was intense), it would have been difficult for him to find congenial employment as a musician under the Commonwealth. By the time of the Restoration he was no longer a young man. It is therefore not surprising that he preferred to remain in Weldon as the influential and respected servant of the Hattons, choosing not to seek a post which would have given him recognition as a composer. The only work to be published during his lifetime was the two-voice motet, *Erit glora Domini*, included in Playford's *Cantica Sacra* of 1674.[10] Nevertheless, to judge from the number of contemporary manuscript copies of his music, Jeffreys certainly seems to have been highly regarded by those who knew his work. Pieces by him are included in no fewer than eleven separate manuscript sources in addition to the eight autograph manuscripts now in the British Library, the Royal College of Music, London, the Bodleian Library, Oxford, and Marsh's Library, Dublin; these are described below. Three works were listed by Clifford in his anthem book of 1663.

5    Northamptonshire Record Office. MS FH 4016. Moulton Park was one of the Hatton estates.
6    *The Life and Times of Anthony Wood*, ed. Andrew Clark (Oxford, 1891–1900), vol. i, p. 274.
7    Ibid.
8    London, British Library Add. MSS 29550–61.
9    The will survives in the Northamptonshire Record Office. A transcription is in Peter Aston, 'George Jeffreys and the English Baroque' (D.Phil. dissertation, University of York, 1970).
10   J. Playford (ed.), *Cantica Sacra ... The Second Sett* (London, 1674). Fourteen of Jeffreys's sacred works are published in modern performing editions: 'Erit Gloria Domini' (SS bc), ed. F. Grubb, London, 1963; 'O quam suave', 'Speciosus forma' (B bc), 'Heu me miseram' (SB bc), 'O Domine Deus' (ATTB bc), 'In the midst of life' (ATTB bc), 'Jubilate Deo' in C, 'He beheld the city' (SATB bc), 'Whisper it easily', 'Rise, heart, thy Lord is risen', 'Look up, all eyes', 'A musick strange' (SSATB bc, some with solo verses), all ed. Aston, London/Sevenoaks, 1969–88; 'Ecce, dilectus meus', 'Heu mihi, Domine' (TTB bc), ed. Aston, San Pedro, USA, 2001.

The principal source for Jeffreys's music is British Library Add. MS 10338, which contains all but a handful of his surviving compositions. It is the only source for the secular music. Robert Thompson, who has made a detailed study of the manuscript, was the first to recognise that the book was not supplied to Jeffreys as a single volume, but is made up of several different kinds and sizes of paper which were bound together in about 1650, after much of the music had been written out.[11] It is clear that, at some point after his return to Weldon, Jeffreys decided to collect his scores in a single volume, making fresh copies of some of the earlier pieces (among them the Hatton and Hausted settings) and allowing space for new compositions.

The first part of the book is taken up by the instrumental works and secular songs; those for which dates are provided were composed in the early 1630s. The earliest date for a devotional setting is 1648; dates provided by Jeffreys for other sacred settings show that they were composed between 1649 and 1665. However, Dr Thompson has identified fifty-eight sacred pieces which, on the evidence of the paper and handwriting, date from before 1648; some of these may well have been composed in the late 1630s, when it is known that Jeffreys was already taking a serious interest in modern Italian sacred music. It is highly probable that some of these early, undated works formed part of the repertory for the King's devotions at Christ Church, Oxford, during his residence there.

The sacred pieces are grouped in the score-book according to the number of voices, which range from one to six. No distinction is made between liturgical and non-liturgical works or between Latin and English texts. Most of the devotional settings occur in at least one other autograph source, of which the most extensive are two sets of partbooks in the British Library and two in the Royal College of Music, London. British Library Add. MS 29282 contains parts for three two-voice and seven three-voice motets. Forty-eight motets for one, two or three voices are in Royal College of Music MS 920. Parts for twenty sacred works for four voices are in Royal College of Music MS 920A, while thirty-one settings for four, five or six voices are in British Library Add. MSS 17816 and 30829–30, an incomplete set of partbooks lacking the Cantus I, Cantus II and basso continuo parts. These four sets of partbooks contain performing material for pieces in Add. MS 10338, often with revisions which are written into the score-book as corrections.

The other surviving autograph manuscripts are in score. Marsh's Library, Dublin, MS Z3.4.13 contains a score of Jeffreys's six 'Fantazies of Three Parts' (described in Add. 10338 as 'for ye Violls and the Virginall'). Autograph scores of three sacred settings are in the Bodleian Library, Oxford: Tenbury MS 1010 and Tenbury MS 1285. The latter appears to be a remnant of the manuscript Jeffreys described as 'my other Score Book'.[12]

JEFFREYS'S MOTETS FOR ONE, TWO OR THREE VOICES

Jeffreys's settings of sacred texts for one, two or three voices constitute by far the largest part of his total output. Some 133 works by Jeffreys have survived, of which ninety-seven are sacred settings. Sixty-seven of these are to Latin words, of which forty-nine are small-scale *concertato* settings; of the thirty English devotional pieces, eleven fall into this category.

Jeffreys's few-voice settings, whether of Latin or English words, are inspired by the Italian examples he had studied. Superficially, they resemble the few-voice motets of Dering: both composers show a complete assimilation of the techniques of Italian *concertato* sacred

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[11] A complete catalogue and analysis of the structure of the score-book is given in Robert Thompson, 'English Music Manuscripts and the Fine Paper Trade 1648–1688' (Ph.D. dissertation, University of London, 1988), pp. 174–205. See also Thompson, 'George Jeffreys and the *Stile Nuovo* in English Sacred Music: a New Date for his Autograph Score, British Library Add. MS 10338', *Music & Letters*, 70/3 (1989), pp. 317–34; and Wainwright, *Musical Patronage*, pp. 217–32.

[12] See Wainwright, *Musical Patronage*, pp. 141 and 348–9.

music as practised by Grandi and his contemporaries, but Jeffreys's bolder melodic lines and more adventurous harmonies reflect more modern influences. The settings are entirely in the modern Italian manner; they reveal the composer's mastery of affective declamation, virtuoso solo writing, melodic and harmonic chromaticism, expressive dissonance and contrasting triple-time sections. Jeffreys's description of these works as 'Mottects ... English and Lattyn'[13] indicates that he perceived no stylistic or functional differences arising from the language being set. His recognition that his settings of English devotional poetry, often of a highly personal nature, were distinct from his settings of liturgical and biblical texts is evident in his description of these pieces as 'Songs'.[14]

Of the undated three-voice motets known to have been composed before 1648, most are for two tenors or two trebles and bass; there are also several duet motets for two tenors. Conversely, almost all the dated three-voice motets are for alto, tenor and bass. Robert Thomson has suggested that, since the late series of motets for ATB begins in 1657, the year of Hatton's return to England, Hatton himself may have been one of the singers.[15] It is probable that these post-1648 *concertato* motets, most of which avoid the treble voice, were performed in the chapel of Exeter House in London, where the prominent Royalist divine, Peter Gunning, managed to maintain High Church services during the Commonwealth. Gunning, who preached regularly before the exiled court at Oxford, was appointed tutor to Hatton's son in 1646.[16] Jeffreys's three-voice *Glory to God on high* was composed in 1652 at Gunning's invitation,[17] presumably for use at Exeter House whose services were attended by Lady Hatton during the 1650s.

As for the early, undated motets, their most likely performance context was the Oxford court. Anthony Wood's reference to Jeffreys as organist there is amplified by the eighteenth-century historian, Sir John Hawkins, who gives a more detailed account of music at Oxford during the Civil War, adding the information, presumably passed down to him, that 'choral service was performed there after a very homely fashion, and concerts of vocal and instrumental music were sometimes had in the rooms of Gentlemen of the University for the entertainment of each other'.[18] The phrase 'after a very homely fashion' seems to imply that the services were performed in the manner of chamber music, not with full choir, an apt description of Jeffreys's few-voice motets.

The sixteen motets in this edition show something of the range of Jeffreys's small-scale *concertato* settings. All but three were composed before 1648 and are likely to have been performed, or possibly even composed, at Oxford. The later pieces are the Ascension motet for two basses, *With notes that are both loud and sweet* (no. **9**), dated '[16]69' in Oxford, Tenbury MS 1010, though this may be the date of retrospective copying; *O Deus meus* (no. **15**), which probably dates from 1658; and *Florete, flores* (no. **16**), dated '[16]60' in Add. MS 10338. The inclusion of thirteen pre-1648 motets broadly reflects the proportion of early settings to later ones; likewise, the proportion of Latin to English settings is reflected in the motets selected for this volume.

Most of the motets for two or three voices consist of a series of fugal points interspersed with homophonic passages. A frequent characteristic of Jeffreys's four- and five-voice settings is the simultaneous development of contrasted but complementary motifs.

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[13] This heading appears on f. 106ᵛ of the score-book, Add. MS 10338. The solo and duet settings are headed respectively 'Mottects a 1 voc' (f. 60ʳ) and 'Mottects of 2 pts' (f. 73ᵛ).

[14] The section of the score-book beginning with 'Turne thee againe, O Lord God of Hosts' (f. 177ʳ) is headed 'Songs of 4 Parts For the Church'. The five-voice pieces, several of which have sections marked 'sola' and 'omnes', include both liturgical and freely-composed, personal texts. They appear under the heading 'Songs Mottects of 5 Parts' (f. 226ʳ).

[15] Thompson, 'George Jeffreys and the *Stile Nuovo* in English Sacred Music', p. 332.

[16] William Dugdale's diary entry for 9 September 1646, quoted by Wainwright, *Musical Patronage*, p. 15, records that 'Mr Gunning came to Kirby as Tutor to Mr Chr. Hatton'.

[17] Jeffreys annotated his score: 'Composed at Mr Peter Gunnings motion May 1652' (Add. MS 10338, f. 106ʳ).

[18] Sir John Hawkins, *A General History of the Science and Practice of Music* (London, 1776; repr. 1883), vol. ii, p. 680.

There is less scope for this in the few-voice works, but it is used to excellent effect in the final part of *Heu mihi, Domine* (no. **14**). Several of the small-scale motets are carefully planned to reach their musical and emotional climax in the closing bars. The final section of *Lapidabant Stephanum* (no. **12**) introduces a falling chromatic figure for the words 'obdormivit in Domino', while *O quam suave* (no. **1**) and *Timor et tremor* (no. **3**) both have exquisitely expressive codas. *O quam suave* is one of three motets for solo bass, the voice Jeffreys uses most frequently as a soloist in his larger-scale ensemble pieces. Often, as here, he makes considerable technical demands of the singer, writing melodic lines with wide leaps and elaborate decorative runs. This suggests he had at his disposal, perhaps at Oxford, a bass of exceptional agility with an unusually wide vocal compass.

Occasionally, Jeffreys surpasses his models. He does so in *Heu me miseram* (no. **7**). This, his only biblical dialogue, is surely one of the finest essays in the genre by a seventeenth-century composer, showing Jeffreys's ability not only to depict the events of the drama but also to convey the changing emotions of the characters within it. The work shows a remarkable understanding of operatic principles, and is by no means eclipsed by Purcell's celebrated biblical dialogue *In guilty night*.

Jeffreys's few-voice motets lack the rich harmonic resource of his later four- and five-voice sacred settings, some of which explore extreme chromatic writing for expressive purposes. Absent, too, are the closely-spaced textures possible only with four or more voices, another hallmark of his mature style. However, it was in his early few-voice pieces that he learnt his craft as a composer, absorbing the very latest developments in Italian church music and achieving a real interpenetration of melodic declamation and harmonic tension. His commitment to, and understanding of, the *stile nuovo* exceeded that of any of his contemporaries. Given that so many of the settings are now known to have been composed between 1638 and 1648, Jeffreys must be regarded as the chief pioneer of Italianate sacred music in England.

VARIANTS IN THE AUTOGRAPH SOURCES

All the pieces in this edition are found in at least two autograph sources. When making subsequent copies of his music, whether in score or as a set of parts for performance, Jeffreys habitually revised the material, usually in only minor detail but occasionally more extensively. Several of the revisions are written into Add. MS 10338 as corrections.

No piece is precisely the same in any two autograph sources. The most common amendment is the contraction of cadences, usually achieved by halving note-values. However, such contractions are not always applied consistently, with the result that some phrases are not matched at complementary cadences.

The problem facing the editor is to decide which version to adopt. There are arguments in favour of choosing the later or latest version, but since the phrase-structure is sometimes unbalanced because of the inconsistencies noted above the effect can be musically unsatisfactory. Moreover, had Jeffreys made a further copy he is very likely to have made yet more changes.

For these reasons, there are stronger arguments for conflating the extant versions. This is the approach adopted in the present edition, though preference has usually been given to the version in the later or latest source. Details of all variants are given in the Textual Commentary on pp. 67–72.

# EDITORIAL PROCEDURE

PREFATORY STAVES

Original clefs, key-signatures and time-signatures are shown 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 have been retained with the exception of final notes, usually breves with *fermate* in the sources; these have been tacitly amended in accordance with the prevailing barring. Editorial suggestions for other changes to note-values appear above the stave; variants in the sources and any problems of interpretation are noted in the Textual Commentary.

BARRING AND TIME-SIGNATURES

Barring has been regularised throughout. The original time-signatures at changes of metre are noted above the stave. Variant time-signatures are noted in the Textual Commentary.

ACCIDENTALS

Sharps and flats functioning as naturals have been replaced by naturals. Editorial accidentals are printed above the notes to which they apply, while those appearing in the sources but redundant by present-day convention are omitted without comment. Cautionary accidentals appear in round brackets.

FIGURING

Where the source of a composition is in score, the basso continuo is figured sparsely, if at all. More detailed, though by no means complete, figuring is found in the partbooks. The additional figuring is shown in the present edition unless it conflicts with the voice parts. No attempt has been made to supply accidentals missing from the figuring. Figuring in the sources is occasionally replaced or supplemented by a partial realisation of the basso continuo written on the same stave. Such partial realisations are printed in small notes.

OTHER NOTATIONAL FEATURES

Ties through which a vertical stroke is drawn are editorial. Beaming has been modernised and regularised throughout. *Fermate* indicating the end of a section have been replaced by thin double bar-lines. Coloration is shown by corner brackets.

TEXTS AND TRANSLATIONS

Texts have been modernised in orthography and punctuation. Biblical references for Latin texts use the Vulgate numbering. Where a source has *iterum* markings indicating repetition of words, the intended underlay is usually sufficiently clear for no comment to be necessary. Slurs showing that two or more notes are to be sung to the same syllable are applied inconsistently in the sources, though the intended underlay is seldom in doubt. Where necessary, missing slurs for melismas have been supplied without comment. A translation, where appropriate, and identification of the text source is provided at the end of each piece.

# ACKNOWLEDGEMENTS

I am grateful to the Bodleian Library, Oxford, the British Library, London, and the Library of the Royal College of Music, London, for allowing me access to the sources used in the preparation of this volume.

I should like to express individual thanks to Father Peter Allan CR, Dr David Griffiths, Professor John Morehen, Mr Gordon Pullin, Professor Peter Seymour and Dr Jonathan P. Wainwright for their help and advice.

# 1. O quam suave

GEORGE JEFFREYS
Edited by Peter Aston

Bass

Basso continuo
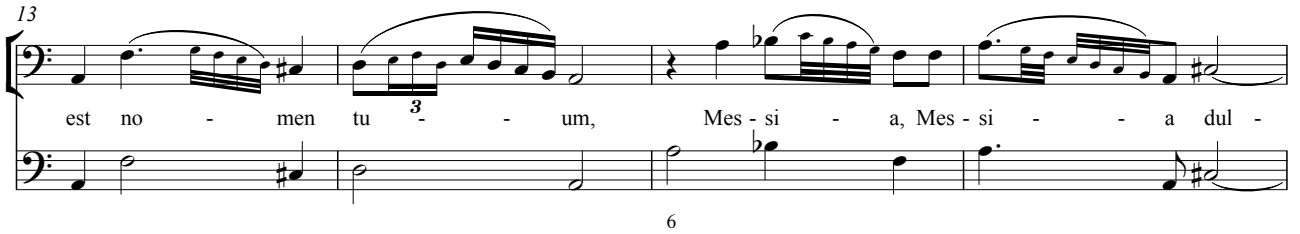
O quam sua - ve est___ no - men_ tu - um, Mes - si -
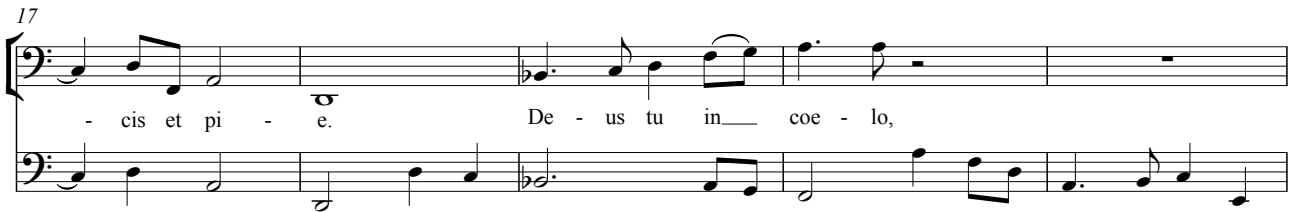
- a dul - - cis et pi - e, O quam suave

est no - men tu - - um, Mes - si - a, Mes - si - a dul -

- cis et pi - e. De - us tu in___ coe - lo,

De - us tu in___ coe - lo, De - us in ter - ra, De - us___ in in -

-fer - no, De - us in ter - ra, De - us___ in in - fer - no, De - us

tu, De - us tu in coe - lo, De - us in ter - ra, De - us in in - fer - no, De - us in in-

*36*

-fer - no, de -si-de - ri - um an - ge - lo - rum, de-si - de - ri - um_____ an - ge -

3 4 3     # #    6

*42*

- lo - rum.

\# 4 \#

*47*

Ho - mi-num lae - ti - ti - a, ho - mi - num lae - ti - ti - a,

*52*

ho - mi - num lae - ti - ti - a, ho - mi - num lae - ti - ti - a,

*57* C

ter - ror_____ de - mo-num, re-splen-de-at in il - lis\_\_ glo - ri-

3 4 3                 \#

*62*

- a, ger-mi-net in no - bis, ger-mi-net in no - bis\_\_ gra - ti - a,

\#

*67*

re-splen-de-at, re- splen-de - at in il - lis\_\_glo - ri - a, ger-mi-net in no - bis gra - ti-

4 3                           6                7 6

*72*

in com-mu-nem ad-ver-sa - ri-um tu-a ma - ni-fes-te-tur po-ten - ti - a,

4  3

*77*

in com-mu-nem ad-ver-sa - ri-um tu-a ma - ni-feste - - - tur po -

6

*81*

-ten - ti - a, ma - ni-fes-te - tur po - - - - - - ten - ti-

4  3    3    4    3

*87*

- a. O bo - ne Je - su, dul - cis___ et pi - e,

5  ♭6  7  ♭6  5    ♯  4  ♯

*94*

dul - - - cis et pi - - e, et pi - e.

♯    3  4  3

**Text**: Paraphrase of *Philippians* 2: 9-10

**Translation**: O how sweet is thy name, gracious and blessed Saviour. O God, in things in heaven, in things on earth, and in things under the earth, thou art the joy of angels. O delight of men, scourge of devils, let thy glory shine among them, let thy grace increase among us, and let thy power be made known against our common adversary. O good Jesus, gracious and blessed [art thou].

**Sources**: London, British Library, Add. MS 10338, ff. 60r-61r.  Autograph; in score.
London, Royal College of Music, MS 920, ff. 100v & 160v.  Autograph; in parts.

# 2. Speciosus forma

GEORGE JEFFREYS
Edited by Peter Aston

**Text**: Psalm 44: 3

**Translation**: Thou art fairer than the children of men: full of grace are thy lips; therefore God hath blessed thee for ever.

**Sources**: London, British Library, Add. MS 10338, ff. 61v-62r. Autograph; in score.
London, Royal College of Music, MS 920, ff. 101v & 161r. Autograph; in parts.

# 3. Timor et tremor

GEORGE JEFFREYS
Edited by Peter Aston

Tenor 1

Tenor 2

Basso continuo

Ti - mor et tre - mor, ti - mor et

Ti - mor et

tre - mor, ti - mor et tre - - - - mor

tre - mor, ti - mor et tre - - mor

4 3 4 3

ve - ne - runt su - per me, ve - ne -

ve - ne - runt su - per me, ve - ne - runt

6 6 6 7 6

- runt su - per me,

su - per me, et con - tex - e - runt me te - ne -

3 4 3 3 4 3

**Text**:  Psalm 54: 6-7

**Translation**:  Fear and trembling came upon me, and darkness covered me, and I said: Who will give me wings like a dove that I may fly away and be at rest?

**Sources**:  London, British Library Add. MS 10338, ff. 73v-74r.  Autograph; in score.
London, Royal College of Music MS 920, ff. 1r, 107r & 162r.  Autograph; in parts.

# 4. Audivi vocem de caelo

GEORGE JEFFREYS
Edited by Peter Aston

*45*

et iam, di - cit Spi - ri - tus,

Spi - ri - tus, di - cit Spi - ri - tus, ut_____ re - qui - es - cant

#6        #

*51*

ut_____ re - qui - es -

a la - bor - i - bus su - is,

*57*

-cant            a la - bor - i - bus su - is, ut_____ re - qui -

ut_____

*63*

- es - cant            a la - bor - i - bus su - is.

re - qui - es - cant_____            a la - bor - i - bus su - is.

**Text**: *Revelation* 14: 13

**Translation**:  I heard a voice from heaven saying to me: Write, Blessed are the dead who die in the Lord from henceforth; indeed, says the Spirit, that they may have rest from their labours.

**Sources**:  London, British Library Add. MS 10338, ff. 74v-75r.  Autograph; in score.
London, Royal College of Music MS 920, ff. 1v, 107v & 162v.  Autograph; in parts.

# 5. Erit gloria Domini

GEORGE JEFFREYS
Edited by Peter Aston

14



**Text**: Psalm 103: 31-33

**Translation**: The glory of the Lord shall endure for ever: the Lord shall rejoice in his works. He gazes upon the earth, and it trembles; he touches the mountains, and they smoke. I shall sing to the Lord as long as I have my being.

**Sources**: London, British Library Add. MS 10338, ff. 77v-78r. Autograph; in score.
London, Royal College of Music MS 920, ff. 3v, 109v & 164r. Autograph; in parts.

# 6. Domine Deus salutis meae

GEORGE JEFFREYS
Edited by Peter Aston

**Text**: Psalm 87: 2-3

**Translation**: O Lord God of my salvation, I have cried day and night in your presence. Let my prayer come before you; incline your ear to my cry.

**Sources**: London, British Library Add. MS 10338, ff. 78v-79r. Autograph; in score.
London, Royal College of Music MS 920, ff. 2r, 108r & 163r. Autograph; in parts.

# 7. Heu, me miseram

GEORGE JEFFREYS
Edited by Peter Aston

Cantus

Bass

Basso continuo

MARIA
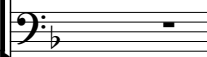
Heu, me mi - se - ram! Tu - le - runt Do - mi-num me -

- um. Heu, me mi - se - ram! Tu - le - runt Do - mi-num me - um et ne - sci - o
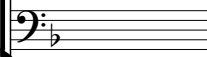
u - bi po - su - e - runt, po - su - e - runt e - um, po - su - e - runt e -

ANGELUS

Mu - li - er, quo pro - gre - de - ris plo - rans, quo pro-gre - de - ris plo - rans, cum ad -

Spon - sum quae - ro quem di - li - git a - ni - ma

-huc, cum ad - huc sint___ te - ne - brae?

me - a.

No - li fle - re, Ma - ri - a, no - li fle - re, Ma - ri - a:

gau - de et lae - ta - re, gau - de et lae - ta - re: re - sur-

-re - xit, re - sur - re - xit Chris - tus. Al - le - u - ia, Al - le - lu - ia, Al - le-

-lu - ia, Al - le - lu - ia.

Quid mi - hi si - gnum, O An - gel - us De - -

O Ma - gi - ster, O Do - mi - ne, O Ma - gi - ster, O, O

-ta - tum.

Do - mi - ne, O_____ Sal - va - tor! Ec - ce quem di - li - go re - su - sci-

-ta - tum nunc vi - de - o, ec - ce quem di - li - go re - su - sci - ta - tum nunc vi - de - o, re - su - sci-

-ta - tum, re - su - sci - ta - - tum nunc vi - de - o, ec - ce quem di - li - go re - su - sci-

-ta - tum, re - su - sci - ta - tum nunc vi - de - o.

**Text**: Source unknown; based on *John* 20: 11-16

**Translation**:

MARY  Alas, how sad I am! They have taken away my Lord and I do not know where they have laid him.

THE ANGEL  Woman, where are you going, weeping, although it is still dark?

MARY  I seek the Bridegroom, the love of my soul.

ANGEL  Do not weep, Mary: rejoice and be glad: Christ is risen. Alleluia.

MARY  What proof have I, Angel of God?

ANGEL  Come and see the stone removed from the tomb. Bend down and look into the tomb.

MARY  Alas, how sad I am!

ANGEL  What can you see?

MARY  I can see two angels sitting there clothed in white, one at the head and one at the foot of the place where the body of my Lord Jesus was laid.

ANGEL  Turn round and see Jesus restored to life.

MARY  Master, Lord, Saviour!  Behold, now I see he whom I love is restored to life.

BOTH  Let us rejoice, let us give praise and be glad, let us say Alleluia.

**Sources**:  London, British Library Add. MS Add. 10338, ff. 80v-82v.  Autograph; in score.
London, British Library Add. MS 29282, ff. 14v, 2r & 25r.  Autograph; in parts.
London, Royal College of Music MS 920, ff. 4v, 110v & 165v.  Autograph; in parts.

# 8. O quam dulcis

GEORGE JEFFREYS
Edited by Peter Aston
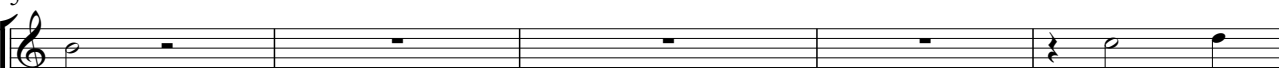
Cantus

Bass

Basso continuo
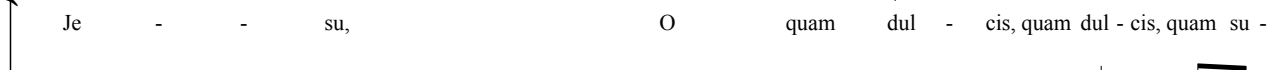
O quam dul- cis, O quam dul-cis,quam su - a - vis

es, bo - ne

O quam dul - cis, O quam dul-cis,quam su - a - vis es, bo - ne

Je - su, O quam dul - cis, O quam dul - cis,quam su - a - vis

Je - su, O quam dul - cis, quam dul - cis, quam su -

es, bo - ne Je - su. O dul-cis - si-me Je - su, O dul-cis -

- a - vis es, bo-ne Je - su. O dul - cis - si-me Je - su, O dul-

**Text**: Source unknown

**Translation**: O how sweet, how pleasant thou art, good Jesus. O most sweet Jesus, most kind Jesus, O Jesus, Son of the Virgin Mary, for thy holy name's sake, deliver me. O most sweet Jesus, blessed art thou, and praised is thy name for ever. Alleluia.

**Sources**:  London, British Library Add. MS 10338, ff. 83r-84r. Autograph; in score.
London, British Library Add. MS 29282, ff. 9r, 1r & 24r. Autograph; in parts.
London, Royal College of Music MS 920, ff. 5v, 111v & 166v. Autograph; in parts.

# 9. With notes that are both loud and sweet

GEORGE JEFFREYS
Edited by Peter Aston



Bass 1: With notes_____ that are both loud and sweet Let us more no - ble mu - sic

Bass 2: (rest)

Basso continuo

meet, let us more no - ble, let us more no -

With notes_____ that are both loud and sweet Let us more no - ble, let us more

- ble___ mu - sic meet. Then stars more bright,_____ and num-ber - less An - gels to

no - ble mu - sic meet. Then stars more bright, and num - ber-less

earth, an - gels to earth them - selves ad-dress,

An - gels to earth, to_____earth them-selves_____ ad - dress, That on our King_____ may yet at -

7    6

*60*

mo -tions, their poor mo - tions shrink.

their poor mo - tions shrink. Lo, the heav'ns o - pen: all there_

*65*

Hail,_ hail, hail_ thou u - ni - ver - sal

sing, Hail, hail thou u - ni - ver - sal King, hail, hail, hail thou u - ni -

*70*

King, hail_ thou u - ni - ver - sal King! But hark,_ but hark, though late-ly he did fly_ from the

*75*

earth, how_ lov-ing souls do cry, how_ lov-ing souls do cry,_ do

*80*

Come, Lord

cry, how lov-ing souls do cry, Come, Lord Je - sus, come a - way, come, Lord Je - sus, come a - way, come a -

**Text**: Author unknown
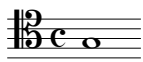
**Sources**: London, British Library Add. MS 10338, ff. 89r-91r. Autograph; in score.
Oxford, Bodleian Library Tenbury MS 1010, single leaf r & v. Autograph; in score.

# 10. Hear my prayer

GEORGE JEFFREYS
Edited by Peter Aston

**27**
*(Soprano)* and_____ with thine ears con - si - der my call -

*(Alto)* - si - der my call - ing, and_____ with thine ears con - si - der my

*(Tenor)* and_____ with thine ears con - si - - der my call - ing, my

5 4 3 6 3
2 4

**34**
- - ing; hold not thy peace at my tears, hold_____ not thy peace at_____ my tears,

call - ing; hold not thy peace at_____ my tears,

call - ing; hold_____ not thy peace at my tears,_____ my tears, hold_____

3 4 3

**41**
hold not thy peace at my tears,_____ at_____ my tears: for_____ I am a

hold not thy peace at my tears, at my_____ tears:

_____ not thy peace_____ at my tears, at my tears: for_____ I am a stran -

5 6 6 5

**47**
stran - - ger with thee, with_____ thee,

for_____ I am a stran - - ger with_____ thee,

-ger with thee, and_____

♮ 7 6

**Text**: Psalm 39: 13-15 (Book of Common Prayer)

# 11. Sing unto the Lord

GEORGE JEFFREYS
Edited by Peter Aston

**Text**: Psalm 30: 4-5

**Sources**: London, British Library Add. MS 10338, ff. 110r-111r. Autograph; in score.
London, Royal College of Music MS 920, ff. 11v, 56v, 117v, 170v. Autograph; in parts.

# 12. Lapidabant Stephanum

GEORGE JEFFREYS
Edited by Peter Aston

ne sta -

ne

ne sta - tu - as il - lis hoc pec - ca - tum, pec - ca - tum, ne

- tu - as il - lis hoc pec - ca - tum, hoc pec - ca - tum.

sta - tu - as il - lis hoc pec - ca - tum, pec - ca - tum.

sta - tu - as il - lis hoc pec - ca - tum, pec - ca - tum.

Et cum hoc dix - is - set, et cum hoc dix -

Et cum hoc dix - is - set, hoc dix - is - set, et cum hoc dix -

Et cum hoc dix - is - set, et cum hoc dix - is - set, dix - is - set, et cum hoc dix -

- is - set, hoc dix - si - set,

- is - set, hoc dix - si - set,

- is - set, et cum hoc dix - is - set, ob - dor - mi - -

**Text**: *Acts* 7: 58-59

**Translation**: As they were stoning Stephen, he called upon God and said: Lord Jesus, receive my spirit. Then, falling upon his knees, he cried with a loud voice: Lord, do not lay this sin to their charge. And with these words he fell asleep in the Lord.

**Sources**: London, British Library Add. MS 10338, ff. 117v-118v. Autograph; in score.
London, Royal College of Music MS 920, ff. 16v, 61v, 122v & 173v. Autograph; in parts.

# 13. Ecce, dilectus meus

GEORGE JEFFREYS
Edited by Peter Aston

**Text**: *Song of Solomon* 2: 10

**Translation**:  Behold, my beloved says to me: Arise, hasten, my love, my dove, my fair one, and come away.

**Sources**:  London, British Library Add. MS 10338, ff. 127v-128r.  Autograph; in score.
London, Royal College of Music MS 920, ff. 21v, 66v, 127v & 177v.  Autograph; in parts.

# 14. Heu mihi, Domine

GEORGE JEFFREYS
Edited by Peter Aston

**Text**: Paraphrase of *Jeremiah* 30:17

**Translation**: Ah me, Lord, have mercy upon me. Behold, I do not conceal my wounds. You are my source of healing in sickness, my source of compassion in misery.

**Sources**: London, British Library Add. MS 10338, ff. 133v-134r. Autograph; in score.
London, Royal College of Music MS 920, ff. 24v, 69v, 130r & 180r. Autograph; in parts.

# 15. O Deus meus

GEORGE JEFFREYS
Edited by Peter Aston



Alto: O___ De-us me-us et o-mni-a, sum-ma sa-

Tenor: O De-us me-us et o-mni-a, sum-ma sa-

Bass: Sum-ma sa-ti -

Alto: -ti - e-tas me - a! O___ De-us me-us et

Tenor: -ti - e-tas me - a! O___ De-us me-us et

Bass: - e-tas me - a! O De-us me-us et o-mni-a,

5 6 7 6

Alto: o - mni-a, sum-ma sa-ti - e-tas me - a! O De-us me-us,

Tenor: o - mni-a, sum-ma sa-ti - e-tas me - a! O De-us me - us,

Bass: sum-ma sa-ti - e-tas me - a! O De-us me - us, quid ex - tra

3 4 3

**Text**: Source unknown

**Translation**: O my God and my all, my pinnacle of plenty! O my God, what could I desire beyond you? You are my only unchangeable blessing; for you alone I wish, you alone I seek and sigh for. Blessed Lord, draw me after you, and consume me in the fire of your most loving self. Alleluia.

**Sources**: London, British Library Add. MS 10338, ff. 148r-150r. Autograph; in score.
London, Royal College of Music MS 920, ff. 29r, 74r, 134v & 183r. Autograph; in parts.

# 16. Florete, flores

GEORGE JEFFREYS
Edited by Peter Aston



Flo - re - te, flo - re - te,— flo - res,

Flo -

Flo - re - te, flo -

flo - re - te, flo -

-re - te, flor - re - te,— flo - res,

-re - te,— flo - res,

-re - te,— flo - res,

flo - re - te,— flo - res,

qua - si li - li-um,

qua - si li - li-um,

qua - si

su - is, in o - pe - ri - bus su - is.

Do - mi-num in o - pe - ri - bus su - is. Al - le - lu -

su - is, in o - pe - ri - bus su - is.

- ia, Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu -

Al - le - lu - ia, Al - le -

Al - le - lu - ia, Al - le -

- ia, Al - le - lu - ia,

- lu - ia, Al - le - lu - ia, Al - -

- lu - ia, Al - le - lu - ia, Al - le -

Al - le - lu - ia, Al - le - lu - ia, Al - le - -

**Text**: *Ecclesiasticus* 39: 19

**Translation**:  Flowers, bloom like the lily, send forth your fragrance, and spread out your leaves in thanks.  Lift your voices in song, and praise the Lord for all his works.  Alleluia.

**Sources**:  London, British Library Add. MS 10338, ff. 97r-99r.  Autograph; in score.
London, British Library Add. MS 29282, ff. 10r, 18r, 3r & 25v.  Autograph; in parts.
London, Royal College of Music, MS 920, ff. 36r, 80r, 141r & 186v.  Autograph; in parts.

# LIST OF SOURCES AND THEIR ABBREVIATIONS

### London, British Library

**Add. 10338**   Add. MS 10338: autograph score-book, compiled *c*.1638–1665. For details and an inventory, see Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England* (Aldershot, 1997), pp. 217–32. See also Robert Thompson, 'English Music Manuscripts and the Fine Paper Trade 1648–1688' (Ph.D. dissertation, University of London, 1988), pp. 165–220; and Thompson, 'George Jeffreys and the *Stile Nuovo* in English Sacred Music: a New Date for his Autograph Score, British Library Add. MS 10338', *Music & Letters*, 70/3 (1989), pp. 317–41. Contains nos. **1–16**.

**Add. 29282**   Add. MS 29282: autograph partbooks, compiled 1660s. For details and an inventory, see Wainwright, *Musical Patronage*, pp. 238–9. Contains nos. **7–8**, **16**.

### London, Royal College of Music

**RCM 920**   MS 920: autograph partbooks, compiled late 1650s–early 1660s. For details and an inventory, see Wainwright, *Musical Patronage*, pp. 286–8. Contains nos. **1–8**, **10–16**.

### Oxford, Bodleian Library

**Tenbury 1010**   Tenbury MS 1010: autograph score (single leaf), 1669. For details, see Wainwright, *Musical Patronage*, p. 341. Contains no. **9**.

Compositions in this edition are also found in the following sources:

Durham, Cathedral Library MS B.1 (no. **9**); London, Royal College of Music MS 2033 (nos. **11**, **13**); Royal College of Music MS 2039 (no. **13**); Oxford, Bodleian Library Mus. MS d 10 (no. **5**); Bodleian Library Mus. Sch. MS C 11 (nos. **11**, **13**); Bodleian Library Mus. Sch. MS E 451 (nos. **11**, **13**); Bodleian Library Tenbury MS 892 (no. **5**); Oxford, Christ Church Mus. 18 (nos. **5**, **7**, **9**); Christ Church Mus. 747–9 (nos. **11–13**); John Playford (ed.), *Cantica Sacra* (London, 1674) (no. **5**).

Variants in these non-autograph sources are not noted in the Textual Commentary.

# TEXTUAL COMMENTARY

The following abbreviations are used in the Textual Commentary:

| PART NAMES | C | Cantus |
|---|---|---|
| | A | Alto |
| | T | Tenor |
| | B | Bass |
| | bc | Basso Continuo |

| NOTE VALUES | *b* | breve |
|---|---|---|
| | *b.* | dotted breve (etc.) |
| | *b*-rest | breve rest (etc.) |
| | *sb* | semibreve |
| | *m* | minim |
| | *c* | crotchet |
| | *q* | quaver |
| | *sq* | semiquaver |
| | *dsq* | demisemiquaver |

PITCH        Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c"–b" (c' = middle C).

         ♯, ♭: if functioning as a natural, are shown in the Commentary as ♮.

| OTHERS | alt | alternative |
|---|---|---|
| | b(b) | bar(s) |
| | k-s | key signature |
| | o | no accidental(s) in source |
| | om | omitted |
| | orig | original |
| | sl | slur(red) |
| | t | tie |
| | t-s | time signature |
| | u.p. | upper part (of two parts written on the same stave) |
| | \| | bar-line |

SYSTEM OF REFERENCE    References take the form: bar number, number of symbol (note or rest) within the bar indicated as 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:

    '59[2] bc: o (RCM 920)' would indicate that the accidental to the second note of the basso continuo part in bar 59 is omitted in London, Royal College of Music MS 920; and '17[4] T2: *c*c' (Add. 10338)' would indicate that the fourth symbol of the second tenor part in bar 17 is a crotchet middle C in London, British Library Add. MS 10338.

1.   O QUAM SUAVE (B bc)

$13^{2-6}$ B: *c*.f *sq*g *sq*f *sq*e *sq*d; $13^{3-6}$ sl (both sources). The four semiquavers appear to be intended as a compound ornament, so have been transcribed as demisemiquavers, shown here in small print. Similar written-out embellishments occur in bb. 14, 15, 16, 25 & 28 (see below). In each case, the total duration of the figure is clear from the way in which the voice part fits with the basso continuo.

$14^{1-4}$ B: *q*.d *sq*e *sq*f *sq*d; $14^{2-4}$ sl (both sources)

$15^{3-7}$ B: *q*b♭ *sq*c' *sq*b♭ *sq*a *sq*g; $15^{3-7}$ sl (both sources)

$16^{1-8}$ B: *q*.a *sq*g *sq*f *sq*e *sq*d *sq*c *sq*B *sq*A; $16^{2-8}$ sl (both sources)

$18^1$ B: alt *sb*d (both sources)

$18^{1-3}$ bc: *sb*D with alt *m*.d *c*c (Add. 10338)

$23^{4-5}$ B: *c*c' *c*c' (Add. 10338)

$25^{1-2}$ B: *q*.e *sq*e (Add. 10338)

$25^{8-11}$ B: *q*.d *sq*c *sq*d *sq*c; $25^{9-11}$ sl (both sources)

$28^1$ bc: *c*A (Add. 10338)

$28^{8-11}$ B: *q*.B♭ *sq*A *sq*B♭ *sq*A; $28^{9-11}$ sl (both sources)

$36^{1-2}$ B & bc: *sb*E *sb*A (creating an additional bar) (Add. 10338)

44 t-s: **3** (Add. 10338)

44 bc: inscription: 'Organo solo' (Add. 10338)

$45^{1-3}$ bc: *sb*.c' *m*g *sb*a (Add. 10338)

$55^2$ bc: *b*E (Add. 10338)

$57^1$-$72^2$ both parts:  Passage marked by a cross to indicate rejection; a reworking (corresponding with the version in RCM 920) is shown at the end (Add. 10338)

$60^{3-4}$ B: *q*a *q*g (Add. 10338)

$64^3$ B: o (Add. 10338)

$75^3$ bc: *m*D  (RCM 920)

$80^{7-9}$ B: *q*.e *sq*f (Add. 10338)

$84^{3-4}$ bc (u.p.): *c*a *c*b (both sources). Rhythm modified to avoid consecutive 5ths with voice part.

$84^{4-7}$ B: *q*.a *sq*b♭ *sq*a *sq*g (Add. 10338)


2.   SPECIOSUS FORMA (B bc)

$6^1$ bc: *m*c *m*G (Add. 10338)

$6^{3-4}$ B: *q*.b *sq*a (both sources)

$21^{1-6}$ B: *q*e *sq*c *sq*c *q*B *sq*A *sq*A  (text: 'tu-is, in la-bi-is') (RCM 920)

$21^4$ B: *q*A (treating '-bi-is' as one syllable) (Add. 10338)

$21^9$ B: *q*B (treating '-bi-is' as one syllable) (Add. 10338)

$22^1$ B: *c*.E *q*D *m*E (creating an additional half bar) (Add. 10338)

$22^1$ bc: *sb*E (Add. 10338)

$25^{4-5}$ B: *m*.d *c*d (creating an additional half bar) (Add. 10338)

$25^3$ bc: *sb*d (Add. 10338)

$26^1$ B: *c*G (Add. 10338)

$26^{1-2}$ bc: *m*G (Add. 10338)

$31^1$ bc: *m*C (Add. 10338)

$34^{1-3}$ B: *m*.f *q*g *q*a (RCM 920); *m*.f *c*a (treating '-bi-is' as one syllable) (Add. 10338)

$39^{1-2}$ B: *m*.E *c*E (creating an additional half bar) (Add. 10338)

$39^{1-3}$ bc: *sb*E *m*F (Add. 10338)

$41^{3-4}$ B: *sb*d *m*d (creating an additional half bar) (Add. 10338)

$41^3$-$42^3$ bc: *sb*d *c*.G *q*A *m*B (Add. 10338)

$45^{2-3}$ B: *m*D *c*-rest (Add. 10338)

$45^{2-3}$ bc: *m*D *m*G (Add. 10338)


3.   TIMOR ET TREMOR (TT bc)

$15^1$-$17^1$ T1: *sb*f ' *c*-rest *c*a *sb*d' *c*c' *c*b *m*.a *c*a *sb*g (all note-values doubled, expanding three bars to six) (Add. 10338)

$15^1$-$17^1$ T2: *m*-rest *m*a *m*.f♯ *c*d *m*f♯ *sb*g *m*f♯ *sb*g *c*-rest  (Add. 10338)

$15^1$-$17^1$ bc: *sb*d *m*.d *c*B *m*d *m*G *sb*d *sb*G (Add. 10338)

$26^1$-$27^3$ T1: *m*g♯ *sb*a *m*g♯ (creating an additional bar) (Add. 10338)

$26^1$-$27^5$ T2: *m*e' *c*c' *c*b *m*.b *c*b (Add. 10338)

$26^1$-$27^1$ bc: *b*E *sb*A (Add. 10338)

$32^1$-$33^1$ T1: *m*e' *m*d' *sb*-rest ) (RCM 920).

$32^1$-$33^4$ T2: *m*-rest *c*-rest *c*a *c*.b *q*g *c*g *c*a (RCM 920)

$32^1$-$33^1$ bc: *m*A *m*d *m*G (RCM 920)

$58^{1-3}$ bc: *m*.G *c*F (RCM 920)


4.   AUDIVI VOCEM DE CAELO (TT bc)

$32^1$-$33^2$ T1: *c*.d' *q*d' *m*c' *m*-rest (shortening the phrase by half a bar, the contraction not matched in b. 37) (RCM 920)

$32^1$-$33^1$ T2: *m*-rest *c*-rest (RCM 920)

$32^1$-$33^1$ bc: *c*g *c*f *m*e (RCM 920)

$35^1$-$36^3$ bc: *c*d *q*e *q*d *q*c *q*B *c*A *c*.G *q*A *c*B *c*G (RCM 920)

$42^1$-$45^5$ T1: *sb*d' *m*-rest *m*.d' *c*b *c*b *c*a *c*g♯ *m*a *c*g♯ *sb*a *sb*-rest *m*-rest *m*.f ' *c*d' *c*d' *c*c' (expanding four bars to eight) (Add. 10338)

$42^1$-$45^5$ T2: *sb*d *b*-rest *sb*-rest *m*-rest *m*.e' *c*c' *c*c' *c*b *m*.a *c*a *m*b *c*b *c*c' (Add. 10338)

$42^1$-$45^5$ bc: *m*.d *c*e *sb*f♯ *m*.g *c*f *sb*e *sb*A *m*.a *c*g *c*f *c*e *m*d *m*.g *c*c (Add. 10338)

$59^2$-$62^3$ T1: *q*f♯ *q*g *m*a *c*g *m*d' *q*b *q*c' (contracting three bars to two) (RCM 920)

$62^1$-$63^3$ T2: *m*-rest *sb*b (RCM 920)

$59^1$-$62^1$ bc: *m*e *c*d *c*c *c*B *c*G *sb*g (RCM 920)

**5.**  ERIT GLORIA DOMINI (TT bc)

$5^{1-2}$ T1: *m*.c' *c*g (RCM 920)
$50^{2-3}$ T2: *q*f *q*g as an alternative or perhaps an undeleted error (Add. 10338)
$52^1$ all parts: ⌒ (both sources)

**6.**  DOMINE DEUS SALUTIS MEAE (TT bc)

$2^{1-2}$ bc: *m*c *m*A (RCM 920)
$4^1$-$5^1$ T1: *m*b *m*c' *sb*b *sb*a (expanding two bars to three) (Add. 10338)
$4^1$-$5^1$ bc: *m*.e *c*A *sb*e *sb*A (Add. 10338)
$13^1$-$14^2$ bc: *sb*c *m*c *m*A (Add. 10338)
$14^{2-3}$ T2: *m*e' ('die' treated as one syllable) (both sources)
$15^{2-3}$ T1: *m*e' ('die' treated as one syllable) (both sources)
$31^1$-$33^1$ T1: *m*.c' *c*-rest *b*-rest *sb*-rest (expanding three bars to four) (Add. 10338)
$32^1$-$33^3$ T2: *m*.a *c*a *q*g *q*g *q*b *q*c' *c*.d' *q*g *sb*f♯ (Add. 10338)
$32^1$-$33^3$ bc: *c*c *c*B *m*d *m*G *c*F♯ *c*G *c*B *c*A *m*B (Add. 10338)
$34^1$ bc: *m*G♯ (Add. 10338)
$37^1$-$39^1$ T1: *c*-rest *c*.e' *q*c' *q*c' *q*e' *sb*b *sb*a *sb*-rest (expanding two bars to three) (Add. 10338)
$37^1$-$39^1$ T2: *m*g♯ *sb*a *m*g♯ *sb*a *c*-rest (Add. 10338)
$37^1$-$39^1$ bc: *m*e *m*A *sb*E *sb*A *m*.A (Add. 10338)
$47^1$-$48^2$ bc: *sb*c *t* *m*c *m*A (Add. 10338)
$49^1$-$52^6$ T1: *c*.a *q*a *sb*d' *m*c♯' *c*d' *q*a *q*b *sb*c' *c*b *c*a (text: 'au-rem tu-am ad cla-mo-rem') (Add. 10338)
$49^1$-$52^6$ T2: *m*.f *c*f *sb*e *m*.d *q*e *q*f♯ *c*.g♯ *q*g♯ *sb*a (text: 'au-rem tu-am ad cla-mo-rem me-') (Add. 10338)
$57^1$ bc: e om (Add. 10338)

**7.**  HEU, ME MISERAM (CB bc)

Heading: 'Dialogue Maria & Angelis' *sic* (all sources)
$10^{5-6}$ C: *q*b♭' *q*b♭' (Add. 10338)
$13^3$-$14^1$ C: The word 'eum' is broken off in all three autograph sources, a remarkably dramatic touch. The word is completed only in a copy of the dialogue made *c*.1670 by Henry Aldrich (Oxford, Christ Church Mus. 18).
$14^1$ bc: *m*d *m*-rest (Add. 10338)
$14^{2-4}$ B: *c*.d *q*d (Add. 10338)
$17^{2-3}$ B: *q*.d *sq*d (Add. 29282, RCM 920)
$19^5$-$21^1$ B: *c*B♮ *m*.d *c*d *sb*G (expanding the phrase by half a bar) (Add. 10338)
$19^4$-$21^1$ bc: *c*B♮ *m*.d *c*d *sb*G (Add. 10338)

$27^{1-4}$ B: *m*.b♭ *q*b♮ *q*b♮ (Add. 10338)
$36^{1-5}$ B: *sb*g *c*c *q*c *q*B♭ (expansion of half a bar) (Add. 10338)
$36^{1-3}$ bc: *m*g *m*G *c*.c *q*B♭ (Add. 10338)
$37^4$ bc: *sb*D (expansion of half a bar) (Add. 10338)
$37^5$ B: *sb*d (Add. 10338)
$41^{1-2}$ C: *m*.c" *c*e♭" (expansion of half a bar) (Add. 10338)
$41^1$ bc: *sb*c (Add. 10338)
$44^{5-8}$ B: *q*B♭ *sq*c *sq*d *q*e *q*f♯ (Add. 29282)
$48^{6-7}$ B: *q*.g *sq*a (Add. 10338)
$53^1$-$54^1$ B: *sb*A *m*D (Add. 10338)
$63^{1-5}$ C: *c*.a' *sq*b♭' *sq*c" (Add. 29282)
$63^6$ C: *sb*a' (expansion of half a bar) (Add. 10338)
$63^{2-3}$ B: *m*-rest *c*-rest *c*d (Add. 10338)
$63^2$ bc: *m*d *m*d (Add. 10338)
$85^4$ B & $85^3$ bc: *sb*A (expansion of half a bar) (Add. 10338)
$88^{4-5}$ B: *q*B♭ *q*c (Add. 29282)
$89^{5-6}$ B: *c*g *c*g (Add. 29282)
$90^{2-3}$ B: *q*G *q*A (Add. 29282)
$96^{4-5}$ C: *c*e" (text: repetition of 'O' om) (Add. 10338)
$99^{2-3}$ C: *c*a' (Add. 10338)
$102^{1-4}$ C: *c*.a' *q*g' *q*g' (Add. 10338)
$128^{5-6}$ B: *q*.g *sq*d (RCM 920)
$136^{1-2}$ C: *q*g' *q*g' (Add. 10338)

**8.**  O QUAM DULCIS (CB bc)

$5^1$-$7^2$ B: *c*-rest *m*e *c*g *m*d♯ *c*d♯ *m*b *c*c' (Add. 29282 & RCM 920)
$5^1$-$7^2$ bc: *m*E *m*e *sb*B *c*G♯ *c*A (Add. 29282 & RCM 920)
$8^{1-2}$ B: *c*.f *q*f (contraction of half a bar) (RCM 920)
$8^1$ bc: *m*f (RCM 920)
$10^1$ B: alt g (Add. 10338)
$13^{1-4}$ B: *q*e *q*e *q*e *q*f *q*c♯ (text: 'dul-cis, O quam dul-') (RCM 920)
$14^{3-4}$ bc: *c*.A *q*G (Add. 10338)
$16^1$-$18^1$ C: *m*b' *c*-rest *q*c" *q*d" *m*.e" *q*d" *q*c" *sb*b' *c*a (expansion of one bar) (Add. 10338)
$16^1$-$18^1$ B: *sb*E *c*-rest *q*g *q*e *m*a *t* *c*a *q*g♯ *q*f♯ *m*g♯ *m*a (Add. 10338)
$16^1$-$18^1$ bc: *m*E *c*.e *q*d *m*.c *q*B *q*A *sb*e *m*a (Add. 10338)
$16^{1-2}$ bc: *c*E *q*.e *sq*d (Add. 29282)
$23^1$-$24^3$ B: *m*.g *c*g *c*-rest *q*a *q*b (Add. 29282)
$30^{6-7}$ C: *q*.b' *sq*a' (Add. 29282)
$31^{1-3}$ bc: *m*e *c*e *q*f *q*e (Add. 10338)
$33^{6-7}$ C: *q*.e" *sq*d" (Add. 29282)
$33^{5-6}$ B: *q*.g♯ *sq*g♯ (Add. 10338 & RCM 920)
$35^{1-2}$ C: *q*.c♯" *sq*c♯" (Add. 10338 & RCM 920)
$35^{4-7}$ B: *q*g *q*g *q*f♯ *q*e (Add. 29282)
$43^{1-3}$ bc: *m*.d *c*c (Add. 29282)
$45^1$ B: *sb*E (Add. 29282 & RCM 920)

45²-46² bc: *m*E  *m*e (RCM 920)
51¹⁻² B: *q*a  *q*g (Add. 29282)
52⁴⁻⁷ C: *q*d"  *q*c"  *q*.d"  *sq*e" (Add. 10338)
53² bc: *sb*E (an uncorrected error) (Add. 10338)
54¹ all parts: ⌢ (all sources)
55: 𝄋 (indicating final section is to be repeated) (Add. 29282)
55⁴⁻⁸ C: *c*.c♯"  *q*d" (Add. 10338 & RCM 920)
55¹⁻² bc: *c*-rest  *m*A  *c*d (Add. 10338)
59¹ B: *m*c  *m*-rest (Add. 29282)
62¹⁻⁶ B: *q*.f♯  *sq*d  *q*e  *q*f♯  *q*g  *q*g (Add. 10338 & RCM 920)
65¹⁻² B: *q*.e  *sq*e (RCM 920)
65⁶-66⁷ B: *q*a  *q*f♯  *q*g  *q*a  *q*d  *q*B  *q*c (Add. 10338 & RCM 920)
65³⁻⁴ bc: *q*f♯  *q*g (Add. 10338 & RCM 920)
66³⁻⁴ bc: *q*B  *q*c (Add.; 10338 & RCM 920)
69¹⁻² B: *q*.d  *sq*d (RCM 920)
69⁶-70⁷ B: *q*g  *q*e  *q*f  *q*g  *q*c  *q*A  *q*B (Add. 10338)
70⁹-72² B: *q*A  *q*G  *q*F  *sb*E  *q*-rest  *q*a (RCM 920)
72² C: *c*-rest (an obvious error) (Add. 10338)
73⁴⁻⁵ C: *q*.c"  *sq*d" (Add. 29282)
75³ bc: *m*e (Add. 29282)


**9.** WITH NOTES THAT ARE BOTH LOUD AND SWEET (BB bc)

Heading:  'For the Ascension of o[u]r Bl[esse]d Saviour' (Add. 10338)
Inscription:  'Mr Pett' (top right-hand corner of f. 89ʳ) (Add. 10338)
Inscription:  '[16]69' (bottom right-hand corner of recto) (Tenbury 1010)
4¹ B1: *c*d as alt (Tenbury 1010)
6⁶⁻⁷ B2: *q*d as alt  *m*e (Tenbury 1010)
15²-16¹ bc: *c*E  *m*e (Add. 10338)
23 t-s: **3** (Tenbury 1010)
23¹-24⁴ B1: *sb*G | *sb*-rest  *sb*-rest  *sb*G | *sb*.g  *m*g  *m*.g  *c*f♯ | (creating an additional bar) (Add. 10338)
23¹-24⁴ B2: *sb*g | *sb*-rest  *sb*-rest  *sb*b | *sb*.b  *m*a  *m*a  *m*a | (Add. 10338)
23¹-24² bc: *sb*G | *b*.G | *b*G  *sb*d | (Add. 10338)
24² bc: *sb*f♯ (Tenbury 1010)
25³ B2: *m*a (Tenbury 1010)
26¹ bc: *sb*g  *sb*g (Tenbury 1010)
28²⁻³ B2: *sb*e (Tenbury 1010)
29¹-31³ B2: *b*B  *sb*B  *sb*B  *b*A | *b*B  *m*B  *m*B (Add. 10338)
31¹ bc: *b*.B (Add. 10338)
35⁵ B1: *q*f♯ (Tenbury 1010)
37³-38¹ bc: *sb*B (Tenbury 1010)
38²-39⁴ bc: *m*E  *c*.G♯  *q*A  *c*B  *c*c (Add. 10338)
45¹⁻⁴ B2: *q*.a  *sq*a  *q*b  *q*b (Add. 10338)
47¹-48¹ B1: *m*B  *c*.d  *q*B  *sb*f♯  *m*B (creating an additional bar) (Add. 10338)
47²-48¹ B2 *m*b  *c*b  *m*.b  *c*a♯  *c*b (Add. 10338)

47¹-48¹ bc: *m*B  *c*d  *c*B  *sb*F♯  *m*B (Add. 10338)
48⁴⁻⁵ B2: *sq*e  *sq*f♯ (*sq sq* also at 48⁸⁻⁹, 50⁴⁻⁵, 50⁸⁻⁹ & 51¹⁻²) (Add. 10338)
49⁴⁻⁵ B1: *sq*f♯  *sq*g (*sq sq* also at 49⁸⁻⁹, 50⁴⁻⁵ & 51¹⁻²) (Add. 10338)
49¹-51² bc: *m*A  *c*d  *q*.d  *sq*c♮  *m*B  *c*.c  *q*B  *q*A  *q*G  *c*F (Tenbury 1010)
52¹-53² bc: *sb*e  *c*d♯  *c*e (Add. 10338)
53¹⁻⁴ B2: *c*d♯  *c*e  *c*G♯  *c*G♯ (Add.10338)
54³⁻⁴ B2: *q*c  *sq*B  *sq*A (Add. 10338)
59¹⁻² B2: *c*.g♯  *q*e (Add. 10338)
66³⁻⁵ B2: *q*e  *q*f  *q*g (Add. 10338), as alt or undeleted error (Tenbury 1010)
69² bc: *c*f♯  *c*g as alt (Add. 10338)
72¹ bc: *m*d as alt (Add. 10338)
74⁵-75¹ B2: *q*.a  *sq*b  *q*a  *q*b  *m*g♯ (Tenbury 1010)
74²-77¹ bc: *c*c  *c*A  *m*e  *m*.d♯  *c*d♯  *m*e  *c*c (Tenbury 1010)
81⁴⁻⁵ B2: *q*.f♯  *sq*f♯ (Add. 10338)
91¹ bc: *c*.g  *q*B (Add. 10338)
92² B2: *q*G (Tenbury 1010)
92³ bc: *m*d  *m*d (Add. 10338)
93² B1 & 2: inscription: 'change parts' (Tenbury 1010)
95² bc: *m*G (Tenbury 1010)
97³⁻⁴ B2: *q*A  *q*A (Tenbury 1010)
97²-99¹ bc: *c*A  *c*A  *q*G  *q*F  *m*E  *m*G  *m*.C (Tenbury 1010)
98²-99¹ B1: *q*E  *q*F  *c*.G  *q*G  *m*.C as alt or undeleted error (Add. 10338)
98³-99¹ B2: *m*c'  *c*b  *c*.c' as alt (Tenbury 1010)
101³⁻⁴ B2: *q*d  *q*e (Tenbury 1010)
103 all parts: ⌢ (Add. 10338)
109⁴-120¹ all parts: passage written on extension leaf gummed to f. 91ʳ (Add. 10338)
110⁶⁻⁸ B2: *q*e  *sq*f♯  *sq*g  *c*f♯ (Add. 10338)
113²-114³ bc: *m*f  *m*A  *m*B♭ (Add. 10338)
114¹⁰-116¹ B1: *c*B♭  *c*c  *q*.b♭  *sq*c'  *m*g  *m*f as alt (Tenbury 1010)
116⁴⁻⁵ B2: *q*.b♭  *sq*b♭ (Tenbury 1010)
118¹-120¹ all parts: orig crossed out; correction, a two-bar contraction corresponding to version in Add. 10338, written at end (Tenbury 1010)


**10.** HEAR MY PRAYER (TTB bc)

40¹⁻² T1: *sb*d (both sources)
58¹⁻² T1: *c*b  *c*b (Add. 10338)
63¹ bc: *m*c  *m*c (Add. 10338)
66¹⁻² B: *m*.g  *c*g (RCM 920)
66¹ bc *m*g  *m*g (RCM 920)
67² T1: o (RCM 920)
68¹⁻² T2: *m*a  *m*a (Add. 10338)
68¹⁻² B: *m*.d  *c*d (Add. 10338)
101¹ B: *sb*G as alt (both sources)

**11.  SING UNTO THE LORD (TTB bc)**

18$^2$-19$^1$ bc:  t om (RCM 920)
30$^1$ B:  $cc$  $q$B  $q$A (RCM 920)
56$^3$-57$^1$ B:  $q$F  $q$F  $sb$.c (text: 'in his fa-') (RCM 920)
86$^{1-2}$ T2:  $sb$g (both sources
86$^{1-2}$ B:  $sb$G (both sources)
86$^{1-3}$ bc:  $sb$G (Add. 10338)


**12.  LAPIDABANT STEPHANUM (TTB bc)**

20$^{2-3}$ bc:  $m$g  $c$f♯ (RCM 920)
21$^1$-22$^2$ bc:  $sb$G  $m$.g (Add. 10338)
24$^1$ T1:  $c$e' (both sources)
36$^1$-37$^1$ T1:  $sb$-rest  $m$.a  $c$a  $sb$b♭ (creating an additional bar) (Add. 10338)
36$^1$-37$^1$ T2:  $sb$d  $m$.f♯  $c$f♯  $sb$g (Add. 10338)
36$^1$-37$^3$ B:  $sb$-rest  $m$-rest  $m$.d  $c$d  $m$c♯ (Add. 10338)
36$^1$-37$^3$ bc:  $sb$.d  $sb$d  $m$c♯ (Add. 10338)
40$^2$ bc:  $c$f  $c$f (Add. 10338)
42$^{1-2}$ T1:  $sb$b♭  $sb$a (creating an additional bar) (Add. 10338)
42$^{1-3}$ T2:  $m$f♯  $sb$g  $m$f♯ (Add. 10338)
42$^1$ B:  $b$d (Add. 10338)
42$^1$ bc:  $sb$d  $sb$d (Add. 10338)
46$^1$-47$^4$ T1:  $m$-rest  $c$-rest  $m$d'  $q$c'  $q$b♭  $c$a  $c$b♭  $m$.e  $c$e (creating an additional bar) (Add. 10338)
46$^1$-47$^3$ bc:  $sb$F  $m$.F  $c$G  $c$A  $c$G  $m$A (Add. 10338)
49$^{4-5}$ T2:  $c$c'  $c$c'  $c$d' ($c$c' written twice in error) (RCM 920)
54$^1$ T2:  $m$g  $m$-rest (both sources)
65$^1$-66$^2$ T2:  $sb$a  $m$b♮ (text: 'mag-na') (Add. 10338)
66$^{1-2}$ bc:  $m$.G  $c$F (both sources)
71$^1$ T1 text:  '-ni' (RCM 920)
74$^1$-75$^3$ B:  $m$B♭  $c$f  $c$g  $m$a  $m$c♯ (text: 'il-lis hoc pec-') (Add. 10338)
79$^1$-82$^4$ T1:  $m$b♭  $c$d'  $c$e'  $m$.f '  $c$a  $c$b♭  $c$c'  $m$.d'  $q$c'  $q$b♭  $m$c' (text: 'il-lis hoc pec-ca-tum, pec-ca-') (Add. 10338)
83$^{1-2}$ T2:  $sb$b♭ (both sources)
91$^1$-92$^2$ bc:  $m$.d  $c$e  $m$f♯ (Add. 10338)
101$^1$ bc:  o (RCM 920)
105$^4$ T1:  $q$d (RCM 920)
106$^1$ bc:  $m$d  $m$d  (Add. 10338)
113$^1$-114$^1$ bc:  $m$d  $m$G  $sb$d (Add.10338)


**13.  ECCE, DILECTUS MEUS (TTB bc)**

16$^{1-2}$ T2:  $sb$a (both sources)
16$^{1-2}$ B:  $sb$A (both sources)
36$^{1-2}$ T2:  $m$.d'  $c$d' (RCM 920)

37$^1$-39$^1$ B:  $c$.d  $q$d  $c$-rest  $c$c♯  $c$.c♯  $q$c♯  $m$d  $sb$G (text: 'me-a, a-mi-ca me-a') (RCM 920)
37$^1$-39$^1$ bc:  $b$d  $sb$G (Add. 10338)
48$^{1-2}$ T2:  $sb$a (both sources)
48$^{1-2}$ B:  $sb$A (both sources)


**14.  HEU MIHI, DOMINE (TTB bc)**

11$^{3-4}$ B:  $c$e♭  $c$d (Add. 10338)
14$^{2-3}$ T2:  $c$f♯  $c$f♯  (RCM 920)
17$^{3-5}$ T2:  $c$c'  $c$c' (Add. 10338)
24$^1$-26$^1$ B:  $sb$A t $sb$A  $m$d (text: 'me-i') (Add. 10338)
26$^{1-3}$ bc:  $sb$d (RCM 920)
31$^2$ T1:  o (RCM 920)
44$^1$ B & bc:  o (RCM 920)
47$^{1-2}$ bc:  $m$f  $m$F (Add. 10338)
56$^2$ T2:  $q$d' (RCM 920)
59$^{1-2}$ bc:  $c$.f  $q$e (both sources)


**15.  O DEUS MEUS (ATB bc)**

1$^1$-9$^3$ all parts:  Orig passage rejected in favour of a reworking shown on f. 150$^r$ immediately before the Alleluia (Add. 10338). RCM 920 has the revised version only.
7$^3$ T:  $m$b♭ (RCM 920)
8$^2$ A:  $q$b♭ (RCM 920)
13$^{1-2}$ B:  $c$.b♭  $q$e (RCM 920)
23$^{1-2}$ B:  $q$B♭  $q$c  (RCM 920)
24$^6$-25$^1$ A:  $c$.g'  $q$a' (Add. 10338)
35$^{3-4}$ A:  $q$.f♯$^1$  $sq$f♯$^1$ (both sources)
37$^{1-2}$ B:  $q$c♯  $q$c♯ (RCM 920)
38$^{1-3}$ B:  $c$-rest  $q$.f♯  $sq$g (Add. 10338)
46$^2$ T:  o (RCM 920)
54$^2$ B:  alt a (perhaps an undeleted error) (Add. 10338)
54$^6$ B:  alt g (perhaps an undeleted error) (Add. 10338)
56$^{1-2}$ A:  $q$g'  $q$g' (Add. 10338)
63$^1$ A:  $q$g (Add. 10338)
63$^3$ T:  $q$b♭ (RCM 920)
64$^4$-65$^2$ A:  $q$e'  $q$e'  $m$f '  $c$e'  $c$.d'  $q$d' (RCM 920)
68$^1$ B & bc:  ⌒ (both sources)
68$^4$ A & T:  ⌒ (both sources)
79$^{3-4}$ bc:  $c$.f  $q$d (RCM 920)
82$^2$ T:  o (RCM 920)


**16.  FLORETE, FLORES (ATB bc)**

1$^1$ T:  $m$-rest om (RCM 920)
1$^{2-5}$ T:  $q$.c'  $sq$b♭  $q$a  $q$g (Add. 29282).  The rhythmic figure $q$. $sq$ $q$ $q$ also occurs at 2$^{3-6}$, 7$^{2-5}$ & 8$^{3-6}$.

4$^{2-5}$ B: *q*.f *sq*e  *q*.d  *sq*c (Add. 29282).  The
   rhythmic figure *q. sq. q. sq* also occurs at 5$^{3-6}$
   & 10$^{2-5}$.

5$^6$ B: *q*.f♯ (Add. 10338)

7$^{2-5}$ A: *q*.f' *sq*e'  *q*.d'  *sq*c' (Add. 29282).  The
   rhythmic figure *q. sq q. sq* also occurs at 8$^{3-6}$.

9$^{2-3}$ T: *q*g  *q*a (Add. 29282)

11$^{1-4}$ B: *q*g  *q*f  *q*e♭  *q*d (Add. 29282)

12$^{3-4}$ A: *q*d'  *q*c' (Add. 29282, RCM 920)

12$^{3-4}$ T: *q*b♭  *q*a (Add. 29282)

16$^{1-2}$ B: *m*.g  *c*G (Add. 29282)

17$^2$-19$^6$ A: *q*g'  *q*f'  *q*e'  *q*d'  *c*e'  *c*e'  *q*f'  *q*e'  *q*d'  *q*c'
   *c*d'  *c*d'  *q*.c'  *sq*d'  *q*c'  *q*d' (Add. 29282)

18$^1$-19$^4$ T: *sb*-rest  *c*-rest  *c*b♭  *c*.b♭  *q*a (Add.
   29282)

18$^1$-19$^4$ B: *q*c'  *q*b♭  *q*a  *q*g  *c*.a  *q*a  *q*b♭  *q*a  *q*.g  *sq*f
   (Add. 29282)

18$^{5-6}$ B: *c*a  *c*a (Add. 10338)

21$^1$-22$^5$ A: *sb*f'  *c*-rest  *c*a'  *c*d'  *q*d'  *q*e'  *m*.c♯'  *c*c♯'
   (creating an additional bar) (Add. 10338, Add.
   29282)

21$^1$-22$^1$ T: *sb*f  *sb*-rest  (Add. 10338, Add. 29282)

21$^1$-22$^4$ B: *sb*F  *sb*-rest  *m*-rest  *c*-rest  *q*e  *q*e (Add.
   10338, Add. 29282)

21$^1$-22$^3$ bc: *sb*F  *m*F  *c*B♭  *c*G  *sb*A (Add. 10338,
   Add. 29282)

24$^3$ B: *q*b♭ (Add. 29282)

25$^7$ T: o (Add. 10338, Add. 29282)

28$^{1-2}$ B: *c*f (Add. 10338), *q*-rest  *q*f (Add. 29282)

33$^{1-3}$ T: *m*d'  *m*d' (Add. 29282)

37$^{4-6}$ bc: *q*d  *q*B♭  *q*A  *q* G (Add. 10338)

38$^2$ T: *q*c' (Add. 29282)

39$^{1-2}$ T: *c*a  *c*b♮ (Add. 29282)

44$^3$ T: o (Add. 10338)

57$^{3-4}$ T: *q*g  *q*g (all sources)

58$^2$ T: *q*d (RCM 920)

59$^{3-4}$ B: *q*a  *q*a (all sources)

59$^{4-5}$ T: *q*a  *q*a (all sources)

59$^{5-7}$ B: *c*g  *q*f  *q*f (Add. 10338, Add. 29282)

61$^{1-6}$ T: *c*.e  *sq*a  *sq*a  *q*a  *q*a  *c*b♭ (Add. 10338),
   *c*e  *q*a  *q*a  *q*a  *q*a  *c*b♭ (Add. 29282)

63$^2$ B: o (RCM 920)

63$^{3-5}$ T: *q*g  *q*g  *c*g (Add. 29282)

63$^{6-7}$ A: *q*.f'  *sq*g' (RCM 920)

71$^{1-2}$ T: *b*.c' (Add. 29282, RCM 920)

74$^{1-5}$ bc: *sb*d  *sb*B♭  *sb*G (Add. 29282), *sb*d  *m*B♭
   *m*A  *sb*G (RCM 920)

77$^1$ bc: alt *sb*f (Add. 10338, Add. 29282)

80$^{1-4}$ A: *sb*.e'  *m*d' (RCM 920)

81$^{1-4}$ T: *sb*.d'  *m*c' (Add. 29282)

86$^1$ B: *c*-rest  *m*f (RCM 920)

88$^{2-3}$ B: *c*B♭  *c*B♭ (RCM 920)

92$^{2-3}$ T: *q*c'  *q*b♭ (Add. 10338)

92$^{6-7}$ A: *q*g'  *q*f' (Add. 29282)

94$^{2-3}$ A: *q*f'  *q*e' (Add. 10338, Add. 29282)

94$^{2-5}$ T: *q*d'  *q*c'  *q*d'  *q*b♭ (Add. 29282, RCM 920)

94$^{6-7}$ A: *q*e♭'  *q*d' (Add. 29282, RCM 920)

94$^{6-7}$ T: *q*c'  *q*b♭ (Add. 29282)

95$^2$ A: *q*b♮ (Add. 29282, RCM 920)

Inscription:  '[16]60' (Add. 10338, f. 99$^r$)