LATIN CHURCH MUSIC

GEORGE JEFFREYS

Edited by PETER ASTON

Vol II
O quam suave est nomen tuum, Messia dulcis et pie. Deus, tu in caelo, in terra, in inferno, desiderium angelorum. Hominem laetitiam, terror demonum, resplendent in illis gloria, germinet in nobis gratia, in communem adversarium tua manifestetur potentia.

O bone Jesu, dulcis et pie.

O how sweet is thy name, gracious and blessed Saviour. O God, in things in heav'n, in things on earth, and in things under the earth, thou art the joy of the 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.
1) Crooklet missing in the basso continuo in both sources.  2) Add. 10338 has d.  3) The alternative is given in both sources.  4) Add. 10338 has d.  RCM reading is preferable, since it corresponds with bar 10.  5) RCM 920 has c7.
lae - ti - ti - a, homi - mum lae - ti - ti - a, homi - mum

lae - ti - ti - a, ter - ror

de - mo - mum, re - o - ven - de - at in il - lie - glo - ri -
a, gerumi-set in no-bie, gerumi-set in no-bis-gra-ti-a,

re-stolen-de-at, re-stolen-de-

at in il-lis-glo-ri-a, gerumi-set in no—bie gra-ti-a, in com—
**SPECIOSUS FORMA**

**GEORGE JEFFREYS**

Sources: BM Add. Ms 10338 in score, Autograph.

RCM 920 in parts with figured basso continuo. Autograph.

Speciosus forma proe filius hominem: diffusa est gratia in tablis suis: propter ea benedixit te Deus in aeternum.

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

\[ \text{BASS} \]

\[ \text{ORGAN} \]

\[ \text{3rd C.} \]

\[ \text{Add i0338 has minim G} \]
This note is indicated above the basso continuo in both sources.

3) Add 10338 here.

Both sources have \( \heartsuit \). The above seems preferable since it corresponds with the rhythm in bar 6.


2) Speciosus formae filii is hominum, praefiliis hominum, in labiis.

3) Add. 10338 has d. 7
dif-fusa est, dif-fusa est, dif-fusa est gra-ti-a in la-bi-is tu-

is, gra-ti-a in la-bi-is tu-is;


in aeternum, in aeternum, in aeternum, propter e-

a, propter e-

a, propter e-

in aeternum, in aeternum, in aeternum, propter e-

(ae-) ter-

(de-) ns in aeternum
lernnum, in aeternum, in aeternum.
HEU ME MISERAM

Dialogue between Mary and the Angel

GEORGE JEFFREYS

Sources: BM Add. Ms. 10388 in score. Autograph.
BM Add. Ms. 29282 in parts with figured basso continuo. Autograph.
RCM 910 in parts with figured basso continuo. Autograph.
Ch. Chr. 18 in score. 18th century.

MARIA: Heu, me miseram! Tulerunt Dominum meum et necio ubi posuerunt eum.

ANGELUS: Pulcher, quo progressus flossum, eum adhinc sunt tenebrae?

MARIA: Spontem quaro quem dignit anima mea.

ANGELUS: Non sile, Maria: gaude et laetare: resurrectit Christus, Alleluia.

MARIA: Quid mihi signum, O Angelus Dei?

ANGELUS: Veni, et vide lapidem a monumento sublatum. Inclinare et prospice monumentum.

MARIA: Heu, me miseram!

ANGELUS: Quid vides?

MARIA: Duo Angeli video in alibus sedentes, unum ad caput et unum ad pedes ubi posticum erat corpus Iesu Dominum hie.

ANGELUS: Convertete retrosum et vide Jesum resurrectum.

MARIA: O Magister, O Domine, O Salvator! Ecce quem ilogo resurrectum nunc video.

MARIA et ANGELUS: Gaudeamus, exsultemus et laetemur, dicentes 'Alleluia'.
MARY: Alas, how sad I am! They have taken 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.

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

MARY: What proof have I, Angel of God?

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

MARY: Alas, how sad I am!

THE 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.

THE ANGEL: Turn round and see Jesus restored to life.

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

MARY and THE ANGEL: Let us rejoice, let us give praise and be glad, let us say 'Alleluia'.

Freely, with agitation

MARY (SOPRANO)

THE ANGEL (BASS)

HARPSICHORD

\[ \text{Because of its greater dramatic power, the harpsichord seems preferable to the organ as a continuo instrument in this dialogue.} \]

\[ \text{2) All tempo indications and dynamic markings are editorial.} \]
This remarkably dramatic interruption of 'cum' occurs in all the autograph sources. 3) Add 10338 has: — d. 5) Add 10338 has ♪
Quicker

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

ex-it, re-sur-ex—it Chris-tus. Al-le-lu-ia, Al-le-lu-ia, Al-le-

1) Note values divided by four. Original time signature
2) Original note values. Time signature C
3) Add 10338 has:
Duos Angeli os vide o in al bis sedentes,
Do-mi-ni me - i, Je - su, Je - su Do - mi-ni
vert-re re-tor-sum et vi-
Je-sus re-sus-ci-

ta-tum, Je-sus re-sus-ci-ta-tum, Je-sus re-sus-ci-

1) Add 10338 has o 2) Add 29282 has ↓ 3) Add 29282 has ↓ 4) Add 29282 has ↓
Vide o, resuscitatum, resuscitatum, nunc video, ecce quem
Note values divided by four. Original time signature 3/4.
alleluia, alleluia, alleluia, alleluia,
di-cen-tes alleluia, alleluia, alleluia, alleluia,
di-cen-tes · alleluia, alleluia, alleluia, alleluia,
di-cen-tes · alleluia, alleluia, alleluia, alleluia,
LHY, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,

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.

[Music notation]

This piece, which was included in Dering's Cantica Sacra II (John Playford, London 1674) was the only work by Jeffreys to be published during his lifetime. It is also published in an edition by Francis Gribb (O.U.P. 1963) but neither of the autograph manuscripts appear to have been consulted.
ni in saeculum,
erit gloria Domini

ni in saeculum, erit gloria Domini

1) Ren 920 has:  Play has: 
2) Play has: 
Laetabitur Dominus in sæculum.
intue-tur terram et continecit, tangit monitis et suquant, et

intue-tur terram, terram et

intue-tur terram et continecit, tangit monitis et suquant, et
BIC 45

*man*, tān-git non-tēs et fu-*n*ant, et fu-*n*ant,

Can-ter-bo

non-tēs, tān-git non-tēs et fu-*n*ant.
Domino

Cantabo Domino

in vita mea, in vita mea,

a, cantabo Domino

in vita mea, a, me

PLAY
a, in vitâ ne - a, vi-tâ ne - a.
TIMOR ET TREMOR

GEORGE JEFFREYS

Sources: BM Add. Ms. 10338 in score. Autograph.
RCM 920 in parts with figured basso continuo. Autograph.

Timor et tremor venerunt super me, et contrexerunt me tenebrae,
et dixit: Quis dabit mihi pennas sicut columba et volabo et
reqviescam?

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 peace?

[Music notation for tenor and organ]
et contr-er - unt ne x-e-brae, et contr-

re- brae,

er - unt ne x-e-brae, et di - xi, et di - xi: quis da - bit

er - unt ne x-e-brae, et di - xi, et di - xi:

D Add 10338 has:
Quis da-bit mi-hi-

pen-nas si-cu-tum-

ba,
lum — ba, et vo — la — bo, vo — la —

lum — ba,

et vo — — la — bo, vo — la —

et vo — — la — bo, et
AUDIVI VOCEM

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score, Autograph.
RCM 920 in parts with figured basso continuo, Autograph.

Audivi vocem de caelo dicentium mihi: Scriber, Beati mortui
qui in Domino mortuuntur: a modo et iam dicit Spiritus,
it requiescant a laboribus suis.

I heard a voice from heaven saying to me: Write, Blessed are
the dead who die in the Lord: from henceforth, indeed, so says
the Spirit, that they may have rest from their labours.
B - ri-bus su - is, ut - re-quie - es -

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ut - re-quie -

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HEI MIHI, DOMINE

Sources: BM Add Ms 10338 in score. Autograph.
RCM 920 in parts with figured basso continuo. Autograph.

Hei mihi, Domine, miserere mei. Ecce, vulnera mea non abscondo.
Medieus es aeger sum, misericors es miser sum.

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.
Hei mi-hi, Domi-
Medicus es ae-ger sum, ae-ger sum,
ECCE, DILECTUS MEUS

GEORGE JEFFREYS

Sources: BM Add. Ms. 10338 in score. Autograph.
RCM 920 in parts with figured basso continuo. Autograph.
Ch. Ch. 747-9 in parts with figured basso continuo. 17th century.

Ecce, dilectus meus loquatur mihi: Surge, propere amica mea, columba
mea, formosa mea, et veni.

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

\( \text{TENOR I} \)
\( \text{TENOR II} \)
\( \text{BASS} \)
\( \text{ORGAN} \)

\( m^p \)

\( m^p \)

1) A two-part version of this piece appears in Bod. Mus. Sch. e 11 (17th century, in score). A
figured basso continuo is included in Bod. Mus Sch e 451.
loquitur mi-hi, loquitur mi-hi,
loquitur mi-hi, loquitur mi-hi,
loquitur mi-hi, loquitur mi-hi, mi-hi;
Surge, pro-tera,

Surge, pro-tera,

Surge, pro-tera, amica

Surge, pro-tera, amica

Surge, pro-tera, pro-tera
O DEUS MEUS

Sources: BM Add. Ms. 10338 in score. Autograph.
RCM 920 in parts with figured basso continuo.

O Deus meus et omnial Sanna satietas mea! O Deus meus, quid extra te desiderem? Tu es unicum bonum meum et incommensurabile;
te solum volo, te unum quaero et suspicio. Eia Domine, trale me post
et ardentiissimi amoris tui igni me consume! Alleluia.

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.

\[\text{In Add. 10338 the original opening is rejected in favour of a reworking of the section to bar 9 which is written out immediately before the Alleluia. RCM 920 has the revised version.}\]
Sum-ma-sa-ti — e-tas me-a!
De-us he-us et om-ni-a!

Sum-ma-sa-ti — e-tas me-a!
De-us he-us et om-ni-a!

Sum-ma-sa-ti — e-tas me-a!
De-us he-us et om-ni-a!

Sum-ma-sa-ti — e-tas me-a!
De-us he-us et om-ni-a!

Sum-ma-sa-ti — e-tas me-a!
De-us he-us et om-ni-a!

D: Rem 920 has B♭
E: Rem 920 has B♭ but B♭ at the end of the bar.
et incommutabile; te solum volo, volo,
Eia Domine, eia Domine, tra-he ne-

1) Note values divided by four. Original time signature.  
2) RCM 920 omits # to C  
3) Original note values resumed. Time signature C
O be joyful in the Lord all ye lands: serve the Lord with gladness, and come before his presence with a song; be ye sure that the Lord is God: it is he that hath made us and not we ourselves. Speak good of his name: for the Lord is gracious, his mercy is everlasting, and his truth endureth from generation to generation.
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Introite in conspectu mei.
Introite in conspectu eius in exultatio ne.
Eius in exultatio ne:
O ne, in exultatio ne!

D) Add 30829 has crotchet D, the E being omitted.
ip-se est De-us
et non ip-si
nos, sci-to-te-quo-ni-am Do-ni-um et De-us
nos, non ip-si
nos, et non ip-si
nos, et non ip-si
nos, et non ip-si
nos, et non ip-si
nos, et non ip-si
nos, et non ip-si
nos, et non ip-si
nos, et non ip-si
nos, et non ip-si
et non ip - si nos, non ip - si nos.

et non ip - si nos, non ip - si nos.

et non ip - si nos, non ip - si nos.

Laud - a - te no - nen, lau -

da - te - bo - ren e - ins, laud - a - te

os, et non, et non -
et usque in generationem

et veritas eius, in aeternum misericordia eius,

et veritas eius, in aeternum misericordia eius,

et generationem veritas, veritas eius,

et generationem veritas eius, veritas eius,

et generationem veritas eius, veritas eius.
O DOMINE DEUS

George Jeffreys

Sources: BM Add. Ms. 10333 in score. Autograph.
RCM 920A in parts with figured basso continuo. Autograph.
York Minster M1/1-8 (S). Hostling part books, basso continuo missing. After 1679.

O DOMINE DEUS

O Domine Deus! O amabile praeipuum renum! O sincerissima, serenissima,
et gratiosissima essentia! O abyssus dulciissima, deliciossima, desiderabilissima!
O laurissima lux mea et svaerissimum anima mea gaudium! O torrens inestimabilium
deliciarum! O pelagie consolationium ineffabilium! O plenissima bonorum omnium
immensitas!

O Lord my God! O lovable source of my being! O most pure, most bright
and most beloved life-blood! O infinite depth, most pleasant, most exquisite, most
dear! O happiest light of my life and the sweetest joy of my soul! O flood of
inestimable delight! O sea of inexpressible comfort! O immeasurable fulness of
every good!

O DEUS MEUS (second part)

O Deus meus et omnia! O summa satietas mea! O Deus meus, quid
extra te desiderem? Tu es unicum bonum meum et incommutabile et solum volo,
tel unum quaero et suspiro. Si Dominus, trah me post te, et ardentissimi
amoris tuat igni me consumo!

O my God and my all! O 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!
O Domine Deus!

O amabile principium
Lis - si - ma!  O lae - ti - si - ma lux ne - a

de - si - de - ra - bi - lis - si - ma!

de - si - de - ra - bi - lis - si - ma!

Lis - si - ma, de - si - de - ra - bi - lis - si - ma!

Su - av - is - si - num a - ni - mae me - ae - re - ae gau - di - um! O lae - ti - si - ma lux

et su - av - is - si - num a - ni - mae me - ae - gau - di - um!

et su - av - is - si - num a - ni - mae me - ae gau - di - um!
O ple-nis-si-ma bo-nor-um om-ni-um im-nen-si-tas,
O ple-nis-si-ma bo-nor-um om-ni-um,
O ple-nis-si-ma bo-nor-um om-ni-um im-nen-si-tas!
O ple-nis-si-ma bo-nor-um om-ni-um im-nen-si-tas!
O DEUS MEUS (secunda pars)

ALTO

O Deus me-us et om-ni-a! O,

TENOR I

O, O Deus me-us et om-ni-a! O,

TENOR II

0, 0 Deus me-us et om-ni-a! O,

BASS

O, 0 Deus me-us et om-ni-a!

\( \text{Note values divided by four} \quad 2) \text{York has correct B, omitting Bb} \quad 3) \text{Add 10339 and ROM 920A have d, d} \\
4) \text{Original time signature C; note values unchanged!} \)
664

Quid extra te desiderem, sum-nasa-ti-e-tas

Tu es uni-cum-

Tu es uni-cum-bo-nun-me-um et in-com-mun-"
366

\[ \text{te unum quae- \text{- ro et suspi-ro, sus-} } \]

\[ \text{te so-lum vo-lo, te unum quae-ro, te unum quae-ro et suspi-ro, sus-} \]

\[ \text{te so-lum vo-lo, te unum quae-ro et suspi-ro, sus-} \]

\[ \text{et suspi-ro. E-ia- Do-mi-ne, e-ia- Do-mi-} \]

\[ \text{et suspi-ro. E-ia- Do-mi-ne, e-ia- Do-mi-} \]

\[ \text{et suspi-ro. E-ia- Do-mi-ne, e-ia- Do-mi-} \]

\[ \text{et suspi-ro. E-ia- Do-mi-ne, e-ia- Do-mi-} \]
Deus hæ-us, Deus hæ-us et om-ni-a, O Deus hæ-us,

Deus hæ-us et om-ni-a, O Deus hæ-us et om-ni-a,

Deus hæ-us et om-ni-a, O Deus hæ-us et om-ni-a,

Deus, O Deus hæ-us, Deus hæ-us et om-ni-a!

Deus, O Deus hæ-us, Deus hæ-us et om-ni-a, et om-ni-a!

Deus, O Deus hæ-us, Deus hæ-us et om-ni-a!
**GLORIA IN EXCELSIS DEO**

Sources: BM Add Ms 10338 in score; Autograph.
BM Add Ms 30829, 30830, 17816. Alto, tenor and bass parts only. Autograph.


Glory to God in the highest, and peace on earth to men of goodwill. We praise thee, we bless thee, we worship thee, we glorify thee, we give thee thanks for thy great glory. Lord God, King of heaven, God the Father almighty. O Lord Jesus Christ, the only begotten Son, Lord God, Lamb of God, Son of the Father, who taketh away the sins of the world, have mercy upon us, receive our prayers. Thou only art the right hand of [God] the Father, have mercy upon us. Thou only art holy, thou only art the Lord, thou only, Jesus Christ, with the Holy Spirit, art the highest in the Glory of God the Father.

---

A curious error; and further evidence that Jeffreys was in the habit of setting Latin texts from memory.
o, gloria in excelsis Deo, et in terrapax hominis bona voluntatis, caritate et misericordia.
grati-as a-gimus tibi prop-

grati-as a-gimus tibi prop-

grati-as a-gimus tibi prop-

grati-as a-gimus tibi prop-
Do - mi - ne De - us, Rex cae - les - tis, cae -

ALTO

Do - mi - ne De - us, Rex cae - les - tis, cae -

TENOR

Do - mi - ne De - us, Rex cae - les - tis, cae -

BASS

Do - mi - ne De - us, Rex cae - les - tis, cae -

D'Add. 308.50 has d. d.
De us Pa ter om-ni-po-
les - tis,
les - tis,
les - tis,
les - tis,
les - tis,
les - tis,
les - tis,
les - tis,
les - tis,
les - tis,
les - tis,
les - tis,
les - tis,
les - tis,

) Add 30830 has d d
Meno mosso

SOPRANO solo

Do - ni - ne De - us, Ag - nus De - i, Fili - us Pa - tris,
qui tollis pec-ca-ta mun-di, mis-er-re no-bis,

mis-er-re no-bis, qui tollis pec-ca-ta mun-di, su-sci-fe

da-pre-ca ti-o-ne, de-pre-ca-ti-o nem-us tran.
FULL

SOPRANO I

Qui se des ad dexterae Dei Patris, Pa-tris,

SOPRANO II

Qui se des ad dexterae Dei Patris, Pa-tris,

ALTO

Qui se des ad dexterae Dei Patris, Pa-tris,

TENOR

Qui se des ad dexterae Dei Patris, Pa-tris, misere-

BASS

Qui se des ad dexterae Dei Patris, Pa-tris,

 Qui se des ad dexterae Dei Patris, Pa-tris,

3) Original text: "Qui se des ad dexterae Dei Patris." 4) Add 10386 omits sharp to C, bar 110.
Sanctus, tuus, tuus, tuus - Dominus, tuus, tuus - Dominus, tuus, tuus, tuus - Dominus, tuus, tuus - Dominus, tuus, tuus, tuus - Dominus.
Although the soprano part-book is missing, it is reasonable to assume that the phrase corresponds with the tenor in bar 150.
Quo-ni-am tu so-lus san-cu-tus, tu so-lus Do-ni-

\section*{FULL}

\begin{music}
\begin{musicnote}
\textbf{SOPRANO I}
\end{musicnote}
\begin{musicnote}
\textbf{SOPRANO II}
\end{musicnote}
\begin{musicnote}
\textbf{ALTO}
\end{musicnote}
\begin{musicnote}
\textbf{TENOR}
\end{musicnote}
\begin{musicnote}
\textbf{BASS}
\end{musicnote}
\end{music}

\textit{\textbf{Add. 30829 has:}}
\begin{musicnote}
- am tu so-lus san-cu-tus
\end{musicnote}

\textit{\textbf{Add. 30830 has:}}
\begin{musicnote}
- am tu so-lus san-cu-tus
\end{musicnote}

\textit{\textbf{Add. 17816 has:}}
\begin{musicnote}
- am tu so-lus san-cu-tus
\end{musicnote}
Dinis: Domine, tu solus altis-simus, altis-simus,

Dinis: Domine, tu solus altis-simus, altis-simus, Je-
to Spiritu, Spiritu, cum Sancto to Spiritu, Spiritu, cum Sancto to Spiritu,
Tu, in gloria Dei Patris.
HOSANNA FILIO DAVID

GEORGE JEFFREYS

Hosanna, Filio David. Benedictus Rex ille qui venit in nomine Domini. Pax in caelo, et gloria in locis altissimis.

Hosanna to the Son of David. Blessed is that King who comes in the name of the Lord. Peace be in heaven, and glory in the highest places.

\footnote{Dynamic suggestions indicated by a single letter are editorial. Dynamics written in full are by Jeffreys, and appear in Add 10338.}
The treatment of "Filio" is inconsistent. Sometimes (Soprano I, bar 2) it is given three syllables, here only two. Elsewhere (Alto I, bar 5) a slur to a pair of quavers indicates that the word is to be sung as two syllables, viz.  & but wherever possible three syllables are here preferred.

Add 10338 gives an alternative low E. Add 10388 gives an alternative low A.
David, Filio David, kosauna

David, Filio David, kosauna

son-ka Filio, Filio David, kosauna

son-ka, kosa-ka Filio David, kosauna

kosa-ka Filio, Filio David, kosauna

Filio David, kosa-ka Filio

Filio David, kosauna

Filio
be-ve-die-tus, be-ve-die-tus, be-ve-die-tus Rex il-le qui ve

Alto I

Alto II

Bass

Add 10 flats, quarter sharp to G
Benedictus, benedictus Rex ille qui venit in nomine

Benedictus, benedictus Rex ille qui venit in nomine

Domini, qui venit in nomine, in nomine

Domini, qui venit in nomine, in nomine

Domini, qui venit in nomine, in nomine

This is rejected in favour of the above. Add 30880 has the original version, an unusual instance of the correction not being written into the later part-books.
Ori-ignal-ly, Add 10878 bass: $\bar{\frac{\text{42}}{4}}$ The phrase is writ-ten faint-ly, and off-ers cæ-lo, in cæ- lo to have-been-rejected in fau-mo-of the-above. Add 30830 has both ven-tries due, in spite, to an undeleted error.
lo, et gloria in locis, in locis, etc.
In loca altissimis

D. Add. 17816 has $53$
426

Original: Add 10338 has the following passage which is rejected in favour of the above. This is an unusual instance of Jeffreys' reworking being an expansion rather than a contraction of the original. Add 30827, 30830 and 7916 have the rejected version only.

Add 10338 has the following alternative:
ENGLISH CHURCH MUSIC

GEORGE JEFFREYS

Edited by PETER ASTON
PRAISE THE LORD, O MY SOUL

GEORGE JEFFREYS

Praise the Lord, O my soul. O Lord my God, thou art become exceeding glorious; thou art clothed with majesty and honour, thou deckest thyself with light as it were with a garment, and spreadest out the heavens like a curtain. O Lord, how manifold are thy works; in wisdom hast thou made them all: the earth is full of thy riches. I will sing unto the Lord as long as I live; I will praise my God while I have my being, and so shall my words please him: my joy shall be in the Lord. Alleluia.
O Lord, my soul. O Lord, my God, thou art become exceeding glorious, O Lord, my God, thou art become exceeding glorious, O Lord, my God, thou art become exceeding glorious, O Lord, my God, thou art become exceeding glorious, O Lord, my God, thou art become exceeding glorious, O Lord, my God, thou art become exceeding glorious, O Lord, my God, thou art become exceeding glorious, O Lord, my God, thou art become exceeding glorious, O Lord, my God, thou art become exceeding glorious, O Lord, my God, thou art become exceeding glorious, O Lord, my God, thou art become exceeding glorious,
exceeding glorious

- majesty, with majesty and honour, thou deckest thyself with light as it were with a garment, as it were with a garment, a garment
and spreadest out the heavens, and spreadest out the heavens, and spreadest out the heavens, and

spreadest out the heavens, the heavens like a curtain.

O Lord, O Lord, how manifold are thy
works; in wis-dom hast thou made them all: the earth — is
full of thy rich-es, the earth — is full of thy rich-es, the earth —
full of thy rich-es. I will sing un-to the lord — as long as I
I will praise my God while I have my being, and so shall my words please him, my joy shall be in the Lord, my joy shall be in the Lord.
the Lord, my joy shall be, shall be in the Lord.

Piu mosso

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

3) Both sources give an alternative high F.
4) ROM 920 ends at this point, the Alleluia being omitted.

3) Original time signature; note values divided by four.
WITH NOTES THAT ARE BOTH LOUD AND SWEET

For the Ascension of our Blessed Saviour

GEORGE JEFFREYS

Source: BM Add. Ms 10338 in score. Autograph.

With notes that are both loud and sweet
Let us more noble music meet.
Then stars more bright and numberless,
Angels to earth themselves address,
That on the King may yet attend
Whilst to high heavens he doth ascend.
Each angel but confirmed by his grace
Would have been proud of this officious place.
See how he mounts, how glad each kind
Spirit is to see himself outshined.
O, in his grave he far outshone
The brightest cherub on his throne.
See how he triumphs in the air,
Where its proud prince doth no more dare
To oppose him than the feathered train can think
To make hell's powers by their poor motions shrink.
Lo, the heavens open: all there sing,
Hail, thou universal King!
But Bark, though lately he did fly
From earth, how loving souls do cry,
Come, Lord Jesus, come away,
That thy poor warring church may
Then have sought to do, but with the choir above
To mix their Hallelujahs and their love.
BASS I

With notes — that are both loud and sweet, let us more noble music

BASS II

meet me

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 music meet. Then stars were bright and numberless, Angels to

But earth, Angels to earth themselves address, That on the King may yet at
That on the King may yet attend

End whilst to high heavens he doth ascend, he doth ascend, that on the King may yet attend

Whilst to high heavens he doth ascend, ascend. Each angel but conce...
Sired by his grace. Would have been proud, would have been.

Sired by his grace. Would have been proud, would have been of.

Proud of this officious place. See how he mounts, see how he.

This officious place. (d = d)
O! how glad, how glad each kind Spirit is to see, to see himself outshined.

Oh! in his grave he far outshone The brightest child on his throne, the bright—

The rhythm do d o d d is written on the stave of the second Bass part. If it is a correction, it is an unusual one, since Jeffrey's revisions are almost always contractions rather than extensions of the original.
—est cle-rub on his throne. See how he triumphs in the air, Where its proud prince doth more dare

See how he triumphs in the air, Where its proud prince doth more dare

dare To op-pose him than the sea— thered-

To op-pose him than the sea— thered-train,
train, then the sea,

train, then the sea,

To make bell's powers by this poor motions shrink,

To make bell's powers by this poor motions shrink,

D Add c to d but d d in the basso continuo
powers by these poor no-tions, these poor no-tions shrink.

Hail, hail thou universal king,
— hail, hail — thou universal King, hail — thou universal King, hail, hail, hail thou universal King, thou universal King!

But hark, — but hark, though late-ly did fly— from the earth, low—
loving souls do cry, how loving souls do cry, do

Cane, Lord

cry, how loving souls do cry, Come, Lord Jesus, come a-way, come, Lord Jesus, come a-way, come a-
Jesus come a-way, come, Lord Jesus, come a-way,
That thy poor war-ring church may

but with the choir, the choir a-bove
To rise theis Hal-le-

Then have-nought to do,

but with the choir, the choir a-bove
To rise theis Hal-le-
Lu-icks and Their love, That they poor wandering church may then have ought to do but with the
Lu-icks and Their love, but with the choir, the choir above To mix their Hal-le-Lu-icks and Their love, and Their
choir, the choir above. To mix their Hal-le-Lu-icks and Their love, to mix their Hal-le-

1) Originally, Add 10338 has G. The note is deleted and D substituted.

2) Add 10338 has the alternative: G. ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪
love, to mix their Hap-le-lu-iahs and their love.

Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia
From bar 112 to the end, the manuscript is on a small piece of paper which is gummed to the page. Bar 112 is difficult to read, and the underlay is not always clear.
alleluia, alleluia, alleluia, alleluia
Hear my prayer, O Lord, and with thine ears consider my calling; hold not thy peace at my cheeks: for I am a stranger with thee, and a sojourner as all my fathers were. O spare me a little, that I may recover my strength before I go hence and be no more seen.

Psalm 39 vv 12-13
Hear my prayer, hear my prayer,
Hear my prayer, hear my prayer,
Hear my prayer, hear my prayer,
Hear my prayer, hear my prayer,

Lord, and with time eas consider my calling,
Lord, and with time eas consider my calling,
Lord, and with time eas consider my calling,
Lord, and with time eas consider my calling,
and with thine ears consider my calling.

and with thine ears consider my calling.

and with thine ears consider my calling.
Hold not thy peace at my tears, hold not thy peace at my tears, hold not thy peace at my tears, hold not thy peace at my tears: for I am a stranger...
I am a stranger with thee,
and a sojourner

and a sojourner as all my father were, my father
and a sojourner as all my father were, my father

D) Add 10338 has
there were.  "O, spare me a little, O"
father were.  "O, spare me a little, O"
there were.  "O, spare me a little, O"
father were.  "O, spare me a little, O"
that I may recover my
spare me a little, a little,
spare me a little, a little,
that I may recover my strength,

that I may recover my strength,

that I may recover my strength,

that I may recover my strength,
}  Both sources give an alternative low G.
Sing unto the Lord, O ye saints of his, and give thanks at the remembrance of his holiness: for his anger endureth but a moment; in his favour is life. Weeping may endure for a night, but joy cometh in the morning.

GEORGE JEFFREYS

RCM.920 in parts with figured basso continuo. Autograph.
Sing unto the Lord, O ye saints of his,
O ye saints of his, O ye saints of his, and give
O ye saints, ye saints of his,

and give thanks at the remembrance of his holiness,

and give thanks at the re-

) Ti omitted in RCM 920
thanks at the re-mem-brance of his ho-li-ness, and give thanks at the re-mem-brance
and give thanks at the re-
mem-brance of his ho-li-ness, and give thanks at the re-
mem-brance of his ho-li-ness: for his an-
mem-brance of his ho-li-ness: for his an-
mem-brance —

—ho-li-ness —

—ho-li-ness

—ho-li-ness

—ho-li-ness

—ho-li-ness
For his anger endures but a moment,
in his favour is life, in his favour is
in his favour is life, in his favour is
in his favour is life, in his favour is
Weep ing,
 life, in his favour is life.

in his favour is life.
a night, but joy co-meth in the morn- ing, but joy co-meth in the morn - ing, in the morn - ing, but
Joy cometh in the morning.

Joy cometh in the morning.

Joy cometh in the morning.
GLORY TO GOD ON HIGH

GEORGE JEFFREYS

Glory to God on high, and on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks unto thee for thy great glory. O Lord, heavenly King, God the Father Almighty. O Lord, the only-begotten Son Jesus Christ and of the Holy Spirit. O Lord God, O Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us.

Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayers. Thou that sittest at the right hand of the Father, have mercy upon us. For thou only art holy, thou only art the Lord, O Jesus Christ, in the glory of God the Father.

1) The title 'Morning-Hymn' is given in both sources. In Add 10338, it is added a margin note in Jeffreys' hand: 'Composed at Mr. Peter Gunning's Motion, May 1652'.

2) This phrase provides further evidence that Jeffreys frequently set texts from memory: the accepted translation is: 'thou only art the Lord, thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father'.

3) RCM 920 has d, d

4) Add 10338 has d, d
We adore thee, we bless thee, we worship thee.

We adore thee, we bless thee, we worship thee.

We adore thee, we bless thee, we worship thee.

We adore thee, we bless thee, we worship thee.
we give thanks unto thee for thy great
thee, we glo-ri-fy thee,
thee, we glo-ri-fy thee,
we give thanks unto thee for thy great glo-
thee, we glo-ri-fy thee,
we give thanks unto thee for thy great glo-
thee, we glo-ri-fy thee,

0, O lamb of God, Son of the Father, that

3 sins of the world, have mercy upon us. Thou that

3) 0 lamb of God, Son of the Father, that

Takest a-way the sins of the world, have mercy upon us. Thou that

Both sources have

have mercy upon
take away the sins of the world, receive our prayer.

take away the sins of the world, receive our prayer.

Thee that sitt'st at the right hand of the Father, have mercy.

Thee that sitt'st at the right hand of the Father, have mercy.

That sitt'st at the right hand of the Father, have mercy upon
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> in the glory of God, of the Father.

> God, in the glory of God, in the glory of God, the Father.

> God, in the glory of God, the Father.

> Amen, Amen, Amen.

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3) Both sources have 3) RCM 920 ends at this point, the Amen being omitted.
GLORIA AND RESPONSES
for the
COMMUNION SERVICE

Sources: RCM 920 A in parts with figured basso continuo. Autograph.
BM Add Ms. 10338 in score, voice parts only. Autograph.

Glory be to God on high, and in earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory. O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son Jesus Christ. O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Then that takest away the sins of the world, receive our prayer. Then that sittest at the right hand of [God] the Father, have mercy upon us. For thou only art holy, thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father.

1) This error also occurs in the Latin Gloria, see page 391
good will towards men. We praise thee, we bless
we worship thee, we glorify thee, we give thanks to thee for thy great
Glorious, O Lord-God, heavenly King, God the Father Almighty, with the Holy Spirit, glory to God, for ever and ever.

Glorious, O Lord-God, heavenly King, God the Father Almighty, with the Holy Spirit, glory to God, for ever and ever.

Glorious, O Lord-God, heavenly King, God the Father Almighty, with the Holy Spirit, glory to God, for ever and ever.

Glorious, O Lord-God, heavenly King, God the Father Almighty, with the Holy Spirit, glory to God, for ever and ever.

Glorious, O Lord-God, heavenly King, God the Father Almighty, with the Holy Spirit, glory to God, for ever and ever.
way the sins of the world, have mer - cy up - on

way the sins of the world, have mer - cy up - on

way the sins of the world, have mer - cy up - on

us. Then that ta - ket a - way the sins of the world, re - ceive our pray -

us. Then that ta - ket a - way the sins of the world, re - ceive our pray -

us. Then that ta - ket a - way the sins of the world, re - ceive our pray -

7) The E is clear in both sources! 8) Add 1033b has $7$
"Holy, Lord God of hosts, heaven and earth are full of thy glory: Glory"
be to thee, O Lord most High.

We lift them up unto the Lord.

We lift them up unto the Lord.

We lift them up unto the Lord.

Add 10338 has Bb
2) Add 10338 has C
Soprano

ALTO

It is meet and right so to do.

TENOR

It is meet and right so to do.

BASS

It is meet and right so to do.

Soprano

ALTO

Glory be to thee, O Lord.

TENOR

Glory be to thee, O Lord.

BASS

Glory be to thee, O Lord.

D) Add 10338 gives an alternative D
He beheld the city, and wept over it, saying: If thou hadst known, even thou, at least in this thy day, the things which belong unto thy peace! But now they are hid from thine eyes.

Luke 19 vv 41, 42.

4) The date 1675 appears in the manuscript, though the anthem may well have been composed considerably earlier.
held the city, and wept o'er it,

and

and wept, and wept,

and

and wept o'er it, he beheld the city,

west, and west o'er it, and

and west, west o'er it, he beheld the city,

and west o'er it,
and wept, and wept, and wept, o-ver
and wept, and wept, and wept o-ver it, o-ver

he be-held the ci-ty, and wept, and wept o-ver

it, say-ing: If thou hadst known,

it, say-ing: If

it, say-ing: Even thou,
even thou, even thou, if thou hadst known, even thou, even thou, if thou hadst known, even thou, even thou, if thou hadst known, even thou, even thou, at least, at least in this thy day, even thou, at least, at least in this thy day, even thou, at least in this thy day, even thou, at least in this thy day,

D) Although the natural is omitted from the alto part, it is indicated in the figuring.
at least, at least in this thy day, at least—in this thy day, at
least in this thy day, at least, at least in this thy
day, at least—in this thy day, at least at
least in this thy day, the things—which belong to thy
day, thy day,
this thy day, thy day,
least in this thy day.
the things which belong unto
thy peace, the things which belong unto
thy peace, the things which belong unto
thy peace, the things which belong unto
thy peace. But thy peace, thy peace, thy peace, thy peace.
thy peace, thy peace, thy peace, thy peace, thy peace, thy peace, thy peace.
Now they are hid from thine eyes, but

But now they are hid from thine eyes,

But now they are hid from thine eyes,
IrF1

eyes, but now they are hid, are hid from thine eyes.

eyes, but now they are hid from thine eyes.

eyes, are hid from thine eyes.

(d = d)

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

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

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

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

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

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

(d = d)

\( \text{Original time signature } \frac{3}{4}; \text{ note values divided by four} \)
Original time signature C; note values unchanged.
Alleluia, Alleluia
HOW WRETCHED IS THE STATE

GEORGE JEFFREYS

Sources: RCM 920 A in parts with figured basso continuo, Autograph.
BM Add. MSS 3859, 3890, 17816. Alto, tenor and bass parts only. Autograph.
York Minster, M1/1-8 (S). Voice parts only. Gostling part books, after 1679

How wretched is the state you all are in
That sleep secure in unrepented sin,
When not the greatest king on earth can say
That he shall live to see the break of day,
Not saints in heaven nor blessed angels know
Whether the last and dreadful trump shall blow
To judgement of the living and the dead
Before these words I speak are uttered.
O watch, O weep, O mourn, repent and pray,
O have in mind that great and bitter day.

Soprano
Alto
Tenor
Bass

How wretched is the state you all are in
How wretched is the state you all are in
How wretched is the state you all are in
How wretched is the state you all are in

Add 30829 has d d d
cure in un-re-pent-ed sin When not the greatest king on earth —

in un-re-pent-ed sin When not the greatest king on earth —

That he shall live — to see the break of day,

great-est king on earth can say That he shall live to see the break of day,

— can say That he shall live — to see the break of day,

7) York has 5, but 6 in S both corresponding phrases. 2) Add 30880 has 1 und.
that he shall live— to see the break— of day,

Nor saints in heaven nor blessed angels know whe— the last and

Nor saints in heaven nor blessed angels know whe— the last and
dreadful-trump shall blow, shall blow To judge - ment.

dead, to judge - ment of the living and the dead,

dead, to judge - ment, to judge - ment of the living and the dead,

of the living and the dead, to judge - ment of the living and the dead,
of the living and the dead, the dead
Before these words I speak are uttered.

of the living and the dead, the dead
Before these words I speak are uttered.

of the living and the dead, the dead
Before these words I speak are uttered.

of the living and the dead, the dead
Before these words I speak are uttered.

of the living and the dead, the dead
Before these words I speak are uttered.

ed, before these words I speak are uttered.
mind that great and bitter day, O have in mind,

O have in mind that great and bitter day, O have in mind, O have in

mind that great and bitter day, O have in mind, O have in

mind that great and bitter day, O have in mind, O have in

O have in mind that great and bitter day, that great mind, O have in mind that great and bitter day, that great mind, O have in mind that great and bitter day, that great and bitter

O have in mind that great and bitter day, that great mind, O have in mind that great and bitter day, that great mind, O have in mind that great and bitter day, that great and bitter

D York lass: great and bitter 2) York lass: great and bitter 3) York lass: great and bitter 4) York lass: J J 5) Add 30829 has J J
IN THE MIDST OF LIFE

GEORGE JEFFREYS

Sources: RCM 920A in parts, with figured basso continuo. Autograph.

BM Add. Ms. 16838 in score. Autograph?

BM Add. Ms. 30629, 30630, 17816. Tenor I, Tenor II and Bass parts only. Autograph.

In the midst of life we are in death: of whom may we seek for succours, but of thee, O Lord, who for our sins most justly art displeased? Yet, O Lord God most holy, O Lord most mighty, O holy and most merciful Saviour, deliver us not into the bitter pains of eternal death.

from the Burial Service

The manuscript, which is extremely untidy and seems to have been written by a shaky hand, is crossed out. Jeffreys adds a note: “This song being bloted I have transposed to my other booke.”

At the end is another note: “Made in the time of my sickness Octof. 1657”.

1) Add 30630 has 34
2) Add 17816 has 04
3) RCM 920A has 07
we are in death, in the midst of life we are in death, we are — in death,
in death, we are in death, we are — in death,
we are in death, in the midst of life we are — in death.
in death, we are in death; of whom may we seek for succour,
in the midst of life we are in death.
in death, we are in death.

D) Alto and first two parts interchanged 5/3 2) RCM 920A has F 3) RCM 920A has A 4) Add 17816 has d 5) Add 30880 has $d$ d d $d$
of whom may we seek for succour but of thee, but of thee, 0
of whom may we seek for succour but of thee, but of thee, 0
of whom may we seek for succour but of thee, but of thee, 0

Lord,
of whom may we seek for succour, but of thee, but of thee, 0
of whom may we seek for succour, but of thee, 0
of whom may we seek for succour, but of thee, 0

Lord, of whom may we seek for succour but of thee, 0

D: RCM 920A has d, 2) RCM 920A has d. 3) RCM 920A has: d 4) Add 17816 has — d —
Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,

Lord, who for our sins most justly art displeased,
O holy and most merciful Saviour, O holy and most merciful Saviour.

O holy and most merciful Saviour, deliver us not
li-vere us not in-to the bit-ter pains,
 de-li-ver us not

in-to the bit-ter pains, in-to the

in-to the bit-ter pains of e-ter-nal death,

in-to the bit-ter pains of e-ter-nal death, de-li-verse us

in-to the bit-ter pains of e-ter-nal death, de-li-verse us

bit-ter pains of e-ter-nal death,

76 3/4 4 4 3

\* The phrase to bar 53 is omitted in Abd 30829
Deliver us not into the bitter

pains, the bitter

Deliver us not into the bitter

pains, the bitter

Pains of eternal death, deliver us not into the bitter

Pains of eternal death, deliver us not into the bitter

Pains of eternal death, deliver us not into the bitter

Pains of eternal death, deliver us not into the bitter

Pains of eternal death, deliver us not into the bitter

Pains of eternal death, deliver us not into the bitter

Pains of eternal death, deliver us not into the bitter

Pains of eternal death, deliver us not into the bitter

Pains of eternal death, deliver us not into the bitter

Deliver us not
Alleluia, Alleluia, Alleluia,
Alleluia, Alleluia, Alleluia,
518

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

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

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

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

I original time signature C; note values unchanged.
HARK, SHEPHERD SWAINS

For the Nativity of our Blessed Saviour

GEORGE JEFFREYS

Sources: BM Add Ms 10335 in score. Autograph.

BM Add Ms 30829, 30830, 17816. Alto, tenor and bass parts only. Autograph.

Hark, shepherd swains, awake, give ear
And banish fear!
Behold, good news I bring to you,
Wherea shall accuse
Great joy of heart to all that dwell
In Israel.
To you in Bethlehem there is born this day
A Saviour, Christ the Lord, whom heavens obey.

To try the truth haste on, and ye
The babe shall see.
Sweet babe, fair spark of heavenly light,
So poorly light
In clothing mean, most like a wretch
Lodged in a cratch.
But now, in honour of this new-born King,
Hark how my fellow soldiers sweetly sing.

All glory be to God above,
Whose gracious love
This Prince of Peace has sent, whose birth
Brings peace on earth,
In whom by faith may all mankind
God’s favour find.
Now, then, both heaven and earth keep holiday,
And jointly sing we all, Alleluia.

VERSE

SOPRANO I

Hark, hark, the herald swains, a-wake, give ear and banish fear!

SOPRANO II

Hark, hark, the herald swains, a-wake, give ear and banish fear!

BE- hold, good news I bring, good news I bring to you, whence shall ac-

BE- hold, good news I bring, good news I bring to you,
O great joy of heart to all that dwell In Israel,
Whence shall o--one Great joy of heart to all that dwell In Is--ra--el,
Whence shall o--one Great joy of heart to all that dwell In Is--ra--el,
Whence shall o--one Great joy of heart to all that dwell In Is--ra--el,
To you in Beth-lan there is born to-day A Saviour,
Christ the Lord, the Lord whom heavens o-bey, whom

a Saviour, Christ the Lord, whom heavens

Christ the Lord, the Lord whom heavens o-bey, whom heavens o-bey, whom heavens o-bey

A Saviour, Christ the Lord, whom

3) A rare example of consecutive octaves, by contrary motion with the alto.
heaven o - bey. To try—— the truth
heaven o - bey. To try—— the truth
heaven o - bey. To try——
heaven o - bey. To try——

haste on, haste on, and ye The
the truth

haste on, haste on, and ye the babe shall see, haste on, and

haste on, and ye the babe shall see, sweet babe, To

haste on, and ye the babe shall see, shall see, haste on, and ye the babe shall see,

To try the truth

babe shall see, shall see, haste on, and ye the babe shall see,

To try the truth

haste on, haste on, and ye the babe shall see, haste on, and

1) Alto and bass parts interchanged and the underlay slightly altered. Original scoring:
babe shall see, To try the truth. Sweet

ye The babe shall see, haste on, haste on, and ye The babe shall see. Sweet

haste on, haste on, and ye the baby the babe shall see. Sweet

haste on, haste on, and ye The babe shall see.

\( \text{Add 30e30 has } d \quad d \)
babe, fair spark of heavenly light, so
babe, fair spark of heavenly light, so
babe, fair spark of heavenly light, of heavenly light,
Sweet babe, fair spark, fair spark of heavenly light,

1) Add 30330 has A
2) Add 10338 has D D
3) Add 10338 has low Ds.
poor-ly dight
poor-ly dight,
So poor-ly dight In clo-thing mea'n, So poor-ly dight In
So poor-ly dight,
In clo-thing mea'n, in
In clothing mean, as most like a wretch lodged—
poorly light—In clothing mean, most like a wretch, a wretch, most like a
poorly light In clothing mean, in clothing mean,
poorly light In clothing mean, in clothing mean,
clothing mean, so poorly light, so poorly light.

7) Alto and tenor parts interchanged to bar 61 in Add. 30889, 30890.
in a crotch, so poorely light, so poorely light, most like a wretch lodged in—a wretch lodged in a crotch, so poorely light, mean, most like a wretch, most like a wretch, most like a wretch, so poorely light, most like a wretch lodged in—a wretch lodged in a crotch, lodged in—
- a cratch, most like a wretch lodged in a cratch.

most like a wretch, a wretch, most like a wretch lodged in a cratch.

wretch, a wretch, most like a wretch lodged in a cratch, a cratch.

in a cratch, most like a wretch lodged in a cratch.

- a cratch, most like a wretch lodged in a cratch. But
Hark how my fellow soldiers

All glory

Now, in honour of this mean-born King,
All glory be to God—above, hark how my fellow soldiers sweet—

sweet—ly sing, hark how my fellows, hark how my

diers sweet—ly, sweet—ly sing. All glory be to God—above, hark how my

diers sweet—ly, sweet—ly sing. All glory be to God—above, hark how my
Fellow soldiers sweetly sing: All glory be to God, to God above,
Whose gracious love This Prince of Peace hath sent, whose—
love, Whose gracious love This Prince, this Prince of Peace hath sent,
love, Whose gracious love This Prince of Peace, this Prince of Peace hath sent,
love, Whose gracious love This Prince of Peace hath sent,
all man-kind God's favour find,
man-kind God's favour find,

God's favour find, In whom by faith may all—

God's favour find, In whom by faith may

God's favour find, In whom by faith may

crec.
God's fa-vour find. Now, then, both heaven and earth keep

may all man-kind  God's fa-vour find. Now, then, both heaven and earth keep

man-kind, may all man-kind God's fa-vour find. Now, then, both heaven and earth keep

all man-kind, may all man-kind God's fa-vour find. Now, then, both heaven and earth keep

all man-kind — God's fa-vour find. Now, then, both heaven and earth keep

J Add 3030 has: 8 all man-kind  God's fa-vour find

2) Both sources indicate a pause at bar 93/1 3) Add 17816 has
Holiday, And jointly sing we all: Alleluia, Alleluia, Alleluia.
1) Original time signature $\frac{3}{4}$; note values divided by 3.
2) C clef used to bar 102.

3) Alto and tenor parts interchanged to bar 105. Original scoring:
Al-le-lu-ia, Al-le-lu-ia,
Al-le-lu-ia, Al-le-lu-ia,
Al-le-lu-ia, Al-le-lu-ia,
Al-le-lu-ia, Al-le-lu-ia,
Al-le-lu-ia, Al-le-lu-ia.

D Add 30830 has sharp to C
1) Original time signature C; note values unchanged

2) Both sources have C and E, but it is not clear whether this is the result of an undetected error or whether the part is intended to be sung divisi. The basso continuo suggests the former is the case.

3) Add 17816 has low D
BUSY TIME THIS DAY

For the Blessed Innocents' Day

GEORGE JEFFREYS

Sources: BM Add. Ms. 10238 in score. Autograph.

Busy time this day,
Thou may'st go sleep or play.
The groans of infants slain,
Do count thy moments for thee.
And their pain becomes thy ease and gain.

But, blessed babes, all your laments and woes
Are but like ciphering O's.

Hered did miss the figure, and tell he
Comes to groan too you cannot signify.
When his precious death shall hide

Fired by your side

Ye then shall come unto eternity.
Soprano I

Busy time this day, Thou mayst go sleep or

Soprano II

Busy time this day, Thou mayst—go sleep or

Alto

Busy time this day, Thou mayst—go sleep or

Tenor

Busy time this day, Thou mayst—go sleep or

Bass

Busy time this day, Thou mayst go sleep or

1) Alto and tenor parts interchanged to bar 6. Original scoring:

Alto

Tenor days Thou mayst go sleep or play

Baritone

days Thou mayst—go sleep or play
The groans of infants slay
The groans of infants slay
The groans of infants slay
The groans of infants slay
Do count thy moments for thee, do count thy mo-

Do count thy moments, do count thy mo-

Do count thy moments for thee, do count thy mo-

Do count thy moments
549

Hearts for thee, and this pain procures thy

Hearts for thee, and this pain

Hearts for thee, and this pain

Hearts for thee, and this pain, and this pain

for thee, and this pain

for thee, and this pain

Hearts for thee, and this pain

procures thy...
ease, pro-cure thy ease and gain.

gain, pro-cure thy ease and gain.

pro-cure thy ease and gain.

—cure thy ease, thy ease and gain.

But, bles—sed babes,
all your la-ments and woes, all your la-ments, la-ments and
But, blessed babes, all your laments and
Ci-pling 0's, are but like — ci-pling — 0's. He-rod did
— but like ci-pling 0's, are — but like ci-pling 0's.
are but like ci-pling 0's, are but like ci-pling 0's.
0's, are — but like ci-pling 0's, ci-pling 0's.
Ci-pling 0's, like ci-pling 0's.
Sy, and till he comes to groan—too, you can-not sig—

Sy, and till he comes to groan—too, you can-not sig—

Sy, and till he comes to groan—too, you can-not sig—

Sy, and till he comes to groan—too, you can-not sig—

Sig—ni—fy, you can-not sig—ni—fy.

Sig—ni—fy, you can-not sig—ni—fy.

Sig—ni—fy, you can-not sig—ni—fy.
When his precious death shall bide

When—his precious death—shall bide

When—his precious death—shall bide

When—his precious death—shall bide
Fixed by your side,

Fixed by your side, by your side,

Fixed by your side, ye then shall come unto eternity.

Fixed by your side, ye then shall come unto eternity.

Add 10338 gives us an alternative:
When his precious death shall abide

When his precious death shall abide Fixed

When his precious death shall abide Fixed

When his precious death shall abide

Add 1033 as: C, 8: precious death —
Fixed by your side, Ye then shall come un-

Fixed by your side, your side, Ye then shall come un-

by your side, your side, Ye then shall come un-

by your side, your side, Ye then shall come un-

Fixed by your side, Ye then shall come, shall come
to e-ter-ni-ty, ye then shall come un-
ye then shall come, shall come

e-ter-ni-ty, ye then shall come un-
un-to e-ter-ni-ty,

) Add 17816 has upper A
...to eternity,
...unto eternity,
unto eternity,
unto eternity, cresc. ye then shall
unto eternity, cresc.
unto eternity, eternity, unto eternity, eternity, unto eternity.

come unto eternity, eternity, unto eternity, eternity, unto eternity.
WHISPER IT EASILY

Message on the Passion of our Blessed Saviour

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph.
BM Add Ms 30829, 30830, 1781. All, tenor and bass parts only. Autograph.

Whisper it easily,
Sad is the story,
O be not bold to say abroad,
Eternity his days hath told.
Dead (not so bad)
Dead is the King of Glory:
But silence here is sin
And must prevail more than another nail.
His death our trophy is,
To have it known makes it his own.
His funeral dirge but on two parts did run:
The Temple and the Sun.
The song was left imperfect: 'Tis his will
That our confessions should the music fill.
Whisper it easily, Sad is the

Whisper it easily, Sad is the

Whisper it easily, Sad is the

Whisper it easily, Sad is the
Story, Whis-per it ea-si-ly, Sad is the sto-ry, the sto-

Story, Whis- per it ea-si-ly, Sad is the sto-

Story, Whis- per it ea-si-ly, Sad is the sto-

Story, Whis- per it ea-si-ly, Sad is the sto-

Story, Whis- per it ea-si-ly, Sad is the sto-

Story, Whis- per it ea-si-ly, Sad is the sto-
Once on a time, 
there was a land, 
where the people lived in peace. 
But then, one day, 
the peace was broken, 
and war broke out. 
Many lives were lost, 
and the land was left in ruins. 
Now, the people must rise up, 
and rebuild their land, 
and make it a place of peace again.
broad E-ter-ni-ty his days — hath — told, O be not
broad E-ter-ni-ty his — days hath told, to say a-broad E-ter-ni-ty his — days, his
0 — be not bold to say a-broad E-ter-ni-ty his days

by his days hath told,
Glo-ry, dead— is the King of Glo— ry: But

Glo—ry, dead, dead is the King of Glo—ry: But

Glo—ry, dead is the King, dead is the King, the King of Glo—ry: But
silence here is sin, more than another
silence here is sin, more than another
silence here is sin, And does prevail more than another, more than another
silence here is sin, And does prevail more than another, more than another
silence here is sin, more than another
nail, But si-lence here is sin. And does pre-vail more than a-
ail, But si-lence here is sin. And does - pre - vail more than a-
ail, But si-lence here is sin.

nail, But si-lence here is sin, more than a-no - thes nail,

nail, But si---lence here is sin, more---
no - thes nail, more than a-no - ther nail. His death

no - thes nail, a - no - thes nail, more than a-no - thes nail.

more than a-no - thes nail, more than a-no - thes nail. His

more than a-no - thes nail, more than a-no - thes nail.

more than a-no - thes nail, a - no - thes nail. His

more than a-no - thes nail, a - no - thes nail.

D A pause is added in both sources.
our tro-phy is, our tro-phy is,

His death our tro-phy is, our tro-phy is,

death, To have it known, to have it

His death, To have it known, to have it
dead, our tro-phy is, our tro-phy is,

> Add 10333 gives an alternative A
> Add 17816 has C♯
To have it known, to have it known makes it his own, his own,
To have it known, to

Our, his own, his own, his own,

His death — our trophy is,

His death — our trophy is, our trophy is,

His death our trophy is, our trophy is,

His death our trophy is, his death our trophy is.
VERSE

- have it known makes it his own, his own.

His funeral dirge makes it his own, his own.

- have it known makes it his own.

SOPRANO SOLO

but on two parts did—run,

BASS SOLO

fun—eral dirge but on two parts did—run,
The temple and the sun, His

The temple and the sun,

Funeral dirge, his funeral dirge but—

His funeral dirge but— on two parts did—

Ten—ple
on two parts did run, did run, The ten
run, but on two parts did run, The
ble and the sun, the sun.

FULL B
The song was left—
FULL B
The song was left im-
tem—ble and the—sun, the—sun.

D) Add 17816 has:
FULL up crese.
'Tis his will, 'tis his will, his will, his will.

FULL up crese.
'Tis his will, 'tis his will, his will.

im-per-fect:
'Tis his will, his will.

per-fect: FULL up crese.
'Tis his will, his will.
That our confessions should the music fill,
That our confessions should the music fill,
That our confessions should the music fill,
RISE HEART, THY LORD IS RISEN

Motet on the Resurrection of our Blessed Saviour

GEORGE JEFFREYS

Sources: BM Add. Ks. 10338 in score. Autograph.

Rise heart, thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him mayst rise.
That, as his death calmed thee to dust,
His life may make thee gold and much more just.

Awake, my soul, and struggle for thy part
With all thy art;
The Cross taught all wood to resound his name
Who bore the same;
His stretched sinews taught all strings what key
Is best to celebrate this most high day.

Consort both heart and lute, and twint a song
Pleasant and long.
And, since all music is but three parts tied 3)
And multiplied,
O let thy blessed spirit bear a part
And make up our defects with his sweet art.

* ERRATUM. On looking again at the MS. I see
It is I who have misread the word. Jeffreys' "v" and "r" are very alike, but there is no
doubt that the word is "vied," not "ried" as
I had originally thought. P.A. 23 Jan. 1649.

George Herbert

From "The Temple. Sacred poems and Private Ejaculations." 3)

1) Herbert has: 'Or, since all music....'
2) Herbert has: "... but three parts tied?" The error is interesting, since Jeffreys' misreading of "ried" for "vied" gives rise to several tied and dotted notes which form the rhythmic basis of the passage.
3) Published in 1633, the year of Herbert's death.
VERSE

TENOR SOLO

Rise heart, thy Lord is risen, sing his praise without de-

BASS SOLO

Rise heart, thy Lord is risen, sing his praise without de-

ORGAN

Who takes thee by the hand, that thou like-wise with him mayst rise,

Who takes thee by the hand, that thou like-wise with him mayst rise, with
with him may'st rise, That, as his death cal — ci- ned thee to
him may'st rise, That, as his death cal — ci- ned thee to

His life — may make thee gold, his life — may make thee gold and much more
His life — may make thee gold, his life — may make thee gold and much more

\( P \) Add 30530 has B
just, his life—may make thee gold and much more just.

just, his life—may make thee gold and much more just.
His life — may make thee gold and much more
may make thee gold — and much more just, his life — may make thee gold and much more
gold and much more — just, his life
gold and much more just,
VERSE

SOPRANO SOLO

A - wake, - my lute, and sing - gle for thy part With all thy art: The Cross

\( \text{D Add 30829 has } \)
taught all wood to resound his name, to resound—his name who bore the key.

His street—ched si—new taught all strings what key is best, what key is best, is—best to celebrate this most high.
day to cele-brate, to cele-brate this most high day.

Con—sort both heart and lute, con—sort both heart and lute,

Con—sort both heart and lute, and

Con—sort both heart and lute,
and twist a song
and twist a song
and twist a song
and twist a song
and twist a song
and twist a song
VERSE

long, pleasant and long.  And, since all music is but three—

long, and long.

long, and long.

long, and long.

long, and long.

long, and long.

long, and long.

And, since all music is but

SOPRANO SOLO

—parts and multi—plied, is but three parts and multiplied,

TENOR SOLO

—parts and multi—plied, is but three parts and multiplied,

BASS SOLO

—parts and multi—plied, is but three parts and multiplied,

D) Add 178/16 has
three parts died and multiplied,

is but three parts died and multiplied,

parts died and multiplied,

blessed spirit, let thy blessed spirit bear

let thy blessed spirit, let thy blessed spirit bear

let thy blessed spirit, let thy blessed spirit bear
with his sweet art, and
bear a part And make up our de-fects with his sweet art,

bear a part with his sweet art.

make up our de-fects,

and make up our de-fects with his sweet art, his sweet art.

with his sweet art, with his sweet art.

and make up our de-fects with his sweet art, with his sweet art.
Let thy blessed spirit, let thy blessed spirit bear a part
Let thy blessed spirit, let thy blessed spirit bear a part
Let thy blessed spirit, let thy blessed spirit bear a part
Let thy blessed spirit bear a part
Let thy blessed spirit bear a part
And make up our de-feets —

with his —

make up our de-feets, our de-feets —

And make up our de-

make up our de-feets, our de-feets with — his sweet — art,

And make up our de-

make up our de-feets with — his sweet art,
with his sweet art, and make up our de-fects—
and make up our de-fects with his, with his sweet art, and make up our de-fects
and make up our de-fects, and make up our de-fects—
and make up our de-fects—
and make up our de-fects, and make up our de-fects—
and make up our de-fects, and make up our de-fects—
and make up our de-fects, and make up our de-fects—
and make up our de-fects, and make up our de-fects—
and make up our de-fects—
and make up our de-fects, and make up our de-fects—
with his, with his sweet art.
our defects with his sweet art.
make up our defects with his, with his sweet art.
and make up our defects with his sweet art.
sweet art, with his sweet art.
LOOK UP, ALL EYES

Motet on the Ascension of our Blessed Saviour

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph.
BM Add Ms 30829, 30830, 17816. Alto, tenor and bass parts only. Autograph.

Look up, all eyes, look up:
The earth is now a scorned thing,
Gone is the jewel of the ring,
Have the stars knees? See, O see how they bow:
Some mighty peer travels the milky way.
The sun's at gaze, he's entertained
To welcome him with an encomium.
Why trembles he? Alas,
He's overcome with majesty,
Poor orator, and's dumb.
Prompt him, ye Angels:
Silent, too are they, lost in a maze.
How shall we then sing his praise,
Vessels of clay,
Full to the brim with grief of losing him,
Whom they have gained?
Look up, all eyes, look up, all eyes,
Look up, all eyes,
All eyes look up, look up, all eyes, look up, all eyes, look up, all eyes, look up, all eyes, look up, all eyes.
eyes, look up, all eyes: The earth is now a-
   — all eyes, all — eyes: The earth is now a-
   — look up, all eyes, all eyes: The earth is now a scorn—
   — look up, all eyes, all eyes: The earth is now a scorn—
scorn-ed thing, Gone — is the jewel, gone is the jewel of the ring.
scorn-ed thing, Gone is the jewel of the ring.
scorn-ed thing, Gone, gone — is the jewel of the ring.
scorn-ed thing, Gone is the jewel, is the jewel, the jewel of the ring.

(Alto and Tenor parts interchange. Original scoring: Alto Gone is the jewel, Gone — is the jewel, Tenor Gone is the jewel, the
Have the stars—

See, O see how they bow:

Have the stars knees?

See, O

Some mighty peer travels the milky, the milky—

This phrase (bars 21-22) could well be strengthened by the addition of a few tenor voices, or alternatively the phrase could be sung by tenors only.
knees?

Some mighty peer travels the milk

Some mighty peer travels the milk

See, 0 see how they bow,

See, 0 see how they bow,

way,

see, 0 see how they bow,
The sun's at gaze,

He's entertained to welcome him with an encomium.
D This phrase (bars 41-44) could well be strengthened by the addition of a few tenor voices. Alternatively, the phrase could be sung by tenors only.
A - las, he's o-ver-come with ma- jes-ty, Poor-

And's dumb.
war n-M-.. lu 01.4 ) wS c. ver. w4WLýL ýzr, \%
y4r %ý I ukvs .

tu ) Ws foor. 'd5 roor o- m- ýr, " s", ý, por -

Alas, he's overcome with majesty, Poor-

Alas, he's overcome with majesty, Poor o-rà- tor,

Alas, he's overcome with majesty, Poor o-rà- tor,

Alas, he's overcome with majesty, Poor o-rà- tor,

Alas, he's overcome with majesty, Poor o-rà- tor,
Poor orator, and's dumb. Prompt him, ye Angels:

Poor orator, and's dumb.

Poor orator, and's dumb. Prompt him, ye Angels:
Silent too are they, lost

Prompt him, ye Angels, ye Angels: were lost in a maze,

Silent too are they, lost in a
— in a maze, — lost in a maze, a maze. How shall
come.

lost in a maze, lost in a maze, a maze. How shall

lost in a maze, lost in a maze, lost — in a maze, a maze. How shall

maze, lost in a maze, a maze. How shall
we then sing his praise, Vessels of clay, Full to the brim with grief
him, Full — to the brim with grief of losing him. Whom they have gained, Full of losing him, Whom they have gained, Full of losing him, Whom they have gained, Full of losing him, Whom they have gained, H.
Full to the brim with grief of losing him, whom they have

Full to the brim with grief of losing him, whom they have

Full to the brim with grief of losing him, whom they have gained, whom they have

Full to the brim with grief of losing him, whom they have gained, have

Of losing him, whom they have

Of losing him, whom they have

Of losing him, whom they have gained

Of losing him, whom they have gained
him Whom they have gained.

him Whom they have gained.

him Whom they have gained.

him Whom they have gained.

Whom they have gained.

Whom they have gained.
A MUSIC STRANGE

GEORGE JEFFREYS

Sources: BM Add. 10338 in score. Autograph.
BM Add. 30829, 30830, 17816. Alto, tenor and bass parts only. Autograph.

A music strange,
Full of delight and change,
Steals to mine ear.
The noise is harsh;
It is some drunkard's strain.
Says men of Sion, how can this be:
The day is yet but in her infancy?
Hark! 'tis ravishing,
As if a choir of nightingales should sing
Who should be lord of the spring or year?
No. Babel's builders are alive again,
Shriek, laid full low. Is that proud tower
Become the scorn of every shower?
But the fair mount, framed by these men,
Shall rise, whispering the skies,
O ye who love your lives, make haste and fly:
Another deluge comes, climb here or die.

1) The date 1669 appears at the end of this motet in Add. 10388.
In Add 10328, Jeffreys adds in the margin a passage 'for instruments alone' (bass 16-20), and it is reasonable to assume that the voice parts were intended to be doubled by instruments throughout. This may also be the intention in the related 5-part motets for the Nativity, the Epiphany, the Blessed Innocents, the Passion, Resurrection and the Ascension, though there are no separate instrumental passages in those motets. Instruments may, of course, be omitted; and it is perhaps significant that Jeffreys also wrote the string parts into the organ part, where they are sketched out above the basso continuo.

2) Add 30829 has 1. 1
light and change, steals to mine ear, mine
light and change, steals to mine ear, steals to mine
light and change, steals to mine ear, steals to mine
light and change, steals to mine ear, steals to mine
light and change, steals to mine ear, steals to mine

Add 30830 bars to mine ear
ear, A music strange, Full of de-light and change, Steals-

ear, A music strange, Full of de-light and change,
This passage 'for instruments alone' was added later in Add 10338. The phrase (bars 16–20) is written in the margin: the manuscript is cramped, has some overwriting, and is not very legible. Add 30829, 30830 and 17816 have corresponding rests, but the instrumental parts are not written out.

2) In Add 10338, the string parts are also sketched in as a realisation of the basso continuo. Small notes are editorial.
It is some drunk —
The noise is harsh;

It is some
The noise is harsh, the—noise is harsh;

The noise—is harsh;
It is some drunk-ard's-strain,
straining some drunkard's strain.

drunk—ard's strain.

straining it is some drunkard's strain. Say, men of Sin—on, say how can this be:

drunk—ard's strain; some drunkard's strain. Say, men of Sin—on, say how can this be:

drunk—ard's strain.
The day is yet but in her infancy,
the day is

The day is yet but in her infancy,
the day is yet but in-

The day is yet but in her infancy, the day is yet but in her infancy,

Add 308 9 bars:
yet but in her infancy, is yet—but in her infancy—

her infancy, is yet but in her infancy—

the day is yet but in her infancy, but in her infancy—

1) Add: 17816 has: 0

2) Add: 16358 has: 0
Hark, 'tis ravishing,
As if a choir of nightingales should sing, who should be lord of the spring or year,

\( \text{\textcopyright 1938 Boosey \& Hawkes Music Publishers Ltd.} \)
As if a choir of light- ing-ales should sing
Who should be lord of the

3) Natural to B omitted in Add 10338
2) Add 10338 has D in basso continuo, but F in the bass part both here and in bar 49 as does Add 17816.
VERSE

Spring or year.

Spring or year.

Spring of the spring or year.

No Babel's build-ers are—alive again,

Shrunk, laid full low, — laid full low. Is that — proud tower

[Notes for alternative D: Add 17816 basses.]

low, laid full low is that, — that proud tower
Become the scorn, become the scorn of every lover, become the scorn of every lover?

But the fair

Soprano I

Soprano II

slower, become the scorn of every lover?
mount, but the fair
mount, framed—by these new shall—rise,

But the fair—mount,
framed—by these new shall—

Whispering the skies,
But the fair—mount, framed by these
rise, whispering the skies,
But the fair—mount,
rise, whispering the skies, But the fair—mount, framed by these

new, shall rise, shall rise, whispering the skies, whispering the

skies, whispering the skies, whispering the skies, the skies.

skies, whispering the skies, whispering the skies.

skies, whispering the skies, whispering the skies.
FULL

SOPRANO I and VIOLIN I

O ye who love your lives, make haste and fly,

SOPRANO II and VIOLIN II

O ye who love your lives, make haste and fly,

ALTO and VIOLA I

O ye who love your lives, make haste and fly,

TENOR and VIOLA II

O ye who love your lives, make haste and fly,

BASS and CELLIO

O ye who love your lives, make haste and fly,

Piu mosso \( \text{d} = 0.84 \)

Add 3089 has \( \text{add} \)
J. Both sources have d
D. Add. 10338 has | The dotted rhythm is used consistently in Add. 30829, 30830 and 17816, and, since the part-books are later than Add. 10338, it has been adopted here. Corresponding phrases in the two soprano parts, which are missing from the later manuscript, are altered accordingly. Where these conflict with Add. 10338 the original rhythm is noted.
Another de luge comes, climb here or die.
climb here or die, climb here or die, or
climb here or die, climb here or die,
come, come,
come, come,
die, climb here or die, climb here or die, climb
another de-luge comes, climb here or die, climb here,
another de-luge comes, climb here or die, climb

Add 10330 has
Original time signature C; note values unchanged.
WILLIAM SMEGERGILL, alias CAESAR

Sources: Playford: "Select Musical Ayres and Dialogues", 1653
Playford: "The Treasury of Musical Ayres and Dialogues to sing to the Theorbo-Lute or Basse-Viol", 1669

Music, thou Queen of souls, get up and string
Thy powerful lute, and some sad requiem sing
Till rocks requite thy echo with a groan,
And the dull cliffs repeat the dirter tone.
Then, on a sudden, with a nimble hand
Run gently o'er the chords, and so command
The pine to dance, the oak his roots forego,
The halm and aged elm to foot it too.

Myrtles shall caress, lofty cedars run
And call the courtly palm to make up one.
Then, in the midst of all their jolly strain,
Strike a sad note, and fix them trees again.

Thomas Randolph

\textsuperscript{D) The sources are identical except for the basso continuo, where the 1653 edition has obvious errors.
souls, get up, get up — and string Thy — power — ful lute, and some sad —

souls, get up, get up and string Thy power — ful lute, and some

souls, get up, get up and string Thy power — ful lute, and some

Some sad — requiem sing Till rocks re-quire thy e-cho

sad, some sad re-quire sing (e-cho)

sad, Some sad re-quire sing

Till rocks re-
And the dull cliffs repeat with duller tone.

(e-cho)

quickly as the echo, with a groan, and the dull cliffs repeat with duller tone.

Then, on a sudden, with a nimble hand run gently over the chords, and so com-

Both editions have a v.d. J in the Cantus, but d. d. in the Altus part.
The time to dance,

The oak — its roots forego,
The holm — and aged elm to

Sweet shall careless, leg — ty ce — dass run And call the sturdy palm to

foot 'tis too.

\footnote{1653 has G, an obvious error. 2) 1653 has C#}
Then, in the midst of all their jolly, jolly, jolly strain, then in the midst of all their jolly, jolly, jolly strain, strike a sad note, and fix them trees, again.

The direction occurs in Playford.

Both editions have B♭.