EXTRACTS FROM MISCELLANEOUS SACRED PIECES BY GEORGE JEFFREYS NOT INCLUDED IN THE PERFORMING EDITIONS

Transcribed by PETER ASTON

Vol. III

1) The complete instrumental music, secular songs, dialogues and theatre music appear in Vol. I together with the cantata 'Felice Pastorella' and four of the twelve 3-part Italian songs.
Example 1 O QUAM DULCIS (opening section)

Source: BM Add Ms 10338 in score. Autograph.
BM Add Ms 29282 in parts. Autograph.
RCM 930 in parts. Autograph.


Basso Continuo
Example 2. O QUAM DULCIS (extract)

Source: Ibid.
Example 3  O PRETIOSUM ET ADMIRANDUM CONVIVIUM (opening section)

Sources: BM Add Hs 10338 in score. Autograph.  
RCM 920 in parts. Autograph.

Complete text: O pretiosum et admirandum convivium et omni suavitate regitum, in quo sacerdotes sancti panem angelorum offerunt Deo, et caelestis delicias nobis praebent. Alleluia.

BASSO CONTINUO
Example 4. JESU, REX ADMIRABILIS (opening section)

Sources: BM Add Ms 10338 in score. Autograph.
BM Add Ms 29282 in parts. Autograph.
RCM 920 in parts. Autograph.

Complete text: Jesu, Rex admirabilis, Jesu desiderabilis et totus delectabilis, quam felix est suavis, quam suavis incanditas, quam incunda felicitas. Quando cor nostrum visitas et nos reges dulcedine, tum luxet et veritas et utas servet caritas. Alleluia.
Example 5  SIVE VIGILEM (closing section)

Sources: BM Add Ms 10338 in score. Autograph.
RCM 920 in parts. Autograph.

Complete text: Sive vigilém... sive dormíam... sive edam aut bibam... semper violo... mini... andere somnum tubae... et vocem angelí clamantís et dicentís: Surgite, mortalí, et venité ad judicium.
voce animi clamantis et dicentes: Surgite,
surgite, mortui, et venite ad iudicium.
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Example 6 ET INGREDIAR (opening section)

Sources: BM Add Ms 10338 in score. Autograph.  
RCM 920 in parts. Autograph.

Complete text: Et ingredias ad altare Dei, ad Deum gaudet et exultationis meae,  
confirmorque Tibi [in] catham, Deus, Deus meus. Ubi quid delecta es,  
anima mea, et quare tumultuaris in me? Spera in Deum, quoniam  
adsum confitebor et qui est salus multus mei, et Deus meus.

Original time signature $\frac{3}{4}$; note values divided by four.
gau-di-i et ex-ul-ta-tio-nis, et ex-ul-ta-tio-nis me-

ae,

con si-te-bor-que ti-bi

Note values unchanged.
Example 7 FLORETE, FLORES (1660) (opening section)

Sources: BM Add Ms 10338 in score. Autograph.
BM Add Ms 29282 in parts. Autograph.
RM 920 in parts. Autograph.

Example 8 CARO MEA (first extract)

Sources: BM Add Ms 10338 in score. Autograph
RCM 920 in parts. Autograph.

Complete text: Caro mea vera est cibus, et sanguis meus vera est potus. O Jesu dulcissime, sanguine tua mebria me. O Jesu, O mundi Salvator, salva me.
Example 9 CARO MEA (second extract)

Sources: Ibid
Example 10  CARO MEA (third extract)

Sources: Ibid

sal - va me
Example II. Closing Amen from *O QUAM GLORIOSUM*

Sources: BM Add Ms 10338 in score. Autograph.
RCM 920 in parts. Autograph.
Ch. Ch. 747-9 in parts. 17th century.
Example 12. Lapidabant Stephanum (closing section)

Sources: BM Add. Ms. 10338 in Score. Autograph.
RCM 920 in parts, Autograph.
Ch.Ch. 747-9 in parts, 17th century.


Acts Ch. 7 vv. 59-60
Vit in Domino, in Domino.
Vit in Domino, in Domino.
Example 13 EXSURGE, QUARE OBDORMIS (opening section)

Sources: BM Add. Ms 10338 in score. Autograph.
RCM 920 in parts. Autograph.
Ch. Chr. 747-4 in parts. 17th century.


Exsurge Domine, adiuvia nos, et redime nos propter nomen tuum.
Exsurge, Domine!
Example 14. **JESU MI DULCISSIME** (opening section)

Sources: BM Add Ms 10338 in score. Autograph.
RCM 920 in parts. Autograph.

Complete text:

<table>
<thead>
<tr>
<th>Latin Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>JESU MI DULCISSIME</td>
<td>JESUS MOST SOFTER</td>
</tr>
<tr>
<td>QUCRUNQUE LOCUS FURETO</td>
<td>WHERESOEVER THE PLACE</td>
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<tr>
<td>SED SUSPIRANTIS ANIMA</td>
<td>THE SPIRIT THAT SUSPENDS</td>
</tr>
<tr>
<td>Te Piae Quae Rump Lacrimae</td>
<td>THE PINE THAT BODIES LACHRAME</td>
</tr>
<tr>
<td>ET AMOR MENTIS INTIMA</td>
<td>AND THE LOVE OF THE SOUL</td>
</tr>
<tr>
<td>SIS, JESU, NEMUM GADIDION</td>
<td>BE, JESUS, MY JOY</td>
</tr>
<tr>
<td>QUI ES FUTURUM PREMIUM</td>
<td>WHO IS THE FUTURE REWARD</td>
</tr>
<tr>
<td>SIT HAE IN TE GLORIA</td>
<td>LET IT BE IN THY GLORY</td>
</tr>
<tr>
<td>PER CUNCTA SEMPER SAECA</td>
<td>FOR ALL TIME EVERLASTING</td>
</tr>
</tbody>
</table>

**BASSO CONTINUO**

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Je - su mi dul-cis-si-me, Je - su mi dul -
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[Music notation]  
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Je - su - mi dul - cis - si - me,
Example 15  HOSANNA FILIO DAVID (opening section)

Sources: BM Add. Ms 10236 in score. Autograph.
RCM 920 in parts. Autograph.

Complete text: Hosanna Filio David, Benedictus Rex Ile qui venit in nomine Domini. Pax in caelo, et gloria in locis altissimis.

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4) As in the 6-part setting, the treatment of ‘Filio’ is inconsistent, appearing as both two and three syllables.
Example 16 HOSANNA FILIO DAVID (second extract)
Sources: Ibid.

et gloriam in locis alta simis,
et gloria in locis altissimis,
Example 17 INVOCAVI NOMEN (extract)

Sources: BM Add. Ms. 10336 in score. Autograph.
BM Add. Ms. 29282 in parts. Autograph.
RCM 420 in parts. Autograph.

Example 18 JERUSALEM, QUAE OCCIDIS PROPHETAS (opening section)

Sources: BM Add. Ms 10383 in score, Autograph.
RCM 920 in parts, Autograph.

Complete text: Jerusalem, Jerusalem, quae occidisti prophetas, et legiones eos, qui ad te missi sunt, quoties volui congregare filios tuos, quemadmodum gallina congregat pullos suas sub alas, et voluit?

Matthew Ch. 23 V. 37

Je - ru-sa - lem, Je - ru-sa - lem,

Je - ru-sa - lem, Je - ru-sa - lem,

Je - ru-sa - lem, Je - ru-sa - lem,

Je - ru-sa - lem, Je - ru-sa - lem,

Je - ru-sa - lem, Je - ru-sa - lem,

Je - ru-sa - lem, Je - ru-sa - lem,
Example 19  VISA URBE (opening section)

Sources: BM Add Ms 10338 in score. Autograph.
         RCM 920 in parts. Autograph.

Complete text: Visa urbe fleavit super eam; dicens: Nempe si vel in hosses vel lac
saltém tua die quae ad pacem tuam pertinent, sed ea mune occulta
sunt oculis tuis.

Luke iv.19 W.41-42
Example 20 VERE Languores Nostros (Extract)

Sources: BM Add. Ms 10338 in score. Autograph.
RCM 920 in parts. Autograph.

Composers: Veri lenguores nostros ipse tulit, et dolores nostros ipse portavit, cum
livore sanati sumus. Dulce lignum dulces clavos, dulce ferae pondera,
quae sola Susanna digna sustinere. Regem Caesarem et Dominum.

Isaiah, from ch. 53 v. 4 et seq.

\[ \text{ex. 20 VERE Languores Nostros (Extract)} \]

The text is a strange mixture for Passiontide, including extracts from Isaiah and 'Crux Fidelis'.
Example 2: QUID MIHI EST IN CAELO? (extract)

Source: BM Add Ms 10338 in score. Autograph.
BM Add Ms 19282 in part. Autograph.
RCM 920 in parts. Autograph.


1) The date 1661 appears in Add 10338.
Example 22 PRIOR CHRISTUS (closing section)

Sources: BM Add Ms 1038 in score. Autograph. Complete text: Prior Christus dilexit nos
RCH 920 in parts. Autograph. Tamus et tantum et gratis, tantus et tales.
ChCh. 747-9 in parts. 17th century. O amor sine modo, O caelus sine hancum.
Bod Mus Sch e 451. Figured basso continuo only. 17th century.

B) Bod Mus Sch e 451 contains a version of this piece for two voices and basso continuo.
si-he hen-su-ra, hen-su-ra, caritas

caritas si-he hen-su-ra, caritas si-

ritas si-he hen-su-ra, caritas si-he hen-su-ra-

si-he hen-su-ra, hen-su-ra.

he hen-su-ra, hen-su-ra, si-he hen-su-ra.

hen-su-ra, si-he hen-su-ra.
Example 23 NIL CANITUR SUAVIUS (extract)

Sources: BM Add Ms 10238 in score. Autograph.
RCM 920 in parts. Autograph.
York MS 1-3 (S) in parts. After 1688.


Complete text: Nil canitur suavis, nil auditus incendius, nil cogitatur dulcius quam Jesus, Dei Filium.

\)

Bassos continuo

\)

Bod. Hus. Sch. 451 contains a version of this piece for two voices and basso continuo.
Example 24 VENITE, EXULTEMUS DOMINO (opening section)

Source: RCM 920A in parts. Autograph.

The Venite, Te Deum, Jubilate Deo, Credo, Magnificat and Nunc Dimittis appear together in RCM 920A and are numbered 1-6. Both Services are in D. The Te Deum also appears in Add 10338, where it is dated 1649, and in Add 30829, 30830 and 17816. The Credo is also found in the latter source.
Example 25 TE DEUM (opening section)

Sources:
- RCM 920 A in parts. Autograph.
- BM Add 10338 in score. Autograph.
- BM Add 30829, 30830, 1716. Tenor I, Tenor II and bass parts only. Autograph.

Note: The key signature appears as one sharp in Add 10338.
Example 26 TE DEUM (second extract)

Sources: Ibid.
Example 27 JUBILATE DEO (opening section)

Sources: RCM 920A in parts. Autograph.
BM Add. 30829, 30830, 1761. Tenor I, Tenor II and bass parts only. Autograph.

Jubilate, jubilate, jubilate Deo omnis
Jubilate jubilate, jubilate Deo omnis
Basso continuo jubilate, jubilate, jubilate Deo omnis
Example 28 Credo (extract)

Sources: RCM 920A in parts. Autograph.
BM Add 10339 in score. Autograph.
BM Add 30829, 30830, 17816. Tenor I, Tenor II and bass parts only. Autograph.

Basso continuo

7 In RCM 920A the first three bars of the basso continuo are written out in full.
...
sus, e-tiam pro no-bis, et se-pul-tus est,

et se-pul-tus, se-pul-tus est. 

est, et se-pul-tus est.
Example 30 NUNC DIMITTIS (opening section)

Source: RCM 920 A in parts. Autograph.
Example 31  JUBILATE DEO in C (original rejected opening)

Sources: BM Add Ms 10386 in score. Autograph.
BM Add Mss 30829, 30830, 17816. Alto, tenor and bass parts only. Autograph.

This original opening appears in both sources, and in both is rejected in favour of a reworking.
Jeffreys adds: "I having heard something to hear this since I made it have made some Alterations according to the beginning of this Paes". For the revised version, see Vol 2 page 363.
Jubilate, jubilate Deo, jubilate, jubilate,

Jubilate, jubilate Deo, jubilate, jubilate,

Jubilate, jubilate Deo, omnis, omnis terra,

Jubilate, jubilate Deo, omnis, omnis terra,
Example 32. O QUAM IUCUNDUM (extract)

First setting for four voices (1651)

Sources: BM Add Ms 10338 in score. Autograph.
BM Add Ms 30829; 30830; 1781b. Tenor I, Tenor II and bass parts only. Autograph
RCM 920A in parts. Autograph.

Complete text: O quam incunctum, O quam suave, audire homen Jesu. Si Jesum canto
mil elo cantin suavissim, si resum liquorum i iis verbis dulcis. O vere
dulcis, O suavis, O core Jesu. Al mi, Jesum, te solum sitis mea requirit,
ad te solum suspirat. Eia ergo tuam dulcedinem in meum animum illabore.
In gelido corde tunc ignes accende. Eia ergo tum suera luce discende,
a me tactram caliginis umbrae ut te cognoscam, ut te amem, ut te
famis, vita mea.
Example 33 O QUAM IUCUNDUM (extract)

Second setting for three voices (1658)

Sources: BM Add. Ms. 10338 in score. Autograph.
REM 920 in parts. Autograph.

Complete text: O quam incunctum, O quam suave, audire nomen Jesu. Nil illo cantu suavissi
si Jesum cantum, nil illis verbis dulcissi si vesum vocor. O vere dulcis,
O suavis, O care Jesu.

Basso continuo
Example 34  O QUAM LUCUNDUM (second extract)

First setting for four voices (165)

Sources: BM Add. Ms. 10338 in score. Autograph.
BM Add. Ms. 30829, 30830, 17816. Tenor I, Tenor II and bass parts only. Autograph.
RCM 920 A in parts. Autograph.
Example 35 O QUAM IUCUNDUM (third extract)

First setting, for four voices (1651)

Sources: Ibid.

Example 36 GLORIA PATRI (opening section)

Sources: BM Add Ms 10338 in score. Autograph.

BM Add Ms 30249, 30250, 17816. Tenor I, Tenor II and bass parts only. Autograph.

RCM 420 A in parts. Autograph.

Complete text: Gloria Patri, qui exaltavit nos, gloria Filio, qui redemit nos, gloria

Sanctui Spiritui, qui sanctificavit nos. Gloria summae et individualae

Trinitati, Deo nostro, in saecula saeculorum. Amen.

† The 'Gloria Patri' follows immediately after 'O Quam Iucundum' in all three sources. The fact that it is in the same key, is scored for the same voices, and is also dated 1651 in Add 10338 suggests that it belongs to 'O Quam Iucundum'.
Example 37  JESUS, DULCEDO CORDIUM (closing section)

Source: BM Add Ms. 10838 in score. Autograph.  
BM Add Ms. 30829, 30830, 17816. Alto, tenor and bass parts only. Autograph.

Complete text:  
Jesu, dulcedo cordium  Jam quad quaestivi video,
Fons vivus, lumen cordium  Quod concupivi teneo,
Excedens omnem gaudium  Amore Jesu langueo,
Et omnem desiderium  Et corde totius ango.
O Jesu mi dulcissime,  O beatum incendium
Specs suspirantis animae,  Amare Dei Filium,
Te quaerunt piae lacrimae  Et oculos desiderium
Et clamor mentis intimae  O dulce refrigerium.
Example 38 QUID COMMISISTI, JESU (extract)

Quid commisisti, Jesu, ut adeo tracteris? Quod sic hucusque, quae causa mortis? Ego sum tui plaga doloris, mortis tuae meriti.
Example 39. *O BONE JESU* (extract)

**Sources:** BM Add Hs 10338 in score. Autograph.
BM Add Hss 30829, 30830, 17616. Alto, tenor and bass parts only. Autograph.

**Complete text:** O bone Jesus, per pietatem passionem tuam, da mihi in tribulatione, in persecutione salutem, et omni tempore tentationes vitulem. O bone Jesus, da mihi, quaeso, de pretiosis veniam, de praestationibus emendationem. O bone Jesus, O dulcis Jesus, de gentiis largeri digneris custodiem: qui vivis et regnas Deus, per omnia saecula saeculorum.
Example 40 AUDITE COELI (opening section)

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

Complete text: Audite coeli, audite quae loquor, audiat terra, audiat verba oris mei, crescat ut fluvia doctrina mea. Finat ut ross eloquium meum, quasi imber super herbam et quasi stille super gramine, quia homen Domini invocabo.
Example 41. AUDITE COELI (second extract)

Sources: Ibid
Example 42. AMOR JESU (opening section)

Sources: BM Add Ms 10388 in score. Autograph.
BM Add Ms 30829, 30830, 17816. Alto, tenor and bass parts only. Autograph.

Complete Text:

Amor Jesu dulcis amor,
Dulcis Jesu, piae Dei
Quo dulcissit omnis labor.
Ad te clamoo silicet reus.
Amor Jesu, amor fortis,
Praebi mihi te benignum,
Quem non solvit ira mortis.
Ne repellas me indignum.
Amor Jesu sors est vitae,
De tuis sanctis pedibus.
Qui sititis me venite.

Amor Jesu, dulcis amor,
Dulcis Jesu, piae Dei
Quo dulcissit omnis labor.
Ad te clamoo silicet reus.
Amor Jesu, amor fortis,
Praebi mihi te benignum,
Quem non solvit ira mortis.
Ne repellas me indignum.
Amor Jesu sors est vitae,
De tuis sanctis pedibus.
Qui sititis me venite.
Quod dulcem umnis labor,
Quod dulcem umnis labor,
Quod dulcem umnis labor,
Example 48 BONE JESU (extract)

Sources: BM Add Hs 10838 in score. Autograph.
BM Add Hs 30829, 30830, 17816. Alto, tenor and bass parts only. Autograph.

Complete Text: Bone Jesu, verbum Patris, splendor aeternae glorie, in quem desiderant
Angeli prospicere. Rogo te ut a periculis animae meae me munere et semper
liberare digneris, et post vitae cursum ad me ne perdurare digneris.

VERSE

ut a periculis a

Ro-go te
nunc et semper liberae dignae sis,

semper liberae dignae sis,

unde tu peperc labi a hine

go te, ut a peperi labi a hine
Example 44  BRIGHTEST SUN: for the Epiphany (extract)

Sources:  BM Add Ms 10338 in score. Autograph.
         RCM 920 in parts. Autograph.

Complete text:

Brightest sun, how was thy light
Clouded in a mist of night
That a poor star, which shines not but from thee,
Spells out the place of the Nativity?

Where is he? O blessed news
That’s born the Sovereign of the Jews.
We have seen his star, and bring
Presents to the infant king.
Our frankincense we prostrate at his feet
Confessing him the fountain of all sweet.
Into his greater heap our gold we pour,
Not to augment but to proclaim the store:
He who has all can have no more.

VERSE

Basso continuo
Example 45 BRIGHTEST SUN (second extract)

Sources: Ibid
Confessing him — the fountain
of all sweet, confessing him — the fountain of all sweet,
Example 46 SEE, SEE, THE WORD IS INCARNATE (extract)

Sources: BM Add. 10338 in score, Autograph.
RCM 920 in parts, Autograph.

Complete text:
See, see, the Word is incarnate; God is made man in the womb of a Virgin.
Shepherds rejoice, wise men adore, and angels sing: Glory be to God on high,
peace on earth, goodwill towards men. The law is cancelled; Jews and
Gentiles are converted by the preaching of glad tidings of salvation, the
blind have sight and cripples have this motion, diseases cured, the dead
are raised and miracles wrought. Let us welcome such a guest with
Hosanna.

1) 'See, see, the Word is incarnate' is the first part of a tripartite work: The second and third
parts are 'The Paschal Lamb' and 'Glory be to the Lamb' (see examples 47-49, page 731 et seq.).
2) The work is dated 1662 in Add. 10338. Jeffeyes adds a margin note: "This Altered in my other
Booke".
the blind have sight, and cripples have their motion,

the blind have sight, and cripples have their motion,

Basso continuo

and cripples have their motion, have their motion, diseases cured,

and cripples have their motion, have their motion, diseases cured, the
The dead are raised, the dead are raised, and miracles are wrought, and miracles are wrought, are wrought.
Example 47  THE PASCHAL LAMB [2nd part] (extract)

Sources: Ibid

Complete Text: The Paschal Lamb is offered—Christ Jesus made a sacrifice for sin.

The earth quakes, the sun is darkened, the powers of hell are shaken, and lo, he is risen up in victory. Sing Alleluia. See, O see the fresh wounds, the goring blood, the pricks of thorns, the prints of nails, and, in the sight of multitudes, a glorious ascension where now he sits on God's right hand where all the choirs of heaven jointly sing Alleluia.

The earth quakes, the earth quakes, the earth—

The earth quakes, the earth quakes, the earth—

The earth quakes, the earth quakes, the earth—

Basso Continuo
Example 48 THE PASCHAL LAMB (second extract)

Sources: Ibid.
Example 49 GLORY BE TO THE LAMB [3rd part] (extract)

Sources: Ibid.

Complete text: Glory be to the Lamb that sitteth on the throne; let us continue our wonted note with Hosanna. Blessed be he that cometh in the name of the Lord.

With Alleluia we triumph in victory: the serpent's head bruised, Christ's kingdom exalted, and heaven laid open to sinners. Amen.
Example 50. **UNTO THEE, O LORD** (closing section)

Sources: BM Add Ms 10238 in score. Autograph.
RCM 920 in parts. Autograph.

Complete text: Unto thee, O Lord, will I lift up my soul. My God, I have put my trust in thee: O let me not be confounded, neither let mine enemies triumph over me. For all they that hope in thee shall not be ashamed, but such as transgress without a cause shall be brought to confusion.

"Unto thee, O Lord" is the first part of a bipartite work. The second part is "Show me thy ways, O Lord" (see example 51, page 737)
For all they that hope in thee shall not be ashamed,

be ashamed, be ashamed, but such as transgress.
gress without a cause

Without a cause shall be brought to confusion,

shall be brought to confusion,
Example 5: SHOW ME THY WAYS, O LORD [2nd part] (opening section)

Sources: Ibid.

Complete text: Show me thy ways, O Lord, and teach me thy paths; lead me forth in thy truth and learn me: for thou art the God of my salvation; in thee hath been my hope all the day long.
and teach me thy paths,
and teach me thy paths,
and teach me thy paths,
and teach me thy paths,

[lead]
Example 52 PRAISE THE LORD, O MY SOUL (extract)

Sources: BM Add Ms 10338 in score. Autograph.
RM 420 in parts. Autograph.

Complete text: 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.

Psalm 104.
Example 53  TURN THOU US, O GOOD LORD (extract)

Sources:  BM Add Ms 10338 in score. Autograph.
          RCM 920A in parts. Autograph.
          BM Add Ms 30329, 30330, 17816. Tenor I, tenor II and bass parts only. Autograph.

Complete text:  Turn thou us, O good Lord, and so shall we be turned. Be favourable,  
               O Lord, to thy people which turn to thee in weeping, fasting and praying;  
               for thou art a merciful God, full of compassion, long suffering  
               and full of pity. Thou wastest when we deserve punishment, and in  
               wrath thinkest upon mercy. Spare thy people, good Lord, spare them,  
               and let not thine heritage be brought to confusion. Hear us, O Lord,  
               for thy mercy is great, and after the multitude of thy mercies  
               look upon us.

3) The anthem is dated 1655 in Add 10338.
[thee] in weeping, in weeping,
in weeping, in weeping,
in weeping, in weeping,
in weeping, in weeping,
Example 54. TURN THEE AGAIN (extract)

Sources: BM Add. Ms 10338 in score. Autograph.
RCM 920A in parts. Autograph.
BM Add. MSS 30829, 30830, 17816. Alto, tenor and bass parts only. Autograph.
York M1/1-8 (S) (Gostling part books). Voice parts only. After 1679.

Complete text: Turn thee again, O Lord God of Hosts, show the light of thy countenance upon us, and we shall be whole. O Lord God of Hosts, how long wilt thou be angry with thy people that praiseth thee? Thou feedest them with the bread of tears and givest them plenteousness of tears to drink. Thou hast brought a vine out of Egypt, thou hast cast out the heathen and planted it; thou madest room for it, and when it had taken root it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like goodly cedar trees. Why hast thou broken down her hedge, that all they that go by pluck off her grapes? Turn thee again, O Lord God of Hosts, show the light of thy countenance upon us, and we shall be whole.

Legend: Turn thee again, O Lord God of Hosts, show the light of thy countenance upon us, and we shall be whole.

Notes:
1) The anthem is dated 1648 in Add 10338.
2) In Add 10338, the phrase "Thou feedest them with the bread of tears" is written over the original phrase "Thou givest them plenteousness of tears" which occurs twice. This seems to provide further evidence that Jeffreys was in the habit of setting texts from memory.
then, why hast thou then
then, why hast thou then broken down her

then broken down her hedge,
then broken down her hedge,
then broken down her hedge,
bro-

broken down her hedge, broken down her hedge, her hedge?
broken down her hedge, her hedge?
broken down her hedge, broken down her hedge?
broken down her hedge, broken down her hedge?

-bro-ken down her hedge, bro-ken down her hedge, her hedge?
Example 55. WHAT PRAISE CAN REACH THY CLEMENCY? (extract)

Sources: 1. BM Add Ms 10338 in score. Autograph. 2. BM Add Ms 30829, 30830, 17816. Alto, tenor and bass parts only. Autograph.

Complete text:

What praise can reach thy clemency,
O thou most high?
Thy words are always crowned with deeds,
Joy grief succeeds.
My bitter fangs at length are past
And longer peaceful days may last.

Thy love hath drawn me from the pit
Where horrors sit,
My soul infecting sins thou hast
Beyond thee cast,
The grave cannot thy praise relate
Nor death thy goodness celebrate.

The Lord more ready was to save
Than I to crave;
I therefore to the warbling string
His praise will sing,
And in his house till my last day
My grateful vows devoutly pay.

1) The anthem is dated 1665 in Add 10338
2) In Add 10338 Jeffreys writes in the margin: “This song being blotted and altered I have transposed into my other Score Booke 1665”.
deeds, joy—grief succeeds.

My bit—
always crowned with deeds, joy—grief succeeds.

ceeds, joy—grief succeeds, succeeds.

ceeds, joy—grief succeeds.

ceeds.
ten years at length are past
And longer

And longer peaceful days may last,

peaceful days may last,

[My bitter etc]
Example 56 THE LORD IN THY ADVERSITY (extract)

Sources: BM Add Ms 10338 in score. Autograph.

BM Add Ms 50829, 30830, 17816. Alto, tenor and bass parts only. Autograph.

Complete text:

The Lord in thy adversity
Regard thy cry.
Great Jacob's God with safety arm
And shield from harm;
Help from his sanctuary send
And out of Sion thee defend.

Thy odours which pure flames consume
Be his perfume.
May he accept thy sacrifice
Fired from the skies.
For ever thy endeavours bless
And crown thy counsels with success.

We will of thy deliverance sing,
Triumphant King.
Our ensigns in that prayed-for day
With joy display
Even in the name of God. O still
May he thy just desires fulfill.

Now know I his appointed he
Will hear and free
With saving hand and mighty power
From his high tower.
They trust in horse, in chariots, these:
Our trust we in our God repose.

Their wounded limbs with anguish bend,
To death descend:
But we, in favour of the fight,
Have stood upright.
O save us, Lord, thy suppliants hear,
And in our aid, great King, appear.

The text is based on Psalm 20.
From VERSE 2.

From—his high tower, from his high tower.

And mighty tower from his high tower, from his high tower.
Example 57 THE LORD IN THY ADVERSITY (second extract)

Source: Ibid.

VERSE

To death, to death descend,

BASSO CONTINUO

To death, to death descend, to death descend,

to death descend, to death descend,

to death descend, to death descend,
Example 58  THE LORD IN THY ADVERSITY (third extract)

Source: Ibid.

FULL

BASSO CONTINUO

save us, lord,

save us, lord,

save us, lord,

save us, lord,

save us, lord,
Example 59 BRIGHTEST OF DAYS: for the Epiphany (extract)

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

Complete text:
Brightest of days blessed with two lights more
(A sun and star) than any day before,
Show us this glorious babe, for which the sky
Besides its thousand, old gets a new eye.
The Patriarch's hope is full: thus Abraham's seed
Exceeds the stars and makes the stars exceed.
Study the heavens all, and learn to know
The star above, the Jacob's staff below.
His glorious attendants move on high.
Although by th'ox and ass himself doth lie.
So, Lord, thou drawest to thee souls of each size:
By the ass the simple, by the star the wise.

In Add 10338 an Alleluia follows, but seems to have been added later: it is written in a
different ink on a separate sheet, which is gummed into the score book. Furthermore, Jeffreys
writes "finis" at the end of the main text.
VERSE

His glorious attendants move on

high, his glorious attendants move on high
Example 60  BRIGHTEST OF DAYS (second extract)

Sources: Ibid.

FULL

So, Lord, so, Lord, thou draw—est to thee souls, thou
So, Lord, so, Lord, thou draw—est to thee souls,
So, Lord, so, Lord, thou draw—est to thee souls,

So, Lord, so, Lord,

BASSO CONTINUO

So, Lord, so, Lord,
draw—est to the souls of each size,

thou draw—est to the souls of each size,

thou draw—est to the souls of each size; thou draw—est to thee

thou draw—est to the souls of each size: By the ass the

thou draw—est to the souls of each size: By the ass the

thou draw—est to the souls of each size: By the ass the

thou draw—est to the souls of each size: By the ass the
wise, the wise.
wise, the wise.
wise, the wise.
the wise.