

LATIN CHURCH MUSIC

GEORGE JEFFREYS

Edited by PETER ASTON

Vol II

O QUAM SUAVEGEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph.

RCM 920 in parts with figured basso continuo. Autograph.

O quam suave est nomen tuum, Messia dulcis et pie. Deus, tu in caelo, in terra, in inferno, desiderium angelorum. Hominum laetitia, terror demonum, resplendat 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 heaven, 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.

BASS

ORGAN

mp

mp

mp

O quam suave est

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

5

7 6

Detailed description: This system contains the first four measures of the piece. The vocal line (top staff) begins with a half note 'no' and a quarter note 'men' in the first measure, followed by a half note 'tu' and a quarter note 'um,' in the second measure. The third measure contains a half note 'Mes' and a quarter note 'si'. The fourth measure contains a half note 'a' and a quarter note 'dul'. The piano accompaniment (bottom two staves) features a bass line with notes G2, F2, E2, D2 in the first measure, and a treble line with chords and moving lines. A box with the number '5' is placed above the vocal staff in the second measure. The numbers '7 6' are written below the bass staff in the first measure.

cis et pi - e, O quam

10

10

Detailed description: This system contains measures 5 through 8. The vocal line continues with a half note 'cis' and a quarter note 'et' in measure 5, a half note 'pi' and a quarter note 'e,' in measure 6, and a half note 'O' and a quarter note 'quam' in measure 7. Measure 8 contains a half note 'O' and a quarter note 'quam'. The piano accompaniment continues with chords and moving lines. A box with the number '10' is placed above the vocal staff in measure 6, and another box with '10' is placed below the bass staff in measure 8.

sua - ve est no - men tu - um,

Detailed description: This system contains measures 9 through 11. The vocal line begins with a half note 'sua' and a quarter note 've' in measure 9, a half note 'est' and a quarter note 'no' in measure 10, and a half note 'men' and a quarter note 'tu' in measure 11. Measure 12 contains a half note 'um,'. The piano accompaniment continues with chords and moving lines.

15

Mes-si — a, Mes-si-a — dul — cis et pi —

6

20

e. De — us, tu in — cae — lo,

20

25

De — us, tu in — cae — lo, De — us in ter — ra, De — us in in —

25

1) Crotchet 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. d. RCM reading is preferable, since it corresponds with bar 20 5) RCM 920 has d. d.

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

7 6

30 De - us tu, De-us tu in cae - lo, De - us in ter-ra, De -

30

35 - us in in - fer - no, De - us in in - fer - no,

35 3 4 3

) Add 10338 has A

40

mp

de-si-de - ri - um an - gel - or - um, de-si-de - ri - um

6

40

Poco rit

Più mosso

45

an - gel - or - um.

Poco rit

Più mosso

mf

4 3 0 1

45

mf

50

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

50

1) Note values divided by four.

2) RCM 920 has

lae — ti — ti — a, ho — mi — num lae — ti — ti — a, ho — mi — num

4 3

53 55

lae — ti — ti — a, ter — ror

56 58

de — no — num, re — splen — de — at in il — lis — glo — ri —

60 61

1) Add 10338 has low E 2) Original note values; time signature C 3) In Add 10338 the passage between the brackets (bars 58-73) is crossed out, and a reworking is added at the end. RCM 920 has the revised version, shown above. 4) Add 10338 has ♩

65

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

mp cresc

re-splen-de-at, re-splen-de-

4 3

70

at in il - lis - glo - ri - a, ger-mi-net in no - bis gra - ti - a, in com-

70

6 7 6

75

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

75

4 3

mf

a,

in com-mu-nem ad-ver-sa — ri — um tu-a

80

ma — ni-fes-te — tur po — ten — ti —

Rit

80

6

4 3

1) RCM 920 has low D 2) Add 10338 has:

Poco largamente

85

a, ma ni-fes-te - tur po

85

Meno mosso

ten - ti - a. O bo

3 4 3 5 6 7

90

- he Je - su, dul - cis - et pi

5 # 4 #

90

95

e, dul cis et

95

100

pi e, et pi e.

3 4 3

100

Both sources have 

SPECIOSUS FORMA

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph.

RCM 920 in parts with figured basso continuo. Autograph.

*Speciosus forma prae filiis hominum: diffusa est gratia in
labiis tuis; 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.*

BASS

ORGAN

Spe-ci-o — sus for-ma prae fi-li-is

ho - mi - num: dif-fu-sa est, dif-fu-sa est, dif-fu-sa est gra -

7 6 5

) Add 10338 has minim G

- ti - a in la — bi - is tu — is,


3 4 3 10

spe - ci - o — sus for - mae prae

3 4 3 7 6 6 15

fi - li - is ho — mi - num: dif - fu - sa est, dif - fu - sa est, dif - fu - sa est gra —

#4 6 7 #6

1) This motive is indicated above the basso continuo in both sources. 2) Add 10832 has: 

3) Both sources have  The above seems preferable since it corresponds with the rhythm in bar 6

20

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

20

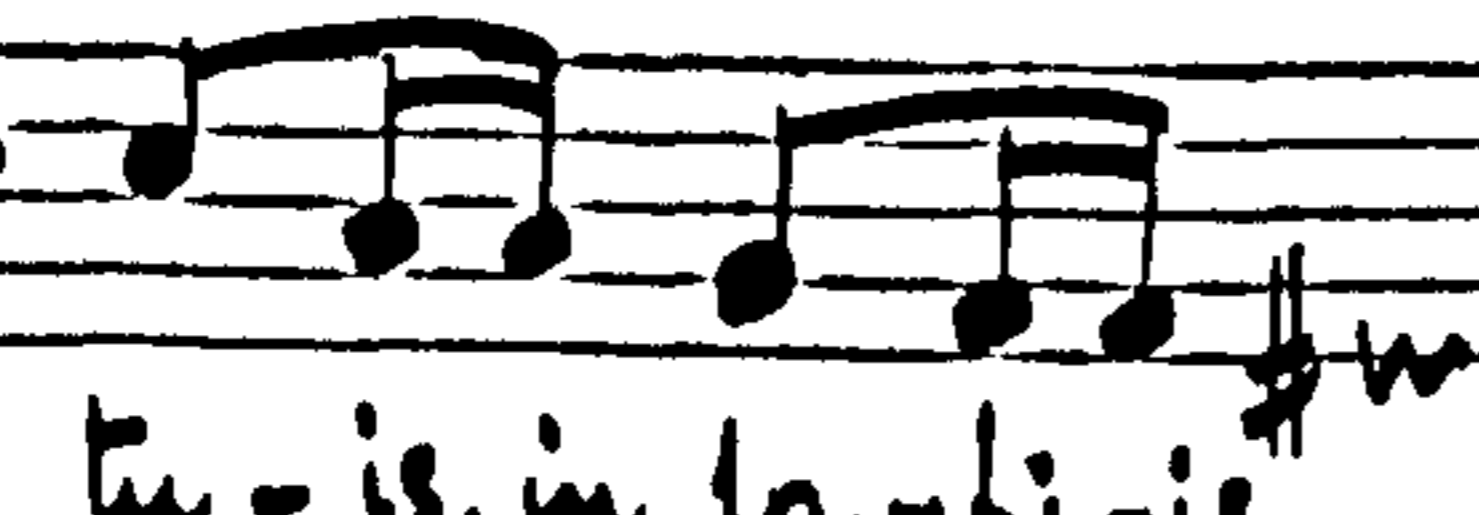
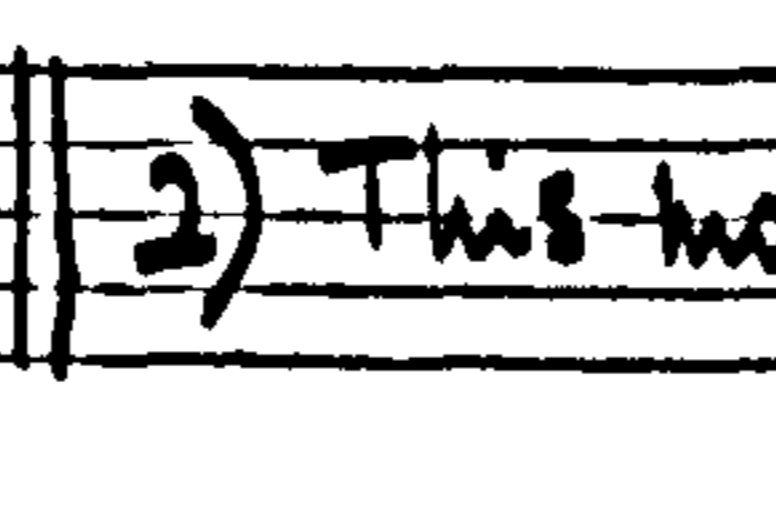
is, 2) spe-ci-o - sus for-ma prae fi-li-is ho - mi -


25

3 4 3

num, prae fi-li-is ho - mi-num, prae fi-li-is ho - mi -

5 6 3 4 3

1) RCM 920 has:  tu-is, in la-bi-is  2) This motive is indicated above the basso continuo in both sources.

3) Add 10338 has 

30

mm. dif-fu-sa est, dif-fu-sa est, dif-fu-sa est gra - ti-a in la - bi-is tu -

30

2) #6 4 3

35

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

35

3 4 3

40

prop-ter e - a be-ne-di-xit, be-ne-di-xit te De - us

40

1) Add 10338 has 2) RCM 920 has upper C 3) RCM 920 has: la - bi-is

4) RCM 920 has

in ae-ter-num, in ae-ter-num, in ae-ter-num, prop-ter e-

3 4 3

45 a, prop-ter e-a be-ne-di-xit, be-ne-di-xit te De-us in ae-

45

50 ter-num, in ae-ter-num, in ae-ter-num, in ae-ter-num, in ae-

50 4 3

1) Add 10338 has: (ae-) ter - num

2) RCM 920 has: (De-) us in ae-ter-num

3) RCM 920 has: (De-) us in ae-ter-num

ter-num, in ae-ter-num, in ae-ter-num.

55

55

HEU ME MISERAM

Dialogue between Mary and the Angel

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph.

BM Add Ms 29282 in parts with figured basso continuo. Autograph.

RGM 920 in parts with figured basso continuo. Autograph.

Ch. Ch. 18 in score. 18th century.

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

ANGELUS: Mulier, quo progredieris florans, cum adhuc sint tenebrae?

MARIA: Sponsum quero quem diligit anima mea.

ANGELUS: Noli flere, Maria: gaude et laetare: resurrexit 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: Duos Angelos video in albis sedentes, unum ad caput et unum ad pedes ubi positum erat corpus Jesus Domini mei.

ANGELUS: Convertere retrorsum et vide Jesum resuscitatum.

MARIA: O Magister, O Domine, O Salvator! Ecce quem diligo resuscitatum nunc video.

MARIA et ANGELUS: Gaudeamus, exultemus 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 he 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 agitation²⁾

MARY (SOPRANO)

THE ANGEL (BASS)

HARPSICHORD¹⁾

Heu me mi - ser - am! Tu - ler - unt Do —

1) Because of its greater dramatic power, the harpsichord seems preferable to the organ as a continuo instrument in this dialogue.

2) All tempo indications and dynamic markings are editorial.

Handwritten musical score for the first system. It consists of three staves: a vocal line, a bass line, and a piano accompaniment. The key signature has one flat (B-flat). The vocal line starts with a fermata on 'hi-kum me - um.' followed by 'Heu - me mi - ser - am! Tu - ler - unt Do -'. There are handwritten annotations 'p' and 'mf' above the vocal line. The piano accompaniment features chords and arpeggios, with a wavy line indicating a tremolo effect. Fingering numbers 3, 4, 3, and 5 are written below the piano part. A box containing the number '5' is placed above the vocal line at the start of the second measure.

Handwritten musical score for the second system. It consists of three staves: a vocal line, a bass line, and a piano accompaniment. The key signature has one flat (B-flat). The vocal line continues with 'hi-kum me - um et res-ci-o u-bi po-su-er-unt, po-su-er - unt e -'. There are handwritten annotations 'p' and 'mf' above the vocal line. The piano accompaniment features chords and arpeggios. Fingering numbers 3, 4, 3, 10, ♭, 3, 5, 4, 3 are written below the piano part. A box containing the number '10' is placed above the vocal line at the start of the second measure.

) Add-10338 has.

um, po-su-er-unt e

Mu-li-er, quo pro-

7 6 # 15

gre-der-is plo-rans, quo pro-gre-der-is plo-rans, cum ad-huc, cum ad-huc sint-

1) Add 10338 has: 2) This remarkably dramatic interruption of 'eum' occurs in all the autograph sources. 3) Add 10338 has: 4) Add 10338 has

5) Add 10338 has: sint ce-ne-brae.

20

f

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

te - ne - brae?

20

25

me — a.

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

acc.

25

1) Add 10338 has:

f

fle — re

Quicker

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

Quicker

30

31

3) (d = d)

35

36

37

38

39

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

- 1) Note values divided by four. Original time signature $\frac{3}{4}$
- 2) Original note values. Time signature C
- 3) Add 10338 has:

Slow *mp*

Quid ni-hi sig-num, O An-gel-us

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

Slow *mp*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The lyrics 'Quid ni-hi sig-num, O An-gel-us' are written below. The bottom staff is a piano accompaniment in G major, starting with a half note G3, then a quarter note A3, and a quarter note B3. The lyrics 'lu-ia, Al-le-lu - ia.' are written below. Performance markings include 'Slow' and 'mp' (mezzo-piano) in both staves.

40

2) Quicker

De - i, O An-gel-us De - i?

Ve-ni, ve-ni et vi - de

Quicker *mf*

40

6 3 4 5 3

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in G major, starting with a half note G4, then a quarter note A4, and a quarter note B4. The lyrics 'De - i, O An-gel-us De - i?' are written below. The bottom staff is a piano accompaniment in G major, starting with a half note G3, then a quarter note A3, and a quarter note B3. The lyrics 'Ve-ni, ve-ni et vi - de' are written below. Performance markings include 'Quicker' and 'mf' (mezzo-forte) in both staves. A box containing the number '40' is located at the beginning of the top staff. At the bottom of the system, there are two boxes, each containing the number '40', followed by the numbers '6 3 4 5 3'.

1) Add 10338 has ○ 2) Add 10338 has: m

Detailed description: This system contains a single staff with performance markings. The first part of the staff is a whole rest, followed by a half note G4, then a quarter note A4, and a quarter note B4. The lyrics '1) Add 10338 has ○ 2) Add 10338 has: m' are written below. The staff ends with a double bar line.

45

la ————— pi - dem a no - m - men ————— tum. In - di -

4 4 6

50

na - re et pros - pi - ce, et pros - pi - ce no - m - men - tum, in - di - na - re et pros - pi - ce

2/4

50

1) Add 29282 has:

la ————— pi - dem

2) Add 10338 has

55
Slow

no - mi - hen

Turn.

55

più f

mi ser - am!

Hen, me mi ser -

più f

#6 # 6 7 6 46

1) Add. 10338 has:

60

am, ne mi — ser-am! Heu, ne mi-ser — am!

1) Quicker

2) Quicker

mf

Quicker

Quid

60

mf 65

Duos An-gel-os vi-de-o in al — bis se-den — tes,

vi-des? Quid vi-des?

6

65

1) Add 29282 has: mi — ser — am

2) Add 10338 has

u - num ad ca - put et u num ad pe - des u - bi po - si - tum

70

6 7#6 6

e - rat cor - pus, u - bi po - si - tum e - rat cor - pus Je - su

75

6 6 6 75

Do-mi-ni ne - i, Je - su, Je - su Do - mi-ni

The first system consists of a vocal line and piano accompaniment. The vocal line is in G major and 3/4 time, with lyrics "Do-mi-ni ne - i, Je - su, Je - su Do - mi-ni". The piano accompaniment features a bass line with triplets and a treble line with chords and a melodic line. The system concludes with a double bar line.

ne - i.

mf

Con - ver-te-re re - tro - sum, con -

The second system continues the musical piece. It begins with a tempo marking of 80. The vocal line has lyrics "ne - i." followed by "Con - ver-te-re re - tro - sum, con -". The piano accompaniment includes a *mf* dynamic marking and features a complex rhythmic structure with 2/4 and 4/4 time signatures. The system concludes with a double bar line.

85

ver-te-re re-tro-sum et vi-de Je-sum re-sus-ci-

85 6

90

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

90

1) Add 10338 has 2) Add 29282 has 3) Add 29282 has 4) Add 29282 has

Slow

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "O Ma - gis - ter, O ta - tum, re - sus - ci - ta - tum. Slow". The piano accompaniment includes chord diagrams and fingerings (6, 4, 3) for the left hand. The score is marked "Slow" and includes various musical notations such as rests, notes, and slurs.

Handwritten musical score for the second system. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "Do - mi - ne, O Ma - gis - ter, O, O Do - mi - ne, O". The piano accompaniment includes chord diagrams and fingerings (#, #, 6) for the left hand. The score is marked "95" in a box and includes various musical notations such as rests, notes, and slurs.

♯ Add 10338 has: 0 Do - mi - ne

A small musical notation for the 'Add 10338' variation, showing a few notes and a rest on a single staff.

Quicker

100

Sal - va - tor! Ec - ce quem di - li - go re - sus - ci -

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in the bass clef. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of a single bass note G2. The tempo marking 'Quicker' and the number '100' are positioned above the vocal staff.

Quicker

100

The piano accompaniment for the first system is written in the bass clef. It features a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. The notes are grouped into pairs: (G2, F2), (E2, D2), (C2, B1), and (A1, G1). The tempo marking 'Quicker' and the number '100' are positioned above the piano staff.

ta - tum nunc vi - de - o, ec - ce quem di - li - go re - sus - ci - ta - tum nunc

The second system of music features a vocal line in G major with a treble clef and a piano accompaniment in the bass clef. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of a single bass note G2. The tempo marking 'Quicker' and the number '100' are positioned above the vocal staff.

1) Add 10338 has: Ec - ce quem

2) Add 10338 has: vi - de - o, ec - ce quem

The third system of music features a vocal line in G major with a treble clef and a piano accompaniment in the bass clef. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of a single bass note G2. The tempo marking 'Quicker' and the number '100' are positioned above the vocal staff.

105 *cresc.* *mf cresc*

vi - de - o, re - sus - ci - ta - tum, re - sus - ci - ta - tum nunc vi - de - o, ec - ce quem

cresc. *mf cresc.*

7 4 3

110

di - li - go re - sus - ci - ta - tum, re - sus - ci - ta - tum nunc vi - de -

110 # 4 3

115

Gau - de - a - mus, ex - sul - te - mus, ex - sul -

Gau - de - a - mus, ex - sul - te - mus, ex - sul -

115

120

te - mus et lae - te - mus, lae - te - mus, gau - de -

te - mus et lae - te - mus, gau - de -

120

1) Note values divided by four. Original time signature $\frac{3}{4}$

a - nus, ex-sul - te - nus et lae - te - nus,
 a - nus, ex-sul - te - nus et lae - te - nus, di -

(♩ = ♩)
 D

125
 di - cen - tes 'Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-
 cen - tes 'Al-le-
 3 4 3
 125

D) Original note values. Time signature C

135

D

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

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

5

135

Al - le - lu - ia.

lu - ia.

3 4 3

D) Add 10338 has

ERIT GLORIA DOMINI¹⁾

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph

RCM 920 in parts with figured basso continuo. Autograph.

Dering: Cantica Sacra II. John Playford, London (1674)

Erit gloria Domini in saeculum. Laetabitur Dominus in operibus suis. Intuetur terram et contremiscit, tangit montes et fumant. Cantabo Domino in vita mea.

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.

Musical score for *Erit Gloria Domini* by George Jeffreys. The score is for Tenor I, Tenor II, and Organ. It is in G major and common time. The Tenor I part begins with a forte dynamic and a long note on E, followed by a melodic line. The Organ part provides harmonic support with chords and a bass line.

¹⁾ 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 Grubb (O.U.P. 1963) but neither of the autograph manuscripts appear to have been consulted.

5
 ni in sae - cu - lum,
 E rit glo - ri - a Do - mi -

6 3 4 3 10

2) 15
 e - rit glo - ri - a Do - mi -
 ni in sae — cu - lum, e - rit glo - ri - a Do - mi -

4 3 5 6

1) RCM 920 has: PLAY has:

2) PLAY has:

20

8 n in sae - cu - lum. Lae - ta - bi - lus Do - mi -

8 ni in sae — cu - lum. Lae - ta - bi - lus Do - mi -

6 7 6 4 3 6 6 4 3

20

8 nus, lae - ta - bi - lus Do - mi - nus in o - pe - ri - bus su —

8 nus, lae - ta - bi - lus Do - mi - nus in o - pe - ri - bus su —

25

is, in o-pe — ri-bus su — is.

is, in o-pe-ri-bus su — is. In-tu-e — tur ter —

25

3 4 3 0 #

30

In-tu - e - tur ter - ram et con-tre-mis -

ram et con-tre-mis — cit, et con-tre-

30

5 # 6 4 6 # 4 5 # 7 # 4 b6

1) PLAY has:

Musical score for measures 35-39. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is 4/4. Measure numbers 35, 36, 37, 38, and 39 are indicated in boxes above the vocal staves. The lyrics are: "cit, in-tu-e-tur ter - ram et con-cre- mis cit, in-tu-e-tur ter - ram, ter - ram et -". The piano accompaniment includes fingering numbers 3, 4, 5, 3, and 7.

Musical score for measures 40-44. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature changes to two sharps (F# and C#), and the time signature is 4/4. Measure numbers 40, 41, 42, 43, and 44 are indicated in boxes above the vocal staves. The lyrics are: "mis cit, tan-git mon - tes et fu - con-cre-mis - cit, tan-git mon - tes et fu - mant, et fu". The piano accompaniment includes fingering numbers 3, 4, 5, 3, and 7.

45

nant, tan-git mon - tes et fu - mant, et fu - mant, nant,
nant, tan-git mon - tes et fu - mant, tan-git

3 4 3

50

tan-git mon - tes et fu - mant, et fu - mant. Can-ta-bo
mon - tes, tan-git mon - tes et fu - mant.

50

1) PLAY has: 2) PLAY has: 3) Add 10338 gives: as an alternative

8 - mant, et fu - mant

55

cresc.

Do - mi - no in vi - ta me - a, in vi - ta me - a, vi - ta me

cresc.

Can - ta - bo Do - mi - no in vi - ta me - a, in vi - ta me

55

60

f

a, can - ta - bo Do - mi - no in vi - ta me - a, me

f

a, can - ta - bo Do - mi - no in vi - ta me

f

60

PLAY LAS:

65

a, in vi-ta me - a, vi-ta me - a.

a, in vi-ta me - a.

65

Detailed description: This block contains a musical score for three staves. The top staff is a vocal line in treble clef with lyrics 'a, in vi-ta me - a, vi-ta me - a.' The middle staff is another vocal line in treble clef with lyrics 'a, in vi-ta me - a.' The bottom staff is a piano accompaniment in bass clef. The music is in 8/8 time and features a key signature of one flat. A boxed number '65' is placed above the first staff and below the piano staff. The score ends with a double bar line and repeat dots on each staff.

A series of empty musical staves, consisting of ten sets of five-line staves, arranged vertically. These staves are blank and do not contain any musical notation.

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 contexerunt me tenebrae,
et dixi: Quis dabit mihi pennas sicut columba et volabo et
requiescam?

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?

TENOR I
 f
 Ti mor et tre

TENOR II

ORGAN

Handwritten musical score for "Timor et Tremor" by George Jeffreys. The score is for Tenor I, Tenor II, and Organ. It features a 4/4 time signature and a key signature of one sharp (F#). The Tenor I part begins with a forte (f) dynamic and a melodic line with lyrics "Ti mor et tre". The Organ part provides harmonic support with chords and a bass line.

8 mor, ti - mor et tre — mor, ti —
 8 Ti — mor et tre — mor,

5

8 — mor et tre — mor
 8 ti — mor et tre — mor ve - her - unt

4 3 4 3 10

ve-ner-unt su-per me, ve-ner-unt

su-per me, ve-ner-unt

6 #6 6 7 6 15

unt-su-per me,

su-per me, et con-ter-er-unt me

3 4 3 #3

1) Add 10338 has:

ve-ner-unt su-per me, et con-ter-(erunt)

B.c.

20

et con-ter - er - unt ne te - ne - brae, et con-ter -

ne - brae, et con-ter -

4 #

20

25

er - unt ne te - ne - brae, et di - xi, et di - xi: Quis da - bit

er - unt ne te - ne - brae, et di - xi, et di - xi:

25

unt - te - ne - brae,

ne te - ne - brae et

B.C.

) Add 10338 has:

30

mi - hi pen-nas si - cut co - lum - ba, Quis da - bit mi - hi

30

35

quis da - bit mi - hi - pen-nas si - cut co - pen-nas si - cut co - lum - ba, quis da - bit mi - hi - pen - nas si - cut co -

35

7 6 5 4 3 #

1) RCM 920 has $\text{d } \text{d}$ Add 10338 seems preferable because of the corresponding cadence at bar 36.

40

lum — ba, et vo — la-bo, vo — la

lum — ba,

3 4 3 3 4 3

45

bo, et vo — la-bo, vo — la — bo, et

et vo — la-bo, vo — la — bo, et

3 3 3 3

Musical score for measures 50-54. The score consists of three staves: two vocal staves and one piano accompaniment staff. The vocal parts have lyrics: "la-bo, et vo — la — bo, vo-la — bo" and "vo — la — bo, et vo — la — bo, vo — la — bo". The piano accompaniment features chords and arpeggiated figures. Measure numbers 50, 51, 52, 53, and 54 are indicated in boxes. A "Rit." marking is present at the end of measure 54.

Meno mosso

Musical score for measures 55-59. The score consists of three staves: two vocal staves and one piano accompaniment staff. The vocal parts have lyrics: "et — re-qui — es — cam," and "et — re-qui —". The piano accompaniment features chords and arpeggiated figures. Measure numbers 55, 56, 57, 58, and 59 are indicated in boxes. Dynamic markings include "mp dim." and "p dim.".

es cam, et re-qui-es cam?

et re-qui-es cam?

60

3 4 3

60

REM 920 has:

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 dicentem mihi: Scribe, Beati mortui
qui in Domino moriuntur: a modo et iam dicit Spiritus,
ut 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.

TENOR I
mf
Au-di-vi vo ———— cem de cae - lo,

TENOR II
mf
Au-di-vi

ORGAN
ff

5

5#

ni hi: Scri be,
di-cen-tum mi-hi: Scri be, Be-a-ti

6 3 4 5 3 20 6 4 6 5

Be-a-ti mor-tu-i, be-a-ti mor-tu-i qui
mor-tu-i, be-a-ti mor-tu-i, be-a-ti mor-tu-i

3 4 3 # 25

30

in Do - mi - no no - ri - unt — us, no - ri - unt - us: a no -

30

7 6

35

do

qui in Do - mi - no no — ri - unt — us, no - ri - unt - us - a no -

35

7 6

1) Add 10338 has: 8 - us, no - ri - unt - us a no - do.

B.C.

2) RCN 920 has:

qui in Do-mi-no no-ri-unt-us, a mo-do et iam di-cit
 do, qui in Do-mi-no no-ri-unt-us, no-ri-unt-us, a mo-do

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

do et iam di-cit Spi-ri-tus, et iam di-cit
 do et iam di-cit Spi-ri-tus, di-cit etc.

1) Add 10338 has:

mus,

mus, ut — re-qui-es — cant a la-bo — ri-bus

#6 #

50

ut — re-qui-es — cant a la-bo —

su — is,

55

a la-bo — ri-bus su — is, ut re-qui-(escam)

ut —

B.C.

55

1) ROM 920 has:

60

ri-bus su is, ut re-qui-es

ut re-qui-

61

65

cant a la-bo-ri-bus su is.

es-cant a la-bo-ri-bus su is.

66

HEI MIHI, DOMINE

GEORGE JEFFREYS

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.
Medicus 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.

Musical score for "Hei mihi, Domine" featuring Tenor I, Tenor II, Bass, and Organ. The score is in common time (C) and the key signature has one flat (B-flat). The Tenor I part begins with a *mf* dynamic and sings the lyrics: "Hei mihi, Domine, mi-". The Tenor II and Bass parts are currently silent. The Organ part provides accompaniment with chords and moving lines in both hands.

TENOR I *mf*
Hei mihi, Do - mi - ne, mi -

TENOR II

BASS

ORGAN *mf*

5

Se-re-re me - i,

Hei mi - hi, Do - mi -

5

10

Hei mi - hi, Do - mi -

ne, hi se-re-re me - i,

10 # 15

1) Add 10338 has 2) RCM 920 has

Hei mi-hi, Do-mi-

He, mi se-re-re-me i, Hei mi-hi, Do-mi-

Hei mi-hi, Do-mi-

7 6 20

ne, mi se-re-re me i. Ec-ce

ne, mi se-re-re me i.

ne, mi-se-re-re, mi-se-re-re me i.

3 4 25 3

1) Add 10338 has: 2) Add 10338 has:

3) RCM 920 has

30

vul - te-ra he - a non ab - scon - do, ec - ce, vul -
 Ec - ce, vul - te-ra he - a non ab - scon - do, ec - ce,
 Ec - ce, vul - te-ra he - a non ab - scon - do, ec - ce, vul -

30

35

- he-ra he - a non ab - scon - do. Me - di - cus
 vul - te-ra he - a non ab - scon - do.
 - he-ra he - a non ab - scon - do. Me - di - cus

35

) RCM 920 omits sharp

60

8 se-ri-cors es, mi-se-ri-cors es mi ser-sum, mi ser

8 se-ri-cors es, mi-se-ri-cors es mi ser-sum,

es, mi-se-ri-cors es mi ser-sum, mi-ser

60 6 5

65 70

8 sum, mi-se-ri-cors es mi ser sum, mi ser sum.

8 mi-se-ri-cors es mi ser sum, mi ser sum.

sum, mi-se-ri-cors es mi ser sum, mi ser sum.

65 6 5 6 4 5 3 70

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.

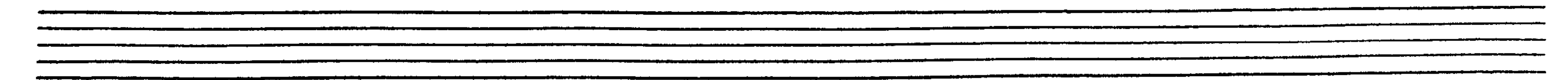
Ecce, dilectus meus loquitur mihi: Surge, propera amica mea, columba
mea, formosa mea, et veni.

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

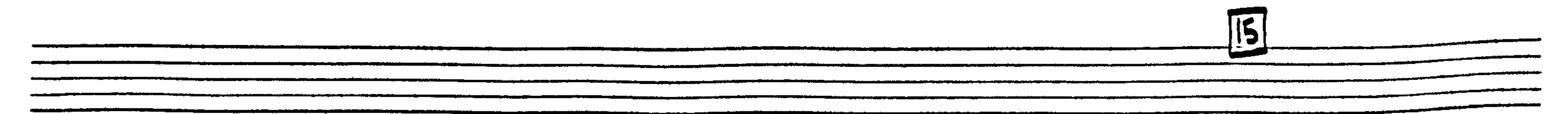
Musical score for "Ecce, dilectus meus" by George Jeffreys. The score is in common time (C) and features four staves: TENOR I (Impassioned), TENOR II, BASS, and ORGAN. The lyrics are written below the Tenor I staff. The organ part includes figured bass notation. A fermata is placed over the final note of the Tenor I staff, and a box containing the number 5 is placed below the organ staff at the end of the piece.

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.

Musical score for the first system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "— e, di-lectus me — us". The first vocal line has a measure with a boxed number 10. The second vocal line has a measure with a boxed number 10 and the lyrics "Ec — e,". The piano accompaniment includes a measure with a boxed number 10.



Musical score for the second system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "di-lectus me — us, me — di-lectus me — di-lectus me —". The first vocal line has a measure with a boxed number 15. The second vocal line has a measure with a boxed number 15. The piano accompaniment includes a measure with a boxed number 15.



18 *us* lo-qui-tur mi-hi, lo-qui-tur mi - hi,

19 *us* lo-qui-tur mi-hi, lo-qui-tur

20 *us* lo-qui-tur mi-hi

4 3 ♯

20

21 lo-qui-tur mi-hi, lo-qui-tur mi-hi, mi - hi:

22 *mi* - hi, lo-qui-tur mi-hi, lo-qui-tur mi-hi, mi - hi:

23 lo-qui-tur mi - hi, lo-qui-tur mi-hi, mi - hi:

24

25

Sur — ge, pro - pe - ra,

Sur — ge, pro - pe - ra,

sur - ge, pro - pe - ra,

30

sur - ge, pro - pe - ra, sur - ge, pro - pe - ra a - mi - ca

sur - ge, — pro - pe - ra a - mi - ca

sur - ge, — pro - pe - ra, sur - ge, pro - pe - ra

35

Ch. Ch. 749 has

50

me - a, for-mo-sa me - a, for - mo - sa me -

me - a,

me - a,

3 4 3

50

3 4 3

55

a,

for-mo-sa me - a, for-mo - sa me

for-mo-sa me - a,

for-mo-sa - me

#4

55

3 4 3

) Ch. Ch. 749 has high A

60

for-mo-sa me-a, for-mo-sa me — a, et ve — ni,
 a,
 for-mo-sa me — a, et ve —
 a, for-mo-sa me — a, me — a, et ve — ni, et

60

65

1st. time — 2nd time —

et ve — ni, ve — ni, et ve — ni, ve — ni. ni.
 ni, et ve-ni, et ve — ni, et ve — ni, — ve — ni. ni.
 ve — ni, et ve — ni, et ve — ni. ni.

65

1) Ch. Ch. 747 has:

ve — (ni)

O DEUS MEUS

GEORGE JEFFREYS

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

O Deus meus et omnia! Summa satietas mea! O Deus meus, quid
extra te desiderem? Tu es unicum bonum meum et incommutabile;
te solum volo, te unum quaero et suspiro. Eia Domine, trahere me post
te, et ardentissimi 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.

ALTO *mf*
O — De-us me-us et

TENOR *mf*
O De-us me-us et om-ni-a!

BASS

ORGAN *mf*

D) 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.

5

om-ni-a! Sum-ma sa-ti - e-tas me-a!

Sum-ma sa-ti - e-tas me-a!

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

5

10

2) - 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!

Sum-ma sa-ti — e-tas me — a! O De-us

10

1) RGM 920 has B \flat 2) RGM 920 has B \flat but B \natural at the end of the bar.

- mm - he - um, bo - num me - um
 um, bo - num he - um
 he - um, bo - num he - um et in - com - mu - ta - bi -

30

et in - com - mu - ta - bi - le; te so - lum vo - lo, vo - lo,
 et in - com - mu - ta - bi - le, et in - com - mu - ta - bi - le; te so - lum vo -
 le, et in - com - mu - ta - bi - le; te so - lum vo -

30

te u-num quae-ro et sus-pi - ro, te u-num quae-ro et sus-pi-ro, sus-pi -

bi - ro, te u-num quae-ro et sus-pi -

te u-num quae-ro et sus-pi - ro, sus-pi -

45 $(♩ = ♩)$ **50**

mp E - ia Do - mi - ne, e - ia Do - mi - ne, tra - he me -

mp E - ia Do - mi - ne, e - ia Do - mi - ne, tra - he

mp E - ia Do - mi - ne, e - ia Do - mi - ne,

45 **50**

1) Note values divided by four. Original time signature $\frac{3}{4}$ 2) RCM 920 omits # to C

3) Original note values resumed. Time signature C

— post te, post te, tra - he me post te, post te,
 he post te, post te, tra-he me post - te,
 tra - he me post te, post te, et ar-den-tis-si-mi a-mo-ris tu —

55 et ar-den-tis-si-mi a-mo-ris tu — i — ig — ni
 he — con-su — me, me con-
 i — ig — ni me con-su — me, me con-su-me,

55 Add 10338 gives the phrase with alternatives as:

2) Add 10338 has

Handwritten musical score for a hymn, consisting of four systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are "lu - ia." and "Al-le-lu - ia." The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music features simple harmonic structures with a focus on the vocal melody and a supporting piano accompaniment. The score concludes with a double bar line.

A series of seven empty musical staves, each consisting of five horizontal lines, arranged vertically. These staves are currently blank and do not contain any musical notation.

JUBILATE DEO¹⁾

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph

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

Jubilatē Deo omnis terra: servite Domino in laetitia: introite in conspectu eius, in exultatione: scitote quoniam Dominus ipse est Deus: ipse fecit nos et non ipsi nos. Laudate nomen eius, quoniam suavis est Dominus, in aeternum misericordia eius, et usque in generationem et generationem veritas eius.

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 he 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.

SOPRANO
 Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De —

ALTO
 Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De —

TENOR
 Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De —

BASS
 Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De —

ORGAN

1) In Add. 10338 the first eleven bars are rejected in favour of a reworking. Jeffreys adds a note: "I having heard something too near this since I made it have made some Alterations according to the beginning of this Paper". The original opening and reworking also appear in Add 30829, 30830 and 17816, and a similar note is written in the margin in Add 17816. 2) Add 10338 has

5

o, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De o, ju-bi-la-te, ju-bi-

o, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De o, ju-bi-la-te, ju-bi-

o, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De o,

o, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De o,

la - te, ju-bi-la-te De o om-nis, om - nis ter -

la - te, ju-bi-la-te De - o om-nis ter - ra, ter -

ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De - o om - nis - ter -

ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De o om-nis ter

1) Add 17816 has: 2) Add 30829 has: 3) Add 10338 has:

Handwritten musical score for a Latin hymn. The score is arranged in five systems, each containing vocal parts and piano accompaniment. The lyrics are: *in-tro-i-te in con-spec-tu, in con-ser-vi-te Do-mi-no in lae-ti-ti-a: in-tro-i-te in con-spec-tu e-ins, in ex-ul-ta-ti-o-ne, in ex-ul-ta-ti-o-ne, ex-ul-ta-ti-o-ne, in ex-ul-ta-ti-o-ne*. The score includes dynamic markings such as *mf* and a rehearsal mark **15**. The piano part features chords and melodic lines in both hands.

1) Both sources have C. The above, which avoids octaves with the bass, seems preferable. 2) Add 10338 has G

ne, in-tro-i-te in con-spec-tu in-tro-i-te in con-spec-tu e-ins ne, in-tro-i-te in con-spec-tu-e lus in ex-ul-ta-ti-o ne, in ex-ul-ta-ti-

25 e-ins in ex-ul-ta-ti-o ne: sci-to-te quo-ni-am Do-mi-nus in ex-ul-ta-ti-o ne: ex-ul-ta-ti-o-ne, in ex-ul-ta-ti-o ne: o-ne, in ex-ul-ta-ti-o ne: ip-se fe-cit

25

D) Add 30829 has crotchet D, the E being omitted

30

ip - se est De - us ip - se fe - cit nos, ip - se fe - cit
 et non ip - si nos, ip - se fe - cit nos, fe - cit nos et
 et non ip - si
 nos, sci - to - te - quo - ni - am Do - mi - nus ip - se et De - us

30

35

nos, sci - to - te - quo - ni - am Do - mi - nus ip - se fe - cit nos
 non ip - si nos, ip - se fe - cit nos
 nos, non ip - si nos, ip - se fe - cit nos et non ip - si
 et non ip - si nos, et non

35

et non ip-si nos, non ip - si nos. 40

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

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

ip-si nos, non - ip - si nos. SOLO f

Lau-da-te no-men, lau-

40

da - te no - men e - ius, lau-da-te

1) Add 17830 has: nos, et non, et non-

2) Add 17829 has:

no — men e - ius, lau - da - te no — men, no - men e — ius, lau - da -

te, lau — da — te, lau - da - te no — men — e —

50

quo - ni - am su - a — vis est

mp FULL

quo - ni - am su - a — vis est Do - mi - nus,

mf

quo - ni - am su - a — vis

mp FULL

quo - ni - am su - a — vis est Do - mi - nus,

mf

quo - ni - am su - a — vis est Do -

FULL

ius,

quo - ni - am su - a — vis est

55

Do - mi - nus, in ae - ter - num mi - se - ri - cor - di - a e
 - est Do - mi - nus,
 - mi - nus,
 Do - mi - nus, in ae - ter - num mi - se - ri - cor - di - a e

60
 us, ve - ri - tas
 et us - que in ge - ne - ra - ti - o - nem et ge - ne - ra - ti - o - nem ve - ri - tas, ve - ri -
 et ge - ne - ra - ti - o - nem ve -
 us, ve - ri - tas, ve - ri -

60

) Add 10338 has low E

65

e - ius, et us-que in ge-ne-ra-ti-
 tas e - ius, in ae-ter - num mi-se-ri-cor - di-a e - ius,
 - ri-tas e - ius, in ae-ter - num mi-se-ri-cor - di-a e - ius,
 tas e - ius, in ae-ter - num mi-se-ri-cor - di-a e - ius,
 tas e - ius, in ae-ter - num mi-se-ri-cor - di-a e - ius,

70

o - nem et ge-ne-ra-ti - o - nem ve - ri - tas, ve - ri-tas e -
 ve - ri-tas e -
 et ge-ne-ra-ti - o - nem ve - ri - tas e - ius, ve -
 ve - ri - tas, ve - ri-tas e -
 dim

70

) Add 17830 has:

tas, ve-ri-tas,

75

ius, ve - ri - tas e ius, ve - ri - tas e -
 ius, ve - ri - tas e - ius, ve - ri - tas e
 - ri - tas, ve - ri - tas, ve - ri - tas e - ius, ve - ri - tas e
 ius, ve - ri - tas e ius, e

80

ius, ve - ri - tas e ius.
 ius, ve - ri - tas e ius.
 ius, ve - ri - tas e ius.
 ius, ve - ri - tas e ius.

80

O DOMINE DEUSGEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph.

BM Add Ms 30829, 30830, 17816. Tenor I, tenor II and bass parts only. Autograph.

RCM 920A in parts with figured basso continuo. Autograph

York Minster M1/1-8 (S). Gostling part books, basso continuo missing. After 1679.

O DOMINE DEUS

O Domine Deus! O amabile principium meum! O sincerissima, serenissima et gratiosissima essentia! O abyssus dulcissima, deliciosissima, desiderabilissima! O laetissima lux mea et suavissimum animal meae gaudium! O torrens inestimabilium deliciarum! O pelagus consolationum 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 unmeasurable 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; te solum volo, te unum quaero et suspiro. Eia Domine, trahere me post te, et ardentissimi amoris tui igni me consume!

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!

ALTO

TENOR I

TENOR II

BASS

0 Do - mi - ne De - us!

a - ma - bi - le prin - ci - pi - um

5

0 Do - mi - ne De - us! 0 a - ma - bi - le, 0, 0 prin - ci - pi - um

ne - um!

0 a - ma - bi - le prin - ci - pi - um

0 a - ma - bi - le prin - ci - pi - um

0 a - ma - bi - le prin - ci - pi - um

7 6

6 5

1) RCM 920A has 2) Tenor parts interchanged from this point onwards in York

me - um! O sin - ce - ris - si - ma, se - re - nis - si - ma
 me - um! O sin - ce - ris - si - ma, se - re - nis - si - ma
 me - um! O sin - ce - ris - si - ma, se - re - nis - si - ma et gra - ti - o - sis - si -
 me - um! O sin - ce - ris - si - ma, se - re - nis - si - ma et gra - ti - o - sis - si -
 et gra - ti - o - sis - si - ma.
 et gra - ti - o - sis - si - ma es - sen - ti - a!
 et gra - ti - o - sis - si - ma es - sen - ti - a!
 ma et gra - ti - o - sis - si - ma es - sen - ti - a!
 ma es - sen - ti - a! O a - bys - sus, O a - bys - sus

10

15

1) Add 10338 has ♩ ♩ 2) RCM 920A has ♩ ♩

Handwritten musical score for a hymn. The score consists of several systems of staves. The top system shows a vocal line with lyrics: "dul - cis - si - ma, de -". The second system shows two vocal lines with lyrics: "O a - bys - sus, O a - bys - sus" and "O a - bys - sus, O a - bys - sus". The third system shows a vocal line with lyrics: "dul - cis - si - ma, dul - cis - si - ma,". The fourth system shows a vocal line with lyrics: "sus, O a - bys - sus, O a - bys - sus dul - cis - si - ma,". The fifth system shows a vocal line with lyrics: "li - ci - o - sis - si - ma, de - si - de - ra - bi -". The sixth system shows a vocal line with lyrics: "de - si - de - ra - bi - lis - si - ma,". The seventh system shows a vocal line with lyrics: "de - si - de - ra - bi - lis - si - ma,". The eighth system shows a vocal line with lyrics: "de - li - ci - o - sis - si - ma, de - si - de - ra - bi -". The piano accompaniment is written in the bottom two staves of each system. The score includes dynamic markings like "mf" and "p", and various musical notations like slurs, accents, and fingerings. A rehearsal mark "20" is present in the fifth system.

1) Add 10338 gives an alternative B \flat ; RCM 920A has F only; York has B \flat only 2) York has ♩ 3) Add 10338 has ♩

25

lis - si - ma! O lae - tis - si - ma lux me - a
 de - si - de - ra - bi - lis - si - ma! et
 de - si - de - ra - bi - lis - si - ma!
 lis - si - ma, de - si - de - ra - bi - lis - si - ma!

4 3

30

su - a - vis - si - num a - ni - mae me - ae, me - ae gau - di - um! O lae - tis - si - ma lux
 et su - a - vis - si - num a - ni - mae me - ae - gau - di - um!
 et su - a - vis - si - num a - ni - mae me - ae gau - di - um!

45 5 6 6

cresc
 et su-a-vis — si-mum a - ni-mal me - ae gau-di-um! gau - di-um!
cresc
 me - a et su-a-vis — si — mum a — ni-mal me - ae gau - di-
cresc
 a - ni-mal me - ae - gau — di -
cresc
 et su-a-vis — si - mum a - ni-mal me - ae gau - di - um!

4 5 6 6 5 4 3

mf
 um! O tor —
mf
 O tor — rens in —
mf
 O tor —
 O tor — rens in - es - ti - ma - bi - li - um de -

6 5


Handwritten musical score for voice and piano. The score is divided into two systems, each with five staves. The first system includes a vocal line and four piano accompaniment staves. The second system includes a vocal line and four piano accompaniment staves. The lyrics are written below the vocal line.

System 1:

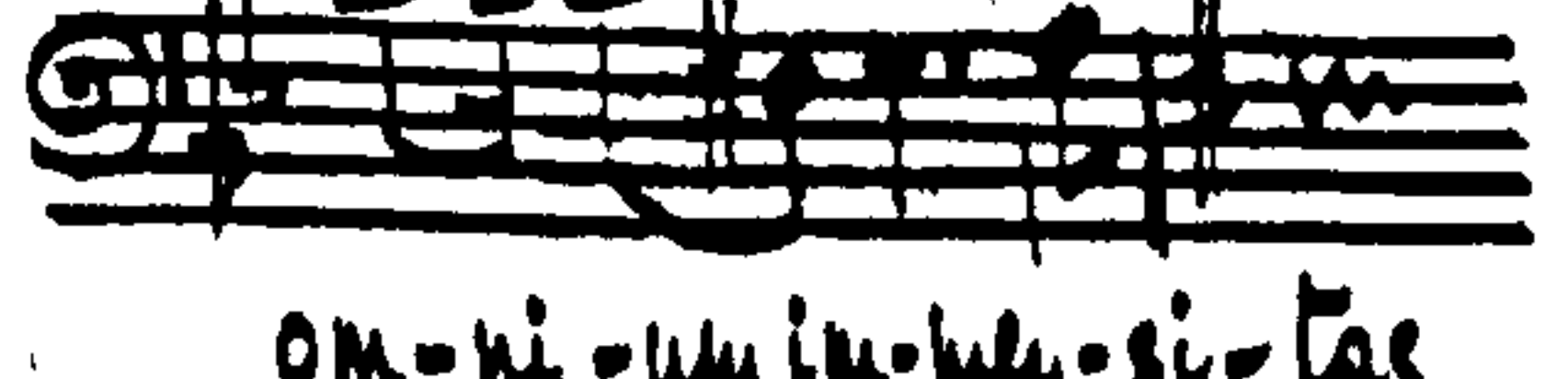
- Staff 1 (Vocal): *mp* **50** O, O pe-la-gus con-so-la-ti-o - num in-ef-fa-
- Staff 2 (Piano): *f* rum!
- Staff 3 (Piano): *f* rum!
- Staff 4 (Piano): *f* rum!
- Staff 5 (Piano): *f* rum!

System 2:

- Staff 1 (Vocal): *mp cresc* **55** bi - li - um! O ple -
- Staff 2 (Piano): *p* #
- Staff 3 (Piano): *mp* O ple - nis - si - ma bo - no - rum om - ni - um in - men - si - tas,
- Staff 4 (Piano): *mp* ²⁾ ³⁾
- Staff 5 (Piano): *mp*

1) York has: 

2) RCM 920A has 

3) Add 10338 has: 

om-ni-um in-men-si-tas

nis-si-ma bo-no-rum om-ni-um im-men-si-tas, O ple-nis-si-ma bo-

O ple-nis-si-ma bo-no-rum, O ple-nis-si-ma bo-no-rum om-ni-um,

O ple-nis-si-ma bo-no-rum-om-ni-um,

O ple-nis-si-ma bo-no-rum om-ni-um, O ple-

no-rum om-ni-um, bo-no-rum om-ni-um im-men-si-tas!

O ple-nis-si-ma bo-no-rum om-ni-um im-men-si-tas!

O ple-nis-si-ma bo-no-rum-om-ni-um im-men-si-tas!

nis-si-ma bo-no-rum om-ni-um im-men-si-tas!

Segue
secunda pars

1) Add 10338 and York have 2) Add 10338 has 3) RC1 920A and York have:
 6 bo-no-rum om-ni-um im-men-si-tas

O DEUS MEUS (secunda pars)

ALTO

TENOR I

TENOR II

BASS



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

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

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

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

4) (♩ = ♩)



O De-us me-us et om-ni-a! O sum-me-se-ti-e-tas

O De-us me-us et om-ni-a! O

O De-us me-us et om-ni-a! O

O De-us me-us et om-ni-a!

O De-us me-us et om-ni-a!

1) Note values divided by four 2) York has crotchet A, omitting Bb 3) Add 10338 and RCM 920A have ♩ ♩ ♩
 4) Original time signature C; note values unchanged.

me - a! O De - us, O
 O De - us me -
 O De - us
 O sum - ma sa - ti - e - tas me - a! O De - us

15
 De - us me - us! O De - us, O De - us
 us, quid ex - tra te de - si - de - rem? O De - us
 me - us! O De - us
 me - us, quid ex - tra te de - si - de - rem? O De - us

3 4 4# 3 # #
 D RCM 920A and York have

20

he - us, quid ex-tra te de-si-de-rem, sum-ma sa-ti-e-tas

he-us, quid ex-tra te de-si-de-rem? O De - us -

he - us, quid ex-tra te de-si-de-rem?

he - us, quid ex-tra te de-si-de-

25

he-a? O De - us he - us! Tu es u-ni-cum -

he-us, quid ex-tra te de-si-de-rem? et in-com-mu-ta - bi

quid ex-tra te de-si-de-rem?

rem? Tu es u-ni-cum - so - lum - me - um et in-com-mu-ta - bi

1) RCM 920A and York have: he - us quid ex-tra
 2) York has: - rem, sum-ma sa-ti-e-tas
 3) York has RCM 920A and York have: so - lum

45

Tra-he me — post te, tra — he me post

8 he, e-ia Do - mi - ne, tra-he me — post te, tra-he me post te, post

8 Do - mi - ne, tra-he me post te, post-

Tra - he me post te, tra-he me post

4 3

50

te, et ar-den-tis-si-mi a - mo - ris tu-i ig-ni, tu - i ig - ni

8 te, et ar-den-tis-si-mi a-mo-ris tu-i ig - ni, tu-i ig — ni

8 te, et ar-den-tis-si-mi a-

te, et ar-den-

4 6 6 3 4 3

1) RCM 920A and York have 2) York has 3) York has

he — con-su — me, he con-su — me, et ar-den-tis-si-ni a —
 he con-su-me, he con-su — me, et ar-den-tis-si-ni a —
 no — ris tu-i — ig — ni, ig — ni he con-su —
 tis-si-ni a — no-ris tu-i — ig — ni, tu-i ig — ni he — con-su —

55

no-ris tu-i ig — ni, et ar-den-tis-si-ni a — no-ris tu-i ig — ni he —
 no-ris tu-i ig — ni he — con-su — me, he con-su —
 he, he con-su — me, cresc he con-su —
 he, he con-su — me, et ar-den-tis-si-ni a — no-ris tu-i ig — ni,

1) RCM 920A and York have 2) York has 3) Add 10338 has ; York has 4) Tenor I omitted to has 55 in RCM 920A and York, where it is added at foot of page 5) Add. 10338 has

70

De - us he - us, De - us he - us et om - ni - a, O De - us he - us, De - us he - us et om - ni - a, O De - us he - us, O De - us he - us et om - ni - a, De - us he - us et om - ni - a, O

5 6 7. 6 7 6 7 3 4 5 3

75

O De - us he - us et om - ni - a! he - us et om - ni - a, et om - ni - a! O De - us he - us et om - ni - a, et om - ni - a! De - us, O De - us he - us, O De - us he - us et om - ni - a!

1) RCM 920A has  2) Add 10338 gives an alternative low F 3) York has B \flat 4) York has 

GLORIA IN EXCELSIS DEO

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph

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

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te,
benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam
tuam. Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite Jesu
Christe. Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere
nobis, suscipe deprecationem nostram. Qui sedes ad dexteram [Dei] Patris, miserere
nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu
Christe, cum Sancto Spiritu, in gloria Dei Patris.

Gloria 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 takest away the sins of
the world, have mercy upon us, receive our prayers. Thou who sittest at 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.

TENOR solo

Glo — ri — a in ex — cel — sis De —

1) A curious error; and further evidence that Jeffreys was in the habit of setting Latin texts from memory.

o, glo-ri-a in ex-cel-sis De-

o, et in-ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-

tis, ho-mi-ni-bus bo-nae vo-lun-ta-tis.

SOPRANO solo 25

Lau - da - mus te, lau - da - mus te, be-ne-

TENOR solo

Lau - da - mus te, lau - da - mus te,

BASS solo

Lau - da - mus te, lau - da - mus te,

30

di - ci - mus te, a-do-ra - mus te,

be-ne - di - ci - mus te, a-do -

be - ne - di - ci - mus te, a-do-ra - mus

30

45

te, gra - ti - as a - gi - mus ti -

45

bis, gra - ti - as a - gi - mus ti - bi prop -

gra - ti - as a - gi - mus ti - bi prop - ter

gra - ti - as a - gi - mus ti - bi prop - ter

45

50

ter mag-nam glo-ri-am tu-am, prop-ter mag-nam glo-ri-am glo-ri-am tu-am, prop-ter mag-nam glo-ri-am tu-am, prop-ter mag-nam glo-ri-am tu-am, prop-ter mag-nam glo-ri-am tu-am.

50

55

ri-am tu-am, glo-ri-am tu-am, tu-am. glo-ri-am tu-am, glo-ri-am tu-am.

1) Add 30830 has: 2) Add 17816 has: 3) Add 17816 has:

4) Add 17816 has: 5) Add 10338 gives alternative low D

FULL

60

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

SOPRANO II
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 -

1) Add 30850 has d. d

65 les - tis, De - us Pa - ter om - ni - po - 70

les - tis, De - us Pa - ter om - ni - po -

les - tis, De - us Pa - ter om - ni - po -

les - tis, De - us Pa - ter om - ni - po -

les - tis, De - us Pa - ter om - ni - po -

65 70

Detailed description: This is a musical score for a piece of music, likely a Mass. It features five vocal staves and a piano accompaniment. The lyrics are 'Agnus Dei, Deus Pater omnipotens'. The score includes measure numbers 65 and 70. The piano part consists of chords and melodic lines in both hands. The vocal parts are arranged in five staves, with some parts having lyrics written below them. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature.

) Add 30830 has ♯ ♯

75

tens. Do - mi - ne

tens. Do - mi - ne

tens. Do - mi - ne Fi - li u - ni - ge - ni - te, u - ni - ge - ni - te,

tens. Do - mi - ne Fi - li u - ni - ge - ni - te, u - ni - ge - ni - te, Do -

tens. Do - mi - ne Fi - li u - ni - ge - ni - te, u - ni - ge - ni - te,

75

Handwritten musical score for a hymn. The score consists of six staves. The top two staves are vocal lines with lyrics:
- mi-ne Fi - li u - ni - ge - ni - te, — u - ni - ge - ni - te, Do —
Fi - li u - ni - ge - ni - te, Fi - li u - ni - ge - ni — te, Do —
Do — mi - ne Fi - li
- mi - ne Fi - li u - ni - ge - ni - te, u - ni - ge - ni - te,
Do - mi - ne
The bottom two staves are piano accompaniment. A box with the number '80' is located at the top right and bottom right of the score. Performance markings include 'mf' and 'cresc'.

) C def used to bar 80

85

— mi-ne Fi - li - u - ni-ge-ni-te Je - su Chris - te.

— mi-ne Fi - li u - ni-ge - ni - te Je — su Chris - te.

u-ni-ge-ni-te, Fi — li u - ni-ge-ni-te Je - su Chris - te.

mf cresc

Do - mi-ne Fi-li u-ni-ge-ni-te Je-su Chris — te.

Fi - li u-ni-ge-ni-te Je — su Chris - te.

85

Meno mosso

90

Soprano solo

Do - mi-ne De - us, Ag - nus - De - i, Fi - li - us Pa - tris,

90

95

qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis,

95

100

mi-se-re-re no-bis, qui tol-lis pec-ca-ta mun-di, su-sci-pe

100

105

de-pre-ca-ti-o-nem, de-pre-ca-ti-o-nem nos-tram.

105

FULL

SOPRANO I
 Qui se — des ad dex-te-ram Pa - tris³⁾, Pa - tris,

SOPRANO II
 Qui se — des ad dex-te-ram Pa - tris³⁾, Pa - tris,

ALTO
 Qui se — des ad dex-te-ram Pa - tris³⁾, Pa tris, mi-se-re

TENOR
 Qui se — des ad dex-te-ram Pa - tris³⁾, Pa tris,

BASS
 Qui se — des ad dex-te-ram Pa - tris³⁾, Pa - tris,

mp

||o

1) Add 30850 has:  8 dex - te - ram

2) Add 17816 has:  dex - te - ram

3) Original text: 'Qui sedes ad dexteram Dei Patris' 4) Add 10338 omits sharp to C, bar 110.

115

Handwritten musical score for voice and piano. The score consists of six systems of staves. The first system includes a vocal line with lyrics "mi-se-re re" and a piano accompaniment. The second system continues the vocal line with lyrics "mi-se-re re ho - bis," and the piano accompaniment. The third system shows the vocal line with lyrics "re - ho bis," and "mi-se-re" and the piano accompaniment. The fourth system features the vocal line with lyrics "mi-se-re re - ho bis," and "mi-se-re" and the piano accompaniment. The fifth system shows the vocal line with lyrics "mi-se-re re - ho bis," and "mi-se-re" and the piano accompaniment. The sixth system shows the piano accompaniment. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written in a cursive, handwritten style.

115

120

ho - bis, mi - se - re - re ho - bis.
 mi - se - re - re, mi - se - re - re ho - bis.
 re, mi - se - re - re ho - bis, mi - se - re - re ho - bis.
 re, mi - se - re - re ho - bis, ho - bis.
 re, mi - se - re - re ho - bis.

120

Tempo 1

125

SOPRANO solo

mf

TENOR solo

Quo - ni - am tu so - lus sanc - tus,

Quo - ni - am tu so - lus

125
D) Add 30830 has:

ho - bis, ho - bis.

130

Sanc - tus, tu so - lus, tu so - lus - Do - mi -

tu so - lus Do - mi - nus, tu so - lus Do - mi -

130

135

nus, tu so - lus al - tis - si - mus, tu so - lus al - tis - si - mus, Je - su

nus, tu so - lus al - tis - si - mus, Je -

135

140

Chris - te, cum Sanc - to Spi - ri - tu,
- su Chris - te, cum Sanc - to Spi - ri - tu,

140

145

cum Sanc - to Spi - ri - tu, Spi - ri - tu, in glo - ri - a De - i Pa -
cum Sanc - to Spi - ri - tu, Spi - ri - tu,

145

150

tris, mf cresc

mf cresc

in glo - ri - a De - i Pa - tris,

in glo - ri - a De - i Pa - tris,

mf

150

155

f

f

f

tris, in glo - ri - a De - i Pa - tris.

in glo - ri - a De - i Pa - tris.

155

1) Add 10338 has: | 2) Add 10338 has: | Although the soprano part-book is missing, it is reasonable to assume that the phrase corresponds with the tenor in bar 150

is missing, it is reasonable to assume that the phrase corresponds with the tenor in bar 150

FULL

160

SOPRANO I

SOPRANO II

ALTO

TENOR

BASS

Quo - ni - am tu so - lus sanc - tus, tu so - lus Do - mi -

Quo - ni - am tu so - lus sanc - tus, tu so - lus Do - mi -

Quo - ni - am tu so - lus sanc - tus, tu so - lus Do - mi -

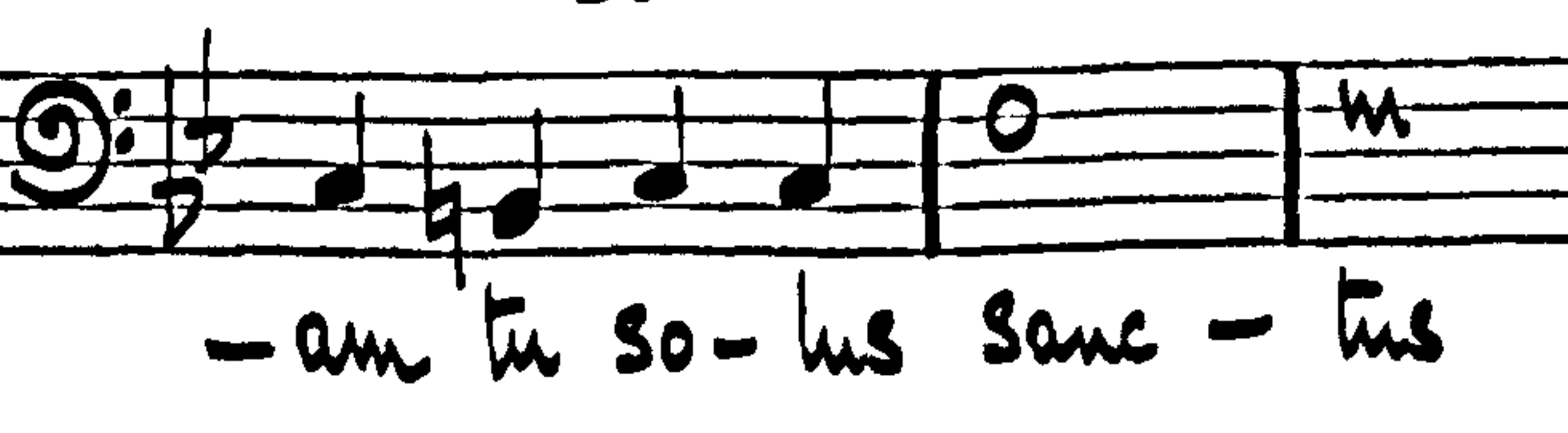
Quo - ni - am tu so - lus sanc - tus, tu so - lus

Quo - ni - am tu so - lus sanc - tus, tu so - lus

160

1) Add 30829 has:  2) Add 30830 has: 

- am tu so - lus sanc - tus

3) Add 17816 has: 

- am tu so - lus sanc - tus

Handwritten musical score for a hymn. The score consists of a vocal line and a piano accompaniment. The lyrics are: "mus, Do mi - nus, tu so - lus al - tis - si - mus, al - tis - si - mus, mus, tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus, tu so - lus al - tis - si - mus, Je - mus, tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus, Je - Do mi - nus, tu so - lus al - tis - si - mus, Je - Do mi - nus, tu so - lus al - tis - si - mus, Je -". The score includes measure numbers 165 and 170. The piano accompaniment features chords and melodic lines in the right and left hands.

Empty musical staves at the bottom of the page, consisting of three systems of five-line staves each.

175

Handwritten musical score for a hymn, numbered 175. The score consists of five vocal staves and a piano accompaniment at the bottom. The lyrics are: "Je - su Chris - te, cum Sanc - to Spi - ri - tu, Spi - ri - tu, Je - su Chris - te, cum Sanc - to Spi - ri - tu, Spi - ri - tu, Je - su Chris - te, cum Sanc - to Spi - ri - tu, Spi - ri - tu." The music is written in a key with one flat and a common time signature. The piano part features chords and melodic lines in both hands.

1) Add 30829 has:

Musical notation for the alternative ending "Chris - te". It shows a treble clef, a key signature with one flat, and a common time signature. The melody consists of a dotted quarter note followed by two eighth notes.

2) Add 10338 gives alternative low A

Four empty musical staves at the bottom of the page, likely for additional notation or performance instructions.

Handwritten musical score for a choir. The score consists of five vocal staves and a piano accompaniment. The lyrics are: "to Spi-ri-tu, Spi-ri-tu, cum Sanc-to Spi-ri-tu-Spi-ri-". The music is in a key with one flat (B-flat) and a 3/4 time signature. The score includes dynamic markings such as *mp* and *mf*. A boxed number "180" is present at the end of the first vocal staff and at the end of the piano accompaniment. The piano part features a steady accompaniment with chords and moving lines in both hands.

) Clef used to bar 179

f cresc 185

tu, in glo - ri - a De - i Pa - tris.

f cresc

tu, in glo - ri - a De - i Pa - tris.

f cresc

in glo - ri - a De - i Pa - tris, - Pa - tris.

f cresc

in glo - ri - a De - i Pa - tris.

f cresc

tu, in glo - ri - a De - i Pa - tris.

f

185

HOSANNA FILIO DAVID

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph.

BM Add Mss 30829, 30830, 17816. Alto I, Alto II, Tenor and Bass parts only. Autograph.

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.

The musical score is written on a system of six staves. The top five staves are for vocal parts: Soprano I, Soprano II, Alto I, Alto II, Tenor, and Bass. The bottom two staves are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staves. The score includes dynamic markings such as *f* and *sf*, and articulation marks like accents and slurs. The lyrics are: "Ho-san-na, ho-san-na Fi-li-o Da-vid, ho-san-na, ho-san-na Fi-li-o Da-vid, Ho-san-na, ho-san-na".

) Dynamic suggestions indicated by a single letter are editorial. Dynamics written in full are by Jeffreys, and appear in Add 10338.

5

san-na Fi-li-o Da — vid, ho — san — na, ho — san — na Fi — li-o Da —

Ho — san — na, ho — san — na Fi — li-o Da — vid, ho — san — na Fi — li-o Da —


li-o Da — vid, ho — san — na, ho — san — na, ho — san — na Fi — li-o Da —

Fi — li-o Da — vid, ho — san — na, ho — san — na Fi — li-o, Fi — li-o Da —

Fi — li-o Da — vid, ho — san — na, ho — san — na Fi — li-o, ho — san — na Fi — li-o

Ho — san — na, ho — san — na Fi — li-o Da —

5

1) 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.

Fi — li-o

vid, ho-san-na, ho-san-na Fi-li-o, Fi-li-o Da-vid, ho-san-na Fi-
 vid, ho-san-na, ho-san-na Fi-li-o, Fi-li-o Da-vid, ho-san-na Fi-
 vid, ho-san-na, ho-san-na Fi-li-o Da-vid, ho-san-na Fi-
 vid, ho-san-na, ho-san-na Fi-li-o Da-vid, ho-san-na
 Da-vid, ho-san-na, ho-san-na Fi-li-o Da-vid, ho-san-na Fi-
 vid, ho-san-na, ho-san-na Fi-li-o Da-vid, ho-san-na Fi-

15

lio, ho-san-na Fi - li-o, ho-san-na Fi-li-o —

lio, ho-san-na Fi - li-o, ho-san-na Fi-li-o

lio, ho-san-na Fi - li-o Da — vid, ho-san-na Fi-li-o, Fi-li-o Da - vid, ho -

Fi - li-o, ho-san-na Fi - li-o, Fi - li-o Da - vid, ho -

8 lio, ho-san-na Fi - li-o, ho-san-na Fi - li-o, Fi - li-o Da - vid,

lio, ho-san-na Fi - li-o, ho-san-na Fi-li-o Da-vid, ho - san - na

15

1) Add 10338 gives an alternative low E 2) Add 10338 gives an alternative low A

20

Da - vid, Fi — li-o Da - vid, ho - san - na

Da - vid, Fi — li-o Da - vid, ho - san — na

San-na Fi-li-o, Fi - li-o Da - vid, ho - san — na

San-na, ho-san-na Fi - li-o Da - vid, ho - san - na

8 ho-san-na Fi-li-o, Fi-li-o Da - vid, Da - vid, ho - san — na

Fi - li-o Da - vid, — ho-san-na Fi - li - o

20

1) Add 17816 has: || 2) Add 30830 has:

8 Fi — li-o

8 Ho - san — na

25 Fine

Fi - li - o, Fi - li - o Da - vid.

Fi - li - o Da - vid.

Fi - li - o Da - vid.

Fi - li - o, Fi - li - o Da - vid.

na Fi - li - o Da - vid, Fi - li - o Da - vid.

Fi - li - o Da - vid.

Segue bass solo

BASS solo Fine

Be - ne - dic - tus, be - ne - dic - tus Rex il - le, be - ne - dic - tus, be - ne - dic - tus Rex il - le,

1) Add 30/30 has

2) Add 178/16

be-ne-dic-tus, be-ne-dic-tus, be-ne-dic-tus Rex il - le qui ve

35

ALTO I

ALTO II

BASS

lit, qui ve - nit in - no-mi-ne Do - mi - ni.

Be-ne-dic-tus, be-ne-

) Add 10338 omits sharp to G

40

dic-tus, be-ne-dic-tus Rex il-le qui ve-nit in-no-mi-ne

Be-ne-dic-tus, be-ne-dic-tus Rex il-le qui ve-nit in-

Be-ne-dic-tus, be-ne-dic-tus Rex il-le qui ve-nit in-no-mi-ne

40

45

Do-mi-ni, qui ve-nit in-no-mi-ne, in-no-mi-ne-Do-mi-ni-

no-mi-ne Do-mi-ni, qui ve-nit in-no-mi-ne Do-mi-ni-

Do-mi-ni, qui ve-nit in-no-mi-ne Do-mi-ni-

45

1) Add 17816 has: || 2) Originally, Add 10338 has:

This is rejected in favour of the above. Add 30830 has the original version, an unusual instance of the correction not being written into the later part-books.

no-mi-ne Do-mi-ni, Do-mi-ni.

FULL

50

SOPRANO I
Pax in cae - lo, pax in cae - lo, pax in cae - lo in cae

SOPRANO II
Pax in cae - lo, pax in cae - lo, pax in cae -

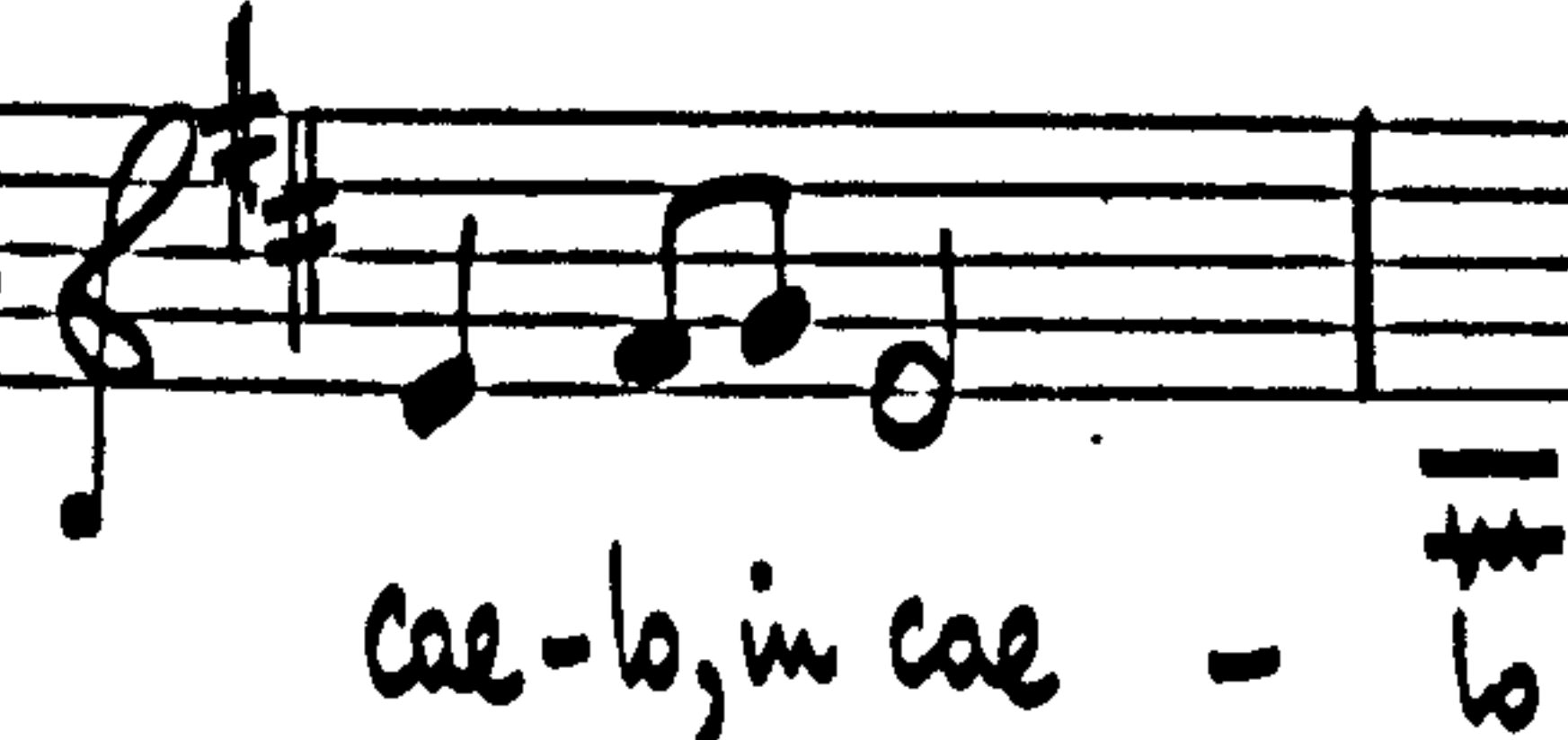
ALTO I
Pax in cae - lo, pax in cae - lo, pax in cae - lo, pax in cae -

ALTO II
Pax in cae - lo, pax in cae - lo, pax in cae - lo, pax in cae -

TENOR
Pax in cae - lo, pax in cae - lo, in cae - lo, pax in cae - lo, in cae -

BASS
Pax in cae - lo, pax in cae - lo, pax in cae -

50

Originally, Add 10338 has:  The phrase is written faintly, and appears

to have been rejected in favor of the above. Add 30830 has both versions due, no doubt, to an undeleted error.

55

lo, et glo - ri - a in lo - cis, in lo - cis al - tis - si - mis,

lo, et glo - ri - a, et glo - ri - a, in lo - cis, in

lo, et glo - ri - a,

lo, et glo - ri - a,

cae - lo, et glo - ri - a

lo, et glo - ri - a

6 55 6 6

60

in — lo — cis al — tis — si —

lo — cis al — tis — si — nis in — lo — cis al —

in lo — cis, in lo — cis al — tis — si — nis, in — lo — cis al — tis — si —

60

D Add 17816 has

65

mis, et glo - ri - a in lo - cis al - tis - si - nis,

al —————

tis - si - nis, et glo - ri - a in - lo - cis al - tis - si - nis,

al —————

mis, et glo - ri - a in - lo - cis al - tis - si - nis, al

tis —————

tis

tis

65

tis - si - nis, al - tis - si - nis, al - tis - si - nis, al - tis - si - nis. Ho - san -
 tis - si - nis, al - tis - si - nis, lo - cis al - tis - si - nis.
 - si - nis, al - tis - si - nis, al - tis - si - nis, al - tis - si - nis.

1) Originally, 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 30829, 30830 and 17816 have the rejected version only:

tis - si - nis, al - tis - si - nis, al - tis - si - nis, al - tis - si - nis.
 tis - si - nis, al - tis - si - nis, lo - cis al - tis - si - nis.
 - si - nis, al - tis - si - nis, al - tis - si - nis, al - tis - si - nis.

2) Add 10338 has the following alternative:

ENGLISH CHURCH MUSIC

GEORGE JEFFREYS

Edited by PETER ASTON

PRAISE THE LORD, O MY SOUL

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph.

RCM 920 in parts with figured basso continuo. Autograph.

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.

BASS *mf*

Praise — the Lord, O my soul, praise —

mf

5

5

— the Lord, O my soul. O Lord my

7 6 10 10

God, thou art be-come — ex-ceed-ing glo - ri - ous, O Lord my God, thou

15 *piu f* 15 6

art be-come ex-ceed-ing glo - ri - ous, O Lord my God, thou art be-come —

3 4 3

20

— ex - ceed - ing — glo - ri - ous: mf thou art clo - thed with

3 4 3 0

25

ma - jes - ty, with ma - jes - ty and ho - nor, thou deck - est thy - self with light as it

7 6 25 6 5 6

30

were with a gar - ment, thou deck - est thy - self with light as it were with a gar - ment,

6 5

30

1) RCY 920 has: as it were with a gar - ment, a gar - ment

2) Add 10338 has an alternative G

cresc 35

and spread-est out the heavens, and spread-est out the heavens, and spread-est out the heavens, and

35⁶

spread-est-out-the-heavens, the heavens like a curtain.

2)
3)

40 *mp*

O Lord, O Lord, how manifold are thy

mp 40 7 6

1) RCN 920 has . 2) Both sources give an alternative low D 3) Add 10338 has F, an obvious error.

works; in wis - dom hast thou made them all: the earth — is

45

full, is - full of thy rich - es, the earth — is full of thy rich - es, the earth is —

50

5 4 6 6

full of thy - rich - es. I will sing — un - to the hord — as long as I

55


55 3 4 3

1) Add. 10338 gives an alternative low G 2) RCM 920 has:

live; I will praise my God while I have my — be - ing, and so shall my

60 words please him, and so shall my words please him, my joy shall - be in the

65 Lord, my joy shall be in the Lord, my joy shall be in the Lord, — shall be in

1) Add 10338 has  but agrees with RM 920 in bar 61 2) Add 10338 has semibreve low E

the lord, my-joy-shall be, shall — be in the lord.

70 71 72 73 74

Più mosso

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

75 76 77 78 79

ia, Al - le - lu - ia,

80 81 82 83 84

1) Both sources give an alternative high F 2) RCM 920 ends at this point, the Alleluia being omitted.

3) Original time signature $\frac{0}{2}$; note values divided by four

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

85

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

90

f
Al - le - lu - ia.

1) The C is indicated above the basso continuo in Add 10338. 2) Original time signature C

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 'tis 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 hark, 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 nought to do, but with the choir above

To mix their Halleluiahs and their love.

BASS I *mf*

BASS II

With notes — that are both loud and sweet let us more no-ble mu-sic

This section contains two staves for Bass I and Bass II. Bass I has a melodic line starting with a half note, followed by quarter notes and eighth notes. Bass II has a simple accompaniment of quarter notes. The lyrics are written below the Bass I staff. The music is in 4/4 time and includes a key signature change to one sharp (F#).

5

meek, mf

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

5

This section features a vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment consists of two staves. The lyrics are: "let us more no - ble, let us more no —" on the first line and "With notes — that are both loud and sweet let us more no - ble, let us more" on the second line. The music is in 4/4 time and includes a key signature change to one sharp (F#).

ble - mu - sic meet. Then stars were bright — and num - ber - less, An - gels to
 noble mu - sic meet. Then stars were bright and num - ber - less,

earth, an — gels to earth them - selves ad - dress,
 An - gels to earth, to — earth them - selves — ad - dress, That on the King — may yet at-

That on the King — may yet at- tend

tend Whilst to high heavens he doth as- cend, he doth as- cend, that on the King may yet at-

7 6

20

Whilst to high heavens he doth as- cend, as- cend. Each an- gel but con-

tend Whilst to high heavens he doth as- cend. Each an- gel but con-

0 0

(♩ = ♩)

25

Original time signature $\frac{3}{2}$; note values divided by four

30

fir - med by his grace Would have been proud, would have been

fir - med by his grace Would have been proud, would have been proud of

30

35

proud of this of - fi - cious place. See how he mounts, see how he

this of - fi - cious place.

35

1) Original time signature C; note values unchanged

mounts, how glad, how glad each kind Spi-rit is to see, to see him - self out-shined.

O, in his grave he far out - shone The bright - est che-rub on his throne, the bright -

1) The rhythm $\text{d. } \text{d. } \text{o. } \text{d. } \text{d.} \parallel$ is written on the staff of the second Bass part. If it is a correction, it is an unusual one, since Jeffreys' revisions are almost always contractions rather than extensions of the original.

45

- est che-rub on his throne. See how he tri-umphs in the air, Where its proud prince doth no more

See how he tri-umphs in the air, Where its proud prince doth no more dare

45

This block contains the first system of musical notation, spanning measures 45 to 49. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "- est che-rub on his throne. See how he tri-umphs in the air, Where its proud prince doth no more" and "See how he tri-umphs in the air, Where its proud prince doth no more dare". The piano part consists of two staves with chords and moving lines.

50

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

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

50

This block contains the second system of musical notation, spanning measures 50 to 54. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "dare To op - pose him than the sea — thered-" and "To op - pose — him than the sea — thered-train,". The piano part continues with chords and moving lines.

train, than the fea — thered-train can think, can - think

than the fea — thered train can think, can — think To make hell's powers by

55

55

To - make hell's powers by this poor no - tions shrink, to make hell's

this - poor - no - tions shrink, to make hell's

D) Add 10338 has d. ♩ but d ♩ in the basso continuo

60

powers by their foot no-tions, their foot no-tions shrink.

powers by their foot no-tions shrink, their foot no-tions shrink. Lo,

65

Hail,

the heavens o-pen: all there-sing, Hail, hail thou u-ni-ver-sal King,

65

70

— hail, hail — thou u-ni-ver-sal King, hail — thou u-ni-ver-sal
 hail, hail, hail thou u-ni-ver-sal King, thou u-ni-ver-sal

4

75

King!
 King! But hark, — but hark, though late-ly he did fly — from the earth, low—

75

80

lo-ving souls do cry, how lo-ving souls do cry, do

84

Detailed description: This system contains measures 80 through 84. It features a vocal line with lyrics and a piano accompaniment. Measure 80 is marked with a square box containing the number 80. The lyrics are "lo-ving souls do cry, how lo-ving souls do cry, do". Measure 84 is marked with a square box containing the number 84. The piano accompaniment consists of two staves with chords and moving lines.

85

Come, Lord

cry, how lo-ving souls do cry, Come, Lord Je-sus, come a-way, come, Lord Je-sus, come a-way, come a -

85

Detailed description: This system contains measures 85 through 89. It features a vocal line with lyrics and a piano accompaniment. Measure 85 is marked with a square box containing the number 85. The lyrics are "cry, how lo-ving souls do cry, Come, Lord Je-sus, come a-way, come, Lord Je-sus, come a-way, come a -". The word "Come, Lord" is written above the vocal line at the start of measure 85. Measure 89 is marked with a square box containing the number 85. The piano accompaniment consists of two staves with chords and moving lines.

Je-sus, come a-way, come, Lord Je-sus, come a - way,
 way, come, Lord Je - sus, come a - way, That thy poor war - ring church may

90
 but with the choir, the choir a-bove To mix their Hal-le -
 Then have - nought to do, but with the choir, the choir a-bove To mix their Hal-le -
 90

Handwritten musical score for the first system. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has one sharp (F#). The vocal line includes a measure marked with a box containing the number '95'. The lyrics are: "lu - iahs and their love, That thy ——— poor war - ring church may Then have wought to do". The piano accompaniment includes a measure marked with a box containing the number '95'.

Handwritten musical score for the second system. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has one sharp (F#). The vocal line includes a measure marked with a box containing the number '100' and a second ending bracket labeled '2)'. The lyrics are: "but with the choir, the choir a - bove To mix their Hal - le - lu - iahs — and their love, and their". The piano accompaniment includes a measure marked with a box containing the number '100'.

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

2) Add 10338 has the alternative:

Handwritten musical notation for the alternative ending, showing a vocal line in a single staff with a treble clef and a key signature of one sharp (F#). The notation consists of a few notes followed by a double bar line.

love, to mix their Hal-le-lu - iahs and ——— this ——— love.

lu - iahs and their love, their Hal-le-lu - iahs and their love.

105

105

f Al - le-lu - ia, Al - le-lu - ia, Al - le-lu - ia, *f*

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

110

Al — le — lu — ia, — Al — le —
lu — ia, Al — le — lu — ia, Al — le — lu — ia, Al — le —

Musical score for measures 110-114. It features three staves: vocal line, alto/bass line, and piano accompaniment. The key signature has one sharp (F#). The time signature is 3/4. The vocal line begins with a fermata and then sings 'Al — le — lu — ia, — Al — le —'. The alto/bass line continues the melody with 'lu — ia, Al — le — lu — ia, Al — le — lu — ia, Al — le —'. The piano accompaniment provides harmonic support with chords and moving lines.

115

Al — le — lu — ia, Al — le —
lu — ia, Al — le — lu — ia, Al — le —

Musical score for measures 115-119. It features three staves: vocal line, alto/bass line, and piano accompaniment. The key signature has one sharp (F#). The time signature is 3/4. The vocal line begins with a fermata and then sings 'Al — le — lu — ia, Al — le —'. The alto/bass line continues with 'lu — ia, Al — le — lu — ia, Al — le —'. The piano accompaniment includes dynamic markings of *mp* and *mf*.

) 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.

lu - ia, - Al - le - lu - ia, *f* Al - le - lu - ia, Al - le -

lu - ia, Al - le - lu - ia, *f* Al - le - lu - ia, Al - le - lu - ia,

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics include *f* (forte).

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

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

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. A measure rest of 120 is indicated at the beginning of the system.

Four empty musical staves are located at the bottom of the page, below the second system.

HEAR MY PRAYER

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph.

RCM 920 in parts with figured basso continuo. Autograph.

Hear my prayer, O Lord, and with thine ears consider my calling; hold not thy peace at my tears: 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 w 12-13

$\text{♩} = \text{c. } 56$

Musical score for Tenors I and II, and figured basso continuo.

TENOR I
 Hear — my pray — er, O

TENOR II

Figured basso continuo: 5 7 6

10

Lord, hear my pray-er, —

Hear — my pray - er, hear my pray - er,

Hear — my pray - er, hear — my pray - er,

10

15

O Lord, and — with thine ears con - si - der my cal - ling,

O Lord,

O Lord, and —

4 3 15 7 6 # 20

25

and — with thine ears con - si - des my cal -

— with thine ears con — si - des my cal - ling,

4 # 7 5 6

25

30

and — with thine ears con - si - des my cal —

ling, and — with thine ears con — si - des my cal -

and — with thine ears con - si — des my cal - ling, my cal -

30 5 4 3 6 4 3 #

35 40

ling; hold not thy peace at my tears, hold — not thy peace at — my tears,

ling; hold not thy peace at — my tears,

ling; hold — not thy peace at my tears, — my tears, hold —

3 4 3 40

45

hold not thy peace at my tears, — at — my tears: for — I am a

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

— not thy peace — at my tears, at my tears: for — I am a stran —

5 6 6 5 45

50

stan — ger with thee, with thee,

for — I am a stan — ger with — thee,

ger with thee, and — a so-jour —

6 4 7 6

50

55

and — a so-jour-ner as all my fa — thers — were, my fa —

and a so-jour-ner as all my

ner as — all my fa — thers were, my fa

6 6 5 4 7 3 6 4

55

) Add 10338 has

60

these were. O spare me a lit-tle, O
fa - these were. O spare me a lit-tle, O
these were. spare me a lit-tle, O

4 3 60

65

O spare me a lit-tle, me a lit-tle,
O spare me a lit-tle, me a lit-tle, that I may re-co-ver my
spare me a lit-tle, a lit-tle,

4 3 70 6 6

1) Add. 10338 has 2) RCM 920 has 3) RCM 920 omits sharp to F 4) RCM 920 has

5) RCM 920 has 6) RCM 920 has

75

that I may re - co - ves my strength,

strength

that I may re - co - ves my strength, that I

6 6 7 6

75

80

that I may re - co - ves my strength, my — strength be - fore — I go

that I may, — that I may — re - co - ves my strength

may, that I may re - co - ves my strength

6 5 3 4 3 6 5 6

80

85 90

hence and - be no more seen,

be - fore — I go hence and be

85 90

4 3

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics 'hence and - be no more seen,'. The second staff is another vocal line in treble clef with lyrics 'be - fore — I go hence and be'. The piano accompaniment consists of two staves in bass clef. The first measure of the piano part has a '4' and the second has a '3'. Measure numbers '85' and '90' are boxed at the beginning and end of the system respectively.

95

be - fore — I go hence and

— no more seen, be - fore — I go

be - fore — I go hence, be - fore I go

7 6 5 95 5

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with lyrics 'be - fore — I go hence and'. The second staff is another vocal line in treble clef with lyrics '— no more seen, be - fore — I go'. The piano accompaniment consists of two staves in bass clef. The first measure of the piano part has '7 6 5' and the second has '95' and '5'. Measure numbers '95' and '95' are boxed at the beginning and end of the system respectively.

Handwritten musical score for three voices and piano. The score is written on four systems of staves. The first system contains the vocal parts and piano accompaniment. The lyrics are: "be no more — seen, and be no more — seen. Seen. Hence and be no more seen, — no more seen. Seen. Hence and be no more seen, no more seen. seen." The score includes performance markings: "Dal segno" above the first system, "Fine" at the end of the first system, and two boxed "100" markings. There are first and second endings indicated by numbers 1 and 2 above the notes. The piano part is written in bass clef with a grand staff bracket.

1) Both sources give an alternative low G

SING UNTO THE LORD

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph

RCM 920 in parts with figured basso continuo. Autograph.

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.

The musical score consists of four staves. The top staff is for Tenor I, with a treble clef and a common time signature. It begins with a rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics "Sing — un — to the lord, O ye" are written below the notes. A dynamic marking of *mf* is present. A square box containing the number 5 is placed above the final measure. The second staff is for Tenor II, with a treble clef and a common time signature, containing a whole rest for the duration of the phrase. The third staff is for Bass, with a bass clef and a common time signature, containing a whole rest. The fourth staff is for the figured basso continuo, with a bass clef and a common time signature. It begins with a rest, followed by a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. A dynamic marking of *mf* is present. A square box containing the number 5 is placed below the final measure, with the numbers 5 and 6 written below it.

saints of his, Sing unto the

10 11 12 13 14

Lord, O ye saints of his, Sing unto the

15 16 17 18 19

20

O — ye saints — of his,

Lord, O — ye saints of his, and give

O — ye saints, ye saints of his,

20 7 6 4 #3

25

and give

thanks at the re-mem-brance of — his — ho — li — ness,

and give thanks at the re-

25 3 4 3

1) Tie omitted in RCM 920

30

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 -

mem - brance of his ho - li - ness, and give thanks at the re -

35

40

of his — ho — li — ness:

brance, at the re - mem - brance of his ho - li - ness: for his an — ger

mem - brance of his ho - li - ness: for his an -

40

1) RCM 920 has: - mem - brance —

2) Add 10338 has: ho - li — ness

45

for his an — ger — en-dures — but a
 — en-dures — but a no-ment,
 ger en-dures but a no-ment,

6 7 5 6 45 6 7 5 6

50

no-ment, for his an - ger en-dures but — a no-ment;
 for his an — ger — en-dures — but a no-ment;
 for his an - ger en-dures — but a no-ment;

50 6 3 4 3

55

in his fa - vor is life, in his fa - vor is

in his fa - vor is life, in his fa - vor is

in his fa - vor, his fa - vor is

55

6 6 7 6

60

life, in his fa - vor is life.

life, in his fa - vor is life. Weep - ing,

life, in his fa - vor is life.

60

3 4 3

65

RCM 920 has:

fa - vor, in his

70

weep — ing, weep — ing

weep — ing,

weep — ing,

75

may en - dure for a night, weep — ing may — en - dure — for

weep — ing may en - dure for a

weep — ing may en - dure

6 6 7 6 4 5 4 3 9 8 7 6

75

80

a night, but joy co-meth in the morn - but joy co-meth in the morn - ing, but joy co-meth in the

4 3

80

85

ing, but joy co-meth in the morn-ing, — the morn - ing, but joy — joy co-meth in the morn - ing, the morn — ing, but morn-ing, co-meth in the morn-ing, in the morn - ing, but

6

85

1) Add 10338 has: ||

Handwritten musical score for a hymn, featuring four vocal parts and piano accompaniment. The lyrics are: "— co-meth in the morn - ing. joy co-meth in the morn — ing. Joy co-meth in the morn - ing." The score includes a piano introduction with a 90-degree turn symbol, followed by four vocal staves and a piano accompaniment section. The piano part includes a 5 and another 90-degree turn symbol. The music is written in a simple, accessible style with a treble and bass clef for the piano and soprano, alto, and tenor clefs for the voices.

A series of empty musical staves, consisting of ten sets of five-line staves, provided for additional notation or practice.

GLORY TO GOD ON HIGH¹⁾

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph.

RCM 920 in parts with figured basso continuo. Autograph.

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 Jesu Christ [and O 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 Jesu Christ, in the glory of God the Father.²⁾

ALTO
mf
Glo - ry to God, glo - ry to God, — to God on

TENOR
mf
Glo - ry to God, glo - ry to God on

BASS
mf
Glo - ry to God, glo - ry to God on

1) The title 'Morning Hymn' is given in both sources. In Add 10338 is added a margin note in Jeffreys' hand: 'Composed at Mr. Peter Gummings 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 $\text{♩} \text{♪}$ 4) Add 10338 has $\text{♩} \text{♩}$

5 10

high, and on earth, — on earth peace, good will to - wards men. We

high, and on earth peace, good will to - wards men. We

high, and on earth peace, good will to - wards men. We

5 7 6 # 3 4 3 10

15

praise thee, we — bless thee, we bless thee, we wor-ship

praise thee, we — bless thee, we bless thee, we wor-ship

praise thee, we — bless thee, we wor-ship

3) 15

1) RCM 920 has 2) Both sources have 3) Add 10338 has: | w |

4) Add 10338 has |

thee, we glo - ri - fy thee, we give thanks un - to thee for thy great

thee, - we glo - ri - fy thee, we give thanks un - to thee, un - to thee for thy great glo -

thee, we glo - ri - fy thee, we give thanks un - to thee, un - to thee ——— for thy great

A T B.C.

thee, we - glo - ri - fy thee, we - glo - ri - fy thee, we give thanks

1) Add 10338 has: 8 etc.

2) Add 10338 has

20

glo - ry. O lord, ——— heavenly King, O lord, heavenly King, God ——— the Fa ———

ry, great glo - ry. O lord, heavenly King, heaven - ly King, ——— the Fa - ther Al -

glo - ry. O lord, heavenly King, God the Fa - ther Al -

6 7 6 5

25

— the Al - night - y. O lord, O lord, the on - ly - be - got - ten Son Je - su


night ——— y. O lord, O Lord, the on - ly - be - got - ten Son Je ———

night - y. O lord, O lord, the on - ly - be - got - ten Son Je - su

25

1) RCM 920 has:  2) RCM 920 has: 

glo - ry, O (lord)

3) RCM 920 has 

30

Christ, Je - su Christ, and O Ho - ly Spi - rit.

— su Christ, Je - su Christ, and O — Ho — ly Spi - rit.

Christ, Je - su Christ, and O Ho - ly Spi - rit.

30 5

35 40 40

O Lord, — O - Lord God, O Lord, — O Lord God,

O Lord, — O - Lord God, O Lord - God, O Lord. — God,

O Lord God, O — Lord God,

35 6 4 6 4 5 7 6 5 40

1) RCM 920 has 2) Add 10338 has in Alto but in Tenor and Bass; RCM 920 has in Alto and

Bass but in Tenor. 3) RCM 920 has:

4) Add 10338 has:

The semiquavers are very faint and do not occur in RCM 920

45

O, O Lamb of God, Son of the Fa - thes, that ta-kest a-way the

O, O Lamb of God, Son of the Fa - thes, that

O, O Lamb of God, Son of the Fa - thes, that

4 3 45

50

sins of the world, have mes - cy up - on us. Thou that

ta-kest a-way the sins of the world, have mes - cy up - on us. Thou that ta-kest a-

ta - kest a-way the sins of the world, have mes - cy up - on us. Thou that

4 3 # 4 3 4 3 50

1) Add 10338 has 2) Add 10338 has low E 3) Both sources have:

have mes - cy up - on

Handwritten musical score for the first system. It consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom two are piano accompaniment. The lyrics are: "ta-kest a-way the sins of the world, re-ceive our pray -" and "way the sins of the world, re-ceive our pray -". The music is in a key with one flat (B-flat) and a 4/4 time signature.

Handwritten musical score for the second system, starting at measure 55. It consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom two are piano accompaniment. The lyrics are: "er. Thou that sitt'st at the right hand of the Fa - ther, have mes -" and "er. Thou that sitt'st at the right hand of the Fa - ther, have mes -" and "er. Thou that sitt'st at the right hand of the Fa - ther, have mes - cy up - on". The music is in a key with one flat (B-flat) and a 4/4 time signature.

60 *mf*

— cy up-on us. For thou on-ly art ho - ly; thou on-ly art the

— cy up-on — us. For thou on-ly art ho - ly; thou on-ly art the

us, up-on us. For thou on-ly art ho - ly; thou on-ly art the

4 3 60

65 *cresc*

Lord, O Je-su, Je-su Christ, in the glo-ry of God, in the Glo-ry of God,

Lord, O Je-su, Je-su — Christ, in the glo-ry of God, in the glo-ry of

Lord, O Je - su Christ, in the glo-ry of God, in the glo-ry of

65

1) Add 10338 has o

70

in the glo-ry of God, of God the Fa - thes.
 God, in the glo-ry of God, in the glo - ry - of God - the Fa - thes.
 God, in the glo-ry of God the Fa - thes.

70

75

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

75

1) Both sources have 2) RCM 920 omits G to B 3) RCM 920 ends at this point, the Amen being omitted.

GLORIA AND RESPONSES

for the
COMMUNION SERVICE

GEORGE JEFFREYS

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 Jesu Christ. O Lord God, 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, receive our prayer. Thou 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.

SOPRANO
Glo - ry be to God on high, — and in earth peace, —

ALTO
Glo - ry be to God on high, — and in earth peace, —

TENOR
Glo - ry be to God on high, — and in earth peace, —

BASS
Glo - ry be to God on high, — and in earth peace, —

BASSO CONTINUO
Glo - ry be to God on high, — and in earth peace, —

1) This error also occurs in the Latin Gloria, see page 391

5

10

— good will to — wards men. We praise — thee, we bless

— good will — to — wards men. We praise thee, we bless

— good will to-wards men. We praise thee, we bless

— good will to-wards men. We praise thee, we bless

5 6 4 3 # 4 3

15

thee, we wor-ship thee, — we glo-ri-fy thee, we give thanks to thee for — thy great

thee, we wor-ship thee, we glo-ri-fy thee, we give thanks to thee for thy great-

thee, we wor-ship thee, we glo-ri-fy thee, we give thanks to thee for thy great — glo —

thee, we wor-ship thee, we glo-ri-fy thee, we — give thanks to thee for thy great

6 4
 D) RCM 920A has:

20

glo - ry. O Lord - God, heaven - ly King, God the Fa - ther Al -

glo - ry. O Lord God, heaven - ly King, God the Fa - ther Al -

glo - ry. O Lord - God, heaven - ly King, God the Fa - ther Al -

glo - ry. O Lord - God, heaven - ly King, God the Fa - ther Al -

3 4 3 6

25

night - y. O Lord, the on - ly - be - got - ten Son Je - su - Christ.

night - y. O Lord, the on - ly - be - got - ten Son Je - su - Christ.

night - y. O Lord, the on - ly - be - got - ten Son Je - su - Christ.

night - y. O Lord, the on - ly - be - got - ten Son Je - su - Christ.

D to B omitted in RCM 920 A

30

0 Lord God, Lamb — of God, Son of the Fa-ther, that ta-kest a-way the

0 Lord God, Lamb of — God, Son of the Fa-ther, that ta-kest a-way the

0 Lord God, Lamb of God, Son — of the Fa-ther, that ta-kest a-way the

0 Lord God, Lamb — of - God, Son of the Fa-ther, that ta-kest a-way the

0 Lord God, Lamb — of - God, Son of the Fa-ther, that ta-kest a-way the

35

sins of the world, have mes - cy up - on us, up - on us. Thou that ta-kest a-

sins of the world, have mes — cy up - on us. Thou that ta-kest a-

sins of the world, have mes — cy up - on us. Thou that ta-kest a-

sins of the world, have mes — cy up - on us. Thou that ta-kest a-

sins of the world, have mes — cy up - on us. Thou that ta-kest a-

1) RCM 920A has upper F 2) Add. 10338 gives an alternative middle C 3) RCM 920A has:

40

way the sins of the world, have mercy upon us

way the sins of the world, have mercy upon us

way the sins of the world, have mercy upon us

way the sins of the world, have mercy upon us

6/4

45

us. Thou that takest away the sins of the world, receive our prayer

us. Thou that takest away the sins of the world, receive our prayer

us. Thou that takest away the sins of the world, receive our prayer

us. Thou that takest away the sins of the world, receive our prayer

3 4 3

1) The E is clear in both sources! 2) Add 10338 has $\text{♩} \cdot \text{♩}$

50

ers. Thou that sit-test at the right hand of God — the Fa-ther, have mes - cy up -

ers. Thou that sit-test at the right hand of God — the Fa-ther, have mes - cy up -

ers. Thou that sit-test at the right hand of God the Fa — ther, have mes - cy up -

ers. Thou that sit-test at the right hand of God — the Fa-ther, have mes — cy up -

6

55

mf cresc
on — us. For thou on-ly art ho - ly; thou on-ly art the Lord; thou

mf cresc
on us. For thou on-ly art ho - ly; thou on-ly art the Lord; thou

mf cresc
on us. For thou on-ly art ho - ly; thou on-ly art the Lord; thou

mf cresc
on us. For thou on-ly art ho - ly; thou on-ly art the Lord; thou

1) RCM 920A has: 2) Add 10338 has which does not fit the underlay.

60

on-ly, O Christ, with the Ho - ly — Ghost, art most high — in the glo - ry — of God the

on-ly, O Christ, with the Ho - ly Ghost, art most high — in the glo - ry of God —

8 on-ly, O Christ, with the Ho - ly — Ghost, art most high — in the glo — ry of God the Fa —

on-ly, O Christ, with the Ho - ly Ghost, art most high in the glo - ry of God the

6 6 7 3 4 3 7 6

65

Fa - - - thes. A - - - - - men.

the - Fa - - thes. A - - - - - men.

thes. A - - - - - men.

Fa - - thes. A - - - - - men.

4 3

) Add 10338 has low F

SOPRANO

ALTO

TENOR

BASS

Ho ————— ly,

ho ————— ly,

Ho ————— ly,

ho ————— ly,

Ho ————— ly,

ho ————— ly,

mf *cresc* *f*

ho-ly, lord God of hosts, heaven and earth are full of thy glo — ry: Glo - ry

mf *cresc* *f*

ho-ly, lord God of hosts, heaven and earth are full — of thy glo - ry: Glo - ry

mf *cresc* *f*

ho-ly, lord God of hosts, heaven and earth are full of thy- glo - ry: Glo - ry

mf *cresc* *f*

ho-ly, lord God of hosts, heaven and earth are full — of thy glo - ry: Glo - ry

1) Add 10338 has a contracted version of the opening passage: $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{4}$ | 0 occurs in S and A (bars 1-3) and in S and T (bars 4-6); 0 | 0 occurs in T, B and B.C. (bars 1-3) and in A, B and B.C. (bars 4-6).

Handwritten musical score for four voices and piano accompaniment. The lyrics are "be to thee, O Lord most High." The score consists of five systems. The first four systems are for voices: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The fifth system is for piano accompaniment. The music is in 4/4 time with a key signature of one flat (Bb). The lyrics are written below the vocal staves.

be to thee, O Lord most High.

be to thee, O Lord — most — High.

be to thee, O Lord most High.

be to thee, O Lord most High.

SOPRANO

Soprano vocal line with lyrics "We lift them up un-to the Lord." The music is in 4/4 time with a key signature of one flat (Bb). The lyrics are written below the staff.

We lift them up un-to the Lord.

ALTO

Alto vocal line with lyrics "We lift them up un-to the Lord." The music is in 4/4 time with a key signature of one flat (Bb). The lyrics are written below the staff.

We lift them up un-to the Lord.

TENOR

Tenor vocal line with lyrics "We lift them up un-to the Lord." The music is in 4/4 time with a key signature of one flat (Bb). The lyrics are written below the staff.

We lift them up un-to the Lord.

BASS

Bass vocal line with lyrics "We lift them up un-to the Lord." The music is in 4/4 time with a key signature of one flat (Bb). The lyrics are written below the staff.

We lift them up un-to the Lord.

Piano accompaniment for the second system. The music is in 4/4 time with a key signature of one flat (Bb). The piano part consists of two staves.

1) 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.

It is meet and right so to do.

SOPRANO

ALTO Glo - ry be to — thee, O Lord.

TENOR Glo - ry be to thee, O — Lord.

BASS Glo - ry be to — thee, O Lord.

Glo - ry be to thee, O Lord.

) Add 10338 gives an alternative D

HE BEHELD THE CITY

GEORGE JEFFREYS

Source: RCM 920A in parts. Autograph.

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 how they are hid from thine eyes.

Luke 19 vv 41, 42

SOPRANO

ALTO

TENOR

BASS

He be-

He be-held the ci-ty, and wept o-ver it,

1) The date 1675 appears in the manuscript, though the anthem may well have been composed considerably earlier.

5

held the ci - ty, and wept o - ver it,

and

and wept, and wept,

and wept,

10

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

wept, and wept o - ver it, and

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

and wept o - ver it,

15

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

7 4 3

20

it, say — ing: If thou hadst known,
 it, say — ing:
 it, say — ing: If —
 it, say — ing: Even thou,

even thou, even thou, if — thou hadst known, even
 If — thou hadst known, even thou, if — thou hadst known,
 — thou hadst known, even thou, if — thou hadst known, even thou,
 even thou, if — thou hadst known, even thou,
 thou, even thou, at least, at least in this thy day,
 even thou, at least, at least in this thy days,
 — even — thou, at least — in this thy days,
 — even thou, at least in this thy

6 5 # 6 5

D) Although the natural is omitted from the alto part, it is indicated in the figuring.

30

at least, at least in this thy day, at least — in this thy day, at
at least in this thy
at least, at least in this thy — day, at least in
day, at least — in this thy days, at least, at

4
2

35

least in this thy — day, the things — which be-long, be-long un - to thy —
day, thy day,
this thy day, thy day,
least in this thy days,

6 4 3 7 6

peace, the things which be-long un - to

the things which be-long un - to thy - peace, the things which be-long un -

the things which be-long un - to thy peace, the things -

the things which be-long un - to thy -

thy peace, — un - to thy — peace! But

— to thy — peace, un - to thy — peace!

— which be-long un - to thy peace, un - to thy peace!

peace, thy peace, — un - to thy peace!

7 6 3 4 5 3 4

45

how they are hid from thine eyes, but

But how they are hid, are hid from thine eyes,

But how they are hid from thine eyes,

But how they are hid from thine eyes,

6 7 6 4

50

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

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

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

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

4 b 6 7

55

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

eyes, but now they are hid from thine eyes.

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

eyes, are hid from thine eyes.

4

3

60

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 -

1) Original time signature $\frac{3}{2}$; note values divided by four

4 3

65

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

70

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, Al - le - lu - ia,

) Original time signature C; note values unchanged

75

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

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

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

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

80

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

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

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

ia, Al - le - lu - ia.

HOW WRETCHED IS THE STATE

GEORGE JEFFREYS

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

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

York Minster. M1/1-8 (5). 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,
 Nor 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
How wret-ched is the state you all are

ALTO
How wret-ched is the state you all are

TENOR
How wret-ched is the state you all are

BASS
How wret-ched is the state you all are

Figured bass line: $\flat 6 \quad 7 \quad 6 \quad 7 \quad 6$

) Add 30829 has d d d

5

in That sleep se-cure in un-re-pent-ed-sin, How wret-ched

in That sleep se-cure in un-re-pent-ed-sin, How

in That sleep se-cure in un-re-pent-ed sin, How wret-ched

6 6 6

10

is the state you all are in That sleep se-cure

you all are in That sleep se-cure, se-cure

is the state you all are in That sleep se-cure in

wret-ched is the state you all are in That sleep se-cure

4 5 6 5

1) Add 17816 has 2) Flat to A omitted in York

5

cure in un-re-pent-ed sin When not the great-est king on earth

in un-re-pent-ed sin When not the

8 un-re-pent-ed sin When not the great-est king on earth

in un-re-pent-ed sin When not the great-est king on earth

20

can say, can say 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,

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

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

1) York has , but in S both corresponding phrases. 2) Add 30830 has:

3) Add 30829 has

6 see the break of-day

25

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

that he shall live — to see the break of day, Nor saints in

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

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

30

Nor saints in heaven nor bles-sed an - gels know Whe — thes the last and

heaven Nor bles-sed an — gels know Whe — thes the last and

Nor saints in heaven nor bles-sed an — gels - know Whe - thes the last and

Nor saints in heaven nor bles-sed an - gels know Whe - thes the last and dread-ful

35

dread-ful-tromp shall blow, shall blow To judge - ment, of the li-ving and the dead, to judge - ment of the li-ving and the dead, to judge - ment of the li-ving and the dead, to judge - ment of the li-ving and the dead.

5 6

40

to judge - ment of the li-ving and the dead, to judge - ment of the li-ving and the dead, to judge - ment of the li-ving and the dead, to judge - ment of the li-ving and the dead, to judge - ment of the li-ving and the dead.

6 4 6 6 6 4 4 3

) Natural to E omitted in Add 30829

dim mp

of the li-ving and the dead, the dead. Be - fore these words I speak are ut-ter-

of the li-ving and the dead, the dead. Be - fore these words I speak are ut-ter-

of the li-ving and the dead, the dead Be-fore these words I speak are ut-ter-

dead, and the dead Be-fore these words I speak are ut-ter-

3 4 3 4 6 4 3

45

ed, be-fore these words I speak are ut-ter - ed.

ed, be-fore these words I speak are ut - ter - ed.

ed, be-fore these words I speak are ut - ter - ed.

ed, be-fore these words I speak are ut - ter - ed.

0, 0

50

55

watch, O weep, O, O weep, O, O

— watch, O — weep, O, O weep, O, — O mourn —

— watch, O weep, O — weep, O

watch, O weep, O weep O, O

6 4 5 7 6 4 6


mourn, re-pent and pray, O have in

— O mourn, re-pent — and — pray, O have in mind, O have in

8 mourn, re-pent — and — pray, O have in mind

mourn, re-pent and pray, O have in

7 6

1) RCM 920A has:  2) Add. 30830 has C 3) York has crotchet Ab

60

mind that great and bit-tes — day, O have in mind,
 mind that great — and bit-tes day, O have in- mind, O have in
 that great and bit-tes — day, O have in
 mind that great and bit - tes day, O have in mind, O have in

3 4 3

65

O have in mind that great and bit - tes day, that great —
 mind, O have in mind that great, that great —
 mind, O have in mind that great and bit-tes day, that - great and bit-tes
 mind, O have in mind that great, — that great and

1) York has: great and-bit-tes
 2) York has: great — and bit-tes
 3) York has: bit - tes
 4) York has 5) Add 30&29 has

70

Dal segno

— and-bit-ter day, that great and bit-ter day.

— and bit-ter day, that great and bit-ter, bit-ter day.

day, bit-ter day, that great and-bit-ter, and bit-ter day.

bit-ter day, that great and bit-ter, and bit-ter day. Dal segno

75

A - men, A - men.

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

A - men, A - men.

A - men, A - men.

A - men, A - men.

day, that great and -

1) RCM 920A has Eb

2) Add 17816 has:

3) Add 30829 has:

4) Natural to B omitted in Add 30830

5) Underlay not clear in RCM 920A. Add 30829 and York have:

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

6) Add 17816 has minor F, as in basso continuo.

IN THE MIDST OF LIFE

GEORGE JEFFREYS

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

BM Add Ms 10338 in score. Autograph.

BM Add Mss 30829, 30830, 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 succour, but of thee, O Lord, who for our sins most justly art displeas'd? 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

1) 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 blotted I have transposed to my other booke".

At the end is another note: "Made in the time of my sickness Octob: 1657".

2) Add 30830 has Bb 3) Add 17816 has ♯ 4) RCM 920A has ♯

5

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, we are —
 are in death, in the midst of life we are in —

6 # 7 6 =

10

— in death, 3) we are in death: of whom may we seek for suc—cour,
 in the midst of life we are in death:
 — in—death, we are in death:
 4) death, we are in death: of whom may we seek for

5

1) Alto and first tenor parts interchanged to bar 5/3 2) RC1 920A has F 3) RC1 920A has A 4) Add 17816 has $\text{d} \frac{3}{4} | \text{d} .$
 5) Add 30830 has $\frac{3}{4} | \text{d} \text{d}$

but — of thee, — 0

of whom may we seek for suc-cour but of thee, but of — thee, of thee, 0

of whom may we seek for suc-cour but — of thee, but of thee, 0

suc-cour but of thee, — of thee, 0

lord, but of thee, of thee, 0

lord, of whom may we seek for suc-cour. but of thee, but of thee, 0

lord, of whom may we seek for suc-cour but of thee, 0

lord, of whom may we seek for suc-cour but of thee, 0

DRCM 920A has 2) RCM 920A has 3) RCM 920 A has: 4) Add 17816 has

20

Lord, who for our sins most just-ly art dis-plea - sed,

Lord, who for our sins most just-ly art dis-plea - sed, who

Lord, who for our sins most just-ly art dis-plea - sed,

Lord, who for our sins most just-ly art dis-plea - sed,

25

who for our sins most just - ly art dis - plea -

for our sins most just - ly art dis - plea - sed,

who for our sins, who for our sins most just-ly art dis-plea -

who for our sins most just - ly art dis -

cresc.


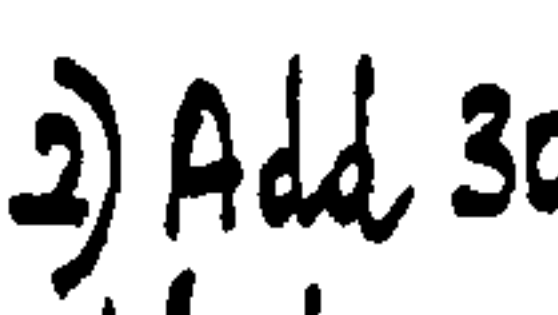

p



f

cresc.

p

f

1) Add 17816 has $\frac{1}{2}$  2) Add 30829 has:  3) Add 30830 has: 

4) Add 17816 has  

30

sed, most just-ly art dis-plea sed? Yet, O lord God most
 sed, who for our sins most just-ly art dis-plea sed? Yet, O lord God most-
 pleased, most just-ly art dis-plea sed? Yet, O lord God most

3 4 3

35

40

ho-ly, yet, O lord God most ho-ly, O lord most night-
 ho-ly, yet, O lord-God most- ho-ly, O lord most night-y, most night-
 ho-ly, yet, O lord God most ho-ly, O lord most night-y, most night-

7 4 3

1) Original time signature $\frac{3}{2}$; note values divided by four. 2) Add 30829 has D 3) RCM 920A has crotchet D 4) Add 17816 has low A

Handwritten musical score for the first system, measures 41-44. It features a vocal line and piano accompaniment in 4/4 time. The key signature has one flat (B-flat). The lyrics are: "O ho-ly and most mes-ci-ful Sa- vi-our, O ho-ly and most".

Handwritten musical score for the second system, measures 45-48. It features a vocal line and piano accompaniment in 4/4 time. The key signature has one flat (B-flat). The lyrics are: "ho-ly and most mes-ci-ful, O ho-ly and most mes-ci-ful Sa- vi-our, de- vi-our, O ho-ly and most mes-ci-ful Sa- vi-our, de- mes-ci-ful Sa- vi-our, de-li-ver us not".

1) Original time signature C; note values unchanged 2) Add 30829, 30830, 17816 have ♯; Add 17816 continues immediately at bar 42/2
 3) RCM 920A omits natural to B 4) RCM 920A has G

50

li-ver us not in-to the bit-ter pains,
 li-ver us not in-to the bit-ter pains, de-li-ver us not
 de-li-ver us not, de-li-ver us not
 in-to the bit-ter pains, in-to the

55

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

) The phrase to bar 53 is omitted in Add 30829

60

de - li - ver us not in - to the bit - ter

not in - to the bit — ter pains, the bit - ter

not in - to the bit - ter — pains

de - li - ver us not in - to the bit - ter, the bit - ter —

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics "de - li - ver us not in - to the bit - ter". The second and third staves are vocal lines with lyrics "not in - to the bit — ter pains, the bit - ter" and "not in - to the bit - ter — pains" respectively. The fourth and fifth staves are piano accompaniment. The piano part includes a bass line with fingerings 6, 6, 3, 4, 3, 4, 4, 2 and a treble line with various chords and notes.

pains of e - ter - nal death, de - li - ver us not in - to the bit - ter pains

pains of e - ter - nal death, de - li - ver us not in - to the bit - ter pains, the

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

pains of e - ter - nal death, de - li - ver us not in - to the bit — ter pains

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with lyrics "pains of e - ter - nal death, de - li - ver us not in - to the bit - ter pains". The second and third staves are vocal lines with lyrics "pains of e - ter - nal death, de - li - ver us not in - to the bit - ter pains, the" and "of e - ter - nal death, in - to the bit — ter pains" respectively. The fourth and fifth staves are piano accompaniment. The piano part includes a bass line with fingerings 6, 6, 3, 4, 3, 4, 4, 2 and a treble line with various chords and notes.

1) Natural to B omitted in RCM 920A 2) Add 17816 has:

Small handwritten musical notation for the footnote, showing a vocal line with the lyrics "de - li - ver us not".

65

of e-ter-nal, e-ter-nal death. Al-le-lu-ia, Al-le-lu-ia,
 bit-ter pains of e-ter-nal death. Al-le-lu-ia, Al-le-
 of e-ter-nal death. Al-le-lu-ia, Al-
 of e-ter-nal death.

5 6 b # 4 # 6 5 7 6

70

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

6 5 7 6 # 5 6 6

Original time signature $\frac{3}{4}$; note values divided by four. In Add 10338, the original Alleluia is rejected for the above. Add 30829, 30830 and 17816 have the original score book version.

75

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

8 AL - le - lu - ia, AL - le - lu - ia, AL - le - lu - ia, AL - le - lu - ia,

7 6 4 3 6

80

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

8 ia, AL - le - lu - ia, AL - le - lu - ia, AL - le - lu - ia, AL - le - lu - ia,

6 5 4 3 7

Handwritten musical score for 'Alleluia'. The score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are 'Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia.' repeated across the staves. The piano part includes a figured bass line at the bottom of the first system.

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.

4 2 3 # 7 6 3 4 3

D) original time signature C; note values unchanged

HARK, SHEPHERD SWAINS

For the Nativity of our Blessed Saviour

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph.

BM Add Mss 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,

Whence shall come

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 dight

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 *mf*

SOPRANO II *mf*

Hark, hark, shep-herd swains, a-wake, give ear And ban-ish fear!

Hark, hark, shep-herd swains, a-wake, give ear And ban-ish fear!

5

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,

5

10

From Great joy of heart to all that dwell In — Is — ra — el,

Whence shall ac-come Great joy of heart to all that dwell In Is — ra — el,

10

15

Whence shall ac-come Great joy of heart to all that dwell, all that-dwell In — Is — ra —

Whence shall ac-come Great joy of heart to all that dwell In Is — ra —

15

FULL

20

SOPRANO I
el.

el.

ALTO
[FULL] mp
whom heavens o-

TENOR
[FULL] mp
To you in Beth-lem there is - born to - day A Sa - viour,

BASS
[FULL] mp
To you in Beth-lem there is born to - day

To you in Beth-lem there is - born to - day

20

d) Add 30830 has

[FULL] 25

whom heavens o - bey A Sa - viour, Christ the *cresc* lord, a Sa -

bey, whom - heavens o - bey, A Sa - viour, Christ — the lord, whom heavens o - bey, a

Christ the *cresc* lord, whom heavens o - bey, o -

whom heavens o - bey, o - bey, — whom heavens o - bey, A Sa - viour,

whom heavens o - bey, whom heavens o - bey, o - bey,

cresc

25

) Add 30830 has:

heavens o - bey, o - bey, whom

- vious, Christ the Lord, the Lord whom heavens o - bey, whom
cresc
 Sa - vious, Christ the Lord, whom heavens o - bey, whom heavens o - bey, — whom —
cresc
 bey, whom heavens o - bey, whom heavens — o - bey, a Sa - vious, Christ the Lord, whom heavens —
 Christ the Lord, the Lord whom heavens o - bey, whom heavens o - bey, whom heavens o —
cresc
 A Sa - vious, Christ the Lord, whom

30

30

1) Add 30830 has

2) Add 10338 has:

3) A rare example of consecutive octaves, by contrary motion with the alto.

heavens o - bey. To try —

heavens o - bey. To try — the — truth

bey, o - bey.

heavens o - bey. haste on, haste on, and ye The

35

35

Detailed description: This is a musical score for a hymn, likely in G major and 4/4 time. It features five vocal staves and a piano accompaniment. The lyrics are: "heavens o - bey. To try —", "heavens o - bey. To try — the — truth", "bey, o - bey.", "heavens o - bey. haste on, haste on, and ye The". The score includes dynamic markings such as *mf* and *mp*. There are two boxed numbers "35" indicating measure numbers. The piano part consists of a right-hand melody and a left-hand accompaniment.

the truth haste on, haste on, and ye The babe shall see, haste on, and ye The babe shall see, sweet babe, To try the truth babe shall see, shall see, haste on, and ye The babe shall see,

1) Alto and bass parts interchanged and the underlay slightly altered. Original scoring:

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

BASS babe shall see, haste on, and

Handwritten musical score for a hymn. The score consists of five systems of staves. The first system has a box with the number '40' in the top left corner. The lyrics are written below the staves. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are: 'babe shall see, To try the truth. Sweet ye The babe shall see, haste on, haste on, and ye The babe shall see. Sweet try the truth, Sweet babe, sweet haste on, haste on, and ye the babe, the babe shall see. Sweet haste on, haste on, and ye The babe shall see.'

> Add 30830 has d d

45

babe, fais spark of heaven — ly, of heaven — ly light, So

babe, fais spark — of heaven — ly light, So


babe, fais spark — of heaven — ly light,

babe, fais spark of heaven — ly light, of heaven — ly light,

Sweet babe, fais spark, fais spark of heaven — ly light,

45

1) Add 30830 has A

2) Add 10338 has 

3) Add 10338 has low D's.

50

A musical staff in treble clef with a key signature of one sharp (F#). It contains four measures: the first has a quarter note G4, a quarter note A4, and a quarter note B4; the next three measures contain whole rests.

poor - ly dight

A musical staff in treble clef with a key signature of one sharp (F#). It contains four measures: the first has a quarter note G4, a quarter note A4, and a quarter note B4; the next three measures contain whole rests.

poor - ly dight,

So

A musical staff in treble clef with a key signature of one sharp (F#). It contains four measures of music with various note values and rests.

So poor - ly dight In clo - thing mean, So — poor - ly dight In

A musical staff in treble clef with a key signature of one sharp (F#). It contains four measures of music with various note values and rests.

So — poor - ly dight,

So poor - ly dight, so —

A musical staff in treble clef with a key signature of one sharp (F#). It contains four measures of music with various note values and rests.

In clo - thing mean, in

A musical staff in treble clef with a key signature of one sharp (F#). It contains four measures of music with various note values and rests.

A musical staff in treble clef with a key signature of one sharp (F#). It contains four measures of music with various note values and rests.

50

55

In - clo - thing mean, most like a wretch/hodged -
 poor - ly dight In clo - thing mean, most like a wretch, a wretch, most like a
 clo - thing mean, in clo - thing mean, in clo - thing
 - poor - ly dight In clo - thing - mean, in clo - thing mean
 clo - thing mean, So poor - ly dight, so poor - ly dight

55

) Alto and tenor parts interchanged to bar 61 in Add 30829, 30830.

in a cratch, So poor - ly dight, so poor - ly dight, most like a wretch lodged in -
wretch lodged in a cratch, So poor - ly dight,
mean, most like a wretch, most like a wretch, most like a wretch, So poor - ly dight, most like a
So poor - ly dight, most like a wretch lodged
most like a wretch lodged in a cratch, — 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. *mf*

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

60

65

mf Hark how my fel-low sol - diers

Hark how my fel-low sol -

mf All glo-ry

now, in ho-nors of this mean - born King,

mf

65

Detailed description: This is a musical score for a hymn. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal line and the first part of the piano accompaniment. The second system contains the second part of the piano accompaniment. The lyrics are: "Hark how my fel-low sol - diers", "Hark how my fel-low sol -", "All glo-ry", and "now, in ho-nors of this mean - born King,". The piano part consists of chords and single notes, with a melodic line in the right hand and a bass line in the left hand. The score includes dynamic markings such as *mf* and *mf*. There are two boxed numbers "65" at the beginning and end of the first system.

70

sweet - ly sing, hark how my fel-lows, hark how my
diers sweet - ly, sweet - ly sing. All glo-ry be to God a - bove, hark how my
mf All glo-ry be to God — a - bove, hark how my fel-lows, hark how my
be to God a - bove, — hark — how my fel-low sol - diers sweet —
hark — how my fel-low sol - diers sweet —

70

Detailed description: This is a handwritten musical score for a hymn. It features a vocal line with lyrics and a piano accompaniment. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The lyrics are: "sweet - ly sing, hark how my fel-lows, hark how my diers sweet - ly, sweet - ly sing. All glo-ry be to God a - bove, hark how my All glo-ry be to God — a - bove, hark how my fel-lows, hark how my be to God a - bove, — hark — how my fel-low sol - diers sweet — hark — how my fel-low sol - diers sweet —". There are two boxed numbers "70" at the top and bottom of the page. The piano accompaniment consists of chords and melodic lines in both hands.

75

fel-low sol-di-ers sweet-ly sing: All glo — ry be to God, to God a-bove, —

fel-low sol-di-ers sweet-ly sing: All glo — ry be to God — a-bove, a-

fel-low sol-di-ers sweet-ly sing: All glo — ry be to God a-bove, to God a-

— ly, sweet-ly sing: All glo — ry be to God a-bove, to God a-

— ly sing: All glo — ry be to God, to God a-

75

1) Add 17816 has:

Whose gra - cious love This Prince of Peace hath sent, whose
love, Whose gra - cious love This Prince, this Prince of Peace hath sent,
love, Whose gra - cious love This Prince of Peace, this Prince of Peace hath sent,
love, Whose gra - cious love This Prince of Peace hath sent,
love, Whose gra - cious love This Prince of Peace hath sent,

80

80

Detailed description: This is a handwritten musical score for a hymn. It features five vocal staves and a piano accompaniment. The music is written in G major (one sharp) and 3/4 time. The lyrics are: "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, love, Whose gracious love This Prince of Peace hath sent,". The score includes a piano introduction and a piano accompaniment. The number '80' is written in a box at the end of the first and fourth vocal staves. The piano part consists of a treble and bass clef staff with chords and melodic lines.

85

— birth Brings peace, whose birth — brings peace on earth, In whom by faith may

whose birth Brings peace on earth, on — earth, In whom by faith may all —

whose birth Brings peace, whose birth brings peace on — earth,

whose birth, — whose birth Brings peace on earth,

whose birth Brings peace on earth,

85

all man-kind God's fa-vour find,
man-kind God's fa - vour find,
God's fa - vour find, *cresc* In whom by faith *cresc* may all -
God's fa - vour find, In whom by faith may
God's fa - vour find, In whom by faith may

cresc.

90

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

90

1) Add 30830 has: all man-kind God's fa - vour find

2) Both sources indicate a pause at bar 93/1 3) Add 17816 has

95

ho - li - day, And joint - ly sing we all: Al - le -

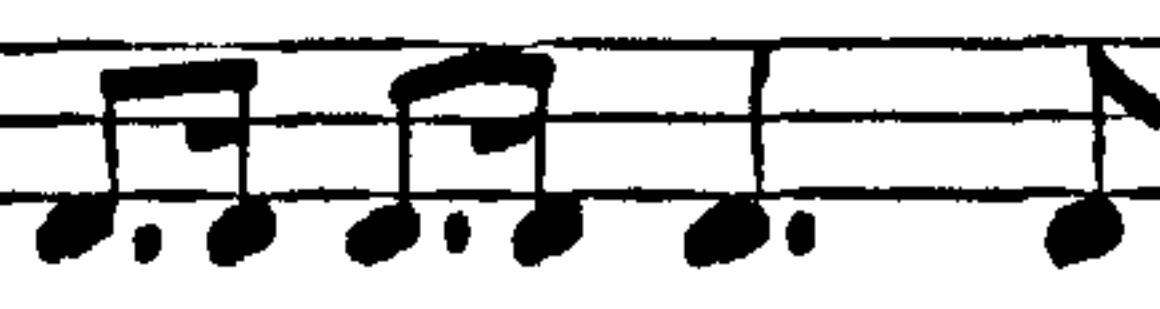
ho - li - day, And joint - ly sing we all: Al -

ho - li - day, And joint - ly sing we all: Al - le - lu - ia, Al - le -

ho - li - day, And joint - ly sing we all: Al - le - lu - ia, Al - le -

ho - li - day, And joint - ly sing we all: Al - le -

95

1) Add 30830 has 

2) Add 10338 has:  The upper notes are faint, and

seem to be a deleted error. Add 30830 has the lower notes only.

Poco più mosso

Handwritten musical score for a choir with five parts: Soprano, Alto, Tenor, Bass, and Piano. The score is in G major and 3/4 time. It features the text "Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia". There are dynamic markings of "mp" and "p". A box containing the number "100" is placed above the Soprano staff at the beginning and below the Piano staff at the end of the piece.

1) Original time signature $\frac{3}{2}$; note values divided by four. 2) C clef used to bar 102

3) Alto and Tenor parts interchanged to bar 105. Original scoring:

Handwritten musical score showing the original scoring for Alto and Tenor parts. The Alto part is written on a soprano clef and the Tenor part on a bass clef. Both parts sing "Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia". The Alto part has a "p" dynamic marking.

A handwritten musical score for a vocal piece. The score consists of six staves. The first five staves contain vocal lines with lyrics. The lyrics are: "lu - ia, Al - le - lu - ia,", "Al - le - lu - ia, Al - le - lu", "AL - le - lu - ia, AL - le - lu - ia, Al - le - lu", "lu - ia, Al - le - lu - ia, Al - le - lu - ia, AL - le - lu - ia, Al - le -", "AL - le - lu - ia, Al - le - lu - ia, Al - le -". The sixth staff contains piano accompaniment. The key signature is one sharp (F#). The time signature is 3/4. A box containing the number "105" is located above the first staff and below the sixth staff. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings include "mp" and "cresc".

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

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

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

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

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

105

The image shows a handwritten musical score for the hymn "Alleluia". It consists of six staves of music. The first five staves are vocal parts, and the sixth is a piano accompaniment. The lyrics are written below the vocal staves. The score includes dynamic markings such as *cresc* and *ia,*, and rehearsal marks in boxes labeled "110". The time signature is 4/4. The key signature has one sharp (F#).

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

D) Add 30830 has sharp to C

Handwritten musical score for a vocal ensemble and basso continuo. The score is in G major and 4/4 time. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a basso continuo staff. The lyrics are "ia, Al — le — lu — ia." The music includes various note values, rests, and dynamics like "f" and "mf". A rehearsal mark "115" is present at the beginning and end of the section.

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 undeleted 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 10338 in score. Autograph.

BM Add Ms 30829, 30830, 17816. Alto, tenor and bass parts only. 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 procures thy ease and gain.

But, blessed babes, all your laments and woes

Are but like ciphering O's.

Herod did miss the figure, and till he

Comes to groan too you cannot signify.

When his precious death shall bide

Fixed by your side

Ye then shall come unto eternity.

SOPRANO I
MP
Bu - sy time this day, Thou may'st go sleep or

SOPRANO II
MP
Bu - sy time this day, Thou may'st — go sleep or

ALTO
MP
Bu - sy time this day, Thou may'st — go sleep or

TENOR
MP
Bu - sy time this day, Thou may'st — go sleep or

BASS
MP
Bu - sy time this day, Thou may'st go sleep or

Bu - sy time this day, Thou may'st — go sleep or

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

ALTO
TENOR days, Thou may'st go sleep or play

days, Thou may'st — go sleep or play

5

play: The groans — of in - fants slain

play: The groans — of in - fants slain Do —

plays: The groans of in - fants slain, of in - fants

play: The groans — of in - fants

play: The groans — of in - fants slain

5

10

Do count thy no-ments for thee, do count thy no-ments
do count thy no-ments, do count thy no-ments, do count thy no-ments
slain Do count thy no-ments, do count thy no-ments
slain Do count thy no-ments, do count thy no-ments, thy
Do count thy no-ments for thee, do count thy no-ments

A handwritten musical score consisting of seven staves. The top six staves are for a vocal line, and the bottom two are for guitar. The lyrics are: "no-ments for thee, And this pain pro-cures thy ease and no-ments for thee, And this pain, and this pain pro-cures thy ease and no-ments for thee, And this pain pro-cures thy ease and no-ments for thee, And this pain pro-cures thy ease and". The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. There are two boxed measure numbers, '15' and '20', appearing at the beginning and end of the piece. The guitar part features several chord diagrams, including triads and dyads, with some notes circled in red.

1) Add 10338 gives an alternative low E.

25

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.

ease, thy ease and gain. But, ble - sed babes,

25

30

Four staves of musical notation, each containing a whole rest in every measure.

A single staff of musical notation with lyrics written below it.

all your la-ments and woes, all your la-ments, la-ments and

A grand staff of musical notation with a vocal line and piano accompaniment.

30

Five empty musical staves.

35

But, bles — sed babes, all — your la-ments, your — la-ments and

But, bles - sed babes, all — your la-ments — and —

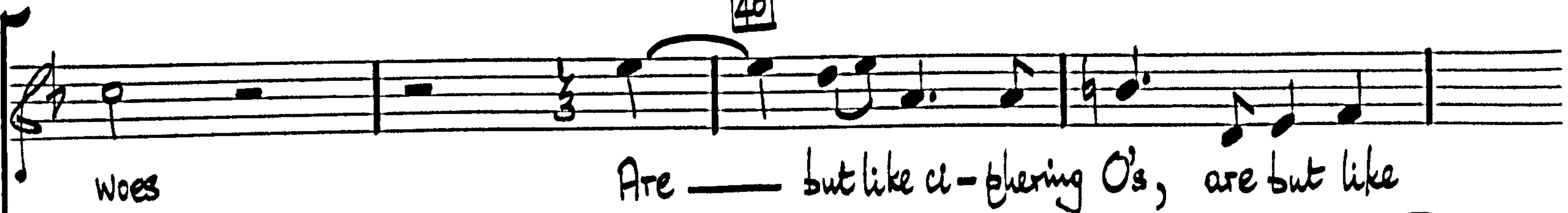
But, bles - sed babes, all your la-ments and

But, bles - sed babes, all your la-ments and

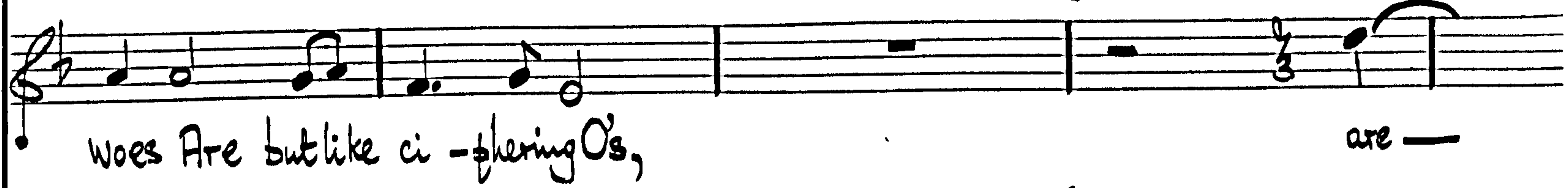
Woes

35

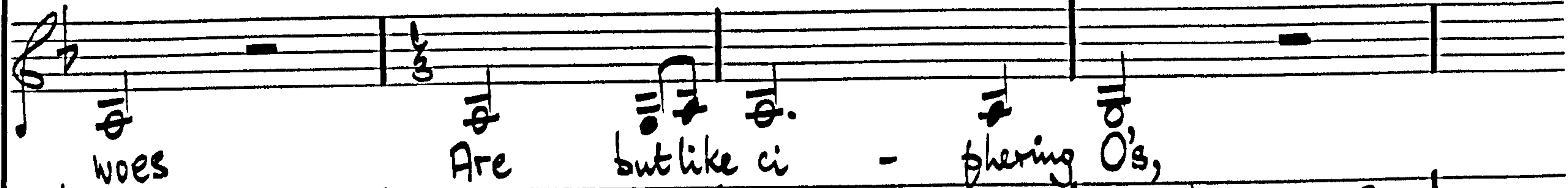
40



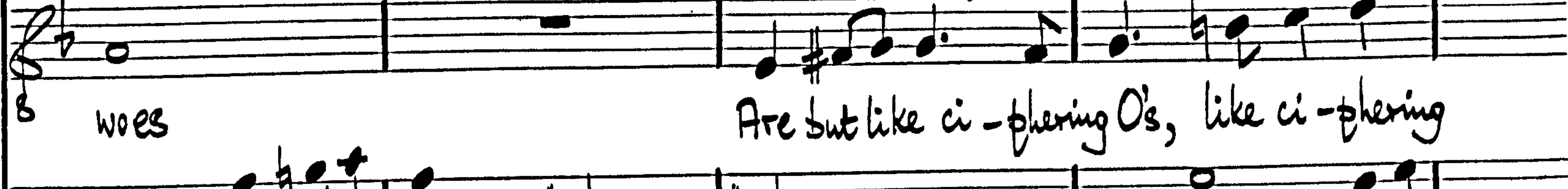
woes Are but like ci-phering O's, are but like



woes Are but like ci-phering O's, are



woes Are but like ci-phering O's,



woes Are but like ci-phering O's, like ci-phering



Are but like ci-phering O's, like ci-phering O's, are but like



40

VERSE

45

Solo

mf

ci-phering O's, are but like — ci-phering — O's. He-rod did

— but like ci-phering O's, are — but like ci-phering O's.

are but like ci-phering O's, are but like ci-phering O's.

O's, are — but like ci-phering-O's, ci-phering O's.

ci-phering-O's, like ci-phering O's.

45

) Add 30829 has:

ci-phering O's

50

SOPRANO I

miss the fi-gure,

and till he

SOPRANO II

Solo *mf*

He — ro — did miss the fi-gure, and till

BASS

Solo *mf*

He — ro — did miss the fi-gure, did miss the fi-gure, and till

50

55

— Comes to groan — too, you — can-not sig — ni —

he Comes to groan too, you can-not sig-ni —

he Comes to groan too, you can-not sig-ni —

55

) Add 17816 has

60

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

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

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

Detailed description: This system contains three vocal staves and a piano accompaniment. The first vocal staff has lyrics: "fy, and till he — comes to groan — too, you can-not". The second vocal staff has lyrics: "fy, and till he comes to groan — too, you — can-not sig —". The third vocal staff has lyrics: "fy, and till he — comes to groan too, you can-not". The piano accompaniment consists of two staves with chords and melodic lines. A box with the number "60" is located at the top right of the system.

65

sig - ni — *fy,* you — can-not sig - ni - *fy.*

— ni — *fy,* you — can-not sig - ni - *fy.*

sig - ni - *fy,* you — can-not sig - ni - *fy.*

65

Detailed description: This system contains three vocal staves and a piano accompaniment. The first vocal staff has lyrics: "sig - ni — fy, you — can-not sig - ni - fy.". The second vocal staff has lyrics: "— ni — fy, you — can-not sig - ni - fy.". The third vocal staff has lyrics: "sig - ni - fy, you — can-not sig - ni - fy.". The piano accompaniment consists of two staves with chords and melodic lines. A box with the number "65" is located at the top right of the system, and another box with "65" is at the bottom right.

FULL

70

SOPRANO I

When his pre - cious death shall bide

SOPRANO II

When — his pre - cious death — shall bide

ALTO

When his pre - cious - death shall - bide, shall — bide

TENOR

When — his - pre — cious — death shall bide

BASS

When — his pre - cious death — shall bide

70

75

Fixed by your side,

Fixed by your side, by your side,

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

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

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

75

1) Add 10338 gives as an alternative: $\text{G} \text{ F} \text{ E}$

80
Ye — then shall come — un — to e — ter —

ye then shall come un — to e — ter —

ter — ni — ty, Ye then shall come un — to e — ter —

ty, e — ter — ni — ty,

ter — ni — ty,

81

) C def used to bar 81

— ni - ty, When — his pre - cious death shall bide

— ni - ty, When his pre - cious death — shall bide

— ni - ty, When — his pre - cious death shall bide Fixed —

When his pre — cious death — shall bide Fixed —

When his pre - cious death — shall bide

) Add 10338 has: pre - cious death —

Fixed by your side, Ye then shall come un-

Fixed by your side,

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

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

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

90

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

Ye then shall come, shall-come

e-ter-ni-ty,

e-ter-ni-ty, Ye then shall come un-

un-to e-ter-ni-ty,

90

D Add 17816 has upper A

95

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

un-to e-

cresc.

cresc.

cresc.

cresc.

95

Handwritten musical score for a hymn. The score consists of vocal lines and piano accompaniment. The lyrics are: "un - to e - ter - ni - ty, e - ter - ni - ty, un - to e - ter - ni - ty, come un - to e - ter - ni - ty". The music is written in a key with one sharp (F#) and a 3/4 time signature. The score includes dynamic markings such as "cresc" and "100" (in a box), and a "100" box at the end of the piano part. The piano part features a bass line with a long note and a treble line with chords and moving lines.

1) Add 17816 has low D

WHISPER IT EASILY

Motet on the Passion of our Blessed Saviour

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph.

BM Add Mss 30829, 30830, 17816. Alto, 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 loud)

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.

Musical score for Soprano I, Soprano II, Alto, Tenor, Bass, and Organ. The score is in 4/4 time and features the lyrics: "Whisper it easily, Sad is the story".

SOPRANO I
Whisper it easily, Sad is the

SOPRANO II
Whisper it easily, Sad is the

ALTO
Whisper it easily, Sad is the

TENOR
Whisper it easily, Sad is the

BASS
Sad is the

ORGAN

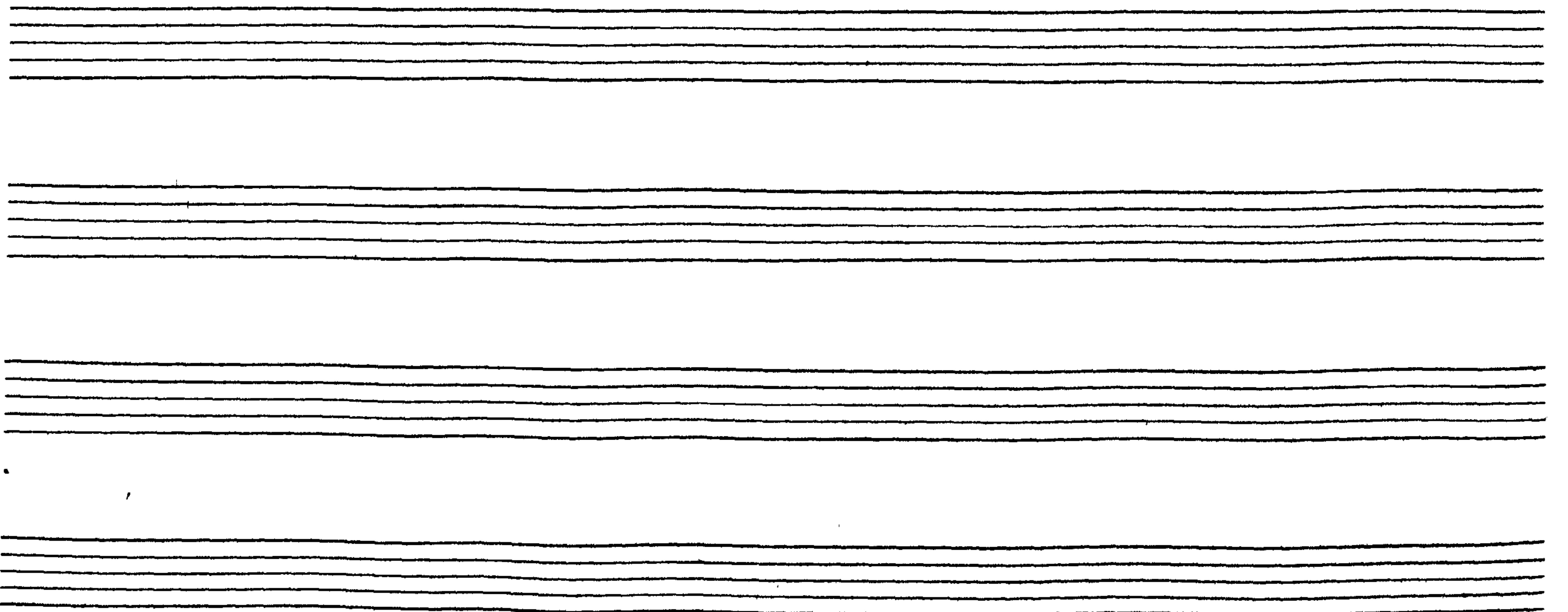
Empty musical staves.

Handwritten note: "Alto and tenor parts interchanged to bar 5. Original scoring:"

Musical notation for the original scoring of the tenor part, with lyrics: "Sad is the story".

TENOR 8
Sad is the story

5
 sto - ry, Whis - per it ea - si - ly, Sad is the sto - ry, the sto -
 sto - ry, Whis - per it ea - si - ly, Sad is the sto -
 sto - ry, Whis - per it ea - si - ly, Sad is the sto -
 sto - ry, Whis - per it ea - si - ly, Sad is the
 sto - ry, Whis - per it ea - si - ly, Sad is the sto -
5



10
 — ry, sad — is the sto - ry: O — be not bold to say a-

— ry, sad is the sto — ry: O — be not bold to say a-

— ry, sad is the sto - ry:

sto - ry, sad — is the sto - ry:

— ry, sad is the sto - ry: to say a-broad E-ter-ni-

10

[15]
 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
 O — be not bold to say a-broad E-ter-ni-ty his days —
 to say a-broad E-ter-ni-ty his days hath told —
 ty his days hath told,
 ty his days hath told,
 [15]

bold, not bold to say a-broad E-ter-ni-ty, E-ter-ni-ty his —
days hath told, to say a-broad E-ter-ni-ty, to say a-broad E-ter-ni-ty his days —
— hath told, to say a-broad E-ter-ni-ty his days —
— hath told, O — be not bold to say a-broad E-ter-ni-ty his days, his —
O — be not bold to say a-broad E-ter-ni-ty his

20

20

Handwritten musical score for a hymn. The score consists of six staves. The first five staves are vocal parts, and the sixth is a piano accompaniment. The lyrics are: "days hath told. Dead is the King, dead is the King of G'lo". The music is in a key with one flat (B-flat) and a 3/4 time signature. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). A box containing the number "25" is present at the top and bottom of the score.

days hath told. *pp* (not so loud) Dead — is the King, dead — is the King of.

— hath told. *pp* (not so loud) Dead — is the King of G'lo —

— hath told. *mp* Dead, *pp* dead is the King of G'lo

days hath told. *mp* Dead, *pp* dead is the King, the King of G'lo

days hath told. *mp* Dead, *pp* dead is the King of G'lo

25

A handwritten musical score for a piece titled "Glo-ry, Dead, dead, dead is the King of Glo-ry: But". The score is written on six systems of staves. The first five systems are vocal staves, and the sixth system is a piano accompaniment. The lyrics are: "Glo-ry, Dead, dead, dead is the King of Glo-ry: But". The music is in 3/4 time and features various dynamics such as *pp* and *p*. There are two boxed numbers "30" on the page, one at the beginning of the first staff and one at the end of the piano accompaniment. The notation includes notes, rests, and bar lines.

Four empty musical staves at the bottom of the page, consisting of two systems of two staves each.

35

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

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

si - lence here is sin And does pre - vail more - than a - no - thes nail, more than a - no - thes

si - lence here is sin And does - pre - vail more - than a - no - thes nail, a - no - thes

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

35

Handwritten musical score for a hymn. The score consists of six systems of staves. The first system has a boxed number '40' above it. The lyrics are: 'nail, But si-lence here is sin And does pre-vail more than a-nail, But si-lence here is sin, more than a-no-thes nail, more'. The music is written in treble and bass clefs with various time signatures (3/4, 4/4, 3/4). There are several measures with rests and some notes with accidentals (sharps and naturals). The second system has a boxed number '40' below it.

Four sets of empty musical staves at the bottom of the page, arranged in two pairs.

45

no - the nail, more than a - no - the nail. His death -

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

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

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

- than a - no - the nail, a - no - the nail. His

45

) A pause is added in both sources.

our tro-phy is, our tro-phy is, 50

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

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

50

1) Add 10338 gives an alternative A

2) Add 17816 has C#

55

To have it known, to have it known makes it his

To have it known, to have it known makes it his

known makes it his own, his own,

known makes it his own, his — own,

55

1) Add 10338 has: known makes it his

own, his own, To have it known, to

own, his own,

His death our trophy is,

His death our trophy is, our trophy is,

His death our trophy is, To have it known

1) Add 17816 has: 2) Add 30829 has: His death His death our trophy is

VERSE

65

— have it known makes — it his own, his own. His fu — ne-ral dirge

makes — it his own, — his own.

makes it his own, his own.

makes it his own.

to have it known makes it his own. His

65

Detailed description: This system contains five vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in 3/4 time and D major. The lyrics are: "— have it known makes — it his own, his own. His fu — ne-ral dirge". A first ending bracket spans the final two measures of the system, marked with a box containing the number "65".

SOPRANO SOLO

BASS SOLO

but on two parts did — run,

fu — ne-ral dirge but on two parts did — run,

Detailed description: This system features two solo vocal parts: Soprano and Bass. The Soprano part is in treble clef, and the Bass part is in bass clef. Both are in 3/4 time and D major. The lyrics are: "but on two parts did — run,". Below the vocal parts is a piano accompaniment consisting of two staves in bass clef. A first ending bracket spans the final two measures of the system, marked with a box containing the number "65".

70

The tem — ple — and the sun, His *piu f*

— The tem-ple — and — the — sun,

75

fu — ne-ral dirge, his fu — ne-ral dirge but —


piu f His fu — ne-ral dirge but — on two parts did —

75

7) Add 17816 has: *tem — ple*

Handwritten musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "on two parts did — run, did — run, The ten — run, — but — on two parts did — run, — The". There are two boxed numbers, "80", above the first and third measures of the vocal line. The piano part consists of two staves with chords and melodic lines.

Handwritten musical score for the second system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ple — and the — sun, the sun. The — song was left — ten — ple and the — sun, the — sun. The song was left im —". There are dynamic markings "p" and "FULL p" in the score. The piano part consists of two staves with chords and melodic lines.

1) Add 17816 has: 

85

FULL *mp cresc.*

'Tis his will, — his — will, his

FULL *mp cresc.*

'Tis his will, 'tis his will his

mp cresc.

— im — per — fect:

mp cresc.

'tis his will, his —

per — fect: 'tis his will, his — will

FULL *mp cresc.*

'Tis his will, his — will, his

85

90 mf cresc.

will That our con-fes-sions should the mu — sic fill,

mf cresc.

will That our con-fes-sions should the mu - sic fill, that our con-

mf cresc.

will That our con-fes sions should — the mu - sic fill,

mf cresc.

That our con-fes - sions should the mu - sic fill,

mf cresc.

will That our con - fes - sions should the mu - sic fill,

90

Alto and tenor parts interchanged to bar 90. Original scoring:

will That our con-fes-sions
That our con-fes — sions

95 *f*

that our con-fes-sions should — the — mu-sic, the mu — sic

fes - sions should — the mu — sic

that our con-fes-sions should the mu - sic, — the mu - sic

that our con-fes-sions should the mu - sic, — the mu - sic

that our con-fes - sions should — the mu — sic, the mu - sic

95

1) Add 30829 has: that our con-fes-sions

2) Add 17816 has: mu - sic, the mu - sic

3) Add 17830 has: 8 the — mu - sic

100

fill, should the mu sic fill. *mf*

fill, should the mu sic fill. *mf*

fill, should the mu - sic fill. *mf*

fill, should the mu sic fill. *mf*

fill, should the mu - sic - fill. *mf*

fill, should the mu - sic - fill. *mf*

100

RISE HEART, THY LORD IS RISEN

Motet on the Resurrection of our Blessed Saviour

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph.

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

Rise heart, thy Lord is risen. Sing his praise

Without delays,

Who takes thee by the hand, that thou likewise

With him may'st rise:

That, as his death calcined thee to dust,

His life may make thee gold and much more just.

Awake, my lute, 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 twist a song

Pleasant and long.

And¹⁾ since all music is but three parts tied²⁾

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 mss I see it is I who have misread the word. Jeffreys' "v" and "t" are very alike, but there is no doubt that the word is "vied", not "tied" as I had originally thought. P.A. 23/12/69.

George Herbert
from 'The Temple. Sacred poems and
Private Ejaculations'³⁾

1) Herbert has: 'Or, since all music....'

* 2) Herbert has: '.... but three parts vied'. The error is interesting, since Jeffreys' misreading of 'tied' 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

BASS SOLO

ORGAN

Rise heart, thy Lord is ri - sen, sing — his praise With-out de-

Rise heart, thy Lord is ri - sen, sing his praise With-out de-

lays, Who takes thee by the hand, That thou like-wise With him may'st rise,

lays, Who takes thee by the hand, That thou like-wise With him may'st rise, with

10

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

10

15

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

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

15

) Add 30830 has B

20

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

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

20

FULL

25

SOPRANO I

That, as his death cal-ci-red thee — to — dust

SOPRANO II

That, as his death cal-ci-red thee — to — dust

ALTO

TENOR

That, as his death cal-ci-red — thee to dust, to — dust His life — may make thee gold,

BASS

That, as his death cal-ci-red thee to dust His life — may make thee

25

Handwritten musical score for a hymn. The score consists of six systems of staves. The first system includes a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. A box containing the number '30' is located above the first staff. The lyrics are written below the staves. The second system includes a dynamic marking 'mp' above the staff. The third system includes a dynamic marking 'mp' above the staff. The fourth system includes a dynamic marking 'mp' above the staff. The fifth system includes a dynamic marking 'mp' above the staff. The sixth system includes a dynamic marking 'mp' above the staff. The lyrics are: "His life — may make thee gold and much more just, his life — may make thee gold and much more just, his life". The score ends with a box containing the number '30' below the staff.

35

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

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

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

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

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

35

VERSE

40

SOPRANO SOLO

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

40

1) Add 30829 has ♩. ♪

45

— taught all wood to re- sound his- name, to re- sound — his name Who bore the

45

50

same; His stret — ched si- news taught all strings what

50

55

key Is best, what key is best, is — best to ce- le- brate this most high

55

60 65

day, to ce-le-brate, to ce-le-brate this most high day, this most high day.

65

FULL

mf Con — sort both heart and lute, *pizz f* 70

mf Con — sort both heart and lute, *pizz f*

mf Con — sort both heart and lute, *pizz f*

mf Con — sort both heart and lute, *pizz f*

mf Con — sort both heart and lute, *pizz f*

mf Con — sort both heart and lute, *pizz f*

mf Con — sort both heart and lute, *pizz f*

70

FULL

Handwritten musical score on a page numbered 594. The score consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line. The lyrics are: "and twist a song Plea — sant and long, and long," "and twist a song Plea — sant and long, and long," "twist a song, a song Plea —", "— and twist a song Plea — sant and long, plea —", and "and twist a song Plea — sant and long, and long,". The piano accompaniment features chords and melodic lines. There are two boxed numbers, "75", one above the first system and one below the fifth system. The notation includes treble and bass clefs, notes, rests, and dynamic markings like "mp".

plea — sant and long, and long, plea — sant and long, plea - sant and
plea — sant and long, and long, plea — sant and long, plea - sant and
— sant and long, and long, plea — sant and long, — plea - sant and
— sant and long, — plea - sant and long, and long,
plea — sant and long —
plea — sant and long —

80

80

Detailed description: This is a handwritten musical score for a piece. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "plea — sant and long, and long, plea — sant and long, plea - sant and", "plea — sant and long, and long, plea — sant and long, plea - sant and", "— sant and long, and long, plea — sant and long, — plea - sant and", "— sant and long, — plea - sant and long, and long,", "plea — sant and long —", and "plea — sant and long —". The score includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). There are two boxed numbers, "80", indicating measure numbers. The piano accompaniment consists of chords and melodic lines in both hands.

VERSE

85

90

solo mp

solo mp

solo mp

mp

long, plea-sant and long.

And, — since all mu - sic is but three —

long, and — long.

long, — and long.

plea-sant and long, and long.

And, — since all mu - sic

— and long.

And since all mu - sic is but

SOPRANO SOLO

— parts vied
TENOR SOLO

And mul - ti - plied, is but three parts vied, is but

is but three parts vied
BASS SOLO

And - mul - ti - plied, is but three parts vied, three parts vied,

three parts vied and mul - ti - plied, is but three - parts vied, is but three —

) Add 17816 has ♭. ♮

95

three parts vied — and mul - ti - plied, let thy

is but three parts vied and mul - ti - plied,

— parts vied and mul - ti - plied,

— parts vied and mul - ti - plied,

96

100

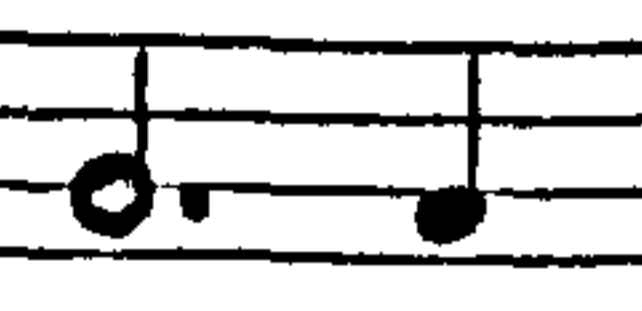

bles - sed spi - rit, let thy bles - sed spi - rit bear —

— let thy bles - sed spi - rit, let thy bles - sed spi - rit

— let thy bles - sed spi - rit, let thy bles - sed spi - rit

— let thy bles - sed spi - rit, let thy bles - sed spi - rit

100

1) Add 17816 has  2) Add 10338 gives an alternative: 

105

110

a part 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,

105

115

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.

115

FULL

mf cresc 120

0 let thy bles-sed spi - rit, let thy bles-sed spi - rit bear a part

mf cresc.

0 ——— let thy bles-sed spi - rit, let thy bles-sed spi - rit bear a part

mf cresc. D

0 ——— let thy bles-sed spi - rit, let thy bles-sed spi - rit bear a part

mf cresc.

0 ——— let thy bles-sed spi — rit bear a ——— part *mp* And

mf cresc 2

0 ——— let thy bles-sed spi - rit bear a part

120

1) Add 30829 has:

2) Add 17816 has low G

3) Alto and tenor parts interchanged. Original scoring:

ALTO And make up our de-fects ———

TENOR And make up our de-

— with - his ———

feets with -

125

mp

And make up our de-fects

mp

And make up our de-

mp

with his, with-his sweet art, And make up our de-

mp

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

mp

And make up our de-fects with-his sweet art,

125

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

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

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

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

and make up our de-fects with his

130

130

1) Add 30829 has:

2) Add 30830 has:

his sweet-art, — and

— with-his, with-his sweet art.

fects, our de-fects with his sweet art.

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

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

sweet art, with his sweet art.

The musical score consists of six systems of staves. The first five systems are vocal lines with lyrics. The first system has a treble clef and a key signature of one sharp (F#). The second system has a treble clef and a key signature of one sharp. The third system has a treble clef and a key signature of one sharp. The fourth system has a treble clef and a key signature of one sharp. The fifth system has a treble clef and a key signature of one sharp. The sixth system is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. The lyrics are: "— with-his, with-his sweet art.", "fects, our de-fects with his sweet art.", "make up our de-fects with his, with-his, sweet art.", "art, and make up our de-fects with his - sweet art.", and "sweet art, with his sweet art." The music is handwritten and includes various notes, rests, and bar lines.

LOOK UP, ALL EYES

Motet on the Ascension of our Blessed Saviour

GEORGE JEFFREYS

Sources: BM Add Ms 10338 in score. Autograph.

BM Add Mss 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?

Handwritten musical score for Soprano I, Soprano II, Alto, Tenor, Bass, and Organ. The score is written in 4/4 time with a key signature of one flat (Bb). The lyrics are: "Look up, all eyes, look".

SOPRANO I
Look up, all eyes, look

SOPRANO II
Look up, all eyes,

ALTO
Look up, all eyes,

TENOR
Look up, all eyes,

BASS
Look up, all eyes,

ORGAN
Look up, all eyes,

The score includes a first ending bracket for Soprano I, marked with a '5' in a box. The organ part features a melodic line in the right hand and a chordal accompaniment in the left hand.

Four sets of empty musical staves, each consisting of five lines, located at the bottom of the page.

mp cresc.
up, all — eyes look up, look up, all —

look up, all — eyes, look up —

mp cresc.
look up, all eyes, look up all

mp cresc.
Look up, all — eyes,

mp cresc.
look up, all —

mp cresc.
look up, all eyes, look up all

mp cresc.
look up, all —

eyes, look up, — look-up, all eyes: The earth is now a—

— all eyes, all — eyes: The earth is now, is now a—

eyes, all eyes look up, all eyes: The — earth is now, — is now a—

look up, all eyes, — all eyes: The earth is now a scorn —

eyes, look up all eyes: The — earth is now — a scorn —

15

1) Add 10338 has:

scorn - ed thing, Gone — is the je - wel, gone is the je - wel - of the ring.

scorn - ed thing, Gone is the je - wel of the ring.

scorn - ed thing, Gone, gone — is the je - wel of — the — ring.

— ed thing, Gone is the je - wel, is the je - wel, the je — wel - of the ring.

— ed thing, Gone is the je - wel of — the ring.

20

Alto and tenor parts interchanged. Original scoring:

ALTO Gone is the je-wel, gone — is the je-wel

TENOR Gone is the je - wel, the

Handwritten musical score for a vocal piece. The score is written on six staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The lyrics are: "Have the stars", "See, O see how they bow:", "Have the stars knees?", and "See, O". The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "mp". A box with the number "25" is present at the end of the first staff and the beginning of the fifth staff.

1) 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 night-y peer tra — vels the milk —

Some night-y peer tra — vels the milk —

see ^{up} how they bow, see, 0

See, 0 see how they bow?

way, see, 0 see how they bow,

The musical score consists of seven systems of staves. The first system has two staves with lyrics. The second system has two staves with lyrics. The third system has two staves with lyrics. The fourth system has two staves with lyrics. The fifth system has two staves with lyrics. The sixth system has two staves with lyrics. The seventh system has two staves with lyrics. The music is handwritten and includes various notes, rests, and dynamic markings like 'up' and '0'.

Handwritten musical score for a song. The score consists of seven systems of staves. The first system is marked with a box containing the number '30'. The lyrics are written below the staves. The music is in a key with one flat (B-flat) and a 3/4 time signature. The lyrics are: '- y way, some night-y peer tra - vels the milk-y way.' The second system has the lyrics: '- y way, some night-y peer tra — vels the milk-y way.' The third system has the lyrics: 'see how they bow, Some night-y peer tra - vels the milk-y way, the milk-y way.' The fourth system has the lyrics: 'Some night-y peer tra - vels the milk - y way.' The fifth system has the lyrics: 'Some night-y peer tra — vels the milk-y, the milk - y way.' The sixth system has the lyrics: 'Some night-y peer tra — vels the milk-y, the milk - y way.' The seventh system is marked with a box containing the number '30' at the beginning. There are some handwritten annotations and corrections throughout the score, including a '2)' above the final note of the first system.

1) Add 30829 has: 

2) A pause is added in Add 10338.

35

mf

Why

mf

Why

Dmf

The sun's at gaze,

mf

The sun's at gaze,

mf

the sun's at gaze,

mf

He's en-ter-tained to wel-come him with an en-co-mi-um.

mf

35

D) Alto and tenor parts interchanged in bars 38-39

40

Why trem bles - he? Why trem bles - he?

A - las, he's o - ver - come with ma - jes - ty, Poor - o - ra - tor,

40

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.

45

bles he? A - las, he's o-ver-come with ma-jes-ty, Poor-

trem bles he?

and's dumb.

Why trem bles - he? A - las, he's o-ver-come with ma-jes-

Why trem bles - he? A - las, he's o-ver-come with ma-jes-

45

50

o-ra-tor, and's-dumb, poor o-ra-

A-las, he's o-ver-come with ma-jes-ty, Poor-

A-las, he's o-ver-come with ma-jes-ty, Poor o-ra-tor,

8 Poor o-ra-tor, and's-dumb,

Poor o-ra-tor, and's dumb, poor-

50

55

tor, poor o-ra-tor, and's dumb. Prompt him, ye An-gels:

o-ra-tor, poor o-ra-tor, and's dumb.

poor o-ra-tor, and's dumb.

poor o-ra-tor, and's dumb. Prompt him, ye An-gels:

o-ra-tor, and's dumb. Prompt him, ye An-gels:

55

Si - lent too are they, lost in a maze, *crec.*

Si - lent too are they,

Prompt him, ye An - gels, ye An - gels: *crec.* lost in a maze,

Prompt him, ye An - gels: lost in a maze, *crec.*

Si - lent too are they, lost in a

60

60

65

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

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

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

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

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

65

70

we then sing his praise, Ves-sels of clay, of lo-sing

we then sing his praise, Ves-sels of clay,

we — then sing his praise, Ves-sels of clay, Full — to the brim with grief

we then sing his praise, Ves-sels of clay, Full — to the brim with

we — then sing his praise, Ves-sels of clay, Full — to the brim with

70

1) Add 30829 has:

we then sing his

75

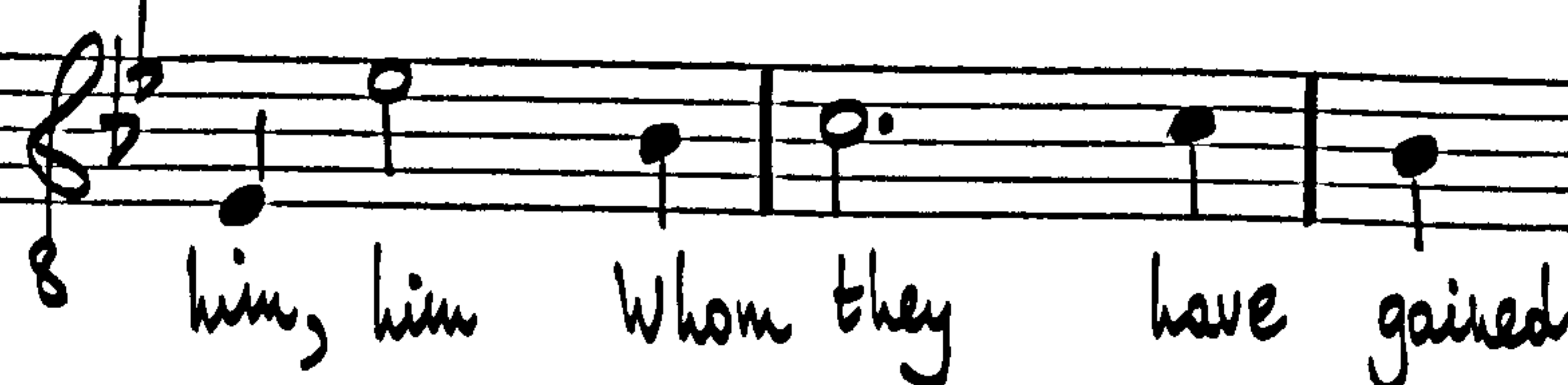
him, Full — to the brim with grief of lo - sing him — Whom they have gained,
 of lo - sing - him Whom they — have gained, Full
 — of lo - sing - him, of lo - sing him whom they have gained,
 grief of lo - sing him,
 grief of lo - sing him Whom they have gained, have gained,

The musical score consists of six systems of staves. The first system includes a treble clef, a 3/4 time signature, and a key signature of one flat. The lyrics are written below the notes. The second system continues the melody with a fermata over the word 'gained'. The third system features a more complex rhythmic pattern with eighth notes. The fourth system shows a continuation of the melody with a 3/4 time signature. The fifth system includes a bass clef and continues the vocal line. The sixth system concludes the piece with a final chord and a fermata. A box containing the number '75' is located at the bottom of the sixth system.

75

Handwritten musical score for voice and piano. The score consists of several systems of staves. The first system includes a treble clef staff with a tempo marking of $\text{♩} = 80$ and a dynamic marking of $piu\ f$. The lyrics are: "Full to the brim with grief of lo-sing him Whom they have". The second system continues the lyrics: "to the brim with grief of lo-sing him Whom they, - whom they have". The third system includes a piano part with a p dynamic marking and lyrics: "of lo-sing him Whom they have gained, whom they have". The fourth system continues the lyrics: "Full to the brim with grief of lo-sing him Whom they have gained, have". The fifth system includes a bass clef staff with lyrics: "of lo-sing him Whom they have". The sixth system shows a piano accompaniment with chords and a $\text{♩} = 80$ tempo marking.

1) Add 30829 has: 

2) Add 30830 has: 
 him, him Whom they have gained

85

gained, of lo-sing him Whom they have gained, of lo-sing him, of lo-sing

gained, of lo-sing him Whom they have gained, of lo-sing-

gained, of lo-sing him, of lo-sing-

gained, Full to the brim with grief of lo-sing him, lo-sing-

gained, of lo-sing him, of lo-sing-him

85

ALTO him, of lo - sing -

1) Alto and tenor parts interchanged (bars 88-91). Original scoring:

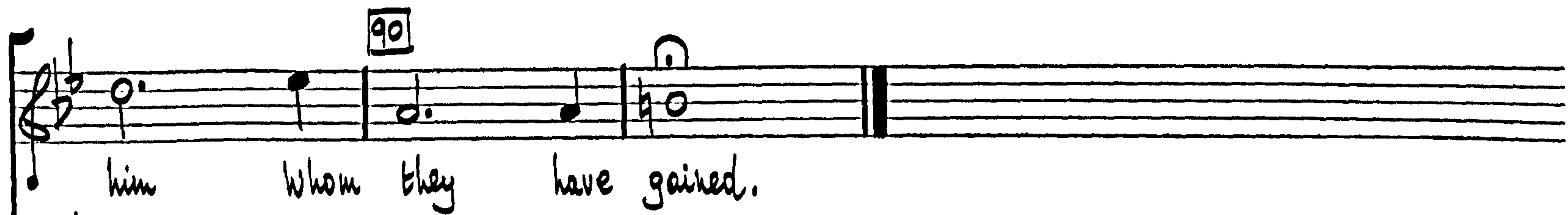
STENOR him, of lo - sing -

him Whom they have gained, have gained.

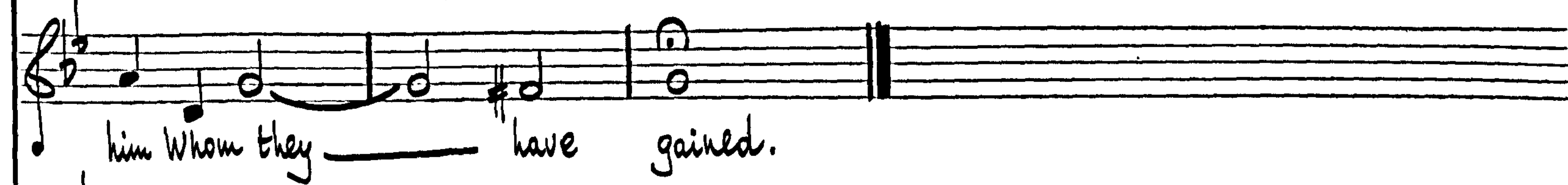
2) Add 17816 has:

him Whom they have gained.

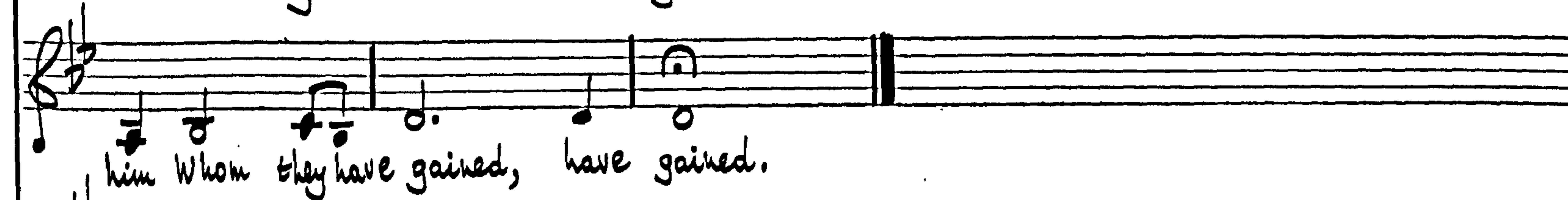
90



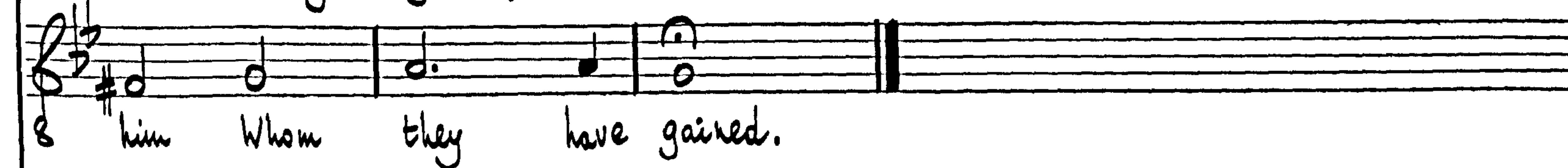
him whom they have gained.



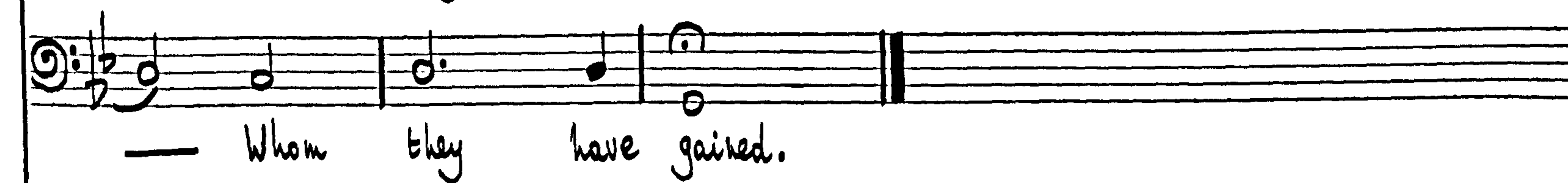
him whom they — have gained.



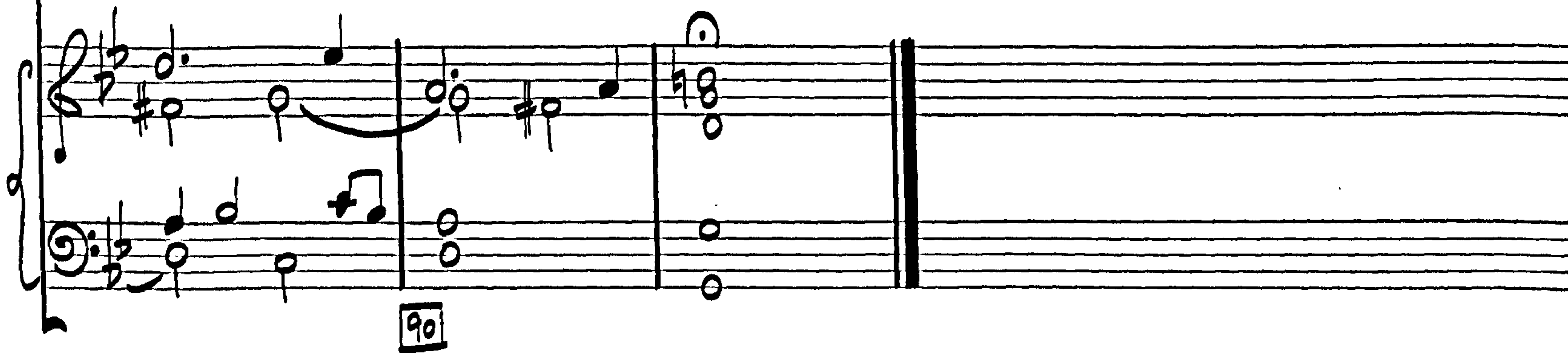
him whom they have gained, have gained.



him whom they have gained.



— whom they have gained.



90

A MUSIC STRANGE^d

Motet for Whitsunday

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,
 Shrank, 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.

^d The date 1669 appears at the end of this motet in Add 10338.

♩ = c. 58

SOPRANO I and VIOLIN I (optional)¹⁾
 A mu - sic strange, Full of de -

SOPRANO II and VIOLIN II (optional)¹⁾
 A mu - sic strange, Full of de -

ALTO and VIOLA I (optional)¹⁾
 A mu - sic strange, Full of de -

TENOR and VIOLA II (optional)¹⁾
 A mu - sic strange, Full of de -

BASS and CELLO (optional)¹⁾
 A mu - sic strange, Full of de -

♩ = c. 58

¹⁾ In Add 10338, Jeffreys adds in the margin a passage 'for instruments alone' (bars 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 these 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 ♩. ♩

Handwritten musical score for guitar, consisting of six systems of staves. The first system includes a boxed '5' above the staff. The lyrics are: "light and change, Steals to mine ear, mine steals to mine". The second system has lyrics: "light and change, Steals to mine ear, steals to mine". The third system has lyrics: "light and change, Steals to mine ear, steals to mine". The fourth system has lyrics: "Steals to mine ear, to mine". The fifth system has lyrics: "light and change, Steals to mine ear, steals to mine". The sixth system includes a boxed '5' below the staff. The score includes various musical notations such as treble and bass clefs, notes, rests, and bar lines.

1) Add 30830 has: to mine ear

ear, A mu - sic strange, Full of de - light and - change, Steals -

ear, A mu - sic strange, Full of de - light and change,

ear, A mu - sic strange, Full of de - light and change,

ear, A mu - sic strange, a mu - sic strange, Full of de - light and change,

ear, A mu - sic strange, Full of de - light and change,

10

10

Detailed description: This is a handwritten musical score for a song. It consists of six staves of music. The first five staves are vocal lines, each with lyrics written below. The lyrics are: 'ear, A mu - sic strange, Full of de - light and - change, Steals -' (Staff 1), 'ear, A mu - sic strange, Full of de - light and change,' (Staff 2), 'ear, A mu - sic strange, Full of de - light and change,' (Staff 3), 'ear, A mu - sic strange, a mu - sic strange, Full of de - light and change,' (Staff 4), and 'ear, A mu - sic strange, Full of de - light and change,' (Staff 5). The sixth staff is a piano accompaniment. The music is written in a key with one sharp (F#) and a 3/4 time signature. There are two boxed numbers '10' in the score, one above the first staff and one below the sixth staff. The handwriting is in black ink on white paper.

15

to mine ear, steals to mine ear, to mine ear.

Steals to mine ear, steals to mine ear, mine ear.

Steals to mine ear, steals to mine ear.

Steals to mine ear, steals to mine ear.

Steals to mine ear, steals to mine ear, mine ear.

Steals to mine ear, steals to mine ear, mine ear.

2)

15

1) 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, 30850 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.

Handwritten musical score on a page numbered 628. The score consists of six systems of staves. The first system has a boxed number '20' in the first measure. The first two systems are vocal staves with lyrics: "It is some drunk —". The third system has lyrics: "The wise is harsh;". The fourth system has lyrics: "The wise is harsh, the — wise is harsh;". The fifth system has lyrics: "The wise — is harsh;". The sixth system is a piano accompaniment with a boxed number '20' in the first measure. The music is written in treble and bass clefs with a key signature of one flat and a 3/4 time signature. Dynamics include *mp* (mezzo-piano). The piano part features chords and melodic lines.

25

ard's, some drunk-ard's - strain, it is some drunk - ard's -

ard's, some drunk-ard's - strain, it is some drunk - ard's - strain, some

drunk - ard's strain, it is some drunk - ard's strain, it is some drunk - ard's -

It is some drunk - ard's - strain, it is some

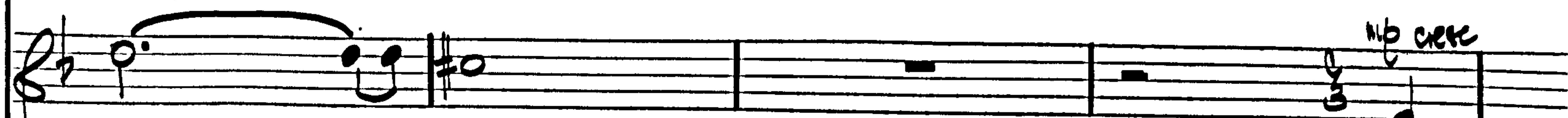
It is some drunk - ard's - strain, it is some drunk - ard's - strain, some

25

30



strain, some drunk-ard's strain.



drunk ——— ar-d's strain.

mp cresc

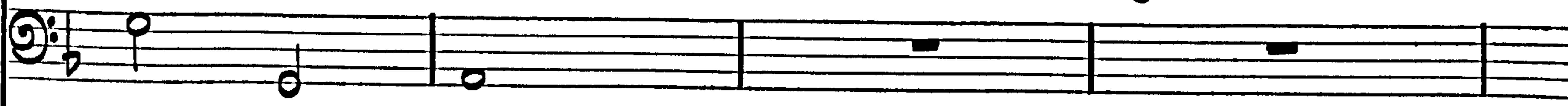
The —



strain, 'it is some drunk-ard's strain. Say, — men of Si - on, say how can this be:



drunk - ar-d's strain, some drunk-ard's strain. Say, men of Si - on, say how can this be:



drunk - ar-d's strain.



30

) Add 30830 has

mp cresc

The day is yet but in her in - fan - cy, the day is

day is yet but in her in - fan - cy, the day is yet but in -

mp cresc

The day is yet but in her in - fan -

mp cresc

The day is yet but in her in - fan -

The day is yet but in her in - fan - cy, the day is yet but in her in - fan -

) Add 30829 has:

in - fan - cy

35

yet but in her in - fan - cy, is yet — but - in her in - fan -
 — her — in - fan - cy, is — yet but in her in - fan —
 cy, her - in - fan - cy, is yet but in her — in - fan -
 cy, the day — is yet but in her - in - fan -
 cy, her in - fan - cy, but in her in - fan -

35

1) Add 17816 has:

2) Add 10338 has:

Handwritten musical score for a choir, consisting of six vocal staves and a piano accompaniment. The score is written in G major and 3/4 time. The lyrics are: "Hark, 'tis ra - vish - ing, 'tis ra - vish -". The music is marked with *mf* and *sf*. A box containing the number "40" is present at the beginning and end of the score. The piano accompaniment is written in the bass clef.

40

mf Hark, 'tis ra - vish - ing, 'tis ra - vish -

sf Hark, 'tis ra - vish - ing, 'tis ra - vish -

mf Hark, 'tis ra - vish - ing, 'tis ra - vish -

sf Hark, 'tis ra - vish - ing, 'tis ra - vish -

mf Hark, 'tis ra - vish - ing, 'tis ra - vish -

sf Hark, 'tis ra - vish - ing, 'tis ra - vish -

40

45

ing, As if a choir of night-ing-ales should sing, of night-ing-

ing, As if a choir of night-ing-ales should sing, of night-ing-ales should sing, of night-ing-

ing, As if a choir of night-ing-ales should sing

ing, As if a

ing, Who should be lord of the spring or year,

45

1) Sharp to F omitted in Add 10338

50 *mf*

ales should sing Who should be lord of the

ales should sing Who — should be lord of the

ales should sing Who — should be lord of the

8 choir of night-ing-ales should - sing *cresc* Who — should be lord of the

As if a choir of night-ing-ales should - sing, should - sing Who — should be lord of the

50

1) Natural to B omitted in Add 10338

2) Add 10338 has ♩.♩ in basso continuo, but ♩ in the bass part both here and in bar 49, as does Add 178/6.

VERSE

55

spring or year.

spring or year.

spring or year.

springs of the spring or year.

spring or year. **BASS solo**

No Ba-bel's build-ers are a-live a-gain,

55

Shrank, laid full low, laid full low. Is that proud tower

60

low, laid full low is that, that proud tower

60

low, laid full low is that, that proud tower

1) Add 10338 gives an alternative D 2) Add 17816 has:

Be-come the scorn, be-come the scorn of e-very shower, be-come the scorn — of e-very

65

SOPRANO I *solo mp* But — the fair —

SOPRANO II *solo mp* But the fair —

shower, be-come the scorn of e — very shower?

65

70

mount, but the fair — mount, framed — by these men shall — rise,
 mount, but the fair — mount, framed — by these men shall —
 But the fair — mount, framed — by these men shall —

70

75

whis-pering the skies, *cresc.* But the fair — mount, framed by these
 rise, whis-pering the skies, *cresc.* But the fair — mount, framed by these
 rise, whis-pering the skies, But the fair — mount, framed by these

75

men, shall - rise, shall - rise, whis - pering the skies, whis - pering the
 framed by these men shall - rise, whis - pering the skies, whis - pering the
 men, shall - rise, shall - rise, shall - rise, whis - pering the skies, whis - pering the

skies, whis - pering - the - skies, whis - pering - the - skies, the skies.
 skies, whis - pering - the - skies, whis - pering - the - skies, the skies.
 skies, whis - pering the skies, whis - pering the skies.

Segue chorus

FULL

85 Più mosso ♩ = c. 84

SOPRANO I and VIOLIN I *più f*
 O ye who love your lives, make haste and fly, O ye who love your lives,

SOPRANO II and VIOLIN II *più f*
 O ye who love your lives, make haste and fly, O ye who love your lives,

ALTO and VIOLA I *più f*
 O ye who love your lives, make haste and fly, O ye who love your lives,

TENOR and VIOLA II *più f*
 O ye who love your lives, make haste and fly, O ye who love your lives,

BASS and CELLO *più f*
 O ye who love your lives, make haste and fly, O ye who love your lives,

Più mosso ♩ = c. 84

85

) Add 30829 has

90

make haste and fly, ——— make-haste ——— and-fly:

make haste and fly, ——— make-haste ——— and fly:

make haste and fly, make haste and fly, and fly:

make haste and fly, make haste and fly:

make haste and fly, and fly: A-to-the de ——— luge-

90

1) Both sources have ♩

2) 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.

95

A-wa-thes de — luge — comes,

A-wa-thes de — luge — comes, climb here or die

A-wa-thes

A-wa-thes de —

comes, climb here or die,

95

1) Add 10338 has

2) Add 10338 has

3) Add 10338 has:

de — luge

climb here or die, climb here or die, or

climb here or die, climb here or die,

de-luge-comes,

luge-comes, climb here or

climb here or die, climb here or die, climb here—

100

100

Detailed description: This is a handwritten musical score on a page numbered 643. The score is written on a grand staff with two treble clefs and two bass clefs. The music is in 3/4 time and features a key signature of one sharp (F#). The lyrics are written below the vocal lines. The piece includes a first ending marked with a box containing the number '100'. The notation includes various note values, rests, and dynamic markings. The bottom of the page shows several empty musical staves.

die, climb here or die, climb here or die, climb
a-no-thus de-luge comes, climb here or
a-no-thus de luge-comes, climb here or die,
die, climb here or die, climb here,
— or die, a-no-thus de luge-comes, climb here or die, climb

) Add 10338 has

105

here or die, climb here or die, or die.
 die, climb here or die, climb here or die, or die.
 climb here or die, climb here or die, or die.
 here or die, climb here or die.

1) Add 17816 has low D

2) In Add 10338, the above realisation of the basso continuo (bars 109-110) is written out in full.

Handwritten musical score for a piece titled "Alleluia". The score consists of five systems of staves. The first system includes a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. A tempo marking "D" and a note value equivalence "(♩ = ♩)" are present. The lyrics "Al-le - lu - ia, Al-le - lu" are written below the first vocal line. The second system continues the vocal line with the lyrics "Al-le - lu - ia, Al - le - lu -". The third system continues with "Al - le - lu -". The piano accompaniment is written in the lower staves of each system, featuring chords and melodic lines. A double bar line with a repeat sign is used at the beginning of the first system. A box containing the number "110" is located at the start of the first system and at the end of the fifth system. The numbers "7 6" are written at the end of the fifth system.

D Original time signature $\frac{3}{2}$; note values divided by four

115 *mp*
ia, Al-le-lu — ia, Al-le-lu — ia,
mp
Al-le-lu — ia, Al-le-lu — ia,
mp *mf*
ia, Al-le-lu — ia, Al-le-lu — ia, Al-le-
mp
ia, Al-le-lu — ia, Al-le-lu — ia,
mp
Al-le-lu — ia, — Al-le-lu — ia,
mp
115

Detailed description: This musical score is for a vocal piece titled 'Alleluia'. It consists of six staves. The first five staves are vocal parts, and the sixth is piano accompaniment. The music is written in a 7/8 time signature. The first staff begins with a boxed measure number '115' and a dynamic marking 'mp'. The lyrics 'ia, Al-le-lu' are written below the notes, with a long horizontal line under 'lu' indicating a sustained note. The second staff continues the melody with 'ia, Al-le-lu — ia,'. The third staff features a change in dynamics to 'mf' and includes the lyrics 'Al-le-'. The fourth staff returns to 'mp' and continues with 'ia, Al-le-lu — ia,'. The fifth staff continues with 'Al-le-lu — ia,'. The sixth staff is the piano accompaniment, starting with a boxed measure number '115' and a dynamic marking 'mp'. It features chords and melodic lines that support the vocal parts. The score concludes with several empty staves at the bottom of the page.

120

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

mf Al-le-lu - ia, Al - le - lu - ia, *f* Al-le-

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

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

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

120

The musical score consists of six systems of staves. The first system includes a treble clef, a key signature of one flat, and a tempo marking of 120. The lyrics are written below the notes. The second system includes a dynamic marking of *f*. The third system includes a dynamic marking of *mf*. The fourth system includes a dynamic marking of *mf*. The fifth system includes a dynamic marking of *mf*. The sixth system includes a tempo marking of 120. The piano accompaniment is written in the bottom two staves of each system, featuring chords and melodic lines.

125

f 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 -

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

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

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

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

125

130

(♩ = ♩)

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

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

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

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

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

(♩ = ♩)

130

1) Original time signature C; note values unchanged

APPENDIX TO THE PERFORMING EDITIONS

MUSIC, THOU QUEEN OF SOULS

WILLIAM SMEGERGILL alias CAESAR

Sources: Playford: 'Select Musical Ayres and Dialogues', 1653

Playford: 'The Treasury of Music: 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 dulles 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 holm and aged elm to foot it too.

Myrtles shall caper, lofty cedars run
And call the courtly palm to make up one.

Then, in the midst of all their jolly train,
Strike a sad note, and fix them trees again.

Thomas Randolph

CANTUS

SOPRANO *mp*

ALTUS

ALTO *mp*

BASSUS

BASS *mp*

Mu - sic, mu - sic, thou Queen of

Mu - sic, mu - sic, thou Queen of

Mu - sic, mu - sic, thou Queen of

1) The sources are identical except for the basso continuo, where the 1653 edition has obvious errors.

cresc
 souls, get up, get up — and string Thy — power — ful late, and some sad, —
cresc
 souls, get up, get up and string Thy — power — ful late, and some
cresc
 souls, get up, get up and string Thy power — ful late, and some

10

— some sad — re-qui-em sing Till rocks re-quite thy e-cho with a groan,
 sad, some sad re-qui-em sing (e-cho)
 sad, some sad re-qui-em sing Till rocks re-

15

20

mp And the dull cliffs re-peat with dul - les tone.

p (e-cho) *mp* And the dull cliffs re-peat with dul - er tone.

mp quite thy e-cho with a groan, And the dull cliffs — re-peat with dul-les tone.

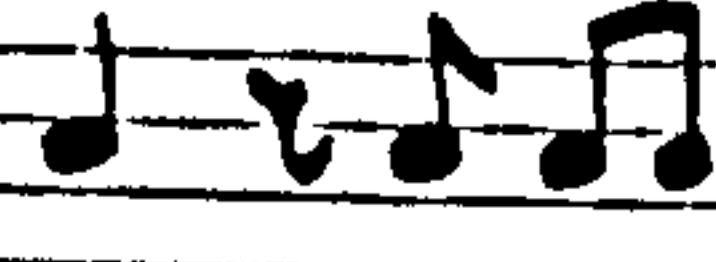
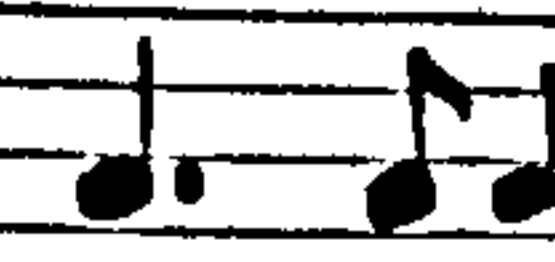
20

VERSE

25

mf Then, on a sud-den, with a nim-ble hand Run — gent-ly o'er the chords, — and so com-

25

) Both editions have  in the Cantus, but  in the Altus part

30 35

hand The pine to dance,
the oak — her roots fore-go, The holm — and a - ged elm to

30 35

mf 40

Myrt-les shall ca-ber, log - ty ce - dars run And call the courtly palm to
foot it too.

mf 40

1) 1653 has G, an obvious error 2) 1653 has C#

CHORUS

45

make up one. *mf* Then, in the midst — of all their jol - ly strain, then in the midst — of all their jol - ly

mf Then, in the midst of all their jol - ly, jol - ly, jol - ly strain, then in the midst of all their jol - ly, jol - ly

Then, in the midst of all their jol - ly, jol - ly strain, then in the midst of all their jol - ly, jol - ly, jol - ly

45

Slow^o

50

strain, Strike a sad note, strike a sad note, strike a sad note, and fix them trees a - gain.

strain, Strike a sad note, strike a sad note, and fix them trees — a - gain.

strain, Strike a sad note, strike a sad note, and fix them trees a - gain.

50

1) The direction occurs in Playford
 2) Both editions have B \flat