

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

Transcribed by PETER ASTON

Vol III

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

Example 1 O QUAM DULCIS (opening section)

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

Complete text: O quam dulcis, quam suavis es, bone Jesu. O dulcissime Jesu, O
dulcissime Jesu, O Jesu Fili Mariae Virginis, propter nomen sanctum
libera me. O dulcissime Jesu, benedictus es, et laudatum nomen tuum
in saecula. Alleluia.

Musical score for the first system. The vocal line (treble clef) begins with a C-clef and a common time signature. The lyrics are: "O quam dul-cis, O quam dul-cis, quam su-a - vis - es,". The Basso Continuo line (bass clef) starts with a C-clef and a common time signature. The figured bass notation below the Basso Continuo line is: 6 6 7 6 ♯.

Musical score for the second system. The vocal line (treble clef) continues with the lyrics: "bo - ne Je - su." and then " - quam dul-cis, O quam dul-cis, quam su-a - vis es, bo - ne Je - su." The Basso Continuo line (bass clef) continues with the same figured bass notation as the first system.

Example 2 O QUAM DULCIS (extract)

Sources: Ibid

O dul-cis - si-me Je - su, O dul-cis - si-me Je - su, O dul-cis - si-me

BASSO CONTINUO

su, Je - su, su,

Example 3 O PRETIOSUM ET ADMIRANDUM CONVIVIUM (opening section)

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

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

O, O pre-ti-o - sum et ad-mi-ran-dum con-vi - vi - um,

BASSO CONTINUO

O,

O, O pre-ti-o -

O pre-ti-o - sum et ad-mi-ran-dum con-vi - vi - um, O, O pre-ti-

sum et ad-mi-ran-dum con-vi - vi - um, con-vi - vi - um,

o - sum et ad-mi-ran-dum, ad-mi-ran-dum con-vi - vi - um, o

O, O pre-ti-o - sum et ad-mi-ran-dum con-vi - vi - um

O pre-ti-o - sum et ad-mi-ran-dum con-vi - vi - um

6 5

Example 4 JESU, REX ADMIRABILIS (opening section)

Sources: BM Add Ms 10338 in score. Autograph.

BM Add Ms 29282 in parts. Autograph.

RCM 920 in parts. Autograph

Complete text: Jesu, Rex admirabilis, Jesu desiderabilis et totus delectabilis, quam felix est suavitas, quam suavis incunditas, quam incunda felicitas. Quando cor nostrum visitas et nos replet dulcedine, tunc laet et in nos fervet caritas. Alleluia.

Je — su, Rex ad-mi-ra-bi-lis,

Je — su, Rex ad-mi-

BASSO CONTINUO

Je — su de-si-de-ra-bi-lis et to-tus de-lecta-

ra-bi-lis, Je-su de-si-de-ra - bi-lis et to-tus de-lect-

3 4 3

- bi - lis, Je - su de - si - de - ra - bi -
 ta. - bi - lis, Je - su de - si - de - ra - bi -

4 6 4 3

lis et to - tus de - lec - ta - bi - lis, et to - tus de - lec - ta - bi - lis,
 lis et to - tus de - lec - ta - bi - lis, et to - tus de - lec - ta - bi - lis,

4 3

Example 5 SIVE VIGILEM (closing section)

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

Complete text: Sive vigilem, sive dormiam, sive edam aut bibam, semper video mihi
audire sonum tubae, et vocem angeli clamantis et dicentis: Surgite,
mortui, et venite ad iudicium.

et vo-cem an - ge - li cla-man — tis et di-cen —

BASSO CONTINUO

6 7 3 4 3

et vo-cem an - ge - li cla-man — tis et di-cen-tis, et

tis, et

6 4

vo-cem an-ge-li cla-man-tis et di-cen-tis:

vo-cem an-ge-li cla-man-tis et di-cen-tis: Sur-gi-te,

Sur-gi-te, mor-tu-i, sur-gi-te,

mor-tu-i, sur-gi-te, mor-tu-i, sur-gi-te,

mor-tu-i, et ve-ni-te ad-iu-di-ci-um,

mor-tu-i, et ve-ni-

6

et ve-ni — te, et ve-ni-te —

te ad in-di - ci - um, et ve-ni —

ad in-di — ci - um.

-te ad in-di - ci - um.

1) The upper notes appear above the basso continuo in Add 10338

Example 6 ET INGREDIAR (opening section)

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

Complete text: Et ingredias ad altare Dei, ad Deum gaudii et exultationis meae,
confiteborque tibi [in] cithara, Deus, Deus meus. Ut quid deiecta es,
anima mea, et quare tumultuaris in me? Spera in Deum, quoniam
adhuc confitebor ei qui est salus vultus mei, et Deus meus.

Et in - gre - di - ar ad al - ta - re De - i,

BASSO CONTINUO

Et in -

gre - di - ar ad al - ta - re De i, ad De - um

ad De - um

1) Original time signature 3; note values divided by four.

gau-di-i et ex-ul-ta-ti-o-nis, et ex-ul-ta-ti-o-nis-me

gau-di-i et ex-ul-ta-ti-o-nis, et ex-ul-ta-ti-o-nis me

ae

ae, con-fi-te-bor-que ti-bi

♪ Note values unchanged

re - te - glo - res

re - te - glo - res

flo - re - te - glo - res

Example 8 CARO MEA (first extract)

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

Complete text: Caro mea vere est cibus, et sanguis meus vere est potus. O Jesu
dulcissime, sanguine tuo inebria me. O Jesu, O mundi Salvator,
salva me.

Handwritten musical score for a piece titled "O Jesu, O Jesu, O Jesu dulcis-sime". The score is written on four staves. The top two staves are for vocal parts, and the bottom two are for the basso continuo. The lyrics are: "O Je - su, O Je - su, O Je - su dul - cis - si - me,". The music features a 3/8 time signature and a key signature of one sharp (F#). The lyrics are written below the notes, with some words like "dul - cis - si - me" split across lines.

Example 9 CARO MEA (second extract)

Sources: Ibid

Handwritten musical score for a piece titled "O Jesu, O Jesu, O mundi Sal-". The score is written on four staves. The top two staves are for vocal parts, and the bottom two are for the basso continuo. The lyrics are: "O Je - su, O - Je - su, O, O mun - di Sal -". The music features a 3/8 time signature and a key signature of one sharp (F#). The lyrics are written below the notes, with some words like "mun - di Sal -" split across lines.

va - tor,

va - tor,

va - tor,

Example 10 CARO MEA (third extract)

Sources: Ibid

sal - va me

Example II Closing Amen from O QUAM GLORIOSUM

Sources: BM Add Ms 10338 in score. Autograph.

RCM 920 in parts. Autograph.

Ch. Ch. 747-9 in parts. 17th century.

Handwritten musical score for the first system. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for basso continuo. The time signature is 3/2. The lyrics are "men, A".

Handwritten musical score for the second system. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for basso continuo. The lyrics are "men, A men.".

Example 12 LAPIDABANT STEPHANUM (closing section)

Sources: BM Add Ms 10338 in score. Autograph.

RCM 920 in parts. Autograph.

Ch. Ch. 747-9 in parts. 17th century.

Complete text: Lapidabant Stephanum invocantem, et dicentem: Domine Jesu, suscipe spiritum meum. Positis autem genibus, clamavit voce magna: Domine, ne statuas illis hoc peccatum. Et cum hoc dixisset, obdormivit in Domino.

Acts Ch. 7 vv. 59-60

The first system of the musical score consists of four staves. The top two staves are vocal parts, both in treble clef with a key signature of one flat and a common time signature. The bottom two staves are for the basso continuo, in bass clef with the same key signature and time signature. The lyrics 'ob - dor - mi - vit in - Do - mi - no,' are written below the basso continuo staff. The music features a mix of whole and half notes, with some notes beamed together.

The second system of the musical score consists of four staves, continuing the vocal and basso continuo parts from the first system. The lyrics 'ob - dor - mi - vit in Do - mi - no,' are written below the basso continuo staff. The musical notation continues with similar rhythmic and melodic patterns, including some beamed eighth notes in the vocal parts.

Musical score for the first system, featuring vocal lines and piano accompaniment. The system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are:

vit in Do - mi - no,
 ob ——— do - mi ———
 ob ——— do - mi ——— vit in Do - mi -

Musical score for the second system, continuing the vocal and piano parts. The system consists of four staves. The lyrics are:

——— do - mi ——— vit in Do - mi - no.
 vit in Do - mi - no, in Do ——— mi - no.
 no, in Do - mi - no, in Do - mi - no.

Example 13 EXSURGE, QUARE OB DORMIS (opening section)

Sources: BM Add Ms 10338 in score. Autograph.

RCM 920 in parts. Autograph.

Ch. Ch. 747-9 in parts. 17th century

Complete text: Exsurge, quare obdormis Domine? Exsurge, et ne repellas in finem: quare faciem tuam avertis, oblivisceris inopiae nostrae et tribulationis nostrae? Quoniam humiliata est in pulvere anima nostra: conglutinatorius est in terra ventris nostri. Exsurge Domine, adiuva nos, et redime nos propter nomen tuum.

Handwritten musical score for the opening section of "Exsurge, quare obdormis Domine?". The score is written in G minor, 3/4 time, and common time. It consists of four staves: two vocal parts (Soprano and Alto) and two basso continuo parts. The lyrics are: "Ex - sur - ge, ex - sur - ge, Ex - sur - ge, Ex - sur - ge,".

Continuation of the handwritten musical score. It features four staves: two vocal parts (Soprano and Alto) and two basso continuo parts. The lyrics are: "sur - ge, qua - re ob - ex - sur - ge, ex - sur - ge,".

dot - nis Do — mi - ne?

qua - re ob - dor - nis Do —

This system contains four staves. The top two staves are vocal lines in treble clef with a soprano '8' and an alto '8' voice part. The bottom two staves are piano accompaniment in bass clef. The lyrics are 'dot - nis Do — mi - ne?' and 'qua - re ob - dor - nis Do —'. The music is in a minor key with a 7/4 time signature.

Ex - sur - ge,

— mi - ne? Ex - sur - (ge)

qua - re ob - dor - nis Do - mi - ne?

This system contains four staves. The top two staves are vocal lines in treble clef with a soprano '8' and an alto '8' voice part. The bottom two staves are piano accompaniment in bass clef. The lyrics are 'Ex - sur - ge,', '— mi - ne? Ex - sur - (ge)', and 'qua - re ob - dor - nis Do - mi - ne?'. The music continues in the same key and time signature.

Example 14 JESU MI DULCIS-SIME (opening section)

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

Complete text:

Jesu mi dulcissime,	Quocumque loco fuero,
Spes suspirantis animae,	Mecum Jesum desidero.
Te pie quaerunt lacrimae	Quam laetus cum invenero,
Et clamor mentis intimae.	Quam felix cum tenero.

Sis, Jesu, meum gaudium,
Qui es futurus praemium.
Sit mea in te gloria
Per cuncta semper saecula.

Je - su mi dul - cis - si - me, Je - su mi dul -

BASSO CONTINUO

Je - su mi dul-cis - si - me,

Je - su mi dul-cis - si - me,

cis - si - me,

This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The music is in 8/8 time and D major. The lyrics are 'Je - su mi dul-cis - si - me,'.

Je - su - mi dul-cis - si - me,

Je - su - mi dul-cis - si - me,

Je - su mi dul - cis - si - me,

This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The music continues in 8/8 time and D major. The lyrics are 'Je - su - mi dul-cis - si - me,'.

Example 15 HOSANNA FILIO DAVID (opening section)

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

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

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

Ho-san-na fi-li-o Da - vid, ho-san-na-fi-li-o, ho-san-na-

Ho-san-na fi-li-o Da - vid, ho-san-na-fi-li-o

BASSO CONTINUO

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

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

Da - vid, ho-san-na-fi-

1) As in the 6-part setting, the treatment of 'filio' is inconsistent, appearing as both two and three syllables

fi-li-o, ho-san-na-fi-li-o Da-vid.
 san-na-fi-li-o-Da-vid, Da-vid.
 -lio Da-vid.

Example 16 HOSANNA FILIO DAVID (second extract)

Sources: Ibid.

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

BASSO CONTINUO

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

The first system consists of four staves. The top staff is a vocal line in treble clef with a soprano '8' marking. It contains the lyrics 'et glo - ri - a in lo - cis al -'. The second staff is another vocal line in treble clef with an alto '8' marking, containing the lyrics 'a in lo - cis al - tis - si - mis,'. The third staff is a piano accompaniment line in bass clef, mostly containing rests. The fourth staff is another piano accompaniment line in bass clef with some notes and accidentals.

tis - si — mis
et glo - (ria)

The second system also consists of four staves. The top staff is a vocal line in treble clef with a soprano '8' marking, containing the lyrics 'tis - si — mis'. The second staff is another vocal line in treble clef with an alto '8' marking, containing the lyrics 'et glo - (ria)'. The third staff is a piano accompaniment line in bass clef, mostly containing rests. The fourth staff is another piano accompaniment line in bass clef with some notes and accidentals.

Example 17 INVOCAVI NOMEN (extract)

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

Complete text: Invocavi nomen tuum, Domine: vocem meam audisti. Non abscondes aures tuas. Ad respirationem meam in vociferatione mea appropinquasti. In die quando vocavi te dixisti: Ne timeas. Indicasti, Domine, causam animae meae, redemptor vitae meae. Alleluia.

[dix]-is - ti: Ne — ti-me-as, he
Ne ti-me-as, he ti-me-as, he ti-me-
Ne — ti-me-as, he ti-me — as,
BASSO CONTINUO

ti - he-as, he ti-me-as, he ti-me-as, he ti-me-as.
as, he ti-me-as, he ti-me-as.
he — ti-me-as, he ti-me — as, he ti-me-as.

Example 19 VISA URBE (opening section)

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

Complete text: VISA URBE flevit super eam, dicens: Nempe si vel tu visses vel hac
saltem tua die quae ad pacem tuam pertinent, sed ea nunc occulta
sunt oculis tuis.

Luke ch. 19 v. 41-42

Musical score for the opening section of 'VISA URBE'. The score is written for four staves: Soprano, Alto, Tenor, and BASSO CONTINUO. The key signature is one flat (B-flat) and the time signature is common time (C). The Soprano part begins with a rest followed by the lyrics 'Vi - sa ur -'. The Alto part begins with the lyrics 'Vi - sa ur - be,'. The Tenor part begins with the lyrics 'Vi - sa ur - be, vi - sa ur'. The BASSO CONTINUO part begins with a rest followed by a melodic line.

Musical score for the second section of 'VISA URBE'. The score is written for four staves: Soprano, Alto, Tenor, and BASSO CONTINUO. The key signature is one flat (B-flat) and the time signature is common time (C). The Soprano part begins with the lyrics 'be fle - vit su - per e - am,'. The Alto part begins with the lyrics 'be fle - vit su - per e - am,'. The Tenor part begins with the lyrics 'be fle -'. The BASSO CONTINUO part begins with a rest followed by a melodic line.

fle - vit su - per e - am,
fle - vit su - per e - am,
- vit su - per e - am, fle - vit su - per e - am, e - am,

Example 20 VERE LANGUORES NOSTROS (extract)

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

Complete text: Vere languores nostros ipse tulit, et dolores nostros ipse portavit, cuius
livore sanati sumus. Dulce lignum dulces clavos, dulcia ferens pondera,
quae sola fuisti digna sustinere Regem Caelorum et Dominum.
Isaiah, from Ch. 53 v. 4 et seq.

et do - lor - es nos - tros, et do - lor -
et do - lor - es nos - tros, et do - lor - es, do -
[tu] lit, et do - lor - es nos - tros, et do - lor - es, do -
BASSO CONTINUO

1) The text is a strange mixture for Passiontide, including extracts from Isaiah and 'Cruz Fidelis'.

es nos - tros in se por - ta - vit,

lor - es nos tros in se por - ta - vit,

lor - es nos - tros in se por - ta - vit,

lor - es nos - tros in se por - ta - vit,

Example 21 QUID MIHI EST IN CAELO? (extract)

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

Complete text: Quid mihi est in caelo? Et a te quid volui super terram? Deus cordis mei et
 pars mea Deus in aeternum. Tu fortitudo mea, tu firmamentum meum, tu
 refugium meum. O cordis mei vita, O bonitas infinita, O lux mea, O spes
 mea, O salus mea, lux spei meae, spes salutis meae, salus animae meae.
 Alleluia.

O lux me - a, O spes me - a, O sa - lus me - a,

O lux me - a, O spes me - a, O sa - lus me - a, O -

O lux me - a, O spes me - a, O sa - lus me - a, O -

BASSO CONTINUO

1) The date 1661 appears in Add 10338

si - he men - su - ra, - men - su - ra, ca - ri - tas
 ca - ri - tas si - he men - su - ra, ca - ri - tas si -
 - ri - tas si - he men - su - ra, ca - ri - tas si - he men - su - ra,

si - he men - su - ra, men - su - ra.
 he men - su - ra, men - su - ra, - si - he men - su - ra.
 men - su - ra, si - he men - su - ra.

Example 23 NIL CANITUR SUAVIUS (extract)

Sources: BM Add Ms 10338 in score. Autograph.

RCM 920 in parts. Autograph

York MS/1-3 (S) in parts. After 1688.

Bod Mus Sch e 451. Figured basso continuo only. 17th century.

Complete text: Nil canitur suavius, nil auditur incundius, nil cogitatur dulcius quam
Jesus, Dei Filius.

[incund]us, nil — co-gi-ta — tur dul — ci —

[incund]us, nil — co-gi-ta — tur dul-ci —

[incund]us, nil — co-gi-ta — tur dul — ci —

BASSO CONTINUO

us, nil — co-gi-ta - tur dul - ci - us

us, nil — co-gi-ta - tur dul — ci - us

us, nil — co-gi-ta - tur dul - ci - us quam

) Bod Mus Sch e 11 contains a version of this piece for two voices and basso continuo.

quam Je — sus, quam Je — sus, quam Je —
quam Je — sus, quam Je — sus, quam Je —
Je — sus, quam Je — sus, quam Je —

sus,
sus, [Dei Filius etc]
sus,
m

te, ve-ni-te, ex-ul-te-mus Do-mi-no: ju-bi-le-mus, ju-bi-le-mus, ju-bi-le - mus
 ni - te, ex-ul-te-mus Do-mi-no: ju-bi-le-mus, ju-bi-le - mus De - o
 ni - te, ex-ul-te-mus Do-mi-no: ju-bi-le-mus, ju-bi-le - mus De-o—
 te, ve-ni-te, ex-ul-te-mus Do-mi-no: ju-bi-le-mus, ju-bi-le-mus, ju-bi-le - mus

6 7 6 6

De-o sa-lu-ta-ri nos - tro.
 sa - lu - ta - ri, sa - lu - ta - ri - nos - tro.
 sa-lu-ta - ri - nos - tro, - nos - tro.
 De-o sa-lu-ta-ri nos - tro.

6 6 7 6 #

Example 25 TE DEUM (opening section)

Sources: RCM 920 A in parts. Autograph.

BM Add 10338 in score. Autograph.

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

Te De - um lau -

Te De - um lau -

Te De - um lau - da - nus, te De - um lau - da

Te De - um lau -

BASSO CONTINUO

1) The key signature appears as one sharp in Add 10338

Handwritten musical score for a vocal piece. The score consists of five systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "da - mus, lau - da - mus: te Do - mi - num con - fi - te - mus." The music features various note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also rests and fermatas. The piano accompaniment consists of simple chords and single notes.

Example 26 TE DEUM (second extract)

Sources: Ibid.

Handwritten musical score for a vocal piece. The score consists of five systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "San - tus, San - tus, San - tus:". The music features various note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also rests and fermatas. The piano accompaniment consists of simple chords and single notes.

Do-mi-ne De-us Sa-ba-oth.

Do-mi-ne De-us Sa-ba-oth.

Do-mi-ne De-us Sa-ba-oth.

Do-mi-ne De-us Sa-ba-oth. [Pleni etc]

Example 27 JUBILATE DEO (opening section)

Sources: RCM 920A in parts. Autograph.

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

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 De-o om-nis ter

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

BASSO CONTINUO Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De-o om-nis

ra: ser-vi-te Do-mi-no, ser-vi-te Do-mi-no in-lae-ti-

ra: ser-vi-te Do-mi-no, ser-vi-te Do-mi-no in lae-

ter-ra: ser-vi-te Do-mi-no, Do-mi-no, ser-vi-te Do-mi-no in-lae-

ter-ra: ser-vi-te Do-mi-no, ser-vi-te Do-mi-no in lae-

ti-a, [introite]

ti-ti-a, [introite]

ti-ti-a, [introite]

ti-ti-a, [introite]

— xus e-tiam pro no - bis, cru-ci-fi - xus

cru-ci-fi — xus, cru-ci-fi - xus

— xus e-tiam pro no - bis, cru-ci-fi - xus e-tiam pro-

— ci - fi - xus, cru-ci-fi — xus e — tiam pro

5 6 6 7

e-tiam pro no-bis sub Pon-ti-o Pi-la-to pas

e-tiam pro no-bis sub Pon-ti-o Pi-la-to pas

no - bis sub Pon-ti-o Pi-la-to pas

no - bis sub Pon-ti-o Pi-la-to pas

9 8 6 7

sus, e-ti-am pro no-bis, et se-pul-tus est, et se-pul-tus
 sus, e-ti-am pro no-bis, et se-pul-tus est, et se-pul-tus
 sus, e-ti-am pro no-bis, et se-pul-tus est, et se-pul-tus
 sus, e-ti-am pro no-bis, et se-pul-tus est,
 sus, e-ti-am pro no-bis, et se-pul-tus est,

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

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

6 3 4 3 6

Example 29 MAGNIFICAT (opening section)

Source: RCM 920A in parts. Autograph.

Mag-ni-fi-cat a-ni-ma me-a Do-mi-num: et ex-ul-ta

Mag-ni-fi-cat a-ni-ma me-a Do-mi-num:

Mag-ni-fi-cat a-ni-ma me-a Do-mi-num: et ex-ul-

Mag-ni-fi-cat a-ni-ma me-a Do-mi-num: et ex-ul-

BASSO CONTINUO

6 6 7 6 6 6

— vit-spi-ri-tus me-us in De-o, in De-o

et ex-ul-ta-vit spi-ri-tus me-us in De-o, in De-

ta-vit-spi-ri-tus me-us in De-o

ta-vit-spi-ri-tus me-us in De-o

6 7 6

sa-lu-ta-ri-me-o. [Quia]

- o sa-lu-ta-ri-me-o. [Quia]

sa-lu-ta-ri-me-o. [Quia]

sa-lu-ta-ri-me-o. [Quia]

4 3

Example 30 NUNC DIMITTIS (opening section)

Source: RCM 920A in parts. Autograph.

Nunc di-mit-tis ser-vum tu-um, Do-mi-ne, se-cun-dum

Nunc di-mit-tis ser-vum tu-um, Do-mi-ne,

Nunc di-mit-tis ser-vum tu-um, Do-mi-ne,

Nunc di-mit-tis ser-vum tu-um, Do-mi-ne,

BASSO CONTINUO

7 6

ver - sum - tu - um, se - cum - dum ver - sum - tu - um in
 se - cum - dum ver - sum - tu - um in pa - ce, se - cum - dum ver - sum -
 se - cum - dum ver - sum - tu - um in pa - ce, tu - um in
 Se - cum - dum ver - sum -

6 6 6 6

pa - ce, in pa - ce, [quia]
 tu - um in pa - ce
 pa - ce, [quia]
 tu - um in pa - ce, [quia]

4 3

Example 31 JUBILATE DEO in C (original rejected opening)¹⁾

Sources: BM Add Ms 10338 in score. Autograph.

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

Handwritten musical score for "JUBILATE DEO in C" (original rejected opening). The score consists of five staves:

- Soprano:** Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De o, ju-bi-la-te,
- Alto:** Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De o, ju-bi-la-te,
- Tenor:** Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De o, ju-bi-la-te,
- Bass:** Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De o, ju-bi-la-te,
- BASSO CONTINUO:** (Instrumental accompaniment)

The music is in common time (C) and features a melodic line with lyrics and a basso continuo line.

¹⁾ This original opening appears in both sources, and in both is rejected in favour of a reworking. Jeffrey's adds: "I having heard something too new this since I made it have made some alterations according to the beginning of this Paper". For the revised version, see Vol 2 page 363.

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

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

Example 32 O QUAM IUCUNDUM (extract)

First setting for four voices (1651)

Sources: BM Add Ms 10338 in score. Autograph.

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

RCM 920 A in parts. Autograph.

Complete text: O quam iucundum, O quam suave, audire nomen Jesu. Si Jesum canto
nil illo cantu suavis, si Jesum loquor nil illis verbis dulcius. O vere
dulcis, O suavis, O care Jesu. Ah mi, Jesu, te solum sitis mea requirit,
ad te solum suspirat. Eia ergo tuam dulcedinem in meum animum illabere.
In gelido corde tuos ignes accende. Eia ergo tua serena luce discute
a me tætram caliginis umbram ut te cognoscam, ut te amem, ut te
fruar, vita mea.

O vere dul - cis, O su -

O vere dul - cis, O su -

O, — O vere dul - cis, O su - a —

BASSO CONTINUO O vere dul - cis, O su - a —

a vis, O ca-re, ca-re Je-su, O ca-re ca re Je - su.

a vis, O ca-re, ca-re Je - su.

vis, su-a-vis, O ca-re, ca-re Je-su, O ca-re, ca-re Je - su.

vis, O ca-re, ca-re Je - su, Je - su.

Example 33 O QUAM IUCUNDUM (extract)

Second setting for three voices (1658)

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

Complete text: O quam iucundum, O quam suave, audire nomen Jesu. Nil illo cantu suavis
 si Jesum canto, nil illis verbis dulcius si Jesum loquor. O vere dulcis,
 O suavis, O care Jesu.

O vere dul - cis, O vere dul - cis,

O vere dul - cis, O vere dul - cis,

O vere dul - cis, O vere dul - cis,

O vere dul - cis, O vere dul - cis,

BASSO CONTINUO

Example 35 O QUAM IUCUNDUM (third extract)

First setting for four voices (1651)

Sources: Ibid.

te so-lum si - tis me - a, me - a re - qui - rit,

te so-lum si - tis me - a re - qui - rit,

BASSO CONTINUO

Detailed description: This block contains a musical score for a four-voice setting. It features five staves. The top two staves are vocal parts with lyrics. The third and fourth staves are empty, likely representing other voice parts. The fifth staff is for the Basso Continuo, with a treble clef and a key signature of one flat. The music is in a simple, homophonic style with a clear harmonic structure.

Example 36 GLORIA PATRI (opening section)

Sources: BM Add Ms 10338 in score. Autograph.

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

REM 920 A in parts. Autograph.

Complete text: Gloria Patri, qui creavit nos, gloria Filio, qui redimit nos, gloria Spiritui Sancto, qui sanctificavit nos. Gloria summae et individualae Trinitati, Deo nostro, in saecula saeculorum. Amen.

) The 'Gloria Patri' follows immediately after 'O quam Iucundum' in all three sources. The fact that it is in the same key, is scored for the same voices, and is also dated 1651 in Add 10338 suggests that it belongs to 'O quam Iucundum'.

Glo - ri - a Pa - tri, qui ce - a - vit
 Glo - ri - a Pa - tri, qui ce - a - vit
 Glo - ri - a Pa - tri, qui ce - a - vit
 BASSO CONTINUO Glo - ri - a Pa - tri qui ce - a - vit

nos, glo - ri - a Fi - li - o, glo - ri - a
 nos, glo - ri - a Fi - li - o, glo - ri - a Fi - li - o, glo - ri - a
 nos, glo - ri - a Fi - li - o, glo - ri - a
 nos, glo - ri - a Fi - li - o, glo - ri - a Fi - li - o

Fi - li - o, qui re - di - mit nos, glo - ri - a Spi - ri - tu - i

Fi - li - o, ——— qui re - di - mit nos, glo ——— ri - a

Fi - li o qui re - di - mit nos, re - di - mit nos, glo ——— ri - a

— li o qui re ——— di - mit nos, glo ——— ri - a

San - c - to, Spi - ri - tu - i San - c - to,

8 Spi - ri - tu - i San - c - to, Spi - ri - tu - i San - c - to,

8 Spi - ri - tu - i San - c - to, Spi - ri - tu - i San - c - to,

Spi - ri - tu - i San - c - to, Spi - ri - tu - i San - c - to,

Example 37 JESU, DULCEDO CORDIUM (closing section)

Sources: BM Add Ms 10338 in score. Autograph.

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

Complete text:

Jesu, dulcedo cordium	Jam quod quaesivi video,
Fons vivus, lumen cordium	Quod concupivi tenes.
Excedens omne gaudium	Amore Jesu langues,
Et omne desiderium.	Et corde totus ardeo.
O Jesu mi dulcissime,	O beatum incendium
Spes suspirantis animae,	Amare Dei Filium,
Te quaerunt piae lacrimae	Et ardens desiderium
Et clamor mentis intimae.	O dulce refrigerium.

O dul - ce, O dul — ce re - fri - ge - ri -

O dul - ce, O dul - ce, O dul - ce re - fri - ge - ri -

O dul - ce, O dul — ce, O dul - ce re - fri - ge - ri -

O dul - ce, O dul — ce re - fri - ge - ri -

BASSO CONTINUO

um A-ma-re De-i Fi-li-um, a-ma-re De-i

um A-ma-re De-i Fi-li-um, a-ma-re De-i

um A-ma-re De-i Fi-li-um, a-ma-re De-i

um A-ma-re De-i Fi-li-um, a-ma-re De-i

um A-ma-re De-i Fi-li-um, a-ma-re De-i

um A-ma-re De-i Fi-li-um, a-ma-re De-i

Fi-li-um, a-ma-re De-i Fi-li-um.

Fi-li-um, a-ma-re De-i Fi-li-um.

Fi-li-um, a-ma-re De-i Fi-li-um.

Fi-li-um, a-ma-re De-i Fi-li-um.

Fi-li-um, a-ma-re De-i Fi-li-um.

Fi-li-um, a-ma-re De-i Fi-li-um.

Example 38 QUID COMMISISTI, JESU (extract)Sources: BM Add Ms 10338 in score. Autograph.

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

Complete text: Quid commisisti, Jesu, ut adeo tracteris? Quod scelus tuum, quae causa mortis? Ego sum tui plaga doloris, mortis tuae meritum.

Handwritten musical score for the vocal parts and basso continuo of the piece. The score is written in 3/4 time and consists of five staves. The first three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass), and the last two are for the basso continuo. The lyrics are written below the notes.

Soprano:
E - go — sum tu-i pla — ga do-lo — ris, do -

Alto:
E - go sum tu — i pla — ga do-lo —

Tenor/Bass:
E - go sum tu - i, e - go sum tu - i pla -

BASSO CONTINUO:
E - go sum tu - i pla - ga do-lo —

lo - ris, do - lo — ris, pla - ga do - lo - ris, do - lo -

ris, do - lo - ris, pla - ga do - lo - ris, do - lo - ris,

- ga do - lo — ris, pla - ga do - lo - ris, do - lo —

ris, do - lo - ris, pla - ga do -

ris, pla - ga do - lo - ris, pla - ga do - lo - ris, - pla - ga do - lo - ris,

pla - ga do - lo - ris, pla - ga do - lo - ris, do - lo - ris,

ris, pla - ga do - lo - ris, pla - ga do - lo - ris,

lo - ris, pla - ga do - lo - ris, do - lo - ris,

Example 39 O BONE JESU (extract)Sources: BM Add Ms 10338 in score. Autograph.

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

Complete text: O bone Jesu, per piissimam passionem tuam, da mihi in tribulatione,
in persecutione solatium, et omni tempore tentationis virtutem. O bone
Jesu, da mihi, quaeso, de praeteritis veniam, de praesentibus
emendationem. O bone Jesu, O dulcis Jesu, de futuris largiri
digneris custodiam: qui vivis et regnas Deus, per omnia saecula
saeculorum.

Handwritten musical score for the vocal parts of "O Bone Jesu". The score is in 3/4 time and G major. It consists of five staves, each with a vocal line and its corresponding lyrics. The lyrics are: "O bone Jesu, O dulcis Jesu, O bone Jesu, O dulcis Jesu, O bone Jesu, O dulcis Jesu." The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first staff is for Soprano, the second for Alto, the third for Tenor, and the fourth and fifth for Bass. The lyrics are written below the notes.

bo - ne Je - su, O dul - cis Je - su,
 O bo - ne Je - su, O — dul - cis Je - su,
 O bo - ne Je - su, O dul - cis - Je - su,
 O bo - ne Je - su, O dul - cis - Je - su,

Example 40 AUDITE COELI (opening section)

Sources: BM Add Ms 10338 in score. Autograph.

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

Complete text: Audite coeli, audite quae loquor, audiat terra, audiat verba oris mei,
 concresecat ut pluvia doctrina mea. Fiat ut ros eloquium meum,
 quasi imber super herbam et quasi stille super gramina, quia
 nomen Domini invocabo.

Au-di-te coe-li, au-di-te quae lo-quor,
 au-di-at ter-ra,
 au-

BASSO CONTINUVO

Detailed description: This system contains five staves. The top staff is a vocal line in treble clef with a common time signature (C). It begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The lyrics 'Au-di-te coe-li, au-di-te quae lo-quor,' are written below. The second staff is a vocal line in treble clef, mostly containing rests. The lyrics 'au-di-at ter-ra,' are written below. The third staff is a vocal line in treble clef, mostly containing rests. The fourth staff is a vocal line in bass clef, mostly containing rests. The fifth staff is the basso continuo line in bass clef, starting with a common time signature and a key signature of one sharp. It features a series of notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, 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A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-

Handwritten musical score for the phrase "audite quae loquor". It consists of five staves. The first staff is a vocal line in 3/4 time, with lyrics "au-di-te quae lo - quor,". The second staff is an empty vocal line. The third staff is a vocal line with lyrics "au-di-te quae lo ————— quor,". The fourth staff is a vocal line with lyrics "au — di - at ter - ra, au — di - at ter - ra,". The fifth staff is a bass line accompaniment.

Example 4 | AUDITE COELI (second extract)

Sources: Ibid

Handwritten musical score for the phrase "Fluat ut ros e-loum". It consists of five staves. The first staff is a vocal line in 3/4 time, with lyrics "Flu — at ut — ros e - lo — quum me - um,". The second staff is an empty vocal line. The third staff is an empty vocal line. The fourth staff is a vocal line with lyrics "Flu - at - ut -". The fifth staff is a bass line accompaniment.

Flu - at ut ros e -

Flu — at ut —

Flu — at ut ros e -

ros e — lo — quium me — um, Flu — at ut

quium me — um,

ros e — lo — quium me — um,

lo — quium — me — um,

ros e — lo — quium me — um,

Example 42 AMOR JESU (opening section)

Sources: BM Add Ms 10338 in score. Autograph.

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

Complete text: Amor Jesu, dulcis amor,
Quo dulcescit omnis labor.
Amor Jesu, amor fortis,
Quem non solvunt ira mortis.
Amor Jesu fons est vitae,
Qui sititis huc venite.

Dulcis Jesu, pie Deus
Ad te clamo scilicet reus.
Praebe mihi te benignum,
Ne repellas me indignum
De tuis sanctis pedibus.

A-mor Je - su, dul - cis - a - mor,

BASSO CONTINUO

A - mor Je - su,

Quo dul-ces-cit om-nis la - bor,

Quo dul-ces-cit om-nis la - bor,

dul - cis a - mor,

Quo dul-ces-cit om-nis la-bor, quo dul-ces-cit om-nis-

A - mor Je - su, a - mor for - tis, A - mor Je -

A - mor Je - su, a - mor for - tis, Quem non

A - mor Je - su, dul - cis a - mor, a - mor Je -

la - bor, A - mor Je - su, a - mor for - tis,

su, dul - cis

Sol-vunt in-ra mor-tis,

su, dul-cis a - mor,

A — mor Je-su,

Example 43 BONE JESU (extract)

Sources: BM Add Ms 10338 in score. Autograph.

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

Complete text: Bone Jesu, verbum Patris, splendor aeternae gloriae, in quem desiderant Angeli prospicere. Rogo te ut a periculis animae meae me nunc et semper liberare digneris, et post vitae cursum ad te me perducere digneris.

VERSE

ut a pe - ri - cu - lis a — ni - mae me - ae,

Ro - go te,

me nunc et

BASSO CONTINUO

me nunc et sem - per li - be - ra - re dig - ne - ris,
 sem - per li - be - ra - re dig - ne - ris,

- go - te, he
 ut a pe - ri - cu - lis a - ni - mae me
 go te, ut a pe - ri - cu - lis a - ni - mae

nunc et sem-per li-be-ra-re, et sem-per li-be-ra-re dig-ne ris,
 ae me nunc et sem-per li-be-ra-re dig-ne ris, dig-ne - ris,
 me - ae me nunc et sem-per li-be-ra-re dig-ne - ris,

Example 44 BRIGHTEST SUN: for the Epiphany (extract)

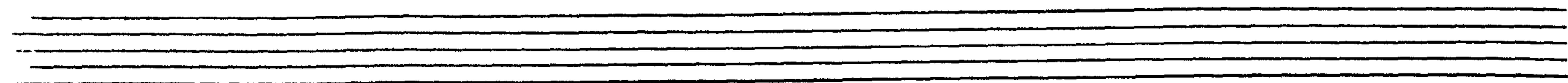
Sources: BM Add Ms 10338 in score. Autograph.
 RCM 920 in parts. Autograph.

Complete text: Brightest sun, how was thy light
 Clouded in a mist of night
 That a poor star, which shines not but from thee,
 Spells out the place of the Nativity?
 Where is he? O blessed news
 That's born the Sovereign of the Jews.
 We have seen his star, and bring
 Presents to the infant King.
 Our frankincense we prostrate at his feet
 Confessing him the fountain of all sweet.
 Unto his greater heap our gold we pour,
 Not to augment but to proclaim the store:
 He who has all can have no more.

VERSE

Bright-est sun, how was thy light Cloud-ed in a mist of night Thata
 BASSO CONTINUO

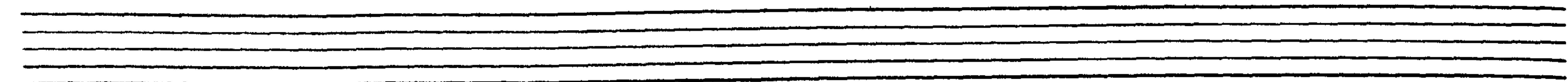
poor star, that a poor star, which shines — not — but from thee, Spells out the



place — of thy Na - ti - vi - ty, spells out the place — of thy Na - ti - vi - ty?

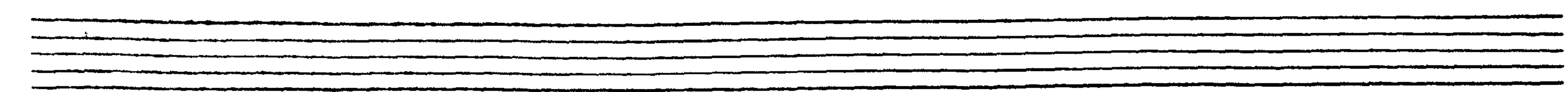
Example 45 BRIGHTEST SUN (second extract)

Sources: Ibid



Our frank-in-cense we pros-trate at his feet, Our — frank-in-cense we pros-trate at his

BASSO CONTINUO



Con - fes-sing him — the foun-tain

Our frank-in-cense we pros-trate at his feet, Con — fes-sing him the

feet, Con — fes-sing him the

of all sweet, con - fes-sing him — the foun-tain of all sweet,

foun-tain of all sweet, con — fes-sing him the foun-tain of all sweet,

foun-tain of all sweet, con — fes-sing him — the foun-tain of —

the foun-tain of all sweet.

the foun-tain of all sweet.

all sweet.

all sweet.

Example 46 SEE, SEE, THE WORD IS INCARNATE¹⁾ (extract)

Sources: BM Add Ms 10338 in score. Autograph.²⁾
RCM 920 in parts. Autograph.

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

1) 'See, see, the Word is incarnate' is the first part of a tripartite work. The second and third parts are 'The Paschal Lamb' and 'Glory be to the Lamb' (see examples 47-49, page 731 et seq.).

2) The work is dated 1662 in Add 10338. Jeffrey's adds a margin note: "This Altered in my other Booke".

the blind have sight, and cri-p-les have their mo-tion,

the blind have sight, and cri-p-les have their mo-tion,

BASSO CONTINUO
the blind have sight, and cri-p-les have their mo-tion,

and cri-p-les have their mo-tion, have their mo-tion, di-sea - ses cur - ed,

and cri-p-les have their mo - tion, have their mo - tion, di-sea - ses - cur - ed,

and cri-p-les have their mo - tion, have their mo - tion, di-sea - ses cur-ed, the

the dead are rai-sed, the dead are rai - sed, and
 the dead are rai-sed, the dead are rai-sed, the dead are rai - sed, and
 dead are rai-sed, are rai-sed, the dead are rai-sed, the dead are rai - sed, and mi-ra-cles are

mi-ra-cles are wrought, and mi-ra-cles are wrought, are wrought.
 mi-ra-cles are wrought, and mi-ra-cles are wrought, are wrought.
 wrought, and mi-ra-cles are wrought, and mi-ra-cles are wrought.

Example 47 THE PASCHAL LAMB [2nd part] (extract)

Sources: Ibid

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

The musical score consists of four staves. The top two staves are vocal parts, and the bottom two are for the basso continuo. The lyrics are written below the notes.

Vocal Part 1 (Soprano):
 sin. The earth- quakes, the earth - quakes, the earth

Vocal Part 2 (Alto):
 sin. The earth quakes, the earth quakes, the earth —

Vocal Part 3 (Tenor):
 sin. The earth quakes, the earth quakes, the earth —

BASSO CONTINUO:
 The corresponding bass line for the basso continuo.

quakes, the sun is dark — ened,
 — quakes, the sun is dark-ened, is dark-ened,
 — quakes, the sun is dark-ened,

Example 48 THE PASCHAL LAMB (second extract)

Sources: Ibid.

the powers of — hell, the powers of — hell are sha-ken, the
 BASSO CONTINUO

[the powers etc]

[the powers etc]

powers of - hell, the powers of hell are sha - ken, [the]

Example 49 GLORY BE TO THE LAMB [3rd part] (extract)

Sources: Ibid.

Complete text: Glory be to the Lamb that sitteth on the throne; let us continue our wonted note with Hosanna. Blessed be he that cometh in the name of the Lord. With Alleluia we triumph in victory: the serpent's head bruised, Christ's kingdom exalted, and heaven laid open to sinners. Amen.

Bles - sed be he that co - meth in the name of the Lord, bles -

that co - meth in the name, the name of - the Lord,

that co - meth in the name, the name of the Lord,

BASSO CONTINUO

Handwritten musical score for a four-part setting of "Blessed be he, blessed be he, be he". The score is written on four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "Blessed be he, blessed be he, be he" (top two staves) and "Blessed be he, blessed be he that cometh in the name" (bottom two staves).

Example 50 UNTO THEE, O LORD (closing section)

Sources: BM Add Ms 10338 in score. Autograph.

RCM 920 in parts. Autograph.

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

Handwritten musical score for the closing section of "Unto thee, O Lord". The score is written on four staves. The top two staves are in treble clef and contain rests. The bottom two staves are in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "For all they that hope in thee shall". The bottom staff includes figured bass notation: "3 4 3".

1) 'Unto thee, O Lord' is the first part of a bipartite work. The second part is 'Show me thy ways, O Lord' (see example 51, page 737)

gress with-out a cause

gress with-out a cause

with-out a cause shall be brought to con-fu-si-

6 6 7 6

shall be brought to con-fu-si-on,

shall be brought to con-fu-si-

on,

6 3 4 3 5 6

shall — be brought to con-fu-si-on, to con-fu - si - on.

on, to con-fu - si - on.

shall — be brought to con - fu - si - on, to con - fu - si - on.

Example 5 | SHOW ME THY WAYS, O LORD [2nd part] (opening section)

Sources: Ibid.

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

Show — me thy ways, O

Show — me thy ways, O lord, and teach me —

BASSO CONTINUO

Show — me thy ways, O lord,

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are a bass line in bass clef. The lyrics are: "Lord, and teach me — thy paths, — thy paths, and teach me — and teach me — thy paths, — thy paths, and". The bass line includes figured bass notation: 4 3, 6 4 6, and #0.

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are a bass line in bass clef. The lyrics are: "and teach me — thy — paths; — thy paths; teach me — thy paths; [lead]". The bass line includes figured bass notation: 3 4 3.

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

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

Complete text: Praise the Lord, O my soul; O Lord my God, thou art become exceeding glorious. Thou art clothed with majesty and honour: thou deckest thyself with light as it were with a garment, and spreadest out the heavens like a curtain.

Psalm 104.

Thou art clo — thed with ma — jes —

Thou art clo — thed with ma — jes — ty and ho — nour, thou art clo —

Thou art clo — thed with

) There is also a setting of Psalm 104 for solo bass (see Vol II, page 428)

ty, with ma-jes-ty and ho-our:

— thed with ma — jes-ty and- ho — ho-our:

ma - jes-ty and- ho — ho-our:

Example 53 TURN THOU US, O GOOD LORD¹⁾ (extract)

Sources: BM Add Ms 10338 in score. Autograph

RCM 920A in parts. Autograph.

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

York M1/1-8 (5) (Gostling part books). Voice parts only. After 1679.

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

¹⁾ The anthem is dated 1655 in Add 10338.

Example 54 TURN THEE AGAIN¹⁾ (extract)

Sources: BM Add Ms 10338 in score. Autograph.

RCM 920A in parts. Autograph.

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

York M1/1-8 (S) (Gostling part books). Voice parts only. After 1679.

Complete text: Turn thee again, O Lord God of Hosts, show the light of thy countenance upon us, and we shall be whole. O Lord God of Hosts, how long wilt thou be angry with thy people that prayeth? Thou feedest them with the bread of tears²⁾ and givest them plenteousness of tears to drink. Thou hast brought a vine out of Egypt, thou hast cast out the heathen and planted it; thou madest room for it, and when it had taken root it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like goodly cedar trees. Why hast thou broken down her hedge, that all they that go by pluck off her grapes? Turn thee again, O Lord God of Hosts, show the light of thy countenance upon us, and we shall be whole.

The musical score consists of five staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom staff is for BASSO CONTINUO. The music is in G major and 3/4 time. The lyrics are: "Why hast thou then, why hast thou". The score includes dynamic markings such as "Piano" and "Piano" above the staves.

1) The anthem is dated 1648 in Add 10338

2) In Add 10338, the phrase "Thou feedest them with the bread of tears" is written over the original phrase "Thou givest them plenteousness of tears" which occurs twice. This seems to provide further evidence that Jeffreys was in the habit of setting texts from memory.

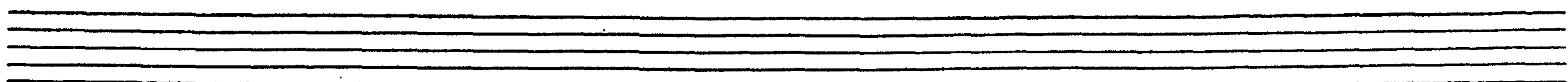
then, why hast thou then

then, why hast thou then bro - ken down her

then bro - ken down her hedge,

then bro - ken down her hedge,

bro -



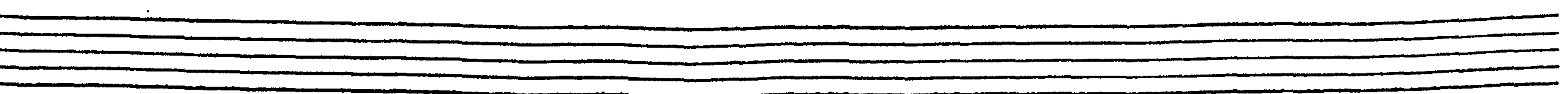
bro - ken down her hedge, bro - ken down her hedge, her hedge?

hedge, bro - ken down her hedge, her hedge?

bro - ken down her hedge, bro - ken down her hedge?

- ken down her hedge, bro - ken down her hedge, her hedge?

- ken down her hedge, bro - ken down her hedge, her hedge?



Example 55 WHAT PRAISE CAN REACH THY CLEMENCY? 1) (extract)Sources: BM Add Ms 10338 in score. Autograph. 2)

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

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

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

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

1) The anthem is dated 1665 in Add 10338

2) In Add 10338 Jeffreys writes in the margin: "This song being blotted and Altered I have transposed into my other Score Booke 1665".

deeds, Joy grief suc-

praise can reach thy cle-men-cy, O thou most high? Thy words are

high? Joy grief suc-

Thy words are al-ways crowned with deeds, Joy grief suc-

BASSO CONTINUO

ceeds, joy — grief suc — ceeds. My bit —

al-ways crowned with deeds, joy, — joy - grief suc - ceeds.

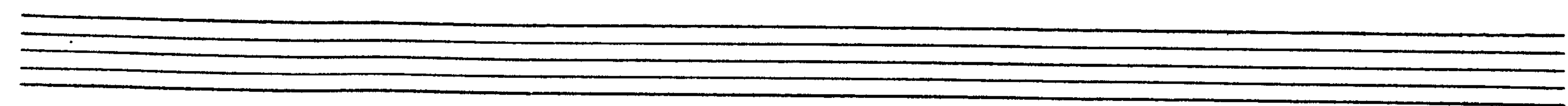
ceeds, joy grief suc - ceeds, suc - ceeds.

ceeds, joy grief suc - ceeds.

ter pangs at length are past

My bit - ter pangs at length are past

And long-er

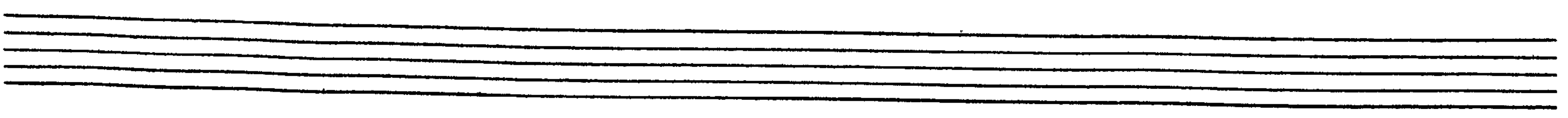


And long-er peace-ful days may last,

And long-er peace-ful days may last,

peace-ful days may last,

may last, [My bitter etc]



Example 56 THE LORD IN THY ADVERSITY (extract)

Sources: BM Add Ms 10338 in score. Autograph.

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

Complete text:¹⁾

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

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

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

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

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

1) The text is based on Psalm 20.

From VERSE a 2

power From — his high tower, from his high .

and might-y power From his high tower, from his high tower

BASSO CONTINUO

tower, from his high tower, his high tower, from his high-tower, from —

from his high tower, from his high tower, from his high-tower, from —

his high — tower.

his high tower.

Example 57 THE LORD IN THY ADVERSITY (second extract)

Sources: Ibid.

VERSE

Musical score for the first system of the verse. It consists of four staves. The top two staves are vocal lines in treble clef with a 3/2 time signature. The bottom two staves are for the basso continuo in bass clef. The lyrics are: "To death, to death de-scend, To death, To death, to death de-scend, to death de-".

Musical score for the second system of the verse. It consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are for the basso continuo in bass clef. The lyrics are: "to death de-scend, to death de-scend, to death de-scend, de-scend;".

save us, — lord, thy sup-pli-ants hear,

— save us, lord, thy — sup - pli-ants hear,

save us, lord, thy sup-pli-ants hear,

save, O save us, — lord, thy sup-pli-ants hear,

save — us, lord, thy sup-pli-ants hear,

Example 59 BRIGHTEST OF DAYS: for the Epiphany (extract)

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

Complete text:

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

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

VERSE

His glo-ri-ous at-tend-ants move _____ on _____

high, his _____ glo-ri-ous at-tend-ants move _____

— on — high,

Example 60 BRIGHTEST OF DAYS (second extract)

Sources: Ibid.

FULL

So, lord, so, lord, thou drawest to thee souls, thou

So, lord, so, lord, thou drawest to thee souls,

So, lord, so, lord, thou drawest to thee souls,

So, lord, so, lord,

So, lord, so, lord,

BASSO CONTINUO So, lord, so, lord,

Detailed description: The score consists of six staves. The top five staves are vocal parts, each with a treble clef and a 3/4 time signature. The lyrics are written below the notes. The bottom staff is the basso continuo, with a bass clef and a 3/4 time signature. The lyrics 'So, lord, so, lord,' are written above the notes. The music is handwritten and includes various musical notations such as notes, rests, and accidentals.

draw — est to thee souls of each size,
 thou draw — est to thee souls of — each size,
 thou draw — est to thee souls of each size, thou draw — est to thee
 thou draw — est to thee souls,
 thou draw — est to thee

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

sim - ple, by the star the wise, by the star the -

sim - ple, by the star — the wise, by the star the wise, by the star the

sim - ple, by the star, by the star the wise, by the star the

sim - ple, by the star the wise, by the star, — by the star the

sim - ple, by the star the wise, by the star the

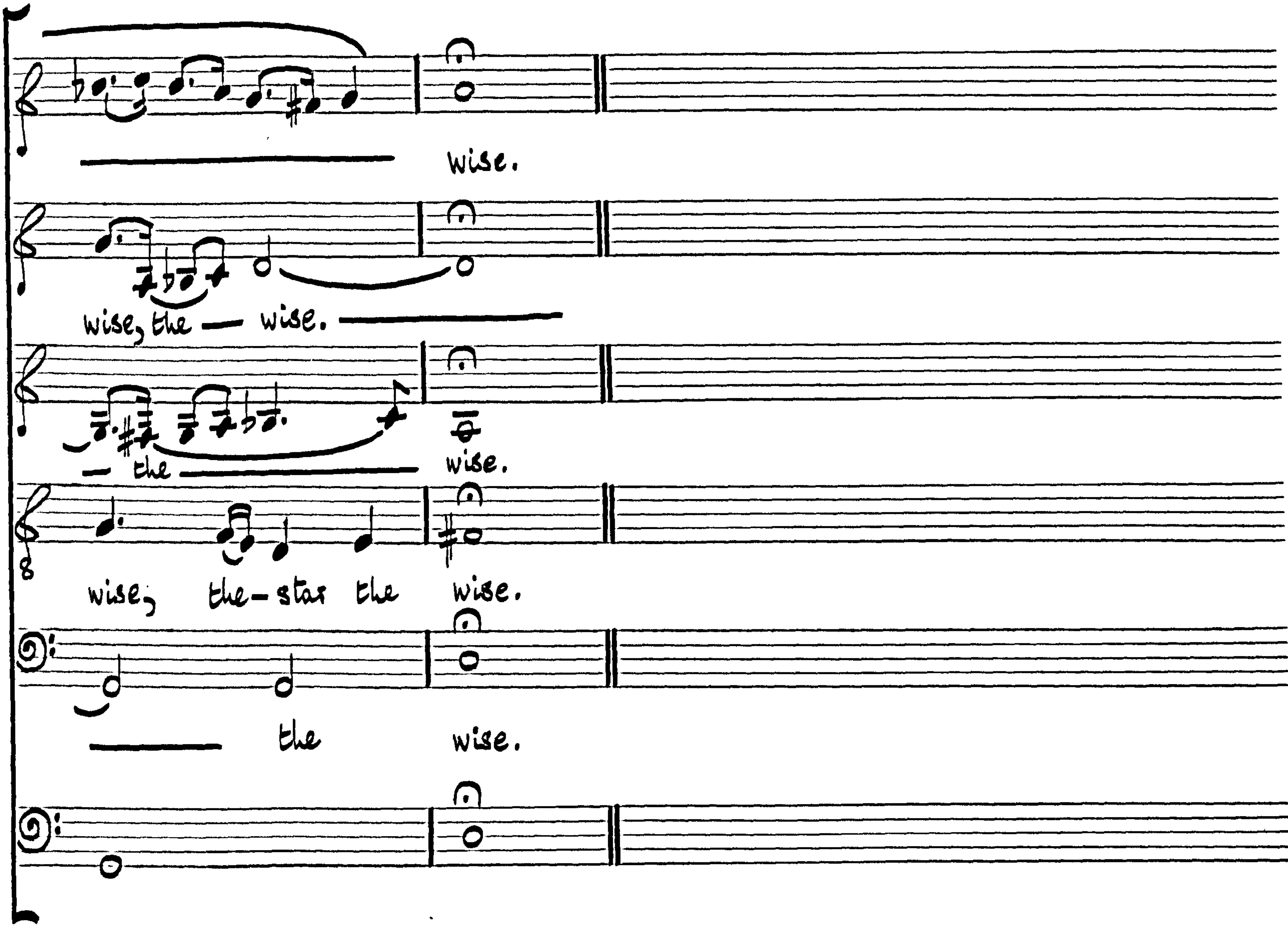
wise, by the star the — wise, by the star — the —

wise, by the star, by the star the wise, by the star — the —

wise, by the star — the wise, by the star the wise, —

wise, by the star the wise, by the star the wise, by the star the —

wise, by the star the wise, by the star



Wise.

Wise, the — wise.

the wise.

wise, the-star the wise.

the wise.

The image shows a handwritten musical score on a page with the number 756 in the top left corner. The score consists of six staves. The first staff is a treble clef with a melodic line and a whole note chord. The second staff continues the melody with lyrics 'Wise, the — wise.' and a whole note chord. The third staff has lyrics 'the wise.' and a whole note chord. The fourth staff has lyrics 'wise, the-star the wise.' and a whole note chord. The fifth staff has lyrics 'the wise.' and a whole note chord. The sixth staff is empty. The handwriting is in black ink on white paper.