UNIVERSITY OF SOUTHAMPTON

THE VOCAL MUSIC OF THOMAS MORLEY

A Critical and Stylistic Study
in two volumes
by

MICHAEL WILLIAM FOSTER

VOLUME II
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# LIST OF MUSICAL EXAMPLES

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33 Integrating figures in *It was a lover and his lass*

34 Morley: *It was a lover and his lass*

35 Dowland: *I saw my lady weep*

36 Morley: *I saw my lady weeping*

37 Byrd: *Where the blind and wanton boy*

38 Morley: (a) Short Service: *Nunc Dimittis*  
   (b) Short Service: *Magnificat*

39 Byrd: (a) Short Service: *Nunc Dimittis*  
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40 Byrd: *Third Service: Magnificat*

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45 Ward: (a) First Evening Service: *Magnificat*  
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46 Byrd: *Behold, O God, the sad and heavy case*

47 Morley: *How long wilt thou forget me*

48 Weelkes  
   (a) Give ear, O Lord  
   Byrd: (b) Alack, when I look back

49 Morley: (a) We brought nothing into this world  
   Tye: (b) A certain man who was named Ananias  
   Causton: (c) Nunc Dimittis

50 Morley: *I heard a voice from Heaven*

51 Morley: *Man that is born of a woman*

52 Morley: *Thou knowest, Lord, the secrets*

53 Morley: *O amica mea (part 2)*

54 Morley: *Heu mihi*

55 Morley: *Heu mihi*

56 Morley: *Heu mihi*

57 'Exchangeable' figure used by Morley and Weelkes
Example 1

Byrd: Peccantem me quotidie

Source T.C.M. Vol. 9 p.72
Morley: O no thou dost but slay me

Example 2

Source: Madrigals (1594) No.12 EM2 p.52:13 - p.53:2

Published by Stainer & Bell
Byrd: *Libera me Domine*

Example 3

Source: *T.C.M. Vol. IX P.71*
Morley: Dominus Noster

Example 4

Source: Bodleian Library Oxford

Composed with

Example 3 from

Ms. Musc. 1° 57 v

Ms. Musc. 2° 56 v

Ms. Musc. 3° 57 v

Ms. Musc. 4° 56 v

Ms. Musc. 6° 52 r
Source: Bodleian Lib. Oxon Ms. Mus. e1 5-5  Comment: Thematic relations with Example 7

Example 5

Morley: Domine Dominus noster

S

A1

A2

T

B

Do - mi - ne, Do - mi - nus no - ster,

Do - mi - ne.

Do - mi - ne.
Byrd: Libera me Domine

Example 6

Libera me, Domine, Dominae,

Libera me, Domine, Dominae,
Example 6 (cont'd)

Source: T.C.M. IX p. 64
Comment: Pitch original; Note values original; part names mine
Example 8

Robert White: *Domine non est exaltatum*

Source T.C.M. VOL.5 p.85

Comment (i) Part-names mine
(ii) Thematic connection with Example 7 shown
Morley: *Domine non est exaltatum*

**Example 9**

*Comment:* madrigalian passage to be compared with Example 10 shown by bracket above stave.

*Source:* Bodleian Lib. Oxon. Mus 1-5
Movley: Have jolly shepherds

Example 10

Source: Madrigals (1594) No. 17 EM2 p.79 : 2-4

Published by Stainer & Bell
Morley: The fields abroad

Example 12

Source: Madrigals to few voices No. 10

EM2 p. 42: 11/4 - 14/3 Published by Stainer & Bell

Comment: (i) 'Hall-mark' shown by square brackets; cf Example 11
(ii) 'Hall-mark' here used sequentially
(iii) Other locations of 'hall-mark' include:

Campion's (1653) No. 5 EM1 B p. 23: 1-3

" " No. 12 " p. 61: 8-9
" " No. 13 " p. 67: 12-13
" " No. 15 " p. 83: 5-6

Veni

Thesis Vol. 2 p. 17: 26-27

" " " " p. 31: 40-41

Bi Devus

p. 122: 80-81

Benedixus

p. 153: 24-25
Tallis When shall my sorrowful sighing

Example 13

Published by Novello & Co. Ltd.

Comment: Though this opening point outlines a sixth rather than a seventh, its similarity with CM p. 19: 3–5 is very striking.
Tyg A certain man who was named Aquiles

Example 14.


Comment: fillpoint outlining a seventh shown by square bracket.
Morley: *Hold on, my heart*

Example 15

\[
\begin{align*}
\text{SI} & \quad \text{She that come dear would say, then} & \quad \text{(laugh)} \quad \text{Source: EMIB p. 24: 1-3} \\
\text{SI} & \quad \text{hath giv'n my love at} & \quad \text{(laugh)} \quad \text{Source: EMIB p. 25: 1-3} \\
\text{SI} & \quad \text{So haten-less I may tell,} & \quad \text{(So)} \quad \text{Source: EMIB p. 25: 10-11}
\end{align*}
\]

\[
\begin{align*}
\text{Morley: Whither away so far?} & \quad \text{Example 16} \\
\text{SI} & \quad \text{me, but run, run you need you doubt} & \quad \text{Source: EMIB p. 36: 4-7}
\end{align*}
\]

\[
\begin{align*}
\text{SI} & \quad \text{of your sweet feet for sake (en)} \\
\text{A} & \quad \text{I} \\
\end{align*}
\]

\[
\begin{align*}
y = x \text{ in diminution} & \quad \text{Source: EMIB p. 37: 13 - p. 38: 1}
\end{align*}
\]

Published by
Stainer & Bell Ltd.
Example 17

Movley: Deep Lamenting

Deep lamenting grief
Source: EMIB p.44:1-6

a = x filled in

Poor A min - tas Mus (Sat)
Source: EMIB p.44:12-p45:2

Glut now, glut thine eyes, glut now thine eyes (full)
Source: EMIB p.45:7-9

killed with disdain a - (eat)
Source: EMIB p.45:13-15

(by) for dead so is the man, dead (io)
Source: EMIB p.46:12-14

All too late, to late
Source: EMIB p.48:1-2

(cl) modified embellished

(wo) Ah cease, ah cease to - wait me, cease to - (wait)
Source: EMIB p.50:4-6

my life, my life now doth fail, my eye now doth fail me
Source: EMIB p.50:11-14

Published by Steiner's Bill
Morley: *Tyrannis!* ary oue fflae

Example 18

Four-mote cell

Cell transposed

Examp(&  If
g  ^
_20

Let, let, let pi - by, pi - by, (let)  Source: EMI B p. 61: 3-4

[Music notation]

I fear a - las, 0 I sain

Source: EMI B. p. 62: 1

[Music notation]

Oh a - las now for gnap spice (he) clean up by mule do him date I (have)

Source: EMI B p. 63: 16-64: 1

[Music notation]

Ah can nue brisk-eye teas, - mer (bear)

Source: EMI B p. 64: 4-6

[Music notation]

Nymph, what shed end 0 or kissed a [Nymph]  Source: EMI B p. 65: 2-3

[Music notation]

see cruel, cruel, see the bear. (see)

Source: EMI B p. 65: 6-8

[Music notation]

me, but thou dear mot  (are saved)

Published by Stradwick Bell, Ltd.

Comment: USE of four-mote cell indicated by square brackets
Morley: Cruel, you pull away too soon.

Example 19

Cru - el, you pull away too soon your (epr)

Published by Slaine-Bell Ltd.

P. Rosseter: When Laura smiles

When Lau - ra Smiles —

Source: Eight Songs from Rosseter's Port Playne p.8 (d.m.e)
**Example 20**

**Morley: Since my eyes and laughing**

Test: still thus to weep for ever, still thus to weep for ever.

**Source:** EM2 p.17:8 - p.18:4

**Published by:** W. Hall.

**Filippo de Monte: Dolorosi Martir' (1558?)**

Test: e sempiternae pene, e sempiternae pene

**Source:** Penguin Book of Italian Madrigals, ed. J. Roche p.97
Example 21

Text: Io mi son giovinetta

e volentieri M'alegra canterei a

Source: Popular Italian Madrigals of the Sixteenth Century, ed. A. Harmon, p. II. (G P.)

By permission I Oxford University Press
Morley: Ho who comes here?

Example 22

Source: EM2 p. 90:9 - p. 91:5
Published by Novello & Co. Ltd.

Comment: The mixture of two- and three-voice styles in each voice part, as shown, creates the rhythmic complexity and vitality of this passage.
Example 23

Source: Edition Peters [edited by Harold C. Schmidt]
Copyright 1966 by C. F. Peters Corporation, New York
Reproduced by permission of the publishers

Comments
(i) Original pitch one tone higher

(ii) To facilitate comparison with Moley's ballets
Schmidt's half values have been doubled and
appropriate bar lines inserted
Gastoldi: Speme d'Amoreosa

Example 24

Text: All fa la's

Copyright 1966 by C. F. Peters Corporation, New York
Reproduced by permission of the publishers

Comment: To facilitate comparison with Ex. 4 p. 3
The edition's note values have been doubled
and additional bar lines appropriately inserted.
Original pitch one tone higher.
Gastoldi: Il bell'Humore

Example 25

Source: Edition Peters [edited by Harold C. Schmidt]

Copyright 1966 by C. F. Peters Corporation, New York, Reproduced by permission of the publishers
Gastoldi: La Sirena

Example 27

Source: Edition Peters (edited by Harold C. Schmitz)

Copyright 1966 by C.F. Peters Corporation, New York
Reproduced by permission of the publishers.
Morley: My lovely wanton jewel

Example 29

To me at once

Source: EM4 P.45:4-5

To me at once

Source: EM4 P.46:6-7

My hope. Can words

Source: EM4 P.47:3-4

And with—her lips

Source: EM4 P.47:9-10

Straightway can—tenor

Source: EM4 P.47:9-10

Straightway can (tenor

Published by Svaive & Bell Ltd.
Some instances of melodic parallels between Morley and Anonio

Example 30

Sources: EMIA and Anonio: Canzone a quattro voci. Libro I (1586)

Published by Stainer & Bell Ltd


P.T.O.
Melodic parallels between Manley and Anevio (contd.)

Example 30 contd (i)

Quando la vaga Flori

When I by morn-

-Sing Morley: EMIA p. 3: 1-3

lie 1

Seglie Flori più bea-

-ti e o-(dovati)

Anevio: Quando la vaga Flori

lie 4

Gesk-nig saetnio- ceus and convapers

-Play Morley: EMIA p. 4: 11-13

lie 4

Can-tam g'auget-

-ci,

Anevio: Quando la vaga Flori

lie 5

"Play, sing ri-o-

-Ent and

Morley: EMIA p. 5: 1-2

(music line 6)

Comment: Melodic parallels indicated by kruces

P.T.O.
Melodic parallels between Morley and Anonio

Example 30 cont'd

Su quest'è sì v'aspetto

Ment mora come to il tuo core

Nina gentil

Our loves we may discover (en)

A la ciot olmbe gravida

(disco) ver, where the sweet major in-gnite with wan...

P.T.O.
Melodic parallels between Morley and Anerio

Example 30 continued

B.

Ca'g'ia fuoco dal cielo

Anerio: Ca'g'ia fuoco dal cielo

Line 1

Fare and lightening from heaven (fa),
Line 1

B.

Ch'iu ' siam-me (strugga)

Anerio: Ca'g'ia fuoco dal cielo

Line 2

End sweetly en-shane nae (honor)
Morley: EMIA p. 19: 5-7
Line 2

Sources: All Anerio extracts from F. Anerio, Cenonette a quatro voci
Libri I (1585) ed. Camillo Moser
G. Zaniboni Padova 1968

All Morley extracts from EMIA published by Stainer & Bell LTD
Anerio: Flori, morir debb’io

Example 31

Bil mi famo (rire)

Source: Anerio: Cantonelle e quartet voc. libri I

Ed. Camillo Marov
G. Zanibon, Padova

pp. 9-10
**Source:** EM 2 p.55:1-10  Published by Stainer & Bell Ltd.

The additional bar lines and time indications are mine.
Inverting figures in was a lover and his last

Example 33

(i) 

(ii) or inverted:
Example 34

It was a lover and his lass, her hay, a ho, and a hay no-nie.

Lute and harp.

Transcribed

o'er the green corn-field did pass an spring-tide, in spring-tide, in.

no, and a hay no-nie no nie no,
Example 34 cont.(i)

Springs, the only pretty singing time, when birds do sing key

dipa dip a dip, key dip a dip a dip, key dip a dip a dip, sweet love can love me

Springs, in springs, in springs, the only pretty

Ring true, when birds do sing key di-d' a di-y, key di-d' a di-y, key

Dip a dip a dip, sweet love new love he spring.

Source: ELS 16 pp.15-17
Published by G. Schirmer, Inc.

KEY

\( x \) = integrating figure 1.

\( y \) = integrating figure 2.

\( * \) = end of song and every verse

\( \Phi \) = final recitation of song

\( \text{Frag} \) = fragmentary measure where measure is not given

\( \text{Bar} \) = bar number in modern beats
Dowland: I saw my Lady weep

Example 35

I saw my Lady weep, And sorrow now proud to be advanced so

In those fair eyes, in those fair eyes where all perfection keep. Her
Example 35 contd.

Source: Fifty Songs selected from the works of John Dowland pp.34-35

Evanscribed... from the original edition by E.H. Fellowes
Published by Stainer and Bell Ltd.

Comment: Transcription by Fellowes has been transposed up a tone to Dowland's original pitch, though Fellowes have values may be retained.

'Lachrymae' motive shown by square brackets

Parallel with minstrel shown by double square brackets
Morley: I saw my Lady weeping

Example 36

I saw my Lady weeping,

and so you proud to be advanced so,
In those fair eyes, in those fair eyes where
all perfection kept her face was full of woe,

But such a woe, believe
Example 36 cont'd

Source: The English Lute-Songs 16
ed. E.H. Fellowes revised by T. Dart. pp. 12-14
Published by Staioners Hall Ltd.

Comment: The bar lines in the voice part have been inserted to accord with those in the accompaniment.

Leichraime motif
Shawn by square brackets

Parallel with Dowland
Shawn by double square brackets
Byrd: Where the blind and wander by

Example 37

Voice

Tenor Viol

Bass Viol

Source: Collected Works of W. Byrd, Vol. 15, p. 166
Published by Stainer & Bell Ltd.
Morley: Short Service. Nunc Dimittis

Example 38a

Morley: Short Service. Magnificat

Example 38b
Byrd: Show Service: *Nunc Dimittis*

Example 39a

Byrd: Show Service: *Magnificat*

Example 39b


Published by Stainer & Bell Ltd.
Byrd: Third Service: Magnificat

My soul doth magnify the Lord, and my spirit rejoiceth.


Published by Swanzy Ball Ltd.
Morley: Second Service: Magnificat

Example 41

My soul shall magnify the Lord, and my

Source: Barlow

Original pitch and individual

核查 with Christ Church, Oxford, Organ Score, Mus. MS. 1001 f. 29v

where the line signature is \( \frac{3}{4} \) and where the title is 'Morley Magnificat by 3 minims'.
Byrd: Show Service: Kyrie

Example 42


Published by Stainer & Bell Ltd.
Movley: First Service: Conclusion of Creed

Example 43

Sources: Barnard MD:64V WC:69 Organ. Tenbury 791:514
Byrd: Second Service: Nunc Dimittis

Example 44

Source: The Byrd Edition Vol. 10a, p.132

Published by Stainer & Bell Ltd.

Original music values and restored, here, to original pitch.
Example 45a

J. Ward: First Evening Service

Example 45b

Example 45c

Magnificat

Nunc Dimittis

Magnificat

Source: Handel's First Service, ed. J. Wolstenholme 1976

Transposed up a minor third and new values

By permission of Oxford University Press

[organ part omitted here]
Example 46

Verse A

verse 1

Be hold, 0 God, we sad

and heavy case where in we


Original note values and rests, here, to

original pitch. Editorial organ part omitted.
Example 47

Verse

.sources: kings college cambridge

rare liturgy, ms 1050 48

durham cathedral liturgy

ms a5 (organ) p. 69, quire

up a fourth to agent palan

With solo part.
WitlUS: Give ear, O Lord

Example 48a

A.

Give ear, O Lord, to hear a

sin, nor's care-ful cry:

and let my woeful plaine-

— as. cend,

a - bove the star - ry sky.

Source: T.E.C.M. Vol. 2 p. 166. Restored, here, to original pitch and
multi-values to facilitate comparison.

Byrd: Alack, when I look back

Example 48b

A.

A. Alack, when I look back up on-

— my youth that's —— past,

...— por - der youth's — of - fense and youth's re - word at

last,

Source: The Byrd Edition, Vol. 11. The English madrigal pp. 93-4 Published by
Stainer & Bell Ltd.
Example 49a

Source: Boyce; *Cathedral Music* p.16  Boyce gives a figured bass line which is here omitted.
Tye: A certain man who was named Ananias

Example 49b


Causton: Nunc Dimittis

Example 49c

Sources: Thomas Causton: Evening Service for Four Voices
Revised edition by P. H. Hurley and D. Willcocks
O.U.P. 1963, By permission of Oxford University Press
Example 50

Source: Boyce: Cathedral Music p. 52

Boyce also gives a figured bass line which is left unnotated.
Morley: *Man that is born of a woman*

Example 51

(misce.) He cometh up and is cut down like a weed

Source: Boyce: *Cathedral Music* p.48

Boyce also gives a figured bass line which is transmitted.
Example 52

Source: Boyce: Cathedral Music pp. 50-51

Boyce also gives a figured bass line which is here omitted.
Example 53

Source: *Introduction* (1597)
Example 54

Morley: Heu mini Domine

Source: David Brown's reconstruction from Bl. Add. MS 18936-9

Comment (i) Original note values and pitch

(ii) Antiphonal repetition shown by brackets

(iii) Major–minor harmony change shown by Acc→maj
Morley: Heu mini Domine

Example 55

Source: David Brown's reconstruction from E.L. Add, MSS 18936-9
A1 is the reconstructed part
Example 57

Exchangeable figure used by Money and Weiks
TRANSCRIPTIONS: INTRODUCTION

The transcriptions included with this thesis are items of sacred music by Morley which are not available in present-day publications. They are not offered as definitive editions; rather, selected sources have been transcribed and collated in order to give some idea of the scope and character of these unpublished works. Before reliable performing editions could be made from these transcriptions it would be necessary for all sources of each work to be examined and for considerable editorial adjustment to take place—for, as will be seen, there are some unhappy moments in the pieces—and for the present purpose it has been impossible to do this. However, the transcriptions have been done as accurately as possible to show what Morley wrote, within the limitations outlined above.

A complete list of the sources may be found in The Sources of English Church Music 1549-1660 compiled by R.T. Daniel and P. Le Huray. Works which were published by John Barnard in his First Book of Selected Church Music (1641) have been transcribed from this publication and have been checked against at least one manuscript source. Where these sources have varied I have given the most likely version in the transcription based upon my experience of late sixteenth-century vocal music in general and upon my sense of Morley's style which gradually developed during work on this thesis; and the variants have been listed. Many of these arise over accidentals and verbal underlay, though of the latter only major variants have been noted. The convention of repeat signs for repetitions of verbal phrases has sometimes left the composer's intention unclear. In such places I have provided the underlay. Punctuation has been taken from the Book of Common Prayer, where relevant, and commas employed when verbal phrases repeat.
Come, let us sing unto the Lord.
Lord, let us heartily rejoice in the strength of our Lord.

The Lord, let us heartily rejoice in the strength of our Lord.
salvation let us come before his presence.

salvation. Let us come before his presence.

salvation. Let us come before his presence.

salvation. Let us come before his presence.
with thanksgiving; and show ourselves glad in him.
With psalms. For the Lord is a great God: and a great

Dec.

Can.

With psalms. For the Lord is a great God: and a great

Dec.

Can.

With psalms. For the Lord is a great God: and a great

Dec.

Can.

With psalms. For the Lord is a great God: and a great

Dec.

Can.
King above all - above all gods, above all - above all gods, above all -

King above all gods, above all -

King above all gods, above all -

King above all -

King above all
earth, of the earth: and the strength of the earth: and the strength of the hills is the earth: and the strength of the hills is his also, the earth: and the strength of the hills is his also,
The sheet music depicts a musical composition with the text: "Hills is his also, and the strength of the hills is his also, and the strength of the hills is his also."
his also of the house is his also.

his also, of the hills is his also.

the strength of the hills is his also.

strength of the hills is his also.

his also, of the house is his also.
VERSE

The sea is his - and he made it:

VERSE

The sea is his and - he _ made it:  and his hands

VERSE

The sea is his and he _ made it:  and his hands

VERSE

The sea is his and he _ made it:  and his hands
and his hands prepared the dry land, and his hands prepared the dry land.
God: and we are the people of his pasture, and the sheep of his hand.
hand, and the sheep of his hand. Today if ye will
hear his voice, hard - en not your hearts: as in the

ye will hear his voice, hard - en not your hearts: as in the pro - ve -

ye will hear his voice, hard - en not your hearts:

ye will hear his voice, hard - en not your hearts: as in the pro - ve -

ye will hear his voice, hard - en not your hearts:
provocation, and as in the day of temptation,

and as in the day of temptation in the wilderness,

as in the provocation, and as in the day of tem-

pro- voca- tion,

as in the provoca-

as in the provoca-

as in the provoca-

as in the provoca-

as in the provoca-

as in the provoca-

as in the provoca-

as in the provoca-

as in the provoca-

as in the provoca-

as in the provoca-
Can

on in the wilderness; When your

Can

on in the wilderness in the wilderness; when your

Can

of temptation in the wilderness; when your
He has tempted me; provoked me and saw my works. For -

He has tempted me; provoked me and saw my works. For -

He has tempted me; provoked me and saw my works. For -

He has tempted me; provoked me and saw my works. For -
years long was | I grieved with this generation—

—by years long was | I grieved with this generation—

—by years long was | I grieved with this generation—

—by years long was | I grieved with this generation—
and said: It is a people that do
is a people that do err in their hearts, for they have not known my

hearts, for they have not known my

people that do err in their hearts, for they have not known my
UN - to whom I swore in my wrath:

wry.

DEC.

UN - to whom I swore in my wrath:

DEC.

wry.

DEC.

wry.

DEC.

wry.
Glory be to the Father, Glory be to the Father, and
to the Son, and to the Son, and to the Holy Ghost, and

and to the Son, and to the Holy Ghost, and

and to the Son, and to the Holy Ghost, and
To the Holy Ghost; As it was in the be-
and to the Holy Ghost; As it was in the be-
Holy Ghost, the Holy Ghost; As it was in the be-
-gin-ning and is now, and ev-er shall be, and

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-

-gin-ning and is now, and ev-er shall be, and ev-
Ev. ev. shall be: word with our end, A - - - amen. A - - -

Ev. ev. shall be: word with our end, A - - - amen. A - - -

T. Dec.

T. Cam.
TE DEUM: THOMAS MORLEY

We praise thee

S Rec. Treble

S Can.

Alt Rec. Bass

Ten. Bass

Bass

Organ
the earth doth worship thee: the Father everlast.
-loud, the heavens and all the powers have me.

To thee Cher- u- bin and Ser-

-loud, the heavens and all the powers have me.

To thee Cher- u- bin and Ser-

-loud, the heavens and all the powers have me.

To thee Cher- u- bin and Ser-

-loud, the heavens and all the powers have me.

To thee Cher- u- bin and Ser-
Holy, Holy, Holy
-phin continually do cry, Holy, Holy, Holy, Holy

DEC.
Oh! Heaven and earth are full of the majesty of my glory.

VERSE DEC

Oh! Heaven and earth are full of the majesty of my glory.

VERSE DEC

Oh! Heaven and earth are full of the majesty of my glory.
VERSE CAN

The glorious company of the Apostles praise

VERSE CAN

The glorious company of the Apostles praise

VERSE CAN

The glorious company of the Apostles praise
VERSE DEC

The goodly fellowship of the prophets: praise thee.

VERSE DEC

The goodly fellowship of the prophets: praise thee.

VERSE DEC

The goodly fellowship of the prophets: praise thee.
The Holy Church

No ble array of mar - bys: praise thee. The Holy Church

No ble array of mar - bys: praise thee. The Holy

No ble array of mar - bys: praise thee. The Holy

No ble array of mar - bys: praise thee. The Holy

No ble array of mar - bys: praise thee. The Holy
Thou art all the world, God's love, the Father
Throughout all the world, Lord, God's love, the Father
Thou art all the world, God's love, the Father
Throughout all the world, Lord, God's love, the Father
of an infinite majesty, of an infinite majesty;

The Father of an infinite majesty, of an infinite majesty;

The Father of an infinite majesty, of an infinite majesty;
The Father of an infinite majesty, of an infinite -

The Father of an infinite majesty, of an infinite -

The Father of an infinite majesty, of an infinite -

The Father of an infinite majesty, of an infinite -

The Father of an infinite majesty, of an infinite -

The Father of an infinite majesty, of an infinite -

The Father of an infinite majesty, of an infinite -

The Father of an infinite majesty, of an infinite -
true and only Son; Also the Holy

ture and only Son; Also the Holy Ghost the comfort

and only Son; Also the Holy Ghost the comforter, Also

able true and only Son; Also the Holy Ghost the comforter, Also

Son, and only Son, Also the Holy Ghost the comforter, Also
ghost the comforter, the comforter
also the holy ghost the comforter, the comforter
also the holy ghost the comforter, the comforter
also the holy ghost the comforter, the comforter, the comforter
also the holy ghost the comforter, the comforter, the comforter
also the holy ghost the comforter, the comforter, the comforter, the comforter
also the holy ghost the comforter, the comforter, the comforter, the comforter,
also the holy ghost the comforter, the comforter, the comforter, the comforter,
Then are the King of glory O Christ, then are the King of glory

Then are the King of glory O Christ, then are the King of glory O Christ,

Then are the King of glory O Christ, then are the King of glory O Christ,
O Christ, of glory O Christ

O Christ, of glory O Christ

King of glory O Christ

King of glory O Christ

King of glory O Christ

King of glory O Christ
VERSE CAN

Thou art the over-casting son of the Father,

VERSE CAN.

VERSE DEC.

VERSE DEC.
- Thou look'd o' up on thee to de-liv-er man:

- Thou look'd o' up on thee to de-liv-er man:
  then didst not ab-

- Thou look'd o' up on thee to de-liv-er man:
  then didst not ab-

- Thou look'd o' up on thee to de-liv-er man:
  then didst not ab-
thou didst not ab. how the Vir-gi'w's wom, Tha did'

how the Vir-gi'w's wom, Tha did' not ab. how the Vir.

how the Vir-gi'w's wom, Tha did' not ab. how the

how the Vir-gi'w's wom, Tha did' not ab. how the

ab'or-be the Vir-gi'w's wom, the Vir-gi'fuy, Tha did' wher the
not ab-hor the Vir-gins womb. When thou hadst ov-er-come the
Vir-gins womb, the Vir-gins womb. When thou hadst ov-er-come the
Vir-gins womb, the Vir-gins womb. When thou hadst ov-er-come the
Vir-gins womb, the Vir-gins womb. When thou hadst ov-er-come the
Vir-gins womb, the Vir-gins womb. When thou hadst ov-er-come the
Sharpness of death: than didst open the kingdom of heaven.
Dec. sings a minim, Can. sings a semibreve
hand of God, in the glory of the Father. in the
Glory of the Father. We believe that He shall come.

Glory of the Father. We believe that He shall come.

Glory of the Father. We believe that He shall come.

Glory of the Father. We believe that He shall come.
to be our Judge.

Come to be our Judge. We herefore pray thee, help thy serv-

Come to be our Judge. We therefor pray thee, help thy serv-

Come to be our Judge. We therefor pray thee, help thy serv-

Come to be our Judge. We therefor pray thee, help thy serv-
Whom has seen with my precious blood.

Make them Full

Whom has seen with my precious blood.

Make them Full

Whom has seen with my precious blood.

Make them Full
to be numbered with my saints in glory everlasting.

Can.

to be numbered with my saints in glory everlasting.

Can.

to be numbered with my saints in glory everlasting.

Can.

to be numbered with my saints in glory everlasting.
and bless thine heritage.

Lord, save my people,

and bless thine heritage.

Lord, save my people, and bless thine heritage.
Day by day we magnify—

Glorify him and lift him up for ev- ev.

Day by day we magnify—

Glorify him and lift him up for ev- ev.

Day by day we magnify—

Glorify him and lift him up for ev- ev.

Day by day we magnify—

Glorify him and lift him up for ev- ev.
- by thee, and we worship thy Name ev'ry world with one

- by thee, and we worship thy Name ev'ry world with one
Vouch safe O Lord, to keep us this day without end.

Vouch safe O Lord, to keep us this day without end.
Sin, to keep us this day without sin, to keep us this day without sin.
to keep us this day without sin.

day without sin, this day without sin.

This day without sin.

She, to keep this day without sin.

Sin, to keep us this day without sin.
Verse

O Lord.

Verse

O Lord.

Verse

O Lord.
O Lord have mercy upon us,

O Lord have mercy upon us,
O Lord, have mercy upon us, O

mov-y up - on us, have mercy upon us,

O Lord, have mercy.
Lord have mercy upon us, have mercy upon us.

mercy upon us, have mercy upon us, have mercy upon us.

O Lord, have mercy upon us, have mercy upon us.
Full Can.

O Lord, let thy mercy light-en up-on-

Full Can.

O Lord, let thy mercy light-en up-

Full Can.

O Lord, let thy mercy light-en up-

Full Can.

O Lord, let thy mercy light-en up-

Full Can.

O Lord, let thy mercy light-en up-

Full Can.

O Lord, let thy mercy light-en up-
In thee have I trusted:

Lord in thee have I trusted: let me never
let me never be confounded

let me never be confounded

be confounded, let me never be confounded

be confounded, let me never be confounded
let us never be conounded.

let us never be conounded.

let us never be conounded.
BENEDICTUS: THOMAS MORLEY

TRANSCRIBED BY MICHAEL JARRETT
for he hath vi-si-
for he hath vi-si-
for he hath vi-si-
for he hath vi-
for he hath vi-
for he hath vi-
for he hath vi-
for he hath vi-
for he hath vi-
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for he hath vi-
for he hath vi-
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for he hath vi-
for he hath vi-
for he hath vi-
for he hath vi-
for he hath vi-
and redeemed his people, and hath raised up
a mighty salvation for us in the house of his servant Da-

a mighty salvation for us in the house of his servant Da-

a mighty salvation for us in the house of his servant Da-

a mighty salvation for us in the house of his servant Da-

a mighty salvation for us in the house of his servant Da-

a mighty salvation for us in the house of his servant Da-

a mighty salvation for us in the house of his servant Da-

a mighty salvation for us in the house of his servant Da-

a mighty salvation for us in the house of his servant Da-
As he spake by the mouth of his Holy prophets, which

CANT.
That we should be saved

Verse

Have been since the world began;

Verse Dec.

Have been since the world began;

Verse Can.

Verse

Verse Can.

Verse
us, of all that hate us; To perform the
hands of all, of all that hate us; To perform the
from the hands of all that hate us; To perform the
From the hands of all that hate us; To perform the
To perform the
mercy promised to our fathers,

mercy promised to our fathers,

mercy promised to our fathers, is our fathers,

mercy promised to our fathers, and to re-

mercy promised to our fathers, and to re-
and to Ne-mem-ber his ho-ly co-ver-nant;

and to Ne-mem-ber his ho-ly co-ver-nant;

and to Ne-mem-ber his ho-ly co-ver-nant, his co-ver-nant;

and to Ne-mem-ber his ho-ly co-ver-nant, his ho-ly co-ver-nant, his co-ver-nant, his co-ver-nant, his co-ver-nant.
To perform the oath which he swore to our father

Abraham that he would give
That we being delivered out of the hands of our
full
us,
enemies might serve him without fear, in holi-

enemies might serve him without fear, in holi-

enemies might serve him without fear, in holi-

enemies might serve him without fear, in holi-

enemies might serve him without fear, in

righteousness before him all the days of our life,
righteousness before him all the days of our life,
righteousness before him all the days of our life,
righteousness before him all the days of our life,
righteousness before him all the days of our life,
righteousness before him all the days of our life,
righteousness before him all the days of our life,
Life, of our life
all the days of our life, all the
life, of our life, all the days of our life, all the
all the days of our life, all the days of our life,
life, all the days of our life, all the days of our life,
All the days of our life, all the days of our life.
(Full)(DECA.NBEB)
child, shall be called the prophet of the Highest:

And thou, child, shall be called the prophet of the Highest:

And thou, child,
(Full)
And thou, child shall be called the prophet of the Highest:

for thou shalt

shall be called the prophet of the Highest, the prophet of the Highest.

child, shall be called the prophet of the Highest, of the
go before the face of the Lord to prepare his

then shall go before the face of the Lord

for thou shalt go be-

then shall go before the face of the Lord

for thou shalt go be-

for thou shalt go be-

for thou shalt go be-

Highest:

for thou shalt go be-

for thou shalt go be-

for thou shalt go be-

for thou shalt go be-
for the face of the Lord to prepare his ways;

the Lord to prepare his ways, to prepare his ways;

the Lord to prepare his ways, to prepare his ways,
To give knowledge of Salvation unto his people for the remission of their sins.

Through —

VERSE CAN.

VERSE CAN.
the tender mercy of our God, whereby the day-spring from on

the tender mercy of our God,
high hath visited us, hath visited us, hath visited
by the day-spring from on high hath visited us, hath visited
waxe by the day-spring from on high hath visited
on high, waxe by the day-spring from on high hath visited.
ned us; to give light to them that sit in darkness and
in the shadow of death; and to guide our feet in -
to the way of peace, and to guide our feet in to the way of peace, and to guide our feet in to the way of peace, and to guide our feet in to the way of peace, and to guide our feet in to the way of peace, and to guide our feet in to the way of...
VERSE (Dec. or Cam.)

peace.

Glory be to the Father, and to the Son,

peace.

peace.

peace.

peace.

peace.
and to the Holy Ghost; Glory be to the Father.

Full
and to the Son, and to the Holy Ghost, as it is in heaven. Amen.
was in the beginning, is now and ever shall

as it was in the beginning is now and ever shall

as it was in the beginning is now and ever shall

as it was in the beginning is now and ever shall
KYRIE ELEISON  THOMAS MORLEY

S

Lord have mercy upon

A1

Lord have mercy upon

A2

Lord have mercy upon

T

Lord have mercy upon

B

Lord have mercy upon

us, and incline our hearts to keep this law.

us, and incline our hearts to keep this law.

us, and incline our hearts to keep this law.

us, and incline our hearts to keep this law.
Lord have mercy upon us, and write all

These thy laws in our hearts, we beseech Thee, we beseech Thee.
A1

Je-su meek

A2

0 Je-su meek

organ

Saviour mine, most gracious Je-su to my call thy
O Jesu dear,
whose precious blood was shed on cross of tree,
Sweet Jesus for my passing sake, have mercy

Sweet Jesus for my passing sake, have mercy

Sweet Jesus for my passing sake, have mercy

Sweet Jesus for my passing sake, have mercy

Sweet Jesus, Jesus for my
Sweet Jesus, sweet Jesus, for my passion's sake
Sweet Jesus, sweet Jesus, for my passion's sake have mercy.

Sweet Jesus, sweet Jesus, for my passion's sake
Sweet Jesus, sweet Jesus, for my passion's sake have mercy.
have mercy now—on me, have mercy now on me, have—

have mercy now, have mercy now on me.

have mercy now, have mercy now on me, have—

have mercy now, have mercy now on me, have mercy now, have—

have mercy now on me, have mercy now on me, have mercy now, have—

have mercy now, have mercy now on me, have mercy now, have—
have mercy now on me

on me, mercy on me.
Jesu what is good for me is aye but known to thee. Therefore according to thy will, have mercy.
now on me. There fore according to thy will,

FULL

There fore according to thy will.

FULL

There fore according to thy will have

FULL

There fore according to thy will
have mercy now on me have mercy now on me
have mercy now on me have mercy now on me, now on
have mercy now on me, have mercy now on me, now on
Have mercy now on me,
have mercy now on me, have mercy now

have mercy now on me, have mercy now

have mercy now on me, have mercy now on me, have mercy now on me,
— by now on me, have mercy now on me.

— by now on me, have mercy now on me.

— by now on me, have mercy now on me.
A.

VERSE

0 Jesus dear, do thou wilt me

evn as thy will shall please, sweet Jesus, put me

Where thou wilt to suffer pain or ease
Je - su be - hold

I am best thine where I be

good or ill,
yet by my

I be good or ill.

yet by my grace I ready

ready am I ready
am thy pleasure to fulfill. My
am thy pleasure to fulfill. My
am thy pleasure to fulfill. My
am thy pleasure to fulfill. My
verse

pleasure to fulfill.

verse

pleasure to fulfill.

verse

pleasure to fulfill.

verse

pleasure to fulfill.

verse

pleasure to fulfill.

verse
A.

Workmanship, most blessed...

May's be thou be... sweet Je- nu-...

My mercy sake... have mercy...
now on me, have never
Sweet Je- su for Thy mercy
now on me.
Sweet Je- su
Sake.

Sweet Je-su for thy mercy

Je-su for thy mercy sake, sweet Je-su for thy mercy

Full

Sweet Je-su for thy mercy

for - thy mercy sake, sweet Je-su, Je-su for thy mercy

Sweet Je-su, Je-su for thy mercy
Have mercy now on me, have mercy now on me, have mercy now on me.
me, have mercy now on me.
me, have mercy now on me.
mer-cy now, have mer-cy have mer-cy now on me.
mer-cy now on me, mer-cy on me.
Teach me Thy way, O Lord

Teach me Thy way, 0 Lord,
Teach me Thy way, 0 Lord,
Teach me Thy way, 0 Lord.
Teach me Thy way, 0 Lord,
Teach me Thy way, 0 Lord.
Teach me Thy way, 0 Lord.
Teach me Thy way, 0 Lord.
Teach me Thy way, 0 Lord.
Teach me Thy way, 0 Lord.
Teach me Thy way, 0 Lord.
and I will walk in thy truth, in thy truth;
and I will walk, and I will walk in thy truth, in thy truth;
and I will walk in thy truth, in thy truth;
O Lord, and I will walk in thy truth;

- truth; O knit my heart un - to thee, my
thy truth; O knit my heart un - to thee, un - to thy truth; O knit my heart un - to thee, un - to
thy truth; O knit my heart un - to thee, un - to
thy truth; O knit my heart un - to thee, un - to
heart un-to thee, O knit my heart un-to thee, O

heart un-to thee, O knit my heart un-to thee

hearts, O knit my heart un-to thee, O

hearts, O knit my heart un-to thee, O

O knit my heart un-to thee, O knit my heart un-to thee, O

O knit my heart un-to thee, O knit my heart un-to thee, O

O knit my heart un-to thee, O knit my heart un-to thee, O

O knit my heart un-to thee, O knit my heart un-to thee, O

O knit my heart un-to thee, O knit my heart un-to thee, O

O knit my heart un-to thee, O knit my heart un-to thee, O
O Lord—my God, with all my
heart, with all my heart: and will praise my heart, with all my heart: and will praise my name for ever.

name for ever-more, and will praise my name for ever.

and will praise my name for ever-more, and—
more, and will praise thy name for ever more.

will praise thy name for ever more, for ever more.

ever more, will praise thy name for ever more.

will praise thy name for ever more, for ever more. A

will praise thy name for ever more.

A

A

men, A

men, A

men, A

A
CATALOGUE OF THE SOURCES USED TO PREPARE THE TRANSCRIPTIONS

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<th>Part in transcript-designation</th>
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VENITE

John Barnard: Selected Church Music (1641)

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(A2)  A1  CT. Dec. 1  55v
(A3)  A2  CT. Dec. 2  55v
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(A5)  B  B. Dec.  55
(A6)  S  M. Can.  53v
(A7)  A2  CT. Can. 1  54v
(A8)  A1  CT. Can. 2  54v
(A9)  T  T. Can.  52
(A0)  B  B. Can.  54

Royal College of Music Library, London

(B5)  1045  S  M. Dec.  138
(B6)  1046  A1  CT. Dec.  143
(B7)  1047  T  T. Dec.  135
(B8)  1048  S  M. Can.  121
(B9)  1050  T  T. Can.  136
(B1)  1051  B  B. Can.  137

St. Michael's College Library, Tenbury

(C)  791  Organ  8
## TE DEUM

**John Barnard: Selected Church Music (1641)**

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**Christ Church Library, Oxford**

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| (E) | 1001 | Organ | 31 |
### BENEDICTUS

**John Barnard: Selected Church Music (1641)**

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**Royal College of Music Library, London**

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**St. Michael's College Library, Tenbury**

| (C)   | 791 | Organ | 11 |

**Christ Church Library, Oxford**

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John Barnard: *Selected Church Music* (1641)

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Royal College of Music Library, London

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**O JESU MEEK**

Rowe Library, King's College, Cambridge

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St. Michael's College Library, Tenbury

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**TEACH ME THY WAY, O LORD**

Peterhouse Library, Cambridge  
(The 'Latter' part-books; new enumeration used)

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The tenor part has been checked against Peter Le Huray's transcription of Ely Cathedral Library MS 28 f.95, the original of which I have not consulted.

All in the transcription is supplied by Michael Foster and is entirely conjectural.
System of reference and abbreviations used in the lists of variants

1) The reference consists of three numbers:
   (a) The first is the number of the bar in the transcription
   (b) The second refers to the voice-part counting downwards from the top of the stave system, or to the organ score
   (c) The third refers to the symbol. The symbols are numbered left to right in the bar in the particular part. Rests and notes are classed as symbols and a tied note is counted as two symbols i.e. as it would be without the tie

2) The variant:
   Sources are referred to by a code letter and number given in brackets. Pitch is indicated by the system used elsewhere in the thesis and which is explained in the Preface. Note values are shown by small letters abbreviated thus:
   - b : breve
   - s : semibreve
   - m : minim
   - c : crotchet
   - sq: semiquaver
   - m.: dotted minim etc.

   Organ parts employ the following abbreviations:
   - org. : organ
     1h. : the organist's left hand part
     rh. : the organist's right hand part
     rh.up : the upper part of the right hand part
     1h.low : the lower part of the left hand part etc.

   Additional abbreviations used:
   - fl. : flat
   - sh. : sharp
   - nat. : natural
   - DB : double bar
   - und. : underlay
3) Pitch and note values are given as in the original sources.
4) Bar lines which appear in the sources have been ignored and regular ones inserted in the modern convention. These do not have any accentual significance.
5) Original clefs have been replaced by their modern equivalents where necessary. Prefatory staves show the original clefs, key signatures, time signatures and first sounding notes.
6) Slurs have been inserted without editorial comment in places where they either occur in the sources or where they are implied by the underlay of the words therein. Slurs marked are editorial suggestions.
7) Verse and full indications occur in the sources unless given in brackets when they are editorial suggestions. However, the indication 'chor'(chorus) has been replaced by 'Full' without explanation.
8) Accidentals last for the bar in which they occur, and those in brackets are monitory. Those in square brackets are editorial suggestions.
Venite: Variants

12 I iv-vi : und.in (B5):
  c  c  c
  with thanks-(giving)

13 IV i-iii : und.in (A4) and (A9):
  m  m
  -giv-ing

15 III iv : fl.in (A8) only

36-37 I : und.in (B8):
  c . q /c.q
  is his/—al-(so)

38 : DB is editorial: it occurs in none of the sources.
The verse indication which follows occurs in all sources.

: Some editorial simplification has taken place in the verse section:
  SI= (A1) and (B5)
  S2= (A6) and (B8)
  A1= (A2) and (A6)
  A2= (A7) and (B9)

: In the Barnard arrangement, which has been followed, there were two altos on each side of the choir envisaged. A1 Dec. and A2 can. sang A2 in the transcription; A2 Dec. and A2 can. sang A2 in the transcription. The verse section used the first alto only of each side, singing two different parts. When the full section starts at bar 47 the altos resume their original parts.

40 II iv : und. in (B8):
  c  m
  he-/

46 II ii : c  c  m in (B8), obviously with different underlay as it has only the conventional repeat mark for the text of this passage.

51-52 II iv : und.in (A2) and (A7):
221

52 IV iv : und. in (B7):

58 IV ii+: und. in (A9):

59 I iv : fl. in (B5) and (B8) but
   not in (A1) and (A6)

59 III, IV, V ii-iii : octaves noted: present in
   all sources

77 org. rh. iii-iv : c c in (C)

90 V iii-iv : und. in (B1):

93-94 III ii-(94)ii: und. not clear in any
   source

94 II iii : b lacking in (A2)

95 org. rh. iii-iv : c c s
   d c d in (C) Modified to
   suit vocal
   parts which themselves
   agree

100 I i : s gsh. in (A6), (B8) and
   (C) agree and their version
   has been used here.

105 I iv : und. in (B8):

112 II iv : no sh. in any source

113 II ii : no fl. in (B6)

113 IV v : c rest lacking in (B0)

115 IV and V iii-iv : the independence of the
   tenor parts is clear in
   the sources, but it causes
   und. problems in bar 116:
   tenor can. begins 'Amen'on
   Fsh.; tenor dec. on G (iv)

115 I ii-(116)iv und. in (A1) only:
   : world without end
Te Deum: Variants

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<td>lacking in (E)</td>
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84-92 org. lh. up                                   : a a Csh. in (C)

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<th>Description</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>VII i</td>
<td>m.C in (A5)</td>
</tr>
<tr>
<td>12</td>
<td>VII ii</td>
<td>c B in (A5)</td>
</tr>
<tr>
<td>13</td>
<td>VII i</td>
<td>c c C D in (A5)</td>
</tr>
<tr>
<td>13</td>
<td>VII ii</td>
<td>m E in (A5)</td>
</tr>
</tbody>
</table>
| 15| V i-iii                              | und. in (A4): c c m
| 17| org. lh. iii                         | s in (C)     |
| 18| V i-iii                              | und. in (B0)&(D2): c c m

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Source</th>
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</thead>
<tbody>
<tr>
<td>23</td>
<td>org. rh. low i</td>
<td>lacking in (C)</td>
</tr>
</tbody>
</table>
| 25| V i-iv                               | und. in (D2): c c m

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>II i</td>
<td>s in (B8)</td>
</tr>
<tr>
<td>29</td>
<td>org. lh. iv</td>
<td>c c in (C)</td>
</tr>
</tbody>
</table>
| 34-35| V iii-iv                             | und. in (B0): m m m /c c m

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Source</th>
</tr>
</thead>
</table>
| 36-423| All parts                           | This section is absent in all sources except Barnard.

The organ part is supplied here from the Barnard voice-parts. There is evidently another part missing from 39-42 (tenor?). The transcription from Barnard is accurate except that Tenor Can. omitted it.
223

: octaves noted between S and B : octaves noted between A2 and T
46 IV ii-vii : und. in (B6) and (D0):
c c m c
doθ-knoωledge

46 org. rh. low : lacking in (E)
46 org. rh. ii : lacking in (E)
49 I i-v : und. in (B5): m m c c m
ma-jes-(ty)
51 IV ii-iii : und. in (B6) and (D0):

58 VI ii : Fsh. in (D3),(D4) and (B1)
59 VI iv : " " " " "
61 VI iv : F sh.lacking in (A5) and (A0)
61 org. lh. iv : " " " " (E)
62 org. lh. iv : m m in (C)
63 III & IV i-ii : octaves noted
63 II iii ) : false relation is correct
63 IV v ) :
66 VI ii : F sh. in (A5),(A0), & (B1)

69 VI ii : F sh. in (D4)
69 org. lh. ii : F sh. in (C) & (E)
71 I v : F sh. in (B5)
71 VI v : F sh. in (B1),(D3) & (D4)
71 org. lh. iv : F sh. in (E)
74 All parts i : All sources have either a
single or double bar after
a pause on the final breve.

82 org. rh. up iii-iv : m m in (C)
83-84 org. rh. low : lacking in (E)
89 org. rh. low : " " "
97 V ii : F sh. in (B0) & (B7)
98 I & V i-ii : octaves noted
99 IV ii : 'on' instead of 'at' in (A2)
101 org. rh. low iv : f sh. lacking in (C)
104 I ii : c in (A1) & (B5)
117 VI i-ii : m. c in (B1)
122 IV i-ii : s. m in (A2)
<table>
<thead>
<tr>
<th>Page</th>
<th>Part</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>123</td>
<td>I, IV &amp; V</td>
<td>(B5), (B6) &amp; (B7) have 'inheritance' in place of 'heritage' with consequent difference of underlay in the previous bar.</td>
</tr>
<tr>
<td>125</td>
<td>V</td>
<td>und. in (B0): c c c c s lift them up for------</td>
</tr>
<tr>
<td>131</td>
<td>VI</td>
<td>m. c s in (D3) i-iii</td>
</tr>
<tr>
<td>136</td>
<td>IV</td>
<td>f sh. in (B6) iii</td>
</tr>
<tr>
<td>142</td>
<td>all parts</td>
<td>The final breve given in all sources has here been reduced to a semibreve to enable the organ interlude to start on the first beat of the next bar.</td>
</tr>
<tr>
<td>144-146</td>
<td>org. rh. low</td>
<td>lacking in (E)</td>
</tr>
<tr>
<td>148-149</td>
<td>org. lh. up iii</td>
<td>c:m. a:c c:m b:m in (C)</td>
</tr>
<tr>
<td>152</td>
<td>org. rh. low iii</td>
<td>b:c c:c d:c in (C)</td>
</tr>
<tr>
<td>158-159</td>
<td>org. rh. low</td>
<td>lacking in (E)</td>
</tr>
<tr>
<td>159</td>
<td>all parts</td>
<td>all semibreve rests are editorial insertions to enable the final note of the work to fall on the first beat of a bar.</td>
</tr>
<tr>
<td>177</td>
<td>I</td>
<td>f sh. lacking in (B6) ii</td>
</tr>
</tbody>
</table>
### Benedictus: Variants

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>org. lh. up ii: The solo entry is a m beat later in (C) than in vocal sources</td>
</tr>
<tr>
<td>2-6</td>
<td>org.: inner part lacking in (E)</td>
</tr>
<tr>
<td>5</td>
<td>org. lh. i-ii: s G in (E) which omits c F</td>
</tr>
<tr>
<td>5</td>
<td>org. rh. up iv: F sh. in (E)</td>
</tr>
<tr>
<td>8</td>
<td>org. rh. low i: lacking in (E)</td>
</tr>
<tr>
<td>9</td>
<td>&quot; &quot; &quot; i-ii: &quot; &quot; &quot;</td>
</tr>
<tr>
<td>9</td>
<td>org. rh. up i: s in (E)</td>
</tr>
<tr>
<td>9</td>
<td>org. rh. low iii-iv: lacking in (E)</td>
</tr>
<tr>
<td>11</td>
<td>VI iii: a in (D4) A in (D3) &amp; a in another hand</td>
</tr>
<tr>
<td>12-13</td>
<td>V v +: und. in (D1) &amp; (D2): c c m c m c c/ m sal-va- ti -on for-- us</td>
</tr>
<tr>
<td>14</td>
<td>V v-vi: c c in (D1)</td>
</tr>
<tr>
<td>15</td>
<td>V i +: und. in (D1): c c c m. c/(s) ser-vant-- Da--- /(vid)</td>
</tr>
<tr>
<td>18</td>
<td>org. lh. up ii: m in (E)</td>
</tr>
<tr>
<td>27-28</td>
<td>org. rh. low iv /-iii: inner part lacking in (C) but present in (E) though without g sh.</td>
</tr>
<tr>
<td>34</td>
<td>all parts: all sources give 'fathers' from 1549 Prayer Book rather than 'forefathers'    1552 Prayer Book</td>
</tr>
<tr>
<td>37</td>
<td>VI: und. in (D4): mm mm mm (Ho)-- ly co-ve--/nant</td>
</tr>
<tr>
<td>37-39</td>
<td>V: und. in (B0): c/m cc m m/m m s his- Ho-ly co-ve-nant</td>
</tr>
</tbody>
</table>

N.B. 'Covenenant' was evidently pronounced with either two or three syllables.
40-47 org. : inner part lacking in (E)
51 org. lh. : m. c in (E)
55 I iii-v : und. in (A1 and (A6):
             c c m / right-eous-(ness)
56 IV iv-v : c c in (B0 and (D1)
56 IV : und. in (D2):
             m c c c c / m (be-)/fore-----/him
56 II ii : fsh. in (D0)
56-57 II : und. in (A2) and (A8):
             c c m m m /s/s right-eous-ness be-/fore/-him
56-59 V : many variants of rhythms
          and thus of underlay. That
          used is from (A0). Others
          include:
          (A5):
          m m s /s s /s s/s right-e-ous-/ness be-/fore-/him
          (D3 & D4 & B1):
          m c c m /s s /m right-eous-ness/be-fore/him, m s /
             be-/ore/
58-59 II ii-iii : und. in (D0):
             c m our-
58 IV ii-iii : und. in (D1):
             c m our-
58 IV iii : Fsh. lacking in (B7 D1 & D2)
58 org. lh. up ii : sh. lacking in (C) and (E)
61 org. rh. up ii-iii : lacking in (C)
62 IV iv : s. in (A9)
63 V i-ii : b b in error in (D0)
63-64 I : und. in (B5):
             m s m / s s days----- /---of
77 org. rh. low ii : sh. lacking in (C) and (E)
77 org. rh. low iii : lacking in (E)
78  org. rh. low iii-iv : lacking in (C)
79  org. rh. low i : lacking in (C)
79  org. rh. up ii : sh. lacking in (C) and E
80  org. rh. up ii : g lacking in (C)
80-81  IV : und. in (B0):
                   mm m m m / m m
to pre- pare his/—ways
81  V  iv : m in (A5) and (AO) ) with
82  V  i : s in (A5) and (AO) ) different
           underlay in consequence:
                   m / s s
                    his/--- ways
83-90  org. : inner part lacking in (E)
86  org. lh.  iii : e in (E)
87  org. rh. up vii : f^sh. in (E)
89  org. rh. up i-iv : d c b a b in (E)
                    c c c q q
90-4-91  org. rh middle : lacking in (C)
96  org. rh. up iii : lacking in (C)
97  org. rh. up ii : m. c in (E)
97  III : und. in (D0):
                   m c c c m /
                    from on--- /
99  org. rh. up : a a ) in (E)
                  s s )
105-6  V : und. in (D1):
                  s. i.k. sours
                  /s. c c c / s.
106  V  t : octaves noted between 51 and T:
107  org. rh. low iii-iv : lacking in (E)
111-116 : this solo is not from
decani specifically. (C)
         and (E) note 'a meane' in
bar 111, and it occurs in
both decani and cantoris
vocal parts.
113-116  org. rh. low : lacking in (E)
120  org. rh. low i-iii : lacking in (E)
121-122  III : und. in (DO):
                    m. c m m / m. c s
to the-- / Ho-ly ghost
228

121-122 III : und. in (B6):
  m. c  m  m /m.cs
to the Ho-ly/—ghost

120-121 V : und. in (B7):
  m /cccc c  c c c /m m
  and/—to-the  Ho-—/ly

120-121 III : und. in (D1):
  m /c c c c c c c/m m
  and/-to-the—Ho/-ly

120-121 V : und. in (D2):
  m /c c c c c c c/m m
  and/-to-the—Ho/-ly

125-126 III : und. in (D0):
  m /ccc c m.  c /m
  ev/-—er shall—/-be

125-126 V : und. in (D1) and (D2):
  c  c /ccc c m  m /m
  and ev/—er shall—/-be

125-126 III : und. in (D0):
  m m /c ccccm.  c /m
  and ev/-er—shall—/-be

127-129 I andII : und. in (B5) and (B8):
  m m  ccm /m s  m /s
  be world with/-out end A/-men

127-129 III : und. in (B6):
  m m c c m /s  s /m
  be world—/-with-out/end
Kyrie: Variants

5     I      iii : sh. in (A1) and (A6)
8     V      i  : dot lacking in (A5)
9     IV     iv : G in (A4)
13-14 II and V iv-v : fifths noted
14    III    ii : All sources give s m
15    III    i  : All sources give s.G

N.B. In (A) Counter-tenor dec.1 sings A1; counter-tenors Dec.2, can.1 and 2 sing A2.
O Jesu meek: Variants

N.B. (1) There are some strange, almost unbelievable moments in this anthem, like the severe dissonances in bars 26, 32 and 122.

(2) Much of the verbal underlay has been supplied editorially without comment below as the use of verbal repeat marks has often left the composer's intention unclear.

6  II  iii  : und.: 'sweet' in (F5)
         : but the title on the part-book has 'meek'
19  I  ii  : und. in (F1): 'on'
21  II  i  : fl. lacking in (F5)
23  I  ii  : sh. lacking in (F1) but no other accidental present so sh. assumed
23  II  iii  : fl. lacking in (F5) but present in (C)
24  org. rh. up ii-iii  : sh. lacking in (C) on ii but present on (iii)
25  I and II  : no 'chorus' indications in (FO) and (F1)
30  I  ii  : sh. lacking in (FO) but present in (F4) and (C)
38  org. rh. v and vii: sh. lacking in (C)
42  I  iii  : spelt 'ay' in (F4)
45  org. lh. low ii  : sh. in (c)
58  IV  ii  : G¹ in (F3)
59  II and III i and ii  : octaves noted
64  I  iv  : s in (F4)
66  IV  ii  : G¹ in (F3)
105  org. rh. ii  : nat., lacking in (C)
106  org. rh.up  iii  : nat. lacking in (C)
111  org. rh.low  iii  : sh. lacking in (C)
120  : half-bar=editorial convenience
122-123  II  iv-i  : und. in (F1): 'passions'
124  org. rh.middle iv  : S c in 791
127  V  i  : m m in (F7)
130  II  iv  : nat. lacking in (F1)
132-133 I and IV  : fifths noted
132  IV  i  : m m in (F3)
132  IV  ii  : m m in (F7)
133  I  v  : sh. lacking in (F0) and (F4)
133  IV  iii  : m m in (F7)
133  III  iv  : an additional m D in (F2) has been treated as redundant
134  II  i  : nat. lacking in (F1)
135  IV  iii  : fl. lacking in (F3)
Teach me thy way, O Lord: Variants

There being so few sources for this anthem variant readings do not arise except in underlay of text.

15-16 I : und. in (G9):
              m m m m /s
to - - -/thee

24-25 IV : und. in (G7) & (G0):
            m m m m /m m s
I may fear thy/- - name

34-35 I iii-i : Unusual though the effect is, the a is held over the bar in (G5) & (G9)

38-39 III & V : octaves noted.

N.B. The 'Latter' set of part-books from Peterhouse Library, Cambridge, from which this anthem is transcribed, is incomplete: at the least, counter-tenor cantoris is lacking. In the transcription Alto 1 is conjectural and has been supplied by Michael Foster.