

Domine quis habitabit

Edited by Jason Smart

William Mundy (c.1529–1591)

Mean 1

Mean 2

Countertenor 1

Countertenor 2

Tenor

[Missing]

Bass

Do - mi-ne, quis ha - bi - ta - bit in

Do - mi-ne, quis

4

ta-ber-na - cu-lo tu - - - - - - - -

ha - bi - ta - - bit in ta-ber-na - - cu-lo tu - - - o, _____

Do - mi-ne, quis ha - bi - ta - -

Do - mi - ne, quis ha - bi - -

9

o,
 in ta-ber-na - cu-lo tu -
 Do - mi-ne, quis
 Do - mi -
 in ta-ber-na - cu-lo tu - - o,
 - bit in ta-ber-na - cu-lo tu - - o, in
 - ta - bit in ta-ber-na - cu-lo tu - - - - -

13

- o, in ta-ber-na - cu-lo tu -
 ha - bi - ta - bit in ta-ber-na - cu-lo tu -
 - ne, quis ha - bi - ta - bit in ta-ber-na - cu-lo tu -
 in ta-ber-na - cu-lo tu - - o?
 ta-ber-na - cu-lo tu - - o?
 - - - - o, in ta-ber-na - cu-lo tu - - - - -

17

o?
Do - mi -
- o, in ta - ber - na - cu - lo tu -
o, tu -
o, o,
Do - mi - ne, quis ha - bi - ta - bit in ta - ber - na - cu - lo
Do - mi - ne, quis ha - bi - ta - bit in ta - ber - na - cu - lo tu -
o, _____

25

tu - - - o?
- o, Do - mi - ne, quis ha - bi - ta - bit
- cu-lo tu - - - - o, in ta-ber-na - cu-lo
8 Do - mi-ne, quis ha - bi - ta -
- o, in ta-ber-na - cu-lo tu - -
ta-ber-na - cu-lo tu - - o, in

33

A musical score for 'Requiem' by Palestrina, featuring five staves of music. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a tenor G-clef, the fourth staff a bass F-clef, and the bottom staff a bass C-clef. The music consists of various note values (eighth, sixteenth, thirty-second) and rests. The lyrics are written below each staff, corresponding to the musical phrases. The score includes a key signature of one sharp (F#), a common time, and a basso continuo part indicated by a bass clef and a 'C' with a cross.

- scet in mon - te san - cto tu - o, in

aut quis re-qui - e - scet in mon - te san - cto

in mon - te san-cto tu - o, aut quis re-qui - e - scet in mon - te

re-qui - e - scet in mon - te san - cto tu - - - -

aut quis re-qui - e - scet in mon - te san - cto tu - - - -

- o? aut quis re-qui - e - scet in mon - te san - cto tu - - - -

37

A musical score for a vocal piece, likely a hymn or chant. The score consists of five staves, each with a different clef (Treble, Alto, Tenor, Bass, and another Bass). The lyrics are written below each staff, corresponding to the notes. The music is in common time, with various note values including eighth and sixteenth notes, and rests. The lyrics are in Latin, referring to 'Monte Sancto' and 'Sancto'. The score is presented in a clear, professional format with a white background.

41

Qui in - gre - di - e - tur si - ne ma - cu - la, ma - cu -
 tu - - - o? Qui in - gre - di -
 8 san - cto tu - - - o? Qui in - gre - di - e - tur
 8 san - cto tu - - - o? Qui in - gre - di - e - tur
 - - o, in mon - te san - cto tu - - - o?
 Qui in - gre - di - e - tur si - ne ma - cu -
 la,

45

- - - la, qui in - gre - di - e - tur si - ne ma - cu - la, ma - cu -
 - e - tur si - ne ma - cu - la, _____
 Qui in - gre - di - e - tur si - ne ma - cu - la, _____
 8 si - ne ma - cu - la, si - ne ma - cu - la, _____ qui -
 Qui in - gre - di - e - tur si - ne ma - cu - la, ma - cu -
 - la, qui in - gre - di - e - tur

49

et

qui in-gre-di - e - tur si - ne ma - cu - la, ma -

si ne ma - cu - la, et o - pe - ra - tur iu -

in-gre-di - e - tur si - ne ma - cu - la, si - ne ma - cu -

- la, et o - pe - ra - tur iu - sti - ti -

si - ne ma - cu - la, et o - pe - ra - tur iu - sti - ti - am,

53

o - pe - ra - tur iu - sti - ti - am, iu - sti - ti - am,
 - cu - - la, et o - pe - ra - tur iu - sti - ti - am, et o - pe - ra -
 8 - sti - ti - am, iu - sti - ti - am, et o - pe - ra - tur iu - sti - ti -
 8 - la, et o - pe - ra - tur iu - sti - ti - - - - - - - -
 - - - - - - am, et
 et o - pe - ra - tur iu -

57

et o-pe-ra - tur iu - sti - ti - am;
 - tur iu - sti - ti - am, et o-pe-ra -
 - am, et o-pe-ra - tur iu - sti - ti -
 - am, et o-pe-ra - tur iu - sti - ti - am;
 qui
 o-pe-ra - tur iu - sti - ti - am,
 - sti - ti - am, et o-pe-ra - tur iu -

61

qui lo - qui-tur ve - ri - ta - tem, qui lo - qui-tur
 - tur iu - sti - ti - am; qui lo - qui-tur ve - ri - ta - tem
 - - - am; qui lo - qui-tur ve - ri - ta - tem
 lo - qui-tur ve - ri - ta - tem in cor - de su - - -
 et o-pe-ra - tur iu - sti - ti - am; qui lo - qui - tur ve - ri - ta -
 - sti - ti - am; qui lo - qui-tur ve - ri - ta - tem in cor - - de

65

ve - ri - ta - tem in cor - de su - - o, qui
tur ve - ri - ta - tem in cor - de su - - o,
in cor - de su - - o, qui non e -
o, qui non e - git do -
su - - o, qui non e - git do -

69

non e - git do - - - lum
qui non e - git do - - - lum in lin - gua
qui non e - git do - - - lum
git do - - lum in lin - gua su - a,
- git do - - lum in lin - gua su - ,
- lum, qui non e - git do - - lum in

73

A musical score for five voices or instruments, arranged in five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The music consists of measures of quarter notes, eighth notes, sixteenth notes, and rests. The lyrics "in lin - gua su - a," are repeated in each measure across all staves. Measure numbers 1, 2, 3, 4, and 8 are indicated above the staves. Measure 8 includes a dynamic marking of f (forte) and a fermata over the final note.

in lin - gua su - a,
in lin - gua su - a,

78

su - - - a, in lin - gua su - a, nec
 - a, nec fe - cit pro - xi-mo su - o ma -
 8 a, nec fe - cit pro - xi -
 8 nec fe - cit pro - xi-mo su - o ma -
 - a, nec fe - cit pro - xi - mo su - o ma - lum,
 - a, _____ nec fe - cit

83

fe - cit pro - xi - mo su - o ma - lum, _____ nec fe - cit pro - xi -
 - lum, su - o ma - lum, nec fe - cit pro - xi -mo su -
 8 - mo su - o ma - - - - - lum, pro -
 - lum, nec fe - cit pro - xi -mo su - o
 nec fe - cit pro - xi -mo su - o
 pro - xi -mo su - o ma - - - - - lum, nec fe - cit pro - xi -

88

- mo su - o ma - lum, et
 - o ma - - - - - lum,
 8 - xi -mo su - o ma - lum, et op - pro - bri - um non ac -
 ma - - - - - lum, et op - pro - bri - um non ac - ce -
 ma - - - - - lum, et op - pro - bri - um non ac - ce -
 - mo su - o ma - - - - - lum,

92

op - pro - bri-um non ac - ce - pit
et op - pro - bri-um non ac -
ce - - - pit,
et op - pro - bri-um non ac - ce -
- bri-um non ac - ce - - - pit
- - - pit,
et op - pro - bri-um
et op - pro - bri-um
ad -

96

ad - ver - sus pro - xi-mos su - - -
ce - - - pit ad -
pit ad - ver - sus
ad - ver - sus pro - xi-mos su - os, ad - ver - sus pro - xi - mos __
non ac - ce - - - pit ad - ver - sus pro - xi-mos su - -
ver - sus pro - xi-mos su - os,

100

- os, ad - ver - sus pro - xi - mos

- ver - sus pro - xi - mos su - - - - os, _____

8 pro - xi - mos su - - os, ad - ver - sus pro - xi - mos su - - os, ad -

8 su - - - - os, ad - ver - sus pro - xi - mos su - - os, ad - ver - sus pro - xi - mos su - -

os, ad - ver - sus pro - xi - mos su - - os, ad - ver - sus pro - xi - mos su - -

ad - ver - sus pro - xi - mos su - - os, ad - ver - sus

104

su - os, su - - - os.
ad - ver - sus pro - xi - mos su - - - os.
- ver - sus pro - xi - mos su - os, su - - - os.
- os, ad - ver - sus pro - xi - mos su - - - os.
- os, ad - ver - sus pro - xi - mos su - - - os.
pro - xi - mos su - os, su - - - os.

108

Ad ni - hi - lum de - du - ctus est in con - spe - ctu e - ius ma -

Ad

112

- li - gnus, in _____ con - spe - ctu e - ius ma - li - - -

Ad

- ius ma - li - - - - - gnus, in con - spe - ctu e - -

ni - hi-lum de - du - ctus est in con - spe - ctu e - ius ma -

Ad ni - hi - lum de - du - ctus est in con - spe - ctu e - ius ma -

116

A musical score for Gregorian chant featuring five staves of notation. The music is written in common time with a key signature of one sharp. The lyrics are in Latin, with some words like 'gnus' appearing multiple times. The notation uses black note heads on white staff lines, with vertical stems extending either up or down. Measure numbers 1 through 8 are indicated above the first four staves.

g - nus, e - ius ma - li - gnus;
 ni - hi-lum de - du - ctus est in con - spe - ctu e - ius ma - li
 Ad ni - hi - lum de - du - ctus est in con - spe - ctu e - ius ma -
 ius ma - li - gnus;
 - gnus, ma - li - gnus; ti - men - tes

120

124

ri - fi - cat, Do - mi - num, glo - ri - fi - cat, ti -
 - cat, ti - men - tes au - tem Do - mi - num glo - ri - fi - cat,
 8 - num glo - ri - fi - cat, ti - men - tes au -
 8 - men - tes au - tem Do - mi - num glo - ri - fi - cat, ti - men - tes
 - - - - - fi - cat, ti - men - tes au - tem Do - mi -
 ti - men - tes au - tem Do - mi - num glo -

128

- men - tes au - tem Do - mi - num glo - ri - fi - cat, glo - ri - fi - cat.
 Qui
 8 - tem Do - mi - num glo - ri - fi - cat, Do - mi - num glo - ri - fi -
 au - tem Do - mi - num glo - ri - fi - cat. Qui iu - rat pro - xi - mo su -
 - num glo - ri - fi - cat, glo - ri - fi - cat. Qui
 - ri - fi - cat, Do - mi - num glo - ri - fi - cat. Qui iu - rat pro - xi - mo su -

132

Qui iu - rat pro - xi - mo
 iu - rat pro - xi - mo su - o, — et non de - ci - pit, et non de -
 8 - cat. Qui iu - rat pro - xi - mo su - o, et non de - ci - pit, qui iu - rat
 8 - o — et non de - ci - pit, et — non de - ci - pit, qui
 iu - rat pro - xi - mo su - o, et — non de - ci - pit, qui iu - rat
 - o, et non de - ci - pit, qui

136

su - o, — et — non de - ci - pit; qui pe - cu - ni -
 - ci - pit, et non de - ci - pit;
 8 pro - xi - mo su - o, et non de - ci - pit; qui pe -
 iu - rat pro - xi - mo su - o et non de - ci - pit; qui pe - cu - ni -
 pro - xi - mo su - o, et non de - ci - pit; qui pe - cu - ni - am su -
 iu - rat pro - xi - mo su - o, [et non de - ci - pit;] —

140

- am su - am _____ non de - dit ad u - su - - - ram,
 - cu - ni - am su - am non de - dit ad u - su - - - ram, et
 - am su - am non de - - - dit ad u - su - - - ram, et
 - am non de - dit ad u - su - - - ram,

144

et mu - ne - ra su - per in - no - cen - tem non ac - ce - - -
 mu - ne - ra su - per in - no - cen - - - tem non ac - ce - - -
 mu - ne - ra su - per in - no - cen - tem _____ non ac - ce - - -
 et mu - ne - ra su - per in - no - cen - - tem non ac - ce - - -

148

Musical score for page 148, featuring two staves of music. The top staff uses a treble clef and common time (indicated by '8'). The bottom staff uses a bass clef and common time (indicated by '8'). The lyrics are:

- pit, qui pe - cu - ni - am su - am non de - dit
 qui pe - cu - ni - am su - am non de - dit
 - pit, qui pe - cu - ni - am su - am non _____ de - dit ad
 - pit.

The bottom staff continues with:

- pit, qui pe - cu - ni - am su - am non
 qui pe - cu - ni - am su - am non

152

Musical score for page 152, featuring two staves of music. The top staff uses a treble clef and common time (indicated by '8'). The bottom staff uses a bass clef and common time (indicated by '8'). The lyrics are:

ad u - su - ram, et mu - ne - ra su - per in - no - cen -
 ad u - su - ram, et mu - ne - ra, et mu - ne -
 u - su - - - ram, et mu - ne - ra su - per in - no - cen -
 de - dit ad u - su - ram, et mu - ne - ra su - per in - no -
 de - dit ad u - su - ram, et mu - ne - ra su -

156

160

qui fa - cit haec non mo - ve - bi - tur in ae -
 fa - cit haec, qui fa - cit haec _____ non
 8 fa - cit haec, qui fa - cit haec non mo - ve - bi - tur in ae - ter - num,
 8 fa - cit haec, qui fa - cit haec _____ non mo - ve - bi - tur
 fa - cit haec, qui fa - cit haec _____ non mo - ve -
 Qui fa - cit haec _____ non mo - ve - bi - tur

164

A musical score for "Adeste Fideles" (Hark! The Herald Angels Sing) featuring five staves of music. The lyrics are written below each staff. The music consists of quarter notes, eighth notes, and sixteenth-note patterns. Measure numbers 1 through 12 are indicated above the staves.

1 - ter - - num, non mo - ve - bi - tur in ae - ter -

2 mo - ve - bi - tur in ae - ter - - - num, non

3 8 non mo - ve - bi - tur in ae - ter - - - - -

4 8 in ae - ter - - - num, non mo - ve - bi - tur in

5 - bi - tur in ae - ter - num, non mo - ve -

6 in ae - ter - num, non mo - ve - bi - tur in ae - ter - - num,

168

172

non mo - ve - bi - tur in ae - ter -
- bi - tur in ae - ter - - - num.
- ter - num, in ae - ter - num. A -
- num, non mo - ve - bi - tur in ae - ter - - - num. A -
mo - ve - bi - tur in ae - ter - - - num, in ae - ter -
non mo - ve - bi - tur in ae - ter - - - num. A -

176

- num. A - - - men.
A - - - men.
- - - men.
- num. A - - - men.
- - - men.

Translation

Lord, who shall dwell in thy tabernacle, or who shall rest upon thy holy hill ?
Even he that leadeth an uncorrupt life, and doeth the thing which is right, and speaketh the truth from his heart.
He that hath used no deceit in his tongue, nor done evil to his neighbour, and hath not slandered his neighbour.
He that setteth not by himself, but is lowly in his own eyes and maketh much of them that fear the Lord.
He that sweareth unto his neighbour and disappointeth him not, though it were to his own hindrance.
He that hath not given his money upon usury, nor taken reward against the innocent.
Whoso doeth these things shall never fall.

(*Psalm 15, Book of Common Prayer*)

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The prefatory staves at the start of the piece show the original clef, staff signature, mensuration symbol and first note for each voice.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign

Repeat signs in the underlay have been expanded using italicised text.

Underlay between square brackets is entirely editorial.

The lost Tenor part has been reconstructed by the editor and is printed in small notation.

Source

A: Oxford, Christ Church Mus. 979–83 (c.1575–1581 with later additions).

979	(M2)	no.128	at end:	m ^r : w: mundie: of: the: chapelle:
980	(Ct1)	no.128	at end:	m ^r : w: mundie: one: of: the: gentlemen: of: the: chapelle:
981	(Ct2)	no.128	at end:	m ^r : mundie
982	(M1)	no.128	at end:	m ^r : mundie.
983	(B)	no.128	at end:	m ^r : w: mundie of: the: chapell-

B: London, British Library, Add. MS 32377 (c.1584–90; M1 and M2 only).

f.41^v at end of M2: m^r william mundye

M1 and M2 are copied on facing pages. On each opening M1 is labelled ‘*primus medius*’ and M2 ‘*secundus medius*’ in the left-hand margin of the top staff (with minor variations in the contractions).

Notes of the Readings of the Source

This edition is based principally on source **A** and the underlay and ligatures shown are those of this source. The underlay of the music transmitted in **A** is often unreliable in that melismas may be replaced with repetitions of text and these edits occasionally include rhythmical alterations. The two Mean parts in **B** seem to have been altered less than those in **A** (if at all) and where significant variants occur **B**’s readings have been preferred. Otherwise the two sources agree in their underlay for these voices. Similar editing must have occurred in the lower voices of **A**, but since Mundy was capable of making text repeats himself it impossible to be sure which repetitions are his and which are interventions by scribes. Only a very few have been excised in the edition and the only significant rhythmical alteration made is at bars 137–8 where a conjectural restoration of the lost Bass part of **B** has been made (cf. the readings of Mean 2 in **A** and **B**).

Both **A** and **B** tend to use underlay repeat signs for the same phrases. Those in **A** are generally preceded by a syllable or two of text; **B** gives no such cues. Most of the underlay variants recorded below for **B** are purely cosmetic ones of this nature without any implications for performance. Where a phrase has more notes than syllables the underlay in **A** is frequently ambiguous. Although the most significant ambiguities are noted below, no attempt has been made to provide a comprehensive list. A commentary cannot convey the visual impression of the original and risks implying greater certainty than actually exists. To assess the underlay it is best to consult the original sources. Digital images of both **A** and **B** are available online at www.diamm.ac.uk.

In each section below the references are listed by source. Each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice; (3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. ¹F = first note F in the bar. Pitches quoted are those of the edition. Note values are abbreviated, e.g. *dot-q* = dotted quaver. The symbol + denotes a tie and \gtrless an underlay repeat sign.

Accidentals

A: 10 B \natural for F / 25 B \natural for 1F / 39 B new line in source begins with G, staff signature given in both upper and lower octave / 46 M2 no \sharp for F / 61 B \natural for F / 89 M2 no \sharp , no \flat / 96 B \natural for 1F / 104 B new line in source begins with 1A , staff signature in lower octave only / 114 B \natural for F / 152 B new line in source begins with 2G , staff signature given in both upper and lower octave / 163 B \natural for B /

B: 40 M1 no \sharp for F / 42 M1 no \natural for 1F / 154 M1 \natural for 1F / 157 M2 \natural for B /

Underlay and Ligatures

A: 43–44 M1 *macula* undivided below *qD qC crA crE crF* followed by \gtrless ambiguously positioned / 46 M2 \gtrless below F / 49–50 M1 *macu-* undivided below DAG, (51) *-la* below D / 50 Ct1 \gtrless below 1D (and in 49) / 51–52 B *justitiam* undivided, (53–56) *et ope* \gtrless begins below rests / 52–53 M2 *macula* undivided; Ct1 *justitiam* undivided below CDCB, (54–55) *justitiam* undivided below AGFFE / 55 Ct2 *-am* below 1C (and in 57) / 58 M2 *justitiam* below EAGF / 61 Ct1 *ju-* below D (62) *-steti-* below GA (implying *-am* below 2A in 61) / 64 Ct2 *-o su-* below CG / 65 B *-o* below A / 73–74 Ct1 *lingua* undivided below FDE, *sua* undivided below A, *in* below B, (75) *lingua* undivided below 1CGAB / 82 M2 *-lum* below G, \gtrless (for *malum*) below B / 84 M2 *suo* omitted, *malum* undivided below DC / 95–97 M2 *acceptit* undivided below *qb mA crG crA+qa qG* / 98–99 M1 *suos* undivided below *mA crG crE* / 102–104 M2 C+C+C is *mC+mC mC+mC* with *-os* below 2C in 103 / 111–120 all parts *malignus* for *malignus* / 116 M1 *sbE* is *crE mE crE*, (117) *dot-mC* is *crC mC*, (116–118) *in conspe-* \gtrless ambiguously positioned below $^2E^3EF^1C^2CG$ (reading of B adopted) / 122 M2 *-num* below 2B , (123–124) *glorificat* undivided below GABCDD / 126 Ct2 slur for CA 1D / 130 M1 \gtrless omitted below E / 142 M1 *-ram* below G / 172–173 M2 *aeternum* undivided below *qF crG crD crE*, (174) *A-* ambiguously positioned below E^2F /

B: 14 M1 \gtrless (for *in tabernaculo tuo*) below B / 18 M2 *-naculo tu-* underlaid as edition / 21–22 M1 *habitabit* underlaid / 23–24 M2 *-bernaculo tu-* underlaid as edition / 24–25 M1 *-naculo tu-* underlaid as edition / 27 M2 \gtrless (for *quis habitabit in tabernaculo*) below 2G , (30) *tu-* below A / 37–38 M1 *sancto tuo* underlaid, \gtrless (for *in monte sancto tuo*) below 2A / 40–41 M2 *sancto tu-* underlaid as edition, *-o* below F / 46 M1 *-la* underlaid, \gtrless (for *qui ingredietur sine macula*) below 1A / 49 M2 \gtrless (for *qui ingredietur sine macula*) omitted below 1A / 52–53 M2 *macula* undivided / 54–55 M1 *justitiam* underlaid / 56 M2 \gtrless (for *et operatur justitiam*) below E / 57 M1 \gtrless (for *et operatur justitiam*) below A / 60–62 M2 *-ratur justitiam* underlaid / 64 M1 \gtrless (for *qui loquitur veri-*) below A, (65) *-tatem* underlaid / 73 M2 \gtrless (for *in lingua sua*) below 2D / 76 M2 \gtrless (for *in lingua*) below D, (77) *su-* below E / 77 M1 \gtrless (for *in lingua sua*) below D / 80 M1 \gtrless (for *in lingua sua*) below D / 82 M2 ligature for GB / 86 M1 \gtrless (for *nec fecit proximo suo malum*) below C / 87–88 M2 *proximo suo* underlaid, ligature for AG / 102 M1 \gtrless (for *adversus proximos suos*) below G / 113–115 M1 *-ctu ejus mali-* underlaid as edition / 115–118 M1 *-gnus ejus ma-* ambiguously positioned below FEFCGA / 122 M2 *-num* below 2B , (123) *glorificat* undivided below GABCD / 123–124 M1 *glorificat* underlaid / 124 M2 \gtrless (for *timentes autem Dominum glorificat*) below G / 126–127 M1 *glorificat* underlaid / 129–130 M1 *Dominum glorificat* underlaid / 153–154 M2 G+GGA are *dot-crG qG mG crA crA* with underlay *munera super*, (155) \gtrless (for *et munera super*) below F / 157–158 M1 *acce-* undivided below $^2EF^3E^1G$ / 160 M2 \gtrless (for *qui facit haec*) below 4G / 165 M1 \gtrless (for *non movebitur in aeternum*) below G / 167 M2 \gtrless (for *non movebitur in aeternum*) below G / 168 M1 \gtrless (for *non movebitur in aeternum*) ambiguously positioned below 1GD / 171 M2 \gtrless (for *non movebitur in aeternum*) below D / 173 M1 \gtrless (for *non movebitur in aeternum*) below G /

Other Readings

A: 83 M1 1G is *dot-qG sqF* (reading of B adopted) / 88–89 M2 *crG+crG* is *crG+qG qa* / 125 Ct2 A is G / 137 B *mA* for *crA qa qa*, (138–140) *GGC+C+C* are *crG crG mC+crC crC mC+mC*, *et non* \gtrless below $^1G^2G^1C$ / 137–139 M2 *CCGGG+G* are *crC mG mG+crG crG mG* with underlay *et non* \gtrless (reading of B adopted) / 170 M1 F is *qF qE* (reading of B adopted) / 175 M1 $^1G^1A$ are *dot-q sq* /

B: 43 M1 2DC are *dot-q sq* / 73 M2 EDD are DCC / 158 M2 BA are *q q* /