

Magnificat and Nunc Dimittis 'in Medio Chori'

Edited by Jason Smart

William Mundy (c.1529–1591)

Magnificat

Treble

Mean

Countertenor 1

Countertenor 2

Tenor [Missing]

Bass

My soul doth mag - ni -

My soul doth mag - ni -

My soul doth mag - ni -

My soul doth mag - ni - fy the

My soul doth mag - - - ni -

My soul doth mag - ni -

4

- fy the Lord, doth mag - ni - fy the Lord,

- fy the Lord, doth mag - ni - fy the Lord,

- fy the Lord, and my spirit re - joic - eth in

Lord, doth mag - ni - fy the Lord, and my

- fy the Lord, and my spirit re - joic - eth in God

- fy the Lord, and my spirit re - joic -

8

and my spirit re - joic - eth in God my Sa - vi -

and my spirit re - joic - eth in God my Sa - vi -

God my Sa - vi - our, in God my Sa - vi - our, and my

spirit re - joic - eth in God my Sa - vi - our, in

my Sa - vi - our, and my spirit re - joic -

- eth in God my Sa - vi - our, in God my Sa - vi -

12

- our, and my spirit re - joic - eth in God my Sa - vi -

- our, in God my sa - vi - our, and

spirit re - joic - eth in God my Sa - vi - our, and my spirit re -

God my Sa - vi - our, and my spirit re - joic - eth

- eth in God my Sa - vi - our, in God my Sa - vi - our,

- our, and my spirit re - joic - eth in God

16

- our, and my spirit re - joic - eth in God my Sa - vi - our. —
 — my spirit re - joic - eth in God my Sa - vi - our. —
 - joic - eth, re - joic - eth in God my Sa - vi - our. —
 in God my Sa - vi - our, in God my Sa - vi - our. —
 and — my spirit re - joic - eth in God my Sa - vi - our. —
 — my Sa - vi - our, in God my Sa - vi - our. —

20

—
 —
 —
 — For he hath re - gard - ed the —
 — For he hath re - gard - ed the low - li - ness of his hand -
 —
 — For he hath re - gard - ed the low - li - ness of —
 —

24

For be - hold from hence - forth all ge - ne - ra - ti - ons shall call me bless - ed - ness of his hand - maid - en, of his hand - maid - en, of his hand - maid - en.

28

all ge - ne - ra - ti - ons shall call me bless - ed - ness of his hand - maid - en, of his hand - maid - en, of his hand - maid - en.

48

For he that _____ is migh - ty hath mag - ni - fi - ed me, and ho - ly is his

For he that is migh - ty hath mag - ni - fi - ed me, and ho - ly

For he that is migh - ty hath mag - ni - fi - ed me, and

The musical score consists of ten staves. The first four staves are piano accompaniment, with the first two in treble clef and the last two in bass clef. The fifth staff is a vocal line in treble clef with lyrics. The sixth staff is piano accompaniment in bass clef with lyrics. The seventh staff is a vocal line in bass clef with lyrics. The eighth staff is piano accompaniment in bass clef with lyrics. The ninth and tenth staves are piano accompaniment in bass clef.

53

and ho - ly is his _____

and ho - ly is his _____

and ho - ly is his _____

and ho - ly is his Name, and _____ ho - ly is his _____

Name, [and ho - ly is his Name,] and ho - ly is his _____

and ho - ly is his _____ Name, and ho - ly is his _____

is his _____ Name, and ho - ly is his Name, and ho - ly is his _____

ho - ly is his _____ Name, and ho - ly is his _____

and ho - ly is his Name, and ho - ly is his _____

58

Name. And his mer - cy is on them that fear _____ him, — on

Gimel primus
Name. And his mer - cy is on them that fear _____

Gimel secundus
Name. And his mer - cy is on them that

Name. And his mer - cy is on

Name.

Name.

Name.

Name.

Name.

Name.

62

them that fear him through-out all ge - ne - ra - ti -

him, on them that fear him through-out all ge - ne - ra - ti -

fear him through-out all ge - ne - ra - ti - ons, through -

them that fear him through-out all ge - ne - ra - ti - ons, all ge - ne -

66

- ons, through-out all ge - ne - ra - ti - ons, through-out all ge - ne - ra - ti -

- ons, all ge - ne - ra - ti - ons, through-out all ge - ne - ra - ti -

- out all ge - ne - ra - ti - ons, all ge - ne - ra - ti -

- ra - ti - ons, through-out all ge - ne - ra - ti -

70

- ons. He hath shew - ed strength with his arm,

- ons. He hath shew - ed strength with his

- ons. He hath shew - ed strength with his

8 - ons. He hath shew - ed strength with his arm;

8 He _____ hath shew - ed strength with his arm;

8 He _____ hath shew - ed strength with his _____

He _____ hath shew - ed strength with his arm, with _____

He _____ hath shew - ed strength with _____ his arm; he hath

74

shew - ed strength with his arm; he hath scat - ter - ed the proud

arm; he hath scat - ter - ed the

he hath scat - ter - ed the proud, he hath scat - ter - ed the

arm, with his arm; he hath scat - ter -

his arm; he hath scat - ter - ed the proud, he hath scat - ter - ed the

scat - ter - ed the proud, he hath scat - ter - ed the proud, the

78

in the i - ma - gi - na - ti - ons

proud, the proud in the i - ma - gi - na - ti - ons

proud in the i - ma - gi - na - ti - ons of their hearts,

- ed the proud in the i -

proud in the i - ma - gi - na - ti - ons of their hearts, in

proud in the i - ma - gi - na - ti - ons of their hearts, in

82

of their hearts, in the i - ma - gi - na - ti - ons of their hearts,
of their _____ hearts, of their hearts, in the i - ma - gi - na - ti - ons
in the i - ma - gi - na - ti - ons of their hearts, in
- ma - gi - na - ti - ons of their hearts, in the i - ma - gi - na - ti -
the i - ma - gi - na - ti - ons of their _____ hearts, of their hearts,
the i - ma - gi - na - ti - ons of _____ their hearts, in the i -

86

in the i - ma - gi - na - ti - ons of their _____ hearts.
of their hearts, in the i - ma - gi - na - ti - ons of their hearts.
the i - ma - gi - na - ti - ons of their hearts, of their _____ hearts.
- ons of their hearts, in the i - ma - gi - na - ti - ons of their hearts.
in the i - ma - gi - na - ti - ons of their _____ hearts.
- ma - gi - na - ti - ons of their _____ hearts, of their _____ hearts.

90

Ct. 1

Ct. 2

T.

B.

He hath put down the might - ty from their

He hath put down the migh - ty from their seat, and hath ex - alt - ed the

He hath put down the migh - ty from their _____ seat, and

94

seat, and hath ex - alt - ed the hum - ble and meek, the hum - ble and

hum - ble and meek, the hum - ble and meek, and hath ex - alt - ed the hum - ble, the

and hath ex -

hath ex - al - ted the hum - ble and meek, the hum - ble and _____

98

meek, and hath ex - alt - ed the hum -

and hath ex - alt - ed the hum - ble and meek, and hath ex - alt -

and hath ex - alt - ed the hum - ble and meek, the hum -

hum - ble and meek, and hath ex - alt - ed the hum - ble and

- alt - ed the hum - ble and meek, the hum - ble and meek, and hath ex -

meek, and hath ex -

102

Gimel primus

He _____ hath fil - led the

Gimel secundus

He hath

Gimel primus

Gimel secundus

He hath fil - led the hun - gry with good _____

He _____ hath fil - led the hun - gry

- ble and meek, the hum - ble and meek.

- ed the hum - ble and meek.

- - ble and meek.

meek, the hum - ble and meek.

- alt - ed the hum - ble and meek.

106

hun - gry with good _____ things, with good _____

fil - led the hun - gry, he hath fil - led the hun - gry with good _____

He _____ hath fil - led the hun - gry with good _____

_____ things, _____ he hath fil - led the hun - gry with good _____

with good things, he hath fil - led the hun - gry with good things, with good _____

110

things; and the rich he hath sent emp - ty a - way, and the rich _____

things; with good things, and the rich he hath sent emp - ty a -

things, [with good _____ things;] and the rich _____ he hath sent emp -

things; and the rich _____ he hath sent emp - ty a - way, and the rich he hath

things; and the rich he hath sent emp - ty a - way, and

114

— he hath sent emp - ty a - way. He re - mem - b'ring his
 - way, and the rich he hath sent emp - ty a - way.
 - ty a - way, hath sent emp - ty a - way. He re - mem -
 sent emp - ty a - way, and the rich he hath sent emp - ty a - way.
 the rich he hath sent emp - ty a - way, sent emp - ty a - way.

118

mer - cy, he re - mem - - - b'ring his mer -
 He re - mem - b'ring his
 - b'ring his mer - cy, he re - mem - b'ring his mer - cy, his
 He re - mem - b'ring his mer - cy, he re - mem -
 He re - mem - b'ring his mer - cy, his mer -

122

- - - - cy hath hol - pen his ser - vant Is - ra - el, hath
 mer - cy, his mer - cy hath hol - pen his ser - vant
 mer - cy hath hol - pen his ser - vant Is - ra - el,
 - b'ring his mer - - - cy hath hol - pen his ser - vant
 - - cy hath hol - pen his ser - vant, hath hol -

The score consists of eight staves. The first five staves are vocal lines with lyrics. The sixth and seventh staves are piano accompaniment in the right hand, marked with an '8'. The eighth staff is the piano accompaniment in the left hand. The music is in a minor key and 4/4 time. The lyrics are: '- - - - cy hath hol - pen his ser - vant Is - ra - el, hath mer - cy, his mer - cy hath hol - pen his ser - vant mer - cy hath hol - pen his ser - vant Is - ra - el, - b'ring his mer - - - cy hath hol - pen his ser - vant - - cy hath hol - pen his ser - vant, hath hol -'.

126

hol - pen his ser - vant Is - ra - el,
 Is - ra - el, his ser - vant Is - ra - el,
 his ser - vant Is - ra - el,
 Is - ra - el, his ser - vant Is - ra - el,
 - pen his ser - vant Is - ra - el,
 hath hol - pen his ser - vant Is -
 hath hol - pen his ser -
 hath hol - pen his ser -
 hath hol - pen his ser - vant Is - ra - el, his
 hath hol - pen his ser - vant

131

as — he pro - mis - ed to our fa - thers,

as — he pro - mis - ed to our fa - thers,

as — he — pro - mis - ed to our fa - thers,

as — he pro - mis - ed to our fa - thers,

as — he pro - mis - ed to our fa - thers,

- - ra - el, as he

- - vant Is - ra - el, as he

- - vant Is - ra - el, as he —

ser - vant Is - ra - el, as he

Is - ra - el, as he

136

A - bra - ham and his seed for
 A - bra - ham and his seed
 A - bra - ham
 pro - mis - ed to our fa - thers, A - bra - ham
 pro - mis - ed to our fa - thers, A - bra - ham
 pro - mis - ed to our fa - thers, A - bra - ham
 pro - mis - ed to our fa - thers, A - bra - ham
 pro - mis - ed to our fa - thers, A - bra - ham

140

ev - er, for ev - er, and his seed for ev - - -

for ev - er, for ev - er, and his seed for ev -

and his seed for ev - er, for ev - er, and his seed for ev -

and his seed for ev - - - er, and his seed for ev - - -

and his seed for ev - er, and his seed for ev - -

and his seed for ev - er, and his seed for ev - er,

144

- er, and his seed for ev - er. Glo - ry be to the

- er, and his seed for ev - er. Glo - ry be to the

- er, and his seed for ev - er. Glo - ry be to the Fa -

- [er, and his seed for ev] - er. Glo - ry be to the

- er, and his seed for ev - er. Glo - ry be to the

and his seed for ev - er. Glo - ry be to the

149

Fa - ther, and to the Son, and to the Ho - ly _____
 Fa - ther, and to the Son, and to the Ho - ly _____ Ghost, and
 - - ther, and to the Son, and to the Ho - ly Ghost, and to the _____
 Fa - ther, and to the Son, and to the _____ Son, and to the
 Fa - ther, and to the Son, and to the Ho - ly Ghost, and to the
 Fa - ther, and to the Son, and to the Ho - ly Ghost, the

153

_____ Ghost, and to the Ho - ly Ghost; as _____ it was in the be -
 to the Ho - ly Ghost; as it was in the be - gin - ning, as it was
 Ho - ly _____ Ghost; as _____ it was in the be - gin - ning, and is now, and
 Ho - ly Ghost, and to the Ho - ly Ghost; as _____ it was in the be - gin - ning, and _____
 Ho - ly Ghost; as it was in the be - gin - ning, and is now,
 Ho - ly Ghost; as _____ it was in the be - gin - ning, and is _____ now, and is _____

158

- gin - ning, and is now,
 in the be-gin - ning, and is now, and _____ is now, and ev - er
 is _____ now, and ev - er shall be, and ev - er shall
 _____ is _____ now, and ev - er shall be, world with - out
 and ev - er shall _____ be, and ev - er shall be, world
 _____ now, and ev - er shall be, world with - out end,

162

and ev - er shall be, world _____ with - out _____ end,
 shall be, world _____ with - out _____ end, and ev -
 be, world with - out end, and ev - er shall
 end, and ev - er shall be, world with - out
 with - out _____ end, and ev - er shall be, world with - out
 world with - out end, and ev - er shall be, world with - out

166

and ev - er shall be, world with - out end. A -
 - er shall be, world with-out end, world with-out end. A - -
 be, world with - out end, world with - out end. A - -
 end, and ev - er shall be, world with-out end.
 end, world with - out end.
 end, and ev - er shall be, world with - out end. A - -

170

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

Nunc dimittis

Lord, now let - test thou thy ser - vant de - part in peace, —

Lord, now let - test thou thy ser - vant de - part — in peace, —

Lord, now let - test thou thy ser - vant de - part in peace,

Lord, now let - test thou thy ser - vant de - part in peace, —

Lord, now let - test thou thy ser - vant de - part in peace, —

Lord, now let - test thou thy ser - vant de - part in peace, —

6

— ac - cord - ing to thy —

— ac - cord - ing to thy —

ac - cord - ing to thy — word, ac - cord - ing to thy

— ac - cord - ing to thy word, to thy

— ac - cord - ing to — thy word, ac - cord - ing to thy

— ac - cord - ing to thy word, to thy

10

word, for _____ mine eyes have seen thy sal - va - ti - on, thy _____

Gimel

word, for _____ mine eyes have seen thy sal - va - ti - on, thy _____

Gimel

word, for _____ mine eyes have seen thy sal - va - ti - on, _____

word, for _____ mine eyes have seen thy sal - va - ti - on,

word, _____

word, _____

word,

word,

14

sal - va - ti - on, which thou hast _____ pre-par - ed be - fore the

sal - va - ti - on, which thou hast pre-par - - - ed

which thou hast pre-par - ed, which thou hast _____ pre-par - ed, which thou

which thou hast _____ pre-par - ed, which thou hast pre - par - ed be -

18

face of all peo - ple, be - fore the face of all peo - ple, of all
 be - fore the face of all peo - - - ple, of all peo-ple, be -
 hast pre - par - ed be - fore the face of all peo-ple, of
 fore the face of all peo - ple, of all peo - ple, be - fore the

22

peo - ple, be - fore the face of all peo - ple, of all peo -
 fore the face of all peo - ple, be - fore the face of all peo -
 all peo - ple, be - fore the face of all peo -
 face of all peo - ple, be - fore the face of all peo - ple;

ple;
ple;
ple;
to be a light to light - en the Gen -
to be a light to light - en the Gen - - tiles, the Gen -
to be a light to light - en the Gen - - tiles, the Gen -
to be a light to light - en the Gen - - tiles, the Gen -

to be a light to light - en the Gen - tiles,
to be a light to light - en the Gen - tiles,
to be a light to light - en the Gen - tiles,
to be a light to light - en the Gen - tiles, and to
tiles, and to
tiles, and to
tiles, and to
tiles, and to

34

and to be the glo - ry of thy peo - ple Is - ra -

and to be the glo - ry of thy peo - ple Is - ra - el, of thy peo - ple Is - ra -

be the glo - ry of thy peo - ple Is - ra - el, of the peo - ple Is - rae -

be the glo - ry of thy peo - ple Is - ra - el, of thy peo - ple Is - ra -

be the glo - ry of thy peo - ple Is - ra - el, of thy peo - ple Is - ra -

be the glo - ry of thy peo - ple Is - ra - el, of thy peo - ple Is - ra -

39

- el. Glo - ry be to the Fa - ther, and to the

- el. Glo - ry be to the Fa - ther, and to the

- el. Glo - ry be to the Fa - ther, and to the

- el. Glo - ry be to the Fa - ther, and to the

- el. Glo - ry be to the Fa - ther, and to the Son, and

- el. Glo - ry be to the Fa - ther, and to the

44

Son, and to the Ho - ly Ghost, and to the Ho - ly Ghost;

Son, and to the Ho - ly Ghost;

Son, and to the Ho - ly Ghost; as it

Son, and to the Ho - ly Ghost; as it was in the be -

to the Ho - ly Ghost; as it was in the be - gin -

Son, and to the Ho - ly Ghost; as it was

48

as it was in the be - gin - ning, and

as it was in the be - gin - ning, and is now,

was in the be - gin - ning, and is now, and

- gin - ning, and is now, as it was in the be -

- ning, and is now, as it was in the be - gin -

in the be - gin - ning, and is now,

52

is now, and ev - er shall be, world with-out end, and
 and ev - er shall be, world _____ with - out _____ end, and
 ev - er shall be, world _____ without end, and ev - er shall be, and ev - er shall be, world
 - gin - ning, and is now, and ev - er shall be, world with - out end, and
 - ning, and is now, and ev - er shall be world with - out end,
 and ev - er shall be, world with - out _____ end, and ev - er shall

56

ev - er shall be, world _____ with - out _____ end, and ev - er shall
 ev - er shall be, world _____ with-out end, and ev - er shall be, world _____
 with - out end, world with-out _____ end, and
 ev - er shall be, world _____ with - out end, and ev - er shall be, world with -
 and ev - er shall be world with-out end, and ev - er shall _____ be and
 be, world with - out _____ end, and ev - er shall be, world with -

60

be, world with-out end, and ev-er shall be, world with - out

with-out end, and ev-er shall be, world with-out

ev-er shall be, world with - out end, and ev-er shall be, world with - out

- out end, and ev-er shall be, world with - out end, world with-out

ev-er shall be world with - out end, and ev-er shall be, world with-out

out end, and ev-er shall be, world with - out end.

64

end. A - - - - - men.

end. A - - - - - men.

end. A - - - - - men.

end. [A - - - - - men.]

end. A - - - - - men.

A - - - - - men.

Editorial Conventions

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

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.

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

The sign $\overline{\quad}$ denotes a ligature.

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded tacitly, for reasons explained below in the Notes on the Readings of the Source.

Underlay between square brackets is entirely editorial.

Source

Cambridge, Peterhouse MSS 33, 34, 38, 39 and 47–49 (the ‘Former Set’ of Caroline Partbooks, c.1625–40).

47	Medius Decani	(Tr)	f.38	header on f.38: below header: at end of Nunc:	M ^f mundeis magnificat in medio chory: medius Decani this m ^f mundy
34	Medius Cantoris	(M)	f.36	header on f.36: at end of Magnificat:	Magnificat in medio chori medius Cantoris M ^f Mundy
35	Contratenor Decani I	(Ct2) (Ct1d)	ff.52 f.53	header for Ct2: header for Ct1:	M ^f Mundis Service in medio Chori Pri: Con Deca: Magnificat and Nunc dimittis, Mundy in medio Chori.
48	Contratenor Decani II	—	—		
37	Contratenor Cantoris I	(Ct1c)	f.37	header: above header:	Pri: Con. Can: / Magnificat & Nunc dimittis. 9 partes in medio Chori M ^f Mundie this
45	Bassus Decani	(Bd)	f.41	header on f.41: header on f.42:	M ^f William Mundies: Magnificat:– Medio Co The Nunc dimittis:–
36	Bassus Cantoris	(Bc)	f.40	header: at end of Nunc:	Bassus Cantoris Magnificatt of m ^f mundys: in medio Chori: m ^f mundy in medio Chori:

Notes on the Readings of the Source

In MSS 47, 34, 37, 45 and 36 the underlay is mostly provided as fully as one would expect, underlay repetition signs being used only when text already sung is to be repeated. In MS 35, however, it is far more abbreviated and the practice of providing only cues with repetition signs is much more generally applied, even at the first appearance of a phrase, Ct1d, for example, beginning: ‘My soule ⁂’. Nevertheless, in all parts the intended underlay is rarely ambiguous because of the liberal provision of slurs. The underlay as preserved is frequently gauche and occasional variants between the different copies of the Ct1 and B parts raise the suspicion that the music was transmitted with the words only sketchily indicated. The underlay in such a late source is unlikely to be authoritative and there is nothing to be gained from recording its diplomatic appearance, either in the score, or below, although words provided editorially without any manuscript authority are enclosed between square brackets.

The text set by Mundy has two variants that had been rejected from the books of common prayer by 1552. ‘And my spirit rejoiceth’ is found in the Taverner bible of 1539 as well as some earlier bibles and primers. ‘To our fathers’ survived into the 1549 prayer book, but became ‘to our forefathers’ in the second prayer book of 1552. It is possible that a third early variant has been expunged: the rhythm of the point of imitation for ‘and his seed for ever’ is better suited to the common early version: ‘and to his seed for ever’.

In the score, when the Ct1 and B parts divide the reading of the decani partbook is placed above the cantoris partbook in the modern way. This edition does not distinguish the two sides since it is by no means certain that Mundy did so. The music is not antiphonal; rather the contrast is between groups of high and low voices. The Treble and Mean parts are not divided by sides. Instead, when they divide it is into gimels, both parts being entered onto the same page of their respective partbooks. The term ‘in medio chori’ (‘in the middle of the choir’) as a description of polyphony is of late date and uncertain meaning. It is improbable that it refers to a group of singers standing in mid-choir. Rather it may refer to the style of composition, a style that had its roots in large-scale, pre-Reformation polyphony, written into a choirbook and sung at a lectern in mid-quire, which contrasted sections for small groups of voices with passages for the full choir.

In the notes below, 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 commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹C = first note C in the bar. Note values are abbreviated in italics. The sign + denotes a tie.

Accidentals and Staff Signatures

Magnificat

34 Ct1d # for ¹C / 37 Bc b for ¹B / 44 Bc no # for F / 57 Ct2 new line without staff signature begins with G (error?) / 64 M2 no b for B / 82 Ct2 new line with staff signature b for B begins with E / 86 Bd Bc b for ¹B / 105 Tr2 # for G / 121 M1 no bs for Bs / 144 M1 no # for F / 152 Ct1d no ♯ / 153 Ct1c no # / 169 Bc no # for F / 170 Ct2 # to G (not F) before F; Bc no # for ¹F /


Nunc dimittis

52 Bd Bc b for B / 58 Bd Bc b for B / 63 Tr # for ²C /

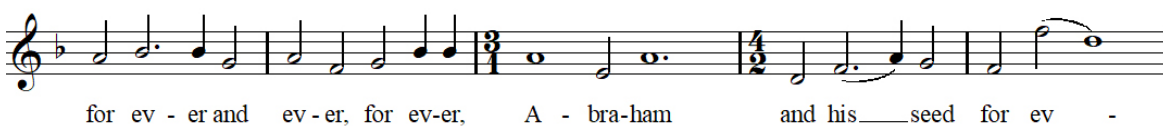
Underlay

Magnificat

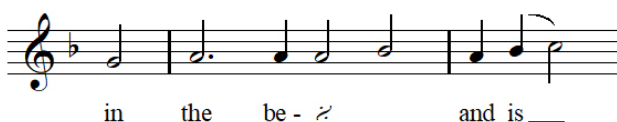
15 Ct1c ¹D is crD crD implying two syllables for *spirit* /

17–20 Ct1c 

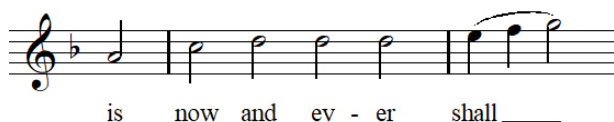
69 M2 *generations* undivided below DEFG¹A / 77–79 Ct1c slur for D+DCA, *proud the proud* ambiguously aligned below BGDF / 82 M *hearts* below G, (83) *of their* below BB, (83–84) *hearts* ambiguously aligned below AG / 114 M2 allocation of *-ty a-* ambiguous / 133 M1 *promi-* one note earlier with slur for EC / 140–141 Tr1 *-er for ev-* one note earlier with slur for E³D /

141 Ct1c 

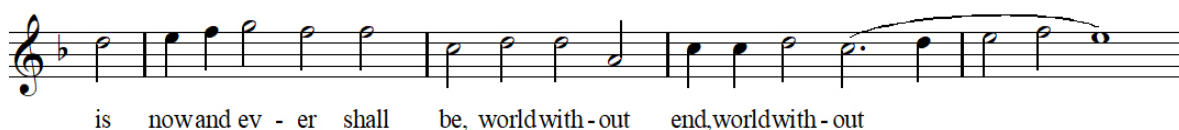
150–151 M slurs for CB and GF moving *holy* one note later /

156 Ct1d 

Nunc dimittis

53 Ct1c 

57 Bd slur for CD only; Bc slur present but extent ambiguous /

59 Ct1c 

63 Bd slur for CD only / 66 Ct1d *-men A-* below CG /

Other Readings

Magnificat

1 Bc no mensuration symbol / 35–36 M AABCBA rest entered on a paste-over slip / 42 Ct2 C#D for CC / 45 Ct1d A is C / 81 Ct1c AA are *m m* / 90 M1 mensuration symbol C before rests / 128 M2 fermata for A / 126–135 M2 passage from ²A in 126 to *m*-rest in 135 on paste-over slip / 152–153 Ct1c AB²C²D are *cr cr cr cr* / 156 Ct1d *sbF* for *dot-mF crF* / 157 Ct1d A is *dot-mA crA mA* / 172 Bd G is *sb* only /

Nunc dimittis

1 M the gimel parts (as noted at bar 10) are both notated from the start of bar 1 even though the first nine bars are in unison; Tr all parts except Bc mensuration symbol C / 7 Ct1c *mA+crA crB crC crA* for ACB / 9 M1 M2 F is E / 15 M2 C is D / 62 Ct2 ²G is A / 64 Tr D is *sb* with '2' below / 66 Ct1c Ct1d D is C / 68 Bc lower D omitted /