

## INTRODUCTION

Despite being more numerous than his symphony anthems with strings, Blow's verse anthems with organ accompaniment are far less well known. Scholarly attention has understandably concentrated on the more glamorous and, on the whole, more accomplished orchestral anthems, all of which are now available in modern editions in the *Musica Britannica* series. A number of the verse anthems were printed by Boyce in his *Cathedral Music* in 1760-3, and a handful of others have appeared in separate editions and collections of English sacred music since, but the only recent edition devoted to Blow's non-orchestral anthems is the collection of eight full and "full-with-verse" anthems in *A Blow Anthology*.<sup>1</sup>

The present edition constitutes the first modern scholarly edition of Blow's verse anthem "Jesus seeing the multitudes." The particular interest of this piece is not just its quality, but also the fact that Blow seems to have made two versions of the piece, both of which survive in autograph manuscripts: at Christ Church, Oxford, and at the British Library. The original anthem was written in the early 1670s, during the period in which he was organist of Westminster Abbey. By this time Blow was already involved in the music of the Chapel Royal, becoming a Gentleman in March 1674 (n.s.) in the place of Roger Hill,<sup>2</sup> though the absence of the anthem from the "Catalogue of Severall Services & Anthems that have been transcribed into the Books of His Ma<sup>ties</sup> Chappell Royall since Anno 1670 to Midsummer 1676" suggests that it was not in regular use in the Chapel at this time.<sup>3</sup> Neither was it sung there by the early 1680s, judging from the fact that it does not appear in any of John Gostling's scorebooks.<sup>4</sup> Nevertheless, the large number of sources of the anthem copied during the period c. 1675-90 suggests that the piece was well known not only in London, but also in Oxford (where it seems to have been especially popular), Windsor and Lincoln. The latter might be explained by a childhood connection, Blow having received his earliest musical education at nearby Newark.

Like many of Blow's verse anthems, the piece is rather reliant on simple triple-time verse writing. In the case of "Jesus seeing the multitudes," however, the text suggested a particular kind of texture that Blow exploits throughout the anthem: the solo alto is cast in the role of narrator, while the words of Christ are generally first sung by the ATB verse trio (presumably intended as an embodiment of the Trinity). In a number of respects Blow's anthem appears to evoke pre-Commonwealth verse anthems, most notably in the written-out imitative entries of the organ part at the start, and the declamatory style of the opening alto solo which, given the narrative role of the soloist, is inevitably reminiscent of Orlando Gibbons's "This is the

<sup>1</sup> Edited by Deborah Simpkin King (Oxford: OUP, 1996).

<sup>2</sup> Bruce Wood, *Grove Music Online*, s.v. "Blow, John," section 1 (accessed December 15, 2008).

<sup>3</sup> Andrew Ashbee, *Records of English Court Music*, vol. 1 (Snodland: Andrew Ashbee, 1986), 162-4.

<sup>4</sup> Gostling's great scorebooks have been described as an attempt to record the repertory of the Chapel Royal at this time; see Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Musical Sources* (Cambridge: CUP, 2000), 64-6.

Record of John.” The role of the chorus, too, is in keeping with this earlier formal treatment, serving to re-work passages already sung by the verse ensemble.

The later version of the anthem, preserved in full in the British Library autograph, includes considerable revisions of the two chorus sections and a completely new setting of one verse of the text. This reworking shows both technical improvements and conscious attempts to update the music: the improved handling of texture in the final chorus is notable, as are the intensification of its dialogue effects and the provision of a far more satisfying conclusion, complete with a short canon between the two soprano parts. This version must date from before 1689, when it was copied into a set of part books at Lincoln. Of this set, only a tenor and two bass parts now remain, all annotated with the date (25 April 1689) on which they were examined for accuracy.

### Text

The text of the anthem is taken from the 1662 *Book of Common Prayer*, where it is printed as the Gospel reading for All Saint’s Day (1 November). It consists of part of the Sermon on the Mount as given in Matthew chapter 5, verses 1-12:

Jesus seeing the multitudes, went up into a mountain; and when he was set, his disciples came unto him. And he [opened his mouth, and] taught them, saying, Blessed are the poor in spirit: for theirs is the kingdom of heaven. Blessed are they that mourn: for they shall be comforted. Blessed are the meek: for they shall inherit the earth. Blessed are they which do hunger and thirst after righteousness: for they shall be filled. Blessed are the merciful: for they shall obtain mercy. Blessed are the pure in heart: for they shall see God. Blessed are the peace-makers: for they shall be called the children of God. Blessed are they which are persecuted for righteousness sake: for theirs is the kingdom of heaven. Blessed are ye, when men shall revile you, and persecute you; and shall say all manner of evil against you falsly for my *name*’s sake. Rejoice, and be exceeding glad; for great is your reward in heaven [: for so persecuted they the prophets which were before you]. *Hallelujah*.<sup>5</sup>

Blow omits two short phrases (shown above in square brackets), perhaps to make the language more concise in the first case, and at the end of the anthem almost certainly in order to conclude on a more joyful note. This is further aided by the Hallelujahs inserted in response to the exhortation to “Rejoice, and be exceeding glad.” The only other insertion (italicized here) is the word “name’s” in the penultimate verse, possibly added in order to permit a more musical word underlay.

### Performance

#### *Versions*

Such is the textual fluidity of much Restoration sacred music that no one version of an anthem like “Jesus seeing the multitudes” can properly be considered definitive. In order to provide a performance-ready text, however, the main text of the present edition is taken from the later version preserved in the British Library autograph and the Lincoln parts. The substantially different readings of the two choruses, and the earlier setting of the verse “Blessed are ye when men shall revile you,” all found in the Christ Church autograph and its related sources, have been appended to the main edition. Links have been provided at the

<sup>5</sup> *The Book of Common Prayer* (London: John Bill and Christopher Barker, 1662). Spelling, capitalisation and punctuation as printed.

beginnings of the corresponding passages to facilitate comparison between the two versions. The pages are paginated and laid out identically so they can easily be substituted in performance, should this be desired.

Those wishing to restore any of the less significant earlier readings in the remainder of the anthem will find them detailed in the critical commentary. Many of these variants are, however, of the kind that were routinely varied in transcription both by composers and copyists in the Restoration period: inconsistency of dotted rhythms, alternative “divisions” of underlying voice-leading patterns and cadences, variable treatment of rhythmic simplification and octave transposition in the organ part—all details that were in any case subject to variation in performance. These contrast strongly with the clear “revisions” found in the three passages for which alternative versions are supplied in the edition. Moreover, since Blow seems to have made his later version from a source other than the extant copies of the earlier version (all of which transmit a variant not present in the later version; see the discussion of sources below), it is possible that some of its apparently later variants represent not revisions, but reversions to earlier readings. For all these reasons, it should not be thought incongruous to perform the earlier versions of the three heavily revised sections in the context of the main version of the rest of the anthem, or even to select from among variant passages on artistic grounds. An attractive option, for example, would be to opt for the earlier version of “Blessed are ye when men shall revile you,” along with the later revision of the final chorus.

#### *Voice parts*

All voice designations in the edition are editorial, and are assigned in accordance with Blow’s original clefs (except where the clef changes temporarily in the context of a single part). Thus parts notated in G<sub>2</sub> clef are transcribed for soprano, C<sub>3</sub> for alto, C<sub>4</sub> for tenor, and F<sub>4</sub> for bass. In Blow’s time, the soprano parts would have been taken by boy trebles, and the alto parts by male countertenors. The alto parts in particular frequently descend below the comfortable range of most modern alto singers, be they female or male: *g* is a frequent occurrence, *f sharp* is heard in mm. 24 and 95, and even *d* in m. 80 of the earlier version (albeit conveniently doubled by the bass voice). This is unlikely to have presented a problem to Restoration countertenors, who are not thought to have sung exclusively in their falsetto registers like most of their modern counterparts.<sup>6</sup> It may well be an issue today, however, and many of the Alto II parts might conveniently be given to a tenor (since the part never ascends beyond *g*). Alternatively, it may be that—sufficient blend permitting—a mixture of voices from different parts produces the best results, in which case the other verse parts should also be taken by multiple voices. Such a texture is by no means undesirable, “verse” in Restoration sacred music being thought to imply a reduced ensemble, and not necessarily solo voices (though note Blow’s designation of the Alto I as “Solus”).<sup>7</sup> Judging from contemporary records of the sizes of cathedral choirs and that of the Chapel Royal, the full ensemble would have numbered anywhere between three and eight to a part, with slightly greater numbers in the trebles.<sup>8</sup>

<sup>6</sup> See Ian Spink, *Restoration Cathedral Music 1660-1714* (Oxford: Clarendon, 1995), 89-90.

<sup>7</sup> See Bruce Wood (ed.), *A Purcell Anthology: 12 Anthems* (Oxford: OUP, 1995), vi.

<sup>8</sup> Spink, *Restoration Cathedral Music*, 46-7, 101.

### *Organ part*

Like most Restoration verse anthems, “Jesus seeing the multitudes” has no independent organ part in the chorus and verse passages; copyists—including the composer—assumed that the organist would extract his part from the vocal parts in such passages, whether in performance from the score or during the preparation of an organ part, such as that in the lost Magdalen College organ book cited below. This edition supplies a dedicated thoroughbass part for the organ. Where necessary, the vocal bass has been doubled, but in a rhythmically simplified form more idiomatic to the organ; these passages are printed in smaller type to distinguish them from the passages actually supplied by Blow in solo sections. Such rhythmic simplification is in keeping with our knowledge of accompaniment practice in late seventeenth-century England.<sup>9</sup>

While much of Blow’s organ part is unfigured, its realization should present few difficulties: in chorus and ensemble passages, it would be both convenient and stylistically appropriate to double the uppermost voice, together with whichever inner voices are necessary to complete the harmony and lie most conveniently under the fingers.<sup>10</sup> As with the supplied bass part, doubled lines can be simplified in order to produce a clear and idiomatic organ part. In this way it should be possible to maintain a three- or four-part texture throughout such passages.

In sections where the organist is required to accompany a soloist, the same principles apply, though more of the harmonic content is left to the player to decide. Performers would do well to aim for a more or less consistent three-part texture, in which one of the parts is a simplified doubling of the solo line, and the third fills out the harmony either above or below the solo line as demanded by its range. In general simple root-position or first inversion triads will suffice—Blow tends to insert figures when anything more complicated is required.

Indications of organ registration are rare in sources of sacred music before the first decade of the eighteenth century. For much of “Jesus seeing the multitudes” a simple 8' flute would seem most appropriate, on manuals throughout (English organs did not acquire pedals until well after Blow’s death). Restoration organists do seem to have used changes of manual in order to effect changes in dynamic, and on this basis the chorus and larger verse passages might usefully be supported by the addition of either one or two diapasons. Decisions about such use of contrast should rather be guided by the principle of best supporting the vocal parts than by any attempt to draw attention to the organ itself.<sup>11</sup>

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<sup>9</sup> See Rebecca Herissone, *‘To Fill, Forbear, or Adorne’: The Organ Accompaniment of Restoration Sacred Music*, Royal Musical Association Monographs, 14 (Aldershot: Ashgate, 2006), 19, 48-9.

<sup>10</sup> This observation, and the advice which follows concerning the accompaniment, are based on the findings of Rebecca Herissone: see *Organ Accompaniment*, Chapters 1 and 2.

<sup>11</sup> For more on organ registration in Restoration sacred music, see Herissone, *Organ Accompaniment*, 45-7, and Spink, *Restoration Cathedral Music*, 57-65.

this project, for her helpful comments on the earliest version of this edition, and Alexander Silbiger for his patience and attention to detail in the process of preparing it for publication.

Alan Howard  
University of East Anglia  
Norwich (UK)  
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[The Editorial Report follows on the next page]

## EDITORIAL REPORT

### Sources

Nine sources of “Jesus seeing the multitudes” are known, all of which are briefly described below, together with a general indication of the relationships among them. **M1** is the source of the main text of the edition. Of the other six sources consulted, **M2** preserves a partial text of this same version, while the rest transmit an earlier version dating from its original composition during the 1670s— in the commentary these are referred to as sources **E1-6**. A ninth known source, Oxford, Magdalen College Library organ book no. 6 (p. 163), appears to be lost, and therefore could not be consulted for this edition.<sup>12</sup>

**M1**: London, British Library printed book K.9.b.9(5), f. 14. Part of a collection of autograph sacred music (mainly verse anthems and service music), now bound at the end of a volume of collected masses by Orlando di Lasso.<sup>13</sup>

Although the manuscript does not carry any indications of date, this version of Blow’s hand is also found in the autograph new year odes for 1686-8 and 1690, and Blow’s copy of Draghi’s 1687 Cecilian ode, all of which are preserved in London, Royal College of Music MS 1097. The presence of the same version of “Jesus seeing the multitudes” in copies dated 1689 at Lincoln (see **M2** below) confirms that this version was in existence by the late 1680s; the coincidence of hands between **M1** and Lcm 1097 further suggests that **M1** may itself date from the same time.

**M2**: Lincoln Cathedral Library, Music MSS 2 (pp. 2-3, 26), 3 (pp. 2-3, 27), and 4 (pp. 2-3, 26). A tenor and two bass parts containing the chorus parts only of the later version of the anthem (with rests for the verse passages).

As well as the copy, in an unidentified seventeenth-century hand, on pp. 2-3 of each book, there is a further copy by a second unidentified scribe on p. 26 (27 in MS 3). The purpose of this second copy is unclear, but in each book it is inscribed “Ex. Apr. 25. - 89.”

**E1**: Oxford, Christ Church MS Mus. 14, f. 13. An earlier, holograph copy of the anthem made in the mid 1670s.<sup>14</sup>

Apart from differing in numerous small details from **M**, this source has earlier versions of the choruses “Blessed are they that mourn” (mm. 33-41) and “Rejoice, and be exceeding glad” (mm. 102-122), and a completely different setting of verse 11 of the text (beginning at

<sup>12</sup> See Franklin B. Zimmerman, *Henry Purcell, 1659-95: An Analytical Catalogue of his Music* (London: MacMillan, 1963), 470.

<sup>13</sup> Bruce Wood, “John Blow's Anthems with Orchestra” (Ph.D. dissertation, University of Cambridge, 1977), vol. 5, 417.

<sup>14</sup> John Milsom, *Christ Church Library Music Catalogue*, <<http://library.chch.ox.ac.uk/music/page.php?set=Mus.+14>> (consulted 28 October 2008). The dating of the manuscript rests upon observations concerning Blow’s hand (especially the presence of the well-known “kink” in his minuscule “l”), together with evidence from the contents and concordances; see Watkins Shaw, “The Autographs of John Blow (1649-1708),” *The Music Review*, 25 (1964): 88.



m. 74). Although the earliest extant score, this source is in itself a copy, as can be demonstrated from the evident copying error in the organ part in measures 4-7:



**[Example 1]**

Above the staff in this example is the rhythm of the notes as originally notated in **E1**, the note marked “x” having been added later by Blow, when he altered the notation to read as shown on the staff. The half note *d* at the start of m. 6, shown here as struck out, was erased at the same time. Clearly Blow was tricked by the two half-note *ds* in his source (mm. 4 and 5) into omitting the whole of m. 5. On realizing his mistake, rather than erasing the whole bar, he simply amended the first four notes of m. 5 to make them compatible with the solo part, inserted the half note *d* at the end of m. 5 (erasing that at the start of m. 6), and then continued with the correct bass line. That this was the nature of his mistake is further confirmed by the presence of the figures “5-6” attached to the quarter note *e* in m. 5, which is figured “6” in **M1**: when Blow first wrote this note it was as the half note *e* from the end of m. 6, which is indeed so figured. Since the new figures were not incompatible with the solo line, however, there was no need to remove them in order to rectify the mistake. Although the musical results of this series of events are negligible, they provide a revealing glimpse of the relationship between the activities of copying and compositional revision in Blow’s autograph music.

**E2**: Oxford, Christ Church MS Mus. 22, p. 59. A copy of the anthem in the hand of Richard Goodson, Sr. (ca. 1655-1718), singing-man at Christ Church Cathedral during the 1670s, and later to become its organist, and Heather Professor of Music in the University.<sup>15</sup>

Blow is styled “Mr” at the bottom of p. 65 (just about visible despite the trimming), probably dating Goodson’s copy to before 1677, when the composer received his Lambeth doctorate. **E2** is a very close copy of the version in **E1**, except that the soprano parts share a staff in the chorus “Blessed are they that mourn”, causing them to exchange places on the page at m. 39<sup>2</sup> (a notational convenience that would have no effect in performance).

**E3**: Cambridge, Fitzwilliam Museum Music MS 117, f. 271<sup>v</sup>. A copy made by William Isaack (1650-1703), the Windsor singer and copyist, made after Blow had received his doctorate and perhaps, more precisely, in the early 1680s.<sup>16</sup> Isaack copied a version of the anthem closely related to **E1**, but containing several small variants, and sharing with **E2** the notation of the two soprano parts on one staff in the chorus “Blessed are they that mourn”. The second alto part is corrupted in mm. 26-33, where Isaack copied the tenor part (though with a C3 clef) in error. For comments on Isaack’s source for the work; see **E4** below.

<sup>15</sup> Milsom, *Christ Church Library Music Catalogue*,  
<<http://library.chch.ox.ac.uk/music/page.php?set=Mus.+22>> (consulted 28 October 2008).

<sup>16</sup> Shay and Thompson, *Purcell Manuscripts*, 55; see also Peter Holman, “Bartholomew Isaack and ‘Mr Isaack’ of Eton: A Confusing Tale of Restoration Musicians,” *Musical Times*, 128 (1987): 381-385.

**E4:** London, British Library Additional manuscript 33235, f. 104v. Copied in the early 1690s by Simon Child, singing-man at Christ Church, Oxford in 1688-94.<sup>17</sup>

Despite preserving many of its variants, Child cannot have been copying from **E3** since he had access to the correct second alto part in mm. 26-33. He also initially included (though it was later erased by scratching) an erroneous sharp in the second alto at the start of m. 82, which Isaack had ignored. Neither can Isaack have copied Child's score, however, since the latter is considerably later. The probable explanation is that both **E4** and **E3** are descended from another source, now lost, which derived from **E1** or **E2** but introduced those variants found in both **E3** and **E4**. Child's score has the soprano parts (notated on separate staves) exchanged throughout the chorus "Blessed are they that mourn."

**E5:** London, British Library Additional manuscript 17839, p. 113. A copy made in the second half of the eighteenth century by composer, organist and singer Philip Hayes (1738-97), Heather Professor of Music at Oxford from 1777.<sup>18</sup>

Hayes owned both **E3** and **E4** during his lifetime; he seems to have made his own copy of the anthem from the latter, to which his text is identical aside from one or two slips.

**E6:** London, British Library Additional manuscript 33290, f. 116v. Part of a manuscript collection of services and anthems by Blow compiled for the Sacred Harmonic Society in 1846, by English music scholar William Henry Husk (1814-87).<sup>19</sup>

On f. 2<sup>v</sup> Husk notes that he had copied "Jesus seeing the multitudes" "From a M. S. Volume belonging to Mr Joseph Warren." Although **E6** shares with **E3** the corrupted version of the second alto part in mm. 26-33, there is no record of **E3** ever having been owned by Joseph Warren.<sup>20</sup> It seems most likely, therefore, that both **E3** and **E6** were copied from a common exemplar containing this corruption, dating from around 1680, which was later owned by Joseph Warren and is apparently no longer extant. This putative copy may in turn have derived from a second lost source, which was also used by Child as the copy-text for **E4**, thus explaining the common readings found in **E3** and **E4** but not in **E1** and **E2**.

### Editorial procedure

Blow's later autograph, **M1**, serves as the copy-text for the main text of this edition, with **E1** providing the earlier versions of the two choruses and of the verse "Blessed are ye, when men shall revile you."<sup>21</sup> The edition uses original note values and pitches throughout. Clefs have been modernized, and the originals shown on prefatory staves. Voice designations are editorial, and follow the original notated clefs.<sup>22</sup> Barring is regularized, and original time signatures shown over the organ stave whenever they are not retained in the edition. Tempo

<sup>17</sup> Shay and Thompson, *Purcell Manuscripts*, 271.

<sup>18</sup> Shay and Thompson, *Purcell Manuscripts*, 47, 271, 308.

<sup>19</sup> Bruce Carr, *Grove Music Online*, s.v. "Husk, W.H.," (accessed October 29, 2008).

<sup>20</sup> Shay and Thompson, *Purcell Manuscripts*, 47-8.

<sup>21</sup> For more detailed commentary on the two versions, see the introduction and "Performance" above.

<sup>22</sup> See "Voice parts", under "Performance" above.



relationships have been suggested editorially, and make use of simple proportions.<sup>23</sup> The figured bass is given as in **M1**, with additional italicized figures from **E1** where these facilitate realization. Editorially amended figures are placed in square brackets.<sup>24</sup>

The variable treatment of the note *F* in the anthem confirms the necessity of retaining original key signatures in music of this period. This policy can, however, result in ambiguity for the performer. A number of cautionary accidentals have been supplied above the staff where the context makes clear Blow's intentions, but often such decisions are a matter of individual taste, and there remains considerable latitude for performers to agree on their own preferences. Limited intervention was also felt necessary in the organ figures, but has been limited to cases in which any necessary chromatic alteration would not be immediately obvious from the doubling of the voice parts. In such passages figures have been supplied in square brackets, and should be treated as instructive rather than prescriptive: issues such as the introduction of cadential suspensions and other ornaments that would usually be reflected in the figures have been left up to the performer. None of the sources from Blow's lifetime uses the natural sign, and in all such sources accidentals apply only to the given note except where the same pitch is immediately repeated; the edition adopts modern conventions, tacitly eliminating redundant accidentals and placing all editorial intervention above the staff in cases of ambiguity or omission.

Spelling of the text has been modernized, and punctuation introduced as in the text transcription above. Beaming of notes in the original generally follows the syllabification of the text, with slurs used to indicate multiple notes to be sung to a single syllable; beaming has been tacitly regularized in the edition according to this policy, but editorial slurs are shown as broken. Blow often slurs even beamed notes together when they are to be sung to the same syllable; this notation has been retained. Of the two autographs, only **M1** contains fully underlaid text. **E1**, the copy-text for the three "earlier version" sections, generally includes text in the outer voices, with the odd word elsewhere for clarification; in the edition, editorially underlaid text has been italicized. Blow's indications of verse and chorus sections, typically given as "Vers" and "Cho:", are tacitly expanded and repeated in each relevant part. Additional such indications have been supplied editorially in order to clarify Blow's intentions, and are placed in square brackets.

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<sup>23</sup> For a discussion of this principle in Purcell's vocal music, see A. Margaret Laurie, "Continuity and tempo in Purcell's vocal works", in *Purcell Studies*, ed. by Curtis Price (Cambridge: CUP, 1995), 192-206.

<sup>24</sup> For comments on the notated organ part itself, see "Performance" above.

## CRITICAL NOTES

The following notes list all variant readings found in the sources examined, except where these are already accounted for by the editorial procedure, or pertain to the different readings of the two versions presented in the edition of measures 33-41, 74-86, and 102-120.



*Abbreviations: S—soprano, A—alto, T—tenor, B—vocal bass, Org—organ (numbers after part designation indicate soprano 1/2 etc); wn—whole note; hn—half note, qn—quarter note, en—eighth, sn—sixteenth note. Pitch designations follow the Helmholtz system, with middle C represented as c'. For sources M1-2 and E1-6 see above (letter alone indicates all sources of that version).*

Measure	Part	Symbol	Reading
4	Org		RH has first note only, with LH note figured 4-3 ( <b>E</b> ).
5-6	Org		See Ex. 1 above for reading in <b>E1-5</b> (correction in <b>E1</b> only). <b>E6</b> also as in Ex. 1, but the second and third notes of m. 5 dotted <i>en—sn</i> .
5	Org	3	No figures ( <b>E</b> ).
6	Org	4	Figured 5-6 ( <b>E1-5</b> ), though <b>E6</b> has 7-6 as in <b>M1</b> .
7	Org	2	Figured 4-3 ( <b>E</b> ).
12	A	4	Sharp not repeated in <b>M1</b> , but present in <b>E</b> .
12	Org	4	No figures ( <b>E</b> ).
13-15	A2		<b>E</b> as in Example 2 ( <b>E2</b> has dotted <i>en—sn</i> in notes 5 to 6 of m. 14; in <b>E3-6</b> the slur in m. 15 joins notes 1 and 2, with underlay altered accordingly).
			
[Example 2]			
14-15	T, B		Last note of m. 14 and first of m. 15 tied <i>qns</i> in <b>E4</b> , despite absence of barline.
15	B	2	Flat missing ( <b>E3-6</b> ).
15	A2	4	Dotted <i>qn</i> ( <b>M1</b> ).
16	A1	3	Texted “is” ( <b>M1</b> ), but cf. m. 14 and <b>E</b> .
16-17	Org		No figures ( <b>E</b> ).
17	A1	3	Accidental missing ( <b>E</b> ); given for note 3 only in <b>M1</b> (assumed to remain in force for remainder of bar).
17-18	A2		<b>E</b> as follows:
			
[Example 3]			
18-19	B		Slur goes from f sharp to g over barline ( <b>E1-2</b> ), with corresponding difference in underlay.
19	Org	2	No figures ( <b>E</b> ).
20	A1	5	<i>hn</i> ( <b>M</b> ); <i>qn</i> from <b>E</b> .
22	Org	3	Accidental two notes earlier in <b>M1</b> assumed not to remain in force; <b>E</b> has accidental indicating G natural.
26			“Comforted”: dotted <i>en—sn—qn</i> to m. 41 ( <b>E</b> , though <b>E2</b> inconsistent).

26-33	A2		T copied in error ( <b>E3</b> and <b>E6</b> ), though C3 clef means A2 effectively doubles T at the upper third.
27	A2	5	e' ( <b>E5</b> ).
32	A2	6-8	Dotted <i>qn—en</i> , both d' ( <b>E1-2</b> , <b>E4-5</b> ); <i>en d'—qn c'—en b</i> ( <b>E3</b> ).
32	T	4-6	<i>en—qn—en</i> , notes as written ( <b>E</b> ).
33	A2	1	d' ( <b>E1-2</b> , <b>E4</b> ).
33-41E	S1/2		Soprano parts exchanged in <b>E4-5</b> . In <b>E2</b> and <b>E3</b> , the two parts share a stave and exchange at each fresh entry for notational convenience; in performance, however, the result would be as notated in the edition.
34	S1	5	d'' ( <b>E</b> ).
36E	S1	1-2	Rhythm <i>en—en</i> ( <b>E1-2</b> ).
36E	S1	4-5	Rhythm <i>sn—dotted en</i> ( <b>E3-6</b> ).
36E-37E	S1		Underlay inconsistent in the seven notes from note 4 of 36E: <b>E3</b> has the first pair of notes slurred but not beamed, and the next two pairs beamed but not slurred, making the underlay ambiguous; in <b>E4</b> and <b>E5</b> , notes 4-6 of 36E are slurred and texted “shall”, with “be comforted” then following one syllable to a note; <b>E6</b> tidies up the version in <b>E3</b> , the first two pairs of notes slurred and beamed with the text “shall be”, and “comforted” set syllabically to the remaining three notes.
39M	B	1-3	Pitch d ( <b>M2</b> , MS 4 only).
41E	S1	1-3	Dotted <i>qn g'—en f' sharp</i> ( <b>E</b> ; sharp missing in <b>E5</b> ).
42-3	Org		All eighth notes dotted <i>en—sn</i> pairs, followed by <i>qn—hn</i> ( <b>E</b> ).
44	A2, T	4-5	In <b>E</b> , A2 has <i>qn e'</i> , while T has dotted <i>en c'—sn b</i> slurred together.
46	A2	3-6	All <i>ens</i> , e'—e'—e'—f' sharp ( <b>E</b> ).
46	T	7-8	<i>qn f sharp</i> ( <b>E</b> ).
47	A1	3-4	<i>hn g'</i> ( <b>E</b> ).
49	A1	6	No accidental ( <b>E3</b> ), flat ( <b>E4</b> ), correction to sharp ( <b>E5</b> ), natural ( <b>E6</b> ).
50	Org	1-2	<i>hn—wn</i> ( <b>E</b> ).
51	A1	4-5	Both <i>qns</i> ( <b>E</b> ). Sharp missing from note 5, later added in pencil ( <b>E6</b> ).
52	A2	4	e' ( <b>E</b> ).
53-5	A2		<b>E</b> as in Ex. 4. At m. 54 notes 4-6, the slur is missing in <b>E1</b> , <b>E3</b> and <b>E6</b> ; the latter two repeat the word “obtain” in an attempt to rationalize the underlay.

53  
 for they shall ob - tain, shall ob - tain, mer - cy.  
 [Example 4]

55	T, B	1-2	Both parts have <i>wn—hn</i> in <b>E1-2</b> , <i>hn—wn</i> in <b>E3-6</b> .
57	A1	1-3	<b>E</b> has <i>qn f' sharp—hn g'—qn f' sharp—hn g'</i> , all slurred together.
57	A2	5	a ( <b>E5</b> ; ambiguous in <b>E4</b> ).
58	A2	1-3	<b>E</b> has <i>wn</i> tied to <i>qn c'—qn d'</i> .
58	B	6	Sharp not repeated in <b>M1</b> , but present in <b>E</b> .
59	A2, T	1-5	Rhythm dotted <i>qn—en—hn—hn</i> ; note 5 not present ( <b>E</b> ).
59	B	5	<i>wn</i> ( <b>M</b> , <b>E</b> ), assumed to belong to Org; regularized to <i>hn</i> as in A2 and T.
60	A1	3	c' natural, indicated by accidentals in <b>E3-5</b> ; no accidental in <b>E6</b> .
60	A1	4	f' natural, no accidental ( <b>E</b> ).

62	B	1-3	Rhythm dotted <i>hn—qn—hn</i> ( <b>E</b> ).
62	A2	4-6	Sharps missing ( <b>E3</b> ).
64	A1	1-3	All <i>hns</i> ( <b>E</b> )
66	A2	4-6	<i>c'—c'—d'</i> ( <b>E</b> ).
66-7	B		Dotted <i>wn e</i> tied to <i>hn e</i> , followed by <i>wn d</i> ( <b>E</b> ; <b>E3</b> missing tie).
67	A2	1-2	Tie missing ( <b>E3</b> ).
69	B	2	<i>wn</i> ( <b>M1</b> ); dotted in <b>E</b> , where Org <i>c</i> missing.
70	A1	4	Flat missing ( <b>E3</b> ).
70-71	Org		Second note of m. 70 <i>wn</i> ; m. 70 note 4 to m. 71 note 3 down octave ( <b>E</b> ).
70	A1	5-6	<i>hn e'</i> natural ( <b>E</b> ).
72	A1	3	<i>e'</i> natural ( <b>E5</b> )
72	Org	4-6	Dotted <i>wn B</i> ( <b>E</b> ).
73	Org	3	Flat in <b>E</b> .
79E-80E			<b>E3-6</b> modified in order to underlay “e-vil a-gainst” as four separate syllables: A1, slur only first two notes; A2, no slur; B, <i>qn e—en e—en d</i> .
82E	A2	1	Sharp in <b>E1</b> ; present but scratched out in both <b>E4</b> and <b>E5</b> .
87	T, B	4	Dotted <i>qn</i> ( <b>E</b> ).
88	A2	4	Notated in C4 clef for 6 notes ( <b>M1</b> ).
90	B	3, 5	Sharps present in <b>E</b> .
90-94	A2		<b>E1-2</b> as follows:
			
[Example 5(a)]			
<b>E3-6</b> as follows: (m. 90 symbol 6: <i>d'</i> in <b>E4-5</b> )			
			
[Example 5(b)]			
91-92	B		<b>E3</b> and <b>E6</b> have “be exceeding glad” underlaid beneath thoroughbass cue from second half of m. 89.
93	T	3-4	Rhythm dotted <i>en—sn</i> ( <b>E</b> ).
94	B	1	Dotted <i>qn</i> ( <b>M1</b> , <b>E</b> ); sharing stave with TB.
94	A1	8	Sharp ( <b>E</b> ).
95	A2	4	<i>en b—dotted qn a</i> ( <b>E</b> ).
95	T	3	<i>a</i> ( <b>E</b> ).
96-7	A2, B		<b>E</b> has rests instead of A2 m. 94 note 2 to m. 95 note 1 inclusive; on the bass stave in the same passage, the notes are as in <b>M1</b> , but with an <i>en</i> rest on the first beat of m. 95; it seems most likely that this untexted passage was intended for the organ part in <b>E</b> .
96	A1	3	<i>e'</i> ( <b>E</b> ).
98	A1	2	<i>a'</i> ( <b>E</b> ).
99	A2	5-7	<i>en b—dotted qn a</i> ( <b>E</b> ).
99	T	5-6	Rhythm <i>en—dotted qn</i> ( <b>E</b> ).
100E	A1	4-5	Rhythm dotted <i>en—sn</i> ( <b>E4-5</b> )
100-101	Org		Doubles T, with last note octave lower ( <b>E</b> ; in <b>E3-6</b> underlaid “Alleluia”).

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101	A2	1-3	<i>en</i> b—dotted <i>qn</i> a ( <b>E</b> ).
110M	S1	1	<i>qn</i> , but cf. mm. 93, 108E, 110M.
114E	A	3-4	Rhythm <i>qn</i> — <i>qn</i> ( <b>E6</b> ).
116	B	1	Dotted <i>qn</i> ( <b>M, E</b> ); sharing stave with Org.
116-7	B		Dotted <i>qn</i> C, then same notes as T to m. 115 symbol 1, texted “is your reward in heaven” ( <b>M2</b> , MS 3 p. 27 only).
117E	B, Org	5	Note B, but cf. m. 115M.
121M			Last note is a long in all parts.
121E-22E	B		Text “Alleluiah” underlaid beneath last six notes of piece ( <b>E3-5</b> ); these are organ notes in <b>E1-2</b> .