

John Sheppard (d. 1558/9), *The Second Service 'in F fa ut': Magnificat and Nunc dimittis*

edited by Magnus Williamson

ISBN 019 395 3811

COMMENTARY

PREFACE

The 'Great Service' of William Byrd has long occupied a central place in the canon of post-Reformation Tudor liturgical music. Despite both its length (in some manuscript sources, it is called the 'Long Service')¹ and the technical demands it makes upon performers, 'Byrd Great' is an established item in the repertoires of cathedral and collegiate choirs. The 'Great Service' was no less prominent in the immediate aftermath of its composition, being both widely disseminated and also closely emulated - by Thomas Morley, Edmund Hooper, Adrian Batten, Thomas Weelkes and Thomas Tomkins, in his Third Service). Although the idea of the 'Great Service' as a distinct genre of composition (as opposed to a flattering sobriquet reserved only for Byrd's setting) has been laboriously disputed,² 'Byrd Great' became (and remains) the *locus classicus* of mature Elizabethan service music at its most elaborate.³

Its precursors, however, are less well known. The influence of John Taverner (d.1545) has been detected in Byrd's three late Elizabethan Masses,⁴ and Byrd's older contemporary, Thomas Tallis, provided him with a model for his Short Service.⁵ Even more than the 'Great Service', Byrd's Masses and Short Service are familiar evergreens in the current repertory of most liturgical choirs; but the precursors of the 'Great Service', by John Sheppard, Robert Parsons and William Mundy, are still relatively obscure, although their relationship with the 'Great Service' has been demonstrated.⁶ The quatercentenary of Elizabeth's death presents an opportunity to publish anew service settings by these

¹ See Roger Bray, 'British Museum MS Royal 24 d 2 (John Baldwin's Commonplace Book): an Index and Commentary', *Royal Musical Association: Research Chronicle*, 12 (1974), pp.137-51.

² Richard Turbet, 'The Great Service: Byrd, Tomkins and their Contemporaries, and the meaning of "Great"', *Musical Times*, 131 (May 1990), pp.275-7. See also *idem*, 'Homage to Byrd in Tudor Verse Services', *MT*, 129 (September 1988), pp.485-90, regarding the impact of Byrd's Second Service.

³ John Harley (in *William Byrd: Gentleman of the Chapel Royal* (Aldershot: Scolar Press, 1997), p.304) dates the 'Great Service' to the 1580s-1590s.

⁴ Philip Brett, 'Homage to Taverner in Byrd's Masses', *Early Music*, 9 (1981), pp.169-76.

⁵ Craig Monson, "'Throughout all generations": intimations of influence in the Short Service styles of Tallis, Byrd and Morley', in *Byrd Studies*, ed. Alan Brown & Richard Turbet (Cambridge: CUP, 1992), pp.83-111.

⁶ Richard Turbet, 'Wings of faith', *Musical Times*, 138 (December 1997), pp.5-10.

composers which defined the soundscape of Elizabeth's chapel royal at the beginning of her reign, and which provided the blueprint of Byrd's 'Great Service'.

THE SECOND SERVICE BY JOHN SHEPPARD: COMPOSER AND CHRONOLOGY

Of all Tudor composers, John Sheppard has fared among the worst in terms of the disparity between the vast quantity of his surviving works and their meagre profile within the mainstream liturgical repertory of most cathedral and collegiate choirs. Sheppard did not make it into the first (and, in the event, only) ten-volume series of Tudor Church Music of the 1920s (unlike Byrd, Tallis, Taverner, White, Gibbons or even very minor composers such as Osbert Parsley).⁷ Publication (and performance) of his complete works, which began in earnest only in the later 1970s, has yet to be completed.⁸ Given the quantity, quality, diversity and distinctiveness of his music, this is regrettable.

This neglect perhaps stemmed from the lack of firm evidence regarding Sheppard's life and career, and the considerable confusion this has generated among musicologists. His birthdate is not known: the year 1515 has been offered conjecturally on the basis of his, apparently unsuccessful, supplication for an Oxford DMus in 1554 (after twenty years' experience as a composer). On these grounds, he has been dissociated from the John Sheppard who joined the London Fraternity of St Nicholas (a guild of parish clerks and liturgical singers) in 1519.⁹ But, given an earlier birthdate, this could have been the composer.¹⁰ He may have been a member of the household of Thomas, Cardinal Wolsey, in 1524 (possibly as a singer in Wolsey's household chapel), although this may be 'the product of pure coincidence'.¹¹

We are on surer ground, however, from Michaelmas 1541 (not 1543, as stated in *New Grove*), when Sheppard was appointed *Informator Choristarum* at Magdalen College, Oxford, a post which he retained on-and-off until March 1548.¹² At the time of his

⁷ Twenty volumes had originally been envisaged: see Richard Turbet, 'An affair of honour: Tudor Church Music, the ousting of Richard Terry, and a trust vindicated', *Music & Letters*, 76 (1995), pp.593-600 and *idem*, "'A moment of enthusiastic industry": Further light on Tudor Church Music', *ML*, 81 (2000), pp.433-436.

⁸ By way of collected works, see David Chadd (ed.), *John Sheppard, I: Responsorial Music*, Early English Church Music, 17 (London: British Academy/Stainer & Bell, 1977), Nicholas Sandon (ed.), *John Sheppard, II: Masses*, EECM, 18 (London: British Academy/Stainer & Bell, 1976). Shortly afterwards, David Wulstan (1978) and Roger Bray (1981) respectively prepared editions of Sheppard's responds and hymns in the Oxford Imprint *Voces Musicales* series. To date, no complete edition of Sheppard's English liturgical music has been published, nor an edition of his Latin psalm motets (although both of these are due to be included in forthcoming volumes of Early English Church Music).

⁹ David Chadd, 'Sheppard, John', in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, 23 (2nd ed.; London: Macmillan, 2001), p.255-7.

¹⁰ David Skinner, 'A plain and distinct note? The case of John Sheppard and Magdalen College, Oxford', typescript (April 2003), pp.3-4. My thanks to Dr Skinner for a copy of his typescript.

¹¹ Roger Bowers, liner notes to *John Sheppard: English & Latin Church Music*, Christ Church Cathedral Choir/Stephen Darlington (Monmouth: Nimbus Records [NI 5480], 1996), n.1.

¹² David Skinner, 'Music and the Reformation at Magdalen', *Magdalen College Record 2002* (Oxford: the President and Fellows of Magdalen College, 2002), p.79; Skinner, 'A Plain and distinct note?', p.4; Chadd, 'Sheppard, John', p.255.

departure, Magdalen was undergoing the divisive first convulsions of liturgical reform, the official injunctions of Edward VI's regency council having been pre-empted by the more zealous evangelicals among the Magdalen fellowship.¹³ This may or may not have impinged upon his decision to join the royal household chapel, where he spent the rest of his working life from 1553 at the latest until around Christmas 1558.¹⁴ He nonetheless maintained contact with Magdalen, and may have lodged there periodically: in December 1554, some months after he supplicated for his DMus, the college paid him 20s. (£1) for copying music and the following June, he was reprimanded by the college's president for insubordination, and deprived of commons for a week.¹⁵ He died sometime around Christmas 1558. His will, dated 1 December 1558, was presented for probate on 31 January 1559.¹⁶ In this will he requested burial in Westminster Abbey or, failing that, the neighbouring parish church of St Margaret: on 21 December 1558, a John Scheperde, probably the composer, was buried in St Margaret's.¹⁷

LITURGICAL BACKGROUND AND COMPOSITIONAL CHRONOLOGY

The composition of the Second Service needs to be set against the background of liturgical change precipitated by the problems of the Tudor royal succession. The text used by Sheppard (at least in so far as it is preserved in partbooks copied no earlier than sixty years after his death), is that of the first version of the Book of Common Prayer (BCP). This order of worship, introduced at Whitsun 1549, proved to be an interim measure, and was superseded by the more Calvinistic second version on All Saints Day (1 November) 1552.¹⁸ This second BCP allowed for no theological latitude: for instance, any ambiguity from which the Real Presence might have been inferred was expunged from the text of the Communion Service. The 1552 BCP also curtailed those limited opportunities left for choral polyphony that had been permitted by the 1549 version, and it seems that official policy was veering towards complete abolition of any kind of liturgical polyphony (and the disbanding of the remaining choral foundations).

¹³ Skinner, 'Music and the Reformation at Magdalen', pp.79-80.

¹⁴ No livery lists of the royal household chapel survive for the years 1548-52; it would nevertheless seem likely that Sheppard became a gentleman shortly or immediately after leaving Oxford.

¹⁵ He had claimed that (as a member of the royal household) he was second in importance within Magdalen only to the College's President. He was also accused of bringing a song boy in chains from Malmesbury to the college (presumably for impressment into the service of Sheppard's current employer, the royal household chapel, which enjoyed sweeping powers of impressment). This misconduct has been attributed to one Richard Shepprey, a junior fellow at Magdalen (see Chadd, 'Sheppard, John', p.255); Skinner, 'A plain and distinct note?', pp.17-22.

¹⁶ David Wulstan, 'Where there's a will', *Musical Times*, 135 (January 1994), pp.25-7.

¹⁷ Wulstan, 'Where there's a will', p.26. The identity of this John Scheperde, however, has been queried: see below.

¹⁸ The musical implications of the Edwardian Reformation are excellently summarised in Roger Bowers, 'The Prayer Book and the Musicians, 1549-1662', *Cathedral Music* (April 2002), pp. 36-44. Editions of the two texts can be found in J. Ketley (ed.), *The Two Liturgies...of Edward VI*, Parker Society (Cambridge: CUP, 1846). See Stefan Scot, 'Text and Context: the provision of music and ceremonial in the services of the first Book of Common Prayer (1549)' (PhD thesis, Surrey University), pp.11-72, regarding textual discrepancies between the Grafton and Whitchurche versions of the 1549 prayer book.

The death of Edward VI in July 1553, and the accession of Edward's resolutely Catholic half-sister, Mary Tudor, led to the return of Roman Catholicism and, with it, the Use of Salisbury (which had been abolished in 1549), the composition once again of elaborate Latin liturgical polyphony, and a new lease of life for those collegiate and cathedral choirs which had survived the dissolutions of the 1530s and 1540s. After five years of restored Catholicism (and an outpouring of Latin liturgical polyphony by chapel royal composers such as Sheppard), Mary died without an heir on 17 November 1558. The succession of her Protestant half-sister, Elizabeth, set in train a rapid sequence of events which need to be considered in conjunction with Sheppard's last days.

Elizabeth entered London on 28 November. At this time the city and its suburbs were struck by an influenza epidemic: probably by no coincidence, John Sheppard drew up his will only three days after the Queen's entry.¹⁹ He was dead within three weeks of this (assuming he was the John Scheparde who was buried in St Margaret's Westminster on 21 December). On her accession, Elizabeth resolved to restore the Royal Supremacy and the Act of Uniformity (which had mandated the Book of Common Prayer under Edward VI): in other words to undo Mary's restored Catholicism. Unlike her trenchantly Protestant half-brother, however, Elizabeth favoured a moderate form of Anglicanism and, to this effect, it has been argued, Elizabeth's first intention was to restore not the 1552 BCP but the less emphatically Protestant, more theologically latitudinarian and ceremonially permissive redaction of 1549.²⁰ In the event, this proved too much for the Queen's advisers, and Elizabeth gave way: the Act of Uniformity, passed in April 1559, established the second, and not the first, BCP as the standard order of worship.

In the meantime, however, Elizabeth had issued orders (around 1 December 1558) that preparations be made for the use of the 1549 BCP within her Chapel Royal, and members of the Chapel were set to work to provide music for the 1549 liturgy.²¹ This would seemingly account for the use of 1549 texts by Sheppard and other Chapel Royal composers, Robert Parsons and William Mundy, in service settings which, by virtue of their contrapuntal style (and the respective ages of their composers) have been dated to c.1560 (rather than ten years earlier).²² On these grounds, it has been suggested that these settings were written by order of the Queen during the first four or five months of her reign, in preparation for a restoration of the 1549 BCP which, in the event, did not happen.

There are problems with this hypothesis, however, not the least of which is Sheppard's likely state of health in December 1558. As an elaborate, large-scale cycle comprising Venite, Te Deum, Benedictus, Creed, Magnificat and Nunc dimittis in as many as eight parts, the Second Service would have been a taxing undertaking for a composer in perfect health, following a familiar, well-practised, idiom. But the brief span of time between the drafting of Sheppard's will (1 December) and the burial of John Scheparde in St

¹⁹ Westminster City Archives, Bracy, f.146: Wulstan, 'Where there's a will', p.25.

²⁰ Roger Bowers, 'The Chapel Royal, the First Edwardian Prayer Book, and Elizabeth's Settlement of Religion, 1559', *The Historical Journal*, 43/2 (2000), pp.317-44.

²¹ Bowers, 'The Chapel Royal', pp.328-31.

²² See, for instance, David Wulstan, *Tudor Music* (London: Dent, 1985), pp.316-7.

Margaret's (21 December) suggests that the will was made by a man who was dying, who knew it, and who was in no physical state to write a large-scale polyphonic setting in an idiom and scoring which was, as yet, unfamiliar. Roger Bowers unsurprisingly casts doubt on whether the man buried in St Margaret's on 21 December really was the composer, opting for a date of death much closer to 31 January following (when the composer's will was presented for probate).²³ This would have allowed six or seven, rather than two or three, weeks for the ailing composer to have written the Second Service. It is not impossible that Sheppard wrote the Second Service in December 1558 (or even in January 1559, had he lived until then), in which case he was a man of astonishing stamina and fecundity. That said, and despite the generally accepted stylistic dating (to the late 1550s), a date of composition of 1549-52 (i.e. in Edward's reign, prior to the issue of the second BCP in November 1552) should not be discounted.²⁴

SOURCES AND EDITIONS

This is not the first time that the Magnificat and Nunc dimittis from John Sheppard's Second Service have been published. An edition, prepared by David Wulstan, was published in 1971.²⁵ This included an editorial realisation of the Bassus Decani, for which no surviving partbook was available at that time, and which was mostly derived from a seventeenth-century organ accompaniment (Durham Cathedral, Chapter Library, MS A5). Subsequently, two further partbooks have come to light.²⁶ These supply a concordance for the surviving Tenor Decani and, more usefully, the complete text of the once-lost Bassus Decani, thus affording a complete reading of Sheppard's setting.²⁷ Despite his reliance on the Durham organ book in reconstructing the then-missing Bassus Decani, Wulstan provided an editorial keyboard reduction which deviated substantially from the text in Durham MS A5 (which, in Wulstan's view, may have served merely as a 'conductor's score', rather than as an accompaniment, in full services such as Sheppard's).²⁸ The role of the organ, and its relationship with Elizabethan (rather than Jacobean or Caroline) performance practice, is problematic (see below). Nevertheless, the text as surviving in Durham MS A5 forms the basis of the organ part here, and editorial 'filling-out' is indicated by the use of small note-heads.

²³ Bowers, 'The Chapel Royal', p.329: 'consequently it is salient to note that Sheppard died in about the third week of January 1559'. No conclusive evidence is adduced to substantiate this claim.

²⁴ Significantly, among the music copied at Magdalen College, Oxford, in 1550/1 were twenty four-part canticles copied into eight books (i.e. one set each for decani and cantoris) and ten five-part anthems copied into five books (ex inf. Dr David Skinner). The implied co-existence of four- and five-part scorings prefigures the layout of the Second Service, in which five-part tutti alternate with four-part antiphonal sections.

²⁵ David Wulstan (ed.), *An Anthology of English Church Music* (London: Chester, 1971), pp.59-88.

²⁶ York, Minster Library, MSS M13/4 (TD) and M13/5 (BD): donated to York Minster Library in 1978 by Sir Tatton Sykes of Sledmere: see David Griffiths, *A Catalogue of the Music Manuscripts in York Minster Library* (typescript: York Minster Library, 1981), pp.78-9.

²⁷ Readings from these partbooks were not included in a more recent edition: John Sheppard (ed. Timothy Symons), *Magnificat and Nunc Dimittis from the Second Service*, Services: mixed voices, 2 (Guildford: Cantus Firmus Music, 1995).

²⁸ Wulstan, *Anthology*, p.4.

The principal source, a set of partbooks in the Chapter Library of Durham Cathedral (MSS E4-E11), was copied at Durham early in the reign of Charles I, as part of a concerted campaign to revitalise the cathedral's past liturgical splendours.²⁹ Six 'full' services are included in these manuscripts in the following order: Robert Parsons (First Service), John Sheppard (Second Service), William Mundy (First Service), William Byrd ('Great' Service), Nathaniel Giles (First Service) and Thomas Morley (First Service). The partbooks are layered by liturgical type: Preces and Psalms; canticles for Morning Prayer (Venite, Te Deum, Benedictus); the Decalogue and Creed for Holy Communion; and the canticles for Evening Prayer (Magnificat and Nunc dimittis). The partbooks, containing six complete liturgical cycles, were intended to serve on the principal feasts of the year.³⁰

The Durham partbooks 'must inevitably be accorded secondary authority for the large amount of music by Chapel Royal composers [i.e. Parsons, Sheppard, Mundy and Byrd]. The limited contact between London and the Northern cathedrals at this period [i.e. the seventeenth century] is clearly a matter for regret.³¹ To this problem is added the fact that the partbooks were copied some seventy years after Sheppard's death. There is some circumstantial evidence, however, that some of the partbooks' contents, and particularly John Sheppard's canticles, may have been transmitted to Durham much earlier, possibly in Sheppard's lifetime: if so, it cannot be assumed that distances of time and space had introduced corruptions into the musical text. Shortly after the secularisation of the Cathedral Priory by Henry VIII, polyphonic settings of the 1544 English Litany were copied at Westminster and taken up to Durham:³² physical distance did not therefore preclude direct transmission of musical texts.

More compellingly, the Decalogue, a text absent from the 1549 BCP text, was not set by Sheppard (whose 'lost' setting of the simple three-fold Kyrie prescribed in the first BCP was not copied into either the York or the Durham partbooks). This lacuna was filled in the Durham MSS by a five-part setting of the Decalogue by John Brimley, organist at Durham Cathedral from 1537 (before the cathedral's refoundation) until his death in 1576. Brimley's Decalogue would appear to have been written expressly to complement Sheppard's otherwise incomplete service: in terms of mode, scoring and contrapuntal idiom - but not in its indifferent craftsmanship - Brimley's Decalogue closely matches Sheppard's movements. Cumulatively, this would suggest that Sheppard's polyphony had been transmitted Durham before Brimley's death, and therefore by 1576 at the very latest.

In terms of notation, therefore, the Durham partbooks provide a reliable reading. Textual underlay, however, is often less straightforward, as the placement of vowels and the

²⁹ Brian Crosby, for instance, has compared E4-11 in format and quality to British Library Add. MS 30520B, a fragment of a pre-Reformation Durham choirbook containing Mass *Sancte Cuthberte* by Thomas Ashwell (cantor at Durham Cathedral Priory, 1513-22-) (Brian Crosby, *A Catalogue of Durham Cathedral Music Manuscripts* (Oxford: OUP/Dean & Chapter of Durham, 1986), p.64).

³⁰ John Morehen, 'The Sources of English Cathedral Music, c.1617-c.1644' (PhD thesis, Cambridge University, 1969), p.50: in this schema, Byrd's 'Great' service was allotted to the Ascension.

³¹ Morehen, 'The Sources', p.97.

³² 'Item paid to the chaunter of Westmynster for prykyng the new Latyny in .iiij., .iiij. and .v. partes, xx d'. (J. T. Fowler (ed.), *Extracts from the Account Rolls of the Abbey of Durham*, 3, Surtees Society, 103 (Durham, 1903), p.726).

repetition of words or phrases was left largely to the performers' discretion. A number of variant readings have been adopted from four Jacobean partbooks in York Minster Library, which include the Bassus Decani (which is lacking from the Durham set), and whose text underlay is often preferable to that in the Durham partbooks. The Durham and York partbooks are closely related. Three manuscripts (two at Durham, c.1640, and one at the British Library, c.1625) supply concordances and variant readings for Contratenor and Tenor voices.

SOURCE LIST

Voice-part	Partbook (with symbol used in critical commentary)	Date
Soprano Decani	Durham Cathedral, Chapter Library [= Durham], MS E4, pp.140-3	E4 c.1630
	York, Minster Library [= York], MS M13/1, pp.68-73	Y1 c.1618
Soprano Cantoris	Durham, MS E5, pp.137-40	E5 c.1630
Alto Decani	Durham, MS E6, pp.133-6	E6 c.1630
	York, MS S2(1)b (or M13/2), pp.66-70	Y2 c.1618
	London, British Library, Additional MS 29,289, ff.44-45v	BL c.1625
Alto Cantoris	Durham, MS E7, pp.139-42	E7 c.1630
	Durham, MS E8, pp.139-42	E8 c.1630
	Durham, MS E11a (the 'Clumber-Durham MS'), pp.420-3	E11a c.1640
Tenor Decani	Durham, MS E9, pp.132-5	E9 c.1630
	Durham, C13, pp.226-9	C13 c.1640
	York, MS M13/4, pp.61-4	Y3 c.1618
Tenor Cantoris	Durham, MS E10, pp.133-6	E10 c.1630
Bass Decani	York, MS M13/5, pp.66-9	Y4 c.1618
Bass Cantoris	Durham, E11, pp.141-4	E11 c.1630
Organ	Durham, MS A5, pp.246-52	A5 c.1635

EDITORIAL METHOD

The music has been transposed up a tone, rather than the once-customary minor third. This has two advantages. Firstly, it avoids the use of too many 'black' notes, giving a 'cleaner' score more concordant with the original notation. Secondly, the chosen pitch is arguably closer to the performing pitch intended by Sheppard. The question of pitch in Tudor church music has generated considerable disagreement among scholars. Recent research, however, together with evidence provided by two reconstructed organs of

c.1530, suggests that the actual sounding pitch of Sheppard's setting would have been just over a semitone above written pitch (i.e., F#).³³

Original note values have been retained.

Ligatures are indicated by square horizontal brackets.

Accidentals have been applied sparingly. Editorial accidentals have been placed above the staff (except in the editorial additions to the organ part). Cautionary accidentals are placed within the staff, but in parentheses.

Slurs were frequently used by the scribes of both the Durham and the York partbooks. Where appropriate, these scribal slurs are presented unchanged. Crossed slurs are editorial additions, intended to clarify two- or three-note melismata.

Textual underlay follows either the York or the Durham partbooks (although variants are not listed in the critical commentary). In all surviving sources textual underlay is problematic, reflecting seventeenth-century norms of text-setting, rather than the style of sixty-to-eighty years earlier. Only very sparing attempt has been made to 'restore' now-lost early-Elizabethan underlay. Italics are used in the edition to indicate text that is not present in any of the surviving manuscripts, and spelling has been modernized

The organ part in Durham MS A5 mostly gives only the uppermost and lowermost voices at any one time, usually with minimal filling-in. The original reading is presented here in full-sized note-heads. Where inner voice-parts have been added editorially, small note-heads are used.

CRITICAL COMMENTARY

All entries are listed in the following order: voice-part (capitals), bar(s) and notes (including rests), source (in brackets: see source list for abbreviations): note-value (lower case), note-name (in capitals), and textual underlay (in italic superscript).

Reference is made here to the vocal designations used in this edition, and not to the seventeenth-century voice-parts.

Note-values are indicated in lower case thus: q = quaver; c = crotchet; m = minim; s = semibreve; b = breve; l = long; m. = dotted minim (etc.). Note-names (but not specific pitches) are indicated in capitals, and refer to the **original** pitch (i.e. a tone lower than in the edition). 'R' indicates 'rest'.

³³ This issue is discussed (and some tenacious misconceptions overturned) by Andrew Johnstone in "'As it was in the beginning": organ and choir pitch in early Anglican Church music', *Early Music*, 31/4 (2003), pp.506-25. I am most grateful to Mr Johnstone for permitting me to see a typescript of his article.

Magnificat

SD/AD/TD, 6.3/4 (E4/E6/E9/C13): $c^{spi}c^{rit}$

SD, 11.2 (E4): mD

ORG (RH), 17.2: mFsharp

TD, 19.2 (E9/C13, but not E10): mA

AD, 19.3 (Y2): sF

SD, 24.3-25.1 (E4, but not E5): $mF^{call}mE^{me}cD^{bles}cD^{sed}$

AD, 25.1-3 (E6): $sA^{(sed)}-mC^{for}-mC^{be}-$

AC, 37.2 (all sources): cF

SD, 43.3-44.1 (E4): sF-sA (no ligature)

SD, 43.4 (E5): sFsharp

AC, 43.4 (E7): cBnatural

All voices, 44-49 (all Durham sources except E7): $m^{through}$, not $c^{thor}c^{ough}$; E8 (AC) has both forms: $cC^{thor}-cC^{ough}$ (44.2-3) and $dG^{through}$ (48.2-3); AD, 47.2-3 (BL), $mC^{through}$

SD/SC, 51.1 (Y1): Fsharp

SD/SC, 79.4 (E4/E5): no accidental

AD, 82.3 (Y2): mD

AD, 82.3 (E6): lacking

AC, 86.1-87.3, (E7/E8): mD-cC-cBflat-mA-mBflat-sC

AC, 87.3 (E11a): sC

SD, 87.3 (E4): no accidental

AC, 88.1 (E11a): mC

ORG (RH), 102.3 (A5): sBflat

AC, 111.2-112.1 (all Durham sources): sF-mE

SC, 115.1 (E5): mFsharp

AC, 131.6 (all Durham sources): mG

BD, 132.1 (Y4): bF given in both FF and F pitches

Nunc dimittis

ORG (RH: with AC), 14.2-3 (A5): m.D-cC-mD/cA-cBflat

ORG (LH: with TC), 14.6-7 (A5): mA (vocal line migrating to RH stave)

SD, 20.2-21.1 (Y1): ligature sE-sD^{thy}

AD/TD/BD (Y2-4), 19-20: 'thy' for 'all'

TD, 21.2 (E9/Y3): no accidental

AC, 25.1 (all Durham sources): sCsharp

SC, 29.3-30.2 (E5): sA only

TD, 34.2 (C13): sC

AC/ORG (RH), 38.2 (E7/A5): no accidental

SD, 43.3 (E4): m.F

SD/SC, 48.4 (E4/E5/Y1): no accidental (but mFsharp in A5)

AD, 53.3 (BL): cBnatural

SC, 56.3 (E5): mG

ORG (LH) 66.5: sBflat/D tied to sBflat/D