

Miserere mei, Deus

Edited by Jason Smart

Christopher Tye (c.1505–1572/3)

Countertenor 1

Countertenor 2

Tenor

Bass 1

Bass 2

Mi - se - re - re me - i, De -

Mi - se - re - re me - i, De -

Detailed description: This block contains the first system of a musical score for five voices. On the left, five staves are shown with their respective clefs and time signatures: Countertenor 1 (C1), Countertenor 2 (C2), Tenor (T), Bass 1 (B1), and Bass 2 (B2). All are in 3/4 time. On the right, a large bracket groups five staves. The top staff is the vocal line for Countertenor 1, with lyrics 'Mi - se - re - re me - i, De -'. The second staff is for Countertenor 2, showing rests. The third staff is the vocal line for Tenor, with lyrics 'Mi - se - re - re me - i, De -'. The fourth and fifth staves are for Bass 1 and Bass 2, respectively, showing rests.

4

- us, mi - se - re - re me - i, De -

- us, mi - se - re - re me - i, De -

Mi - se - re - re me -

Detailed description: This block contains the second system of the musical score. It begins with a measure rest labeled '4'. The system consists of five staves. The top staff is the vocal line for Countertenor 1, with lyrics '- us, mi - se - re - re me - i, De -'. The second staff is for Countertenor 2, showing rests. The third staff is the vocal line for Tenor, with lyrics '- us, mi - se - re - re me - i, De -'. The fourth and fifth staves are for Bass 1 and Bass 2, respectively, showing rests. The lyrics 'Mi - se - re - re me -' are positioned below the bottom staff.

8

- - - - - us, quo - ni - am in te con - fi - dit

- i, De - - - us, quo - ni - am in te con - fi -

12

a - ni - ma me - - - a, a - ni - ma me - - -

- fi - dit a - ni - ma me - - -

- dit a - ni - ma me - - -

16

- - - a.

Et in um - bra a - la - rum

- - - a.

Et in um - bra a - la -

- - - a.

21

tu - a - rum spe - ra - - - - -

- rum tu - a - rum spe - ra - - - - -

25

do - nec tran - se-at i - ni - qui-tas, i - ni - qui-tas, do -

- bo, do - nec tran - se - at. i - ni -

- bo, do - nec tran - se - at i -

do - nec tran - se-at i - ni - qui tas, i - ni - qui tas.

29

- nec tran - se-at i - ni - qui - tas. Cla -

qui-tas. Cla - ma - bo ad De - - - - -

- ni - qui-tas. Cla - ma - bo ad

Cla - ma - bo ad De - - - - -

44

sit de cae - lo et li - be - ra - vit me; de - dit in op - pro - bri-um,
 - lo et li - be - ra - vit me;
 et li - be - ra - vit me;
 - lo et li - be - ra - vit me; de - dit in op - pro -

48

in op - pro - bri-um.
 de - dit in op - pro - bri-um.
 de - dit in op - pro - bri-um.
 de - dit in op - pro - bri-um con -
 - bri um. con - cul - can - tes

51

con - cul - can - tes me, con - cul - can - tes.
 con - cul - can - tes me.
 con - cul - can - tes me.
 - cul - can - tes me.
 me. Fi - li - i ho - mi - num,

54

me. Fi - li - i ho - mi - num.

Fi - li - i ho - mi - num

Fi - li - i ho - mi - num den - tes e - o -

Fi - li - i ho - mi - num den - tes e - o - rum, den -

fi - li - i ho - mi - num den - tes e -

57

den - tes e - o - rum ar - ma et sa - git - tae,

- num den - tes e - o - rum ar - ma et

- rum, den - tes e - o - rum ar - ma et sa - git -

- tes e - o - rum, den - tes e - o - rum ar - ma et sa -

- o - rum ar - ma et sa - git - tae,

60

et lin - gua e -

sa - git - tae, et lin - gua e - o -

- tae, et lin - gua e - o - rum

- git - tae, et lin - gua e - o -

et lin - gua e - o - rum gla -

63

o - rum gla - di-us a - cu -
 - rum gla - di-us a - cu -
 gla - di-us
 - - - rum gla - di-us a - cu -
 - di-us a - cu -

66

- - - - - tus. Ex - al - ta - re
 - - - - - tus.
 a - cu -
 - tus, gla - di-us a - cu -
 - - - - - tus. Ex -

69

su-per cae-los, De - us,
 Ex - al - ta - re su-per cae-los, De - us,
 - - - tus. Ex - al - ta - re su-per cae - los, De -
 - tus. Ex - al - ta - re su - per cae - los, De -
 - al - ta - re su - per cae - los, De - us, et

73

et in o-mnem ter - ram, et in o-mnem
 et in o-mnem ter - ram
 - - - - us, et in o-mnem ter - ram
 - - - - us, et in o-mnem ter - ram glo - ri-a
 in o-mnem ter - ram, et in o - mnem ter - ram glo - ri-a tu -

77

ter - ram glo - ri-a tu - - - - a.
 glo - ri-a tu - - - - a.
 glo - ri-a tu - - - - a.
 tu - - - - a.
 - - - - a.

81

La - que-um pa - ra - ve - runt.
 La - que-um pa - ra - ve - runt pe - di-bus
 La - que-um pa - ra - ve - runt pe -

84

pe - di-bus me - is, et in - cur - va - ve - runt a - ni-mam
me - is, et in - cur - va - ve - runt a - ni-mam me -
- di-bus me - is, et in - cur - va - ve - runt a - ni-mam me -

87

me - am. Fo - de - runt an - te fa - ci-em me - am fo - ve-am,
- - - am. Fo - de - runt an - te fa - ci-em me - am fo - ve-am,
- am. Fo - de - runt an - te fa - ci-em me - am fo - ve-am,

90

et in - ci - de - runt in
et in - ci - de - runt in
et in - ci - de - runt

93

e - - - - - am. Pa - ra - tum cor
e - - - - - am. Pa - ra - tum cor me - um, De -
in e - - - - - am. Pa - ra - tum cor me -

96

me - um, De - us, pa - ra - tum cor me - - - - -
- us, pa - ra - tum cor me - - - - - um, pa - ra - tum cor me -
- um, De - us, pa - ra - tum cor me - - - - - - - - - -

99

can -
- - - - - um: can - ta - bo et psal - mum di - cam, can -
- - - - - um: can - ta - bo et psal - mum di - cam, can -
- - - - - um: can - ta - bo et psal - mum di - cam, can -
can -

102

- ta - bo et psal - mum di - cam. Ex - sur -

- ta - bo et psal - mum di - cam.

- ta - bo et psal - mum di - cam. Ex - sur - ge, glo - ri - a me -

- ta - bo et psal - mum di - cam.

- ta - bo et psal - mum di - cam. Ex - sur - ge, glo - ri - a me -

105

- ge, glo - ri - a me - - - a; ex - sur - ge, psal - te - ri -

Ex - sur - ge, glo - ri - a me - a; ex - sur - ge, psal - te - ri - um et ci - tha -

- - - a; ex - sur - ge, psal - te - ri - um et

- - - a; ex - sur - ge, psal - te - ri - um et ci - tha - ra: -

108

- um et ci - tha - ra: - ex - sur - gam di - lu - cu - lo. -

- ra: - ex - sur - gam di - lu - cu - lo. -

ci - tha - ra: - ex - sur - gam di - lu - cu - lo. -

- ex - sur - gam di - lu - cu - lo. -

111

Con - fi - te - bor ti - bi in
 Con - fi - te - bor ti - bi in po - pu - lis, Do - mi -
 Con - fi - te - bor ti -
 Con - fi - te - bor ti - bi in po - pu - lis, Do - mi -

114

po - pu - lis, Do - mi - ne, et psal - mum di - cam ti - bi in
 - ne, et psal - mum di - cam ti - bi in gen - ti - bus,
 - bi in po - pu - lis, Do - mi - ne, et psal - mum di - cam ti -
 - ne, et psal - mum di - cam ti - bi in gen - ti - bus, et

117

gen - ti - bus, et psal - mum di - cam ti - bi in gen - ti - bus.
 et psal - mum di - cam ti - bi in gen - ti - bus.
 - bi in gen - ti - bus, in gen - ti - bus.
 psal - mum di - cam ti - bi in gen - ti - bus, in gen - ti - bus.

120

Ex - al - ta - re su - per cae -

Ex - al -

Ex - al - ta - re su - per cae - los,

Ex - al - ta - re su - per cae - los, De - - -

- bus. Ex - al - ta - re su - per cae - los, De - - -

123

- los, De - us, et su - per o - mnem ter -

- ta - re su - per cae - los, De - - - us, et su - per o -

De - - - us, et su - per o - mnem ter -

- - - us, et su - per o - mnem ter - - -

- - - us, et su - per o - mnem ter - - -

126

- - - ram glo - ri - a tu - - -

- mnem ter - ram glo - ri - a tu - - -

- ram glo - ri - a tu - - - a.

- - - ram glo - ri - a tu - a. A - - -

- - - ram glo - ri - a tu - a. A -

129

Musical score for measures 129-131. The score is written for five staves: three treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 8/8. The lyrics 'a. A' are written below the first two staves. The music features a mix of eighth and quarter notes, with some rests and ties.

132

Musical score for measures 132-134. The score is written for five staves: three treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 8/8. The music continues with eighth and quarter notes, including some triplets and ties.

135

Musical score for measures 135-137. The score is written for five staves: three treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 8/8. The lyrics 'men.' are written below the first two staves. The music concludes with a double bar line and repeat signs.

Translation

Be merciful unto me, O God, be merciful unto me, for my soul trusteth in thee; and under the shadow of thy wings shall be my refuge, until this tyranny be over-past.

I will call unto the most high God: even unto the God that shall perform the cause which I have in hand. He shall send from heaven and save me from the reproof of him that would eat me up.

The teeth of the children of men are spears and arrows, and their tongue a sharp sword.

Set up thyself, O God, above the heavens: and thy glory above all the earth.

They have laid a net for my feet and pressed down my soul: they have digged a pit before me and are fallen into the midst of it themselves.

My heart is fixed, O God, my heart is fixed: I will sing and give praise.

Awake up, my glory; awake, lute and harp: I myself will awake right early.

I will give thanks unto thee, O Lord, among the people, and I will sing unto thee among the nations.

Set up thyself, O God, above the heavens: and thy glory above all the earth.

Ps. 57 (BCP), omitting vv.4, 5 (part) and 10.

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. At changes of mensuration the new symbol is shown above the staff.

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

Ligatures are denoted by the sign \lrcorner , coloration by the sign \ulcorner . In source **A** several two-semibreve ligatures are colored; this coloration serves no purpose and has not been recorded.

Spelling of the text has been modernised.

Text repetition signs in the underlay of the copy text (source **A**) have been expanded editorially in italics.

Sources

A Oxford, Bodleian Library, MSS Mus. e. 1–5 (c.1580–1585).

1	(Ct1)	f.8 ^v	at end:	doctor Tye
2	(Ct2)	f.6 ^v	at end:	doctor Tye
3	(T)	f.6 ^v	at end:	doctor Tye
4	(B1)	f.5 ^v	at end:	doctor Tye
5	(B2)	f.6 ^v	at end:	doctor Tye

B Oxford, Bodleian Library, Tenbury MS 1464 (c.1575; B2 only).

(B2)	f.37 ^v	at end:	docter Tye
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C Oxford, Bodleian Library, MS Mus. Sch. E. 423 (c.1577–95; B1 only).

(B1)	section 2, no.22	page header:	v· voc· For men Bassus	doctor Tye
		at end:		doctor Tye

D Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T).

979	(Ct2)	no.27	at end:	m ^f docter: tye: for: m ^f en: [sic]
980	(Ct1)	no.27	at end:	doctor: tye:
981	(B1)	no.27	at end:	m ^f : docter: tye: for: men:
982	—	—		
983	(B2)	no.27	index:	Dr C. Tye. [later hand]
			at end:	m ^f : docter: tye: for: men:

E Cambridge, Peterhouse MSS 35–37 (three partbooks from the ‘Latter’ Caroline set, c.1625–40).

35	(T)	sig.[R3]	heading:	Tenor
			at end:	Doctor Tye [twice, in different scripts]
36	(B1)	sig.P1	heading:	<i>Primus Bassus</i>
			at end:	Doctor Tye [twice, in different scripts] 5 parts for men 2 basses 2 Contratenors and a tenor
37	(B2)	sig.M3	heading:	Bassus
			at end:	Doctor Tye [twice, in different scripts]

Notes on the Readings of the Sources

Source **A**, the only complete source of Tye's motet, is largely reliable. It appears to preserve Tye's original underlay with little or no editing and with its melismas on final syllables left intact. The other sources agree well with **A**. They are useful for resolving doubtful readings and also for supplying accidentals which are relatively sparsely provided in **A**. The readings of source **B** are the closest to **A** and confirm some of the less routine syllable placements, e.g. B2 in bar 126. **C** is also largely trustworthy, even though a couple of variant readings suggest that it preserves a slightly different, perhaps earlier, version of the piece. The scribe of **E** omitted all ligatures, was often imprecise with his underlay and sometimes repositioned final syllables to the ends of melismas. He also transmits some variant readings, but overall his text is not far removed from that of **A**. Source **D**, the set of partbooks compiled by John Baldwin, stands slightly apart from the other sources. Baldwin's notes are mostly reliable enough and sometimes correct errors in the Countertenor parts of **A**, but his underlay is a fine demonstration of his propensity for eliminating terminal melismas by introducing textual repetitions (often with very poor accentuation), or by moving final syllables to the end of phrases.¹ Like the scribe of **E**, Baldwin omitted all ligatures.

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(s); 2) voice(s); 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. ³D = third note D in the bar.

Abbreviations:

<i>b</i>	breve	Ct1, Ct2	Countertenor 1, 2	MS	mensuration symbol	und	underlay
B1, B2	Bass 1, 2	dot-	dotted	om	omitted	∴	underlay repeat sign
col	colored	<i>l</i>	long	<i>sb</i>	semibreve	+	tie
corr	corrected	lig	ligature	SC	signum congruentiae		
<i>cr</i>	crotchet	<i>m</i>	minim	T	Tenor		

Staff Signatures and Accidentals

- A** 9 T no # / 12 Ct1 no # / 13 T no # / 24 Ct2 # for A / 30 Ct1 no # / 53 Ct1 no # / 117 T no # / 120 Ct2 no # / 137 Ct1 no # /
- D** 53 Ct2 no # / 75 Ct1 # for A / 77 Ct1 no # / 79 Ct2 no # / 83 Ct2 no # /
- E** 10 T no # / 76 T no # / 84 T # for A / 95 T # for A / 96 T # for A / 112 T # G /

Underlay and Ligatures

- A** 49–50 B2 *conculcantes* undivided below GDAG / 52 T *-cantes* one note earlier / 60 T *-tae* for *-tae* / 64 B1 *gloria* for *gladius* (but 66 is correct) / 70 B2 *-los* below E / 92 T *me-* (for *in e-*) below ³D / 95–96 T *Deus* om, *-um* below A in 96 / 97 B1 *-um De-* below A²B, (99) *-us* below ²D / 98 Ct2 *-um De-* below ¹BD, (99) *-us* below F / 110 B2 *-lo* below ¹G / 112 Ct1 *confitebor* undivided below FBED / 131 Ct1 *-a. A-* below D ²F (not in 130; cf. **D**) /
- B** 27 B2 *-tas* below A / 28 B2 ∴ (for *iniquitas*) below D / 54 B2 *-num* below F / 55 B2 ∴ (for *fili hominum*) below A / 67 B2 lig for AF (not BA) / 74 B2 ∴ (for *et in omnem terram*) below ²F / 108 B2 *-ra* below ¹G, followed by *exurgam* deleted / 116 B2 ∴ (for *et psalmum dicam tibi in gentibus*) below ²A / 118 B2 no lig, *tibi* below ³BG / 131 B2 *-a* below F (no *-men* in 130) /
- C** 51 B1 slur for G¹E / 57 B1 ∴ (for *dentes eorum*) below ³B / 60 B1 lig for ¹BA, (61) *-tae* below ¹A / 93 B1 *-runt* below ¹G (not in 92) / 94 B1 *-a* for *-am* / 98–99 B1 no lig / 102 B1 dot-*sb*F for ³F⁴F, *psalmum di-* one note later (cf. **D**) / 122 B1 no lig / 126 B1 *-ram* om /
- D** This source omits all ligatures.
13 B2 *-dit* below E (not in 12) / 27 B2 *-tas* below A / 28 Ct2 *-at* below C; B1 *-at* below A / 28–29 Ct1 *iniqui-* below DCB, *sb*B for dot-*m*B *cr*B, (30) *-tas* below ²A / 29 Ct2 ¹D is C, repeat of *iniqui-* below CDC, (30) *-tas* below D; 29 B2 *-tas* below ²A / 30 B1 *-tas* below D (not in 29) / 37 B1 *-mum* below F (not in 35) / 38 Ct1 *-hi mi-* below BB / 43 B1 *misit de cae-* one note later; B2 *-lo de cae-* ambiguously aligned below BGFB / 45 Ct2 *-lo* below B / 46 B2 *me* below *sb*A / 46 Ct2 ∴ for F, (47) *me* below A / 47–48 Ct1 *opprobrium* repeated undivided below CBrestABF / 48 B1 *me* below F (not in 46) / 48–49 B2 *in opprobri-* ambiguously aligned below *sb*FBDCAB, (50) *-um* below ¹D / 50 Ct1 ∴ below D; Ct2 *-um* below D (not in 49), (50–51) *opprobrium* undivided below CFEDFE; 50 B2 *-cantes* one note earlier / 56 Ct1 *-num* below ²A (not in 55); Ct2 *-num* below

¹ On Baldwin's underlay, see David Mateer, 'John Baldwin and Changing Concepts of Text Underlay', in John Morehen (ed.), *English Choral Practice 1400–1650* (Cambridge: Cambridge University Press, 1995), pp.143–160.

¹C / 60 Ct1 *arma* repeated below FEC, (60–61) *et sagittae* below ABCDE / 60–61 Ct2 *mA sbA* not tied, *-tae* below *sbA* / 62 B1 *-rum e-* below B²F, (63) *-o-* below E / 64 Ct1 *-rum* below C (not in 63); B2 *-tus acu-* below AAB / 70 Ct1 *-us* below ¹E *De-* below ²E / 71 B2 *-los De-* below DA / 72 B1 *De-* below ¹E / 73 Ct2 *-us* below E (not in 71) / 74 B2 *ter-* below ²F (*et in omnem om*) / 76 *-ram* below A (not in 75) / 82–83 Ct2 *paraverunt* repeated undivided below CEDBA / 90 B1 *-am* below ²D (not in 89) / 91 Ct2 *-am* below ²F (not in 89) / 92–93 B1 *in eam* below BEAB¹G / 102 B1 dot-*sbF* for ³F⁴F, *psalmum di-* one note later (cf. C) / 107 B2 *et* below A, (108) *cithera* undivided below GABGB / 111 Ct1 *-lo* below F (not in 110); Ct2 *-lo* below A (not in 110); B2 *-lo* below ¹F (not in 110) / 113 Ct2 *-bor* below ¹G (not in 112) / 119 Ct1 *sbC* for ²C³C, *gentibus* undivided below ¹CDB²C followed by *z*; Ct2 *z* below F; B2 *-bus* below ¹A (not in 118) / 120–121 Ct2 *in genti-* below ²ABC¹D, *-bus* below ³D / 125 B1 *-ram ter-* below AG / 127 B2 *-ram* below B / 131 Ct1 *-a. A-* below D²F (not in 130; cf. A) / 132 Ct2 *-men, a-* below ²F³F /

E This source omits all ligatures.

4 T *z* (for *miserere*) below ²F / 23 B1 *-bo* below ²C (and in 25) / 27 B1 F lost / 28 B2 *z* (for *iniquitas*) below ¹D / 37 B1 *-mum* below F (not in 35) / 40 B2 *mA* deleted after B / 43 B1 *-lo* below ¹F (not in 42), *z* (for *misit de caelo*) below B / 50 B2 slur for GE / 53 B1 *me om* / 55 B2 *z* (for *fili hominum*) below A, slur for ¹BC / 56 B1 *z* (for *dentes eorum*) below F / 57 T *z* (for *dentes eorum*) below A; B1 *z* (for *dentes eorum*) after ²B below direct B at end of line / 61 B2 *-rum* below D / 63–64 B2 *acutus* undivided below FEDArestA / 66 B1 *z* (for *gladius acu-*) below D / 71 B1 *-los om* / 74–75 B2 und *-ram et in omnem ter-* om / 94 B1 *-a* for *-am* / 95–97 B1 und misaligned, (97) *meum* undivided below CC / 97 T *z* (for *paratum cor meum*) below D, (98) slur for GE / 101 T *z* (for *cantabo et psalmum dicam*) over erased *exsurge* below ²A / 101 B1 *z* (for *cantabo et psalmum dicam*) below ²F / 102 T dot-*sbA* for ³A⁴A; B1 ³F⁴F are *sb m* / 110 B2 *-lo om* / 111 T *-lo* below ¹C (not in 110) / 112 T *-bor* below ³A (not in 111) / 116 B2 *z* (for all und to rest in 120) below ²A / 120 B2 SC and ‘Bassus’ above ¹F / 121–122 B1 *caelos* undivided below GFDG, (122) *Deus* below ²D / 122–123 T *caelos* undivided below DCB, *Deus* undivided below ABAG / 124 B2 *-ram* below ¹E (not in 126) / 126 T *-a* below G (not in 128) /

Other Readings

- A** 9 T *m B* deleted before D / 25 B1 F not col (following 3 *sb*-rests are written as a *b*-rest; cf. E) / 27 Ct1 BBBA are *m sb m sb* / 39 Ct1 A is G / 41–42 Ct2 B not col, *b*-rest *sb*-rest for *sb*-rest *b*-rest / 42 B2 SC and ‘contra tenor’ above F / 45 B2 ²B is A (new line starts here, direct also gives A) / 57 Ct2 ¹B is A / 81 all parts MS ♯ / 105 Ct2 ¹D is E / 106 Ct1 G is A; T ²E is D / 118 Ct2 ²D is corr *cr* / 121–122 Ct1 *sbF sbD* for *sbD+mD mF* (reading of D preferred since it matches Ct2 in 123, but cf. B1 and B2 entries in 120–121) /
- B** 17 B2 ‘3’ above F (undotted) / 25 B2 *sb*-rest before F / 42 B2 SC above and below F / 81 B2 MS ♯ / 120 B2 SC and ‘bassus’ above ¹F /
- C** 25 B1 F is dot-*bF*, followed by *l*-rest *sb*-rest *bF*(upper) *sbE* dot-*sbG mG mF mF*, *donec transeat i-* below ²FEGG³F⁴F, then as B2 from ¹A in 28 to ²F in 40, reverting to B1 from B in 41 / 41 B1 SC above B / 49 B1 ¹E is F (as in D, but not A, E) / 66 B1 *-tus om*, *sb*-rest *sb*-rest after G, then DCBAG from 65–66 entered again with *-tus* after G / 81 B1 MS ♯ / 120 B1 ¹C is preceded by cadence mark *sb*-rest *sb*-rest *m*-rest /
- D** 7 B2 F col / 25 B1 F col / 29 Ct2 D is ¹C (see also und) / 41 Ct2 B not col (*b*-rest follows) / 49 B1 ¹E is F (as in C, but not A, E) / 67 Ct1 A is B / 76 Ct1 ED are dot-*m cr* / 81 all parts MS ♯ / 98–99 Ct2 *sbB mB* not tied / 91 B1 A is *sb*, (92) ¹B is *m* / 101 B1 SC above ¹F / 108 Ct2 D is *sb* / 126 Ct2 *sb*-rest is *mA* (with und *-ram*) *m*-rest, creating consecutive unisons with Ct1 / 136 Ct2 ¹F is *sb*, one *m*-rest only /
- E** 25 B1 F not col (following 3 *sb*-rests are written as a *b*-rest; cf. A) / 61 B1 *m*-rest *m*-rest for *sbA* / 72 T B is A / 79 T F not col / 81 T B1 MS ♯ ; B2 no MS / 131 T ¹F is E /