

# In convertendo Dominus

Edited by Jason Smart

Patrick Douglas (*fl.* mid 16th cent.)

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

In con - ver - ten - do Do - mi - nus

In con -

4

ca - pti - vi - ta - tem Si - - - on, in

- ver - ten - do Do - mi - nus ca - pti - vi - ta - tem Si - on, ca - pti - vi -

[In con - ver - ten - do Do - mi - nus

In con - ver -

con - ver - ten - - - do Do - mi - nus ca - pti - vi - ta - tem Si -  
 - ta - tem Si - on, ca - pti - vi - ta - tem, ca - pti - vi -  
 In con - ver - ten - do Do - mi - nus ca - pti - vi - ta - tem Si -  
 ca - pti - vi - ta - tem Si - on, ca - pti - vi - ta - tem  
 - ten - do Do - mi - nus ca - pti - vi - ta - tem Si - on, ca - pti - vi -

- on, fa - cti su - mus si - cut con - so - la - - - ti.  
 - ta - tem Si - - on, fa - cti su - mus si - cut con - so - la -  
 on, ca - pti - vi - ta - tem Si - on, fa -  
 Si - - on, fa - cti su - mus  
 - ta - tem Si - - - on, fa - cti

Tunc re - ple - tum est gau - di - o os no -  
 - ti, si - cut con - so - la - - - ti.  
 - cti su - mus si - cut con - so - la - ti.  
 si - cut con - so - la - ti, si - cut con - so - la - ti.  
 su - mus si - cut con - so - la - ti, fa - cti su - mus si - cut con - so -

24

- strum, tunc re - ple - tum est gau - di - o os no - strum,  
- ti. Tunc re - ple - tum est gau -  
Tunc re - ple - tum est gau - di - o os no - strum, tunc re - ple - tum est gau - di - o —  
Tunc re - ple - tum est gau - di - o os no - strum, tunc re -  
- la - ti. Tunc re - ple - tum est gau - di -

29

et lin - - gua no - stra ex - sul - ta - ti - o -  
- di - o os no - strum, et lin - gua no - stra ex - sul -  
— os no - - - strum, et lin - gua no -  
ple - tum est gau - di - o os no - strum, et  
- o os no - strum,

33

- ne, et lin - gua no - stra ex - sul - ta - ti - o - ne,  
- ta - ti - o - ne, et lin - gua no - stra ex - sul - ta - ti -  
- - - stra, et lin - gua no - stra ex -  
lin - gua no - - - stra ex - sul - ta - ti - o - ne,  
et lin - gua no - - - stra ex - sul - ta - ti - o -



52

Ma - gni - fi - ca - vit Do - mi - nus fa - ce - re cum e - is,  
 Ma - gni - fi - ca - vit Do - mi - nus, ma - gni - fi -  
 - ca - vit Do - mi - nus, ma - gni - fi - ca - vit Do - mi -  
 Ma - gni - fi - ca - vit Do - mi - nus,  
 - gni - fi - ca - vit Do - mi - nus, ma -

56

ma - gni - fi - ca - vit Do - mi - nus fa - ce - re cum e -  
 - ca - vit Do - mi - nus, ma -  
 - nus, ma - gni - fi - ca - vit Do - mi - nus fa - ce - re cum  
 ma - gni - fi - ca - vit Do - mi - nus fa - ce - re cum e - is.  
 - gni - fi - ca - vit Do - mi - nus fa - ce - re cum e -

60

- is, ma - gni - fi - ca - vit Do - mi - nus fa -  
 - gni - fi - ca - vit Do - mi - nus fa - ce - re [cum e - is.]  
 e - is. Ma - gni - fi - ca - vit Do - mi - nus fa -  
 Ma - gni - fi - ca - vit Do - mi - nus fa - ce - re  
 - is. Ma - gni - fi - ca - vit Do - mi - nus, Do - mi - nus [fa - ce -

64

- ce-re cum e - is. Ma - gni-fi - ca - vit Do - - - - -  
 Ma - gni-fi - ca - vit Do - - - - - mi - - - - -  
 - ce-re no - bis - cum, ma - gni-fi - ca - vit Do-mi -  
 no - bis - cum, ma - gni - fi - ca - vit Do - mi -  
 - re] no - bis - cum, Ma - gni-fi - ca - vit Do - mi-nus fa - ce -

68

- mi - nus fa - ce - re no-bis - - - - - cum;  
 - nus fa - ce - re no - bis - - - - -  
 - nus fa - ce - re no - bis - - - - - cum, fa - ce -  
 - nus, Do - mi - nus, fa - ce - re no - bis - - - - -  
 - re no - bis - cum, fa - ce - re no-bis -

72

fa - cti su - mus lae - tan - - - - tes,  
 - - - - cum; fa - cti su - mus lae - tan - - - -  
 - re no-bis - - - - cum; fa - cti su - - - - mus, fa -  
 - - - - cum, no - bis - cum; fa - cti su -  
 - - - - cum; fa -

76

lae - tan - - - - - tes.

- tes, fa - cti su - mus lae - tan - tes.

- cti su - mus lae - tan - - - - tes.

- mus, fa - cti su - mus lae - tan - tes, lae - tan - tes.

- cti su - mus lae - tan - - - - tes, lae - tan - tes.

80

Con - ver - te - re, Do - - - - mi - ne, con - ver - te -

Con - ver - te-re, Do -

Con - ver - te-re, Do - mi - ne, Do - mi - - - -

Con - ver - te - re, Do - mi - ne, con -

Con - ver - te-re, Do - mi-ne,

85

- re, Do - mi - ne, con - ver-te-re, Do - mi - - - - ne, con - ver -

- mi-ne, con - ver - te-re, Do - - - - mi -

- ne, con - ver - te - re, Do - mi - ne, con - ver - te - re, Do - mi - ne, -

- ver - te-re, Do - mi - ne, Do - mi - - - - ne, con -

con - ver - te-re, Do - mi - ne, con - ver - te -

90

te - re, Do - mi - ne, ca - pti-vi-ta - tem no - ne - ne, ca - pti-vi-ta - tem no - stram, ca - pti-vi-ta -  
 Do - mi - ne, ca - pti-vi-ta - tem no - stram,  
 - ver - te - re, Do - mi - ne, ca - pti-vi-ta - tem no - stram, ca -  
 re, Do - mi - ne, Do - mi - ne, ca - pti-vi-ta - tem

95

- stram, si - cut tor - rens in au - stro,  
 - tem no - stram, si - cut tor - rens in au - stro,  
 si - cut tor - rens in au - stro, si - cut tor - rens in -  
 - pti-vi-ta - tem no - stram, si - cut tor -  
 no - stram, ca - pti - vi - ta - tem no - stram, si -

100

si - cut tor - rens in au - stro. Qui  
 si - cut tor - rens in au - stro, si - cut tor - rens in au -  
 - au - stro, si - cut tor - rens in au - stro. -  
 - rens in au - stro, si - cut tor - rens in au - stro, in au -  
 - cut tor - rens in au - stro, si - cut tor - rens in au -



105

se - mi-nant in la - cri-mis, in la - cri-mis, in  
 - - *stro.* Qui se - mi - nant in la - cri - mis, in  
 Qui se - mi - nant in la - cri - mis, in la - cri - mis,  
 - *stro.* Qui se - mi - nant in la - cri-mis, qui se - mi-nant in la -  
 - - *stro.* Qui se - mi-nant in la - cri-mis,

110

ex - sul-ta - ti - o - ne me - tent, in ex - sul - ta - ti - o - ne  
 la - cri - mis, in ex - sul - ta - ti - o - ne  
 in ex - sul - ta - ti - o - ne, in ex - sul - ta - ti -  
 - cri - mis, in ex - sul - ta - ti - o - ne, in ex - sul - ta - ti -  
 - in la - cri - mis, in ex - sul - ta - ti - o - ne me - -

115

- me - tent. E - un - tes i - bant et fle - bant, mit - ten - tes se-mi-na  
 me - tent. E - un - tes i - bant et fle - bant, mit - ten - tes se-mi -  
 - o - ne me - tent. E - un - tes i - bant et fle - -  
 - o - ne me - tent. E - un - tes i - bant et fle - bant,  
 - - tent. E - un - tes i - bant et fle - bant,

120

su - - - a. Ve - ni-en - tes au - tem ve - ni -  
 - na su - - - a. Ve - ni-en - tes au - tem ve - ni -  
 - bant, mit - ten - tes se-mi-na su - a. Ve -  
 mit - ten - tes se-mi - na su - - - a. Ve - ni-en - tes au - tem  
 mit - ten - tes se-mi-na su - - - a.

125

- - ent cum ex - sul - ta - ti - o - - - -  
 - - ent, ve - ni - - - - ent cum ex - sul - ta - ti -  
 - ni - en - tes au - tem ve - ni - - - - - ent - - - - -  
 ve - ni - ent, ve - ni - en - tes au - tem ve - ni - ent cum ex - sul -  
 Ve - ni - en - tes au - tem ve - ni - - - - ent

130

- ne, cum ex - sul - ta - ti - o - - - -  
 - o - - - - ne, ex - sul - ta - ti - o - ne, cum  
 cum ex - sul - ta - ti - o - - - -  
 - ta - ti - o - - - - ne, cum ex - sul - ta - ti - o - - - - ne,  
 cum ex - sul - ta - ti - o - ne, cum ex - sul - ta - ti -

135

- o - - - ne, por - tan - tes ma - ni - pu -  
 ex - sul - ta - ti - o - ne, por - tan - tes ma - ni - pu - los su - os,  
 - - - ne, por - tan - tes ma -  
 por - tan - tes ma - ni - pu - los su - os,  
 - o - - - ne, por - tan - tes ma - ni - pu - los

140

- los su - os, por - tan - tes ma - ni - pu - los su -  
 - - - - - por - tan - tes ma - ni - pu - los su - os,  
 - ni - pu - los su - os, por - tan - tes ma - ni - pu -  
 por - tan - tes ma - ni - pu - los su - os, ma - ni - pu - los su -  
 su - os, por - tan - tes ma - ni - pu - los, por - tan - tes ma - ni - pu -

145

- - os. - - - - - os. ma - ni - pu - los su - os. ma - ni - pu - los su - os.  
 - los su - os, por - tan - tes ma - ni - pu - los su - os.  
 - - os, ma - ni - pu - los su - - - - os.]  
 - los su - - - - os, su - - - - os.

## Translation

When the Lord turned again the captivity of Sion, then were we like unto them that dream.  
Then was our mouth filled with laughter and our tongue with joy.  
Then said they among the heathen: The Lord hath done great things for them.  
Yea, the Lord hath done great things for us already, whereof we rejoice.  
Turn our captivity, O Lord, as the rivers in the south.  
They that sow in tears shall reap in joy.  
He that now goeth on his way weeping, and beareth forth good seed, shall doubtless come again with joy, and bring his sheaves with him.  
(*Psalm 125: Book of Common Prayer*)

## 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. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot. The accidentals shown in the score follow the readings of source **A** below. Note that some of the accidentals shown in the score as editorial or implied are confirmed by source **B** (see the notes below).  
Spelling of the text has been modernised.  
Text repetition signs in the underlay have been expanded editorially in italics.  
Underlay between square brackets is entirely editorial.

## Sources

- A** Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T).
- |     |       |       |                |  |
|-----|-------|-------|----------------|--|
| 979 | (M)   | no.45 | at end:        | m <sup>f</sup> : douglas: priste:·                         |
| 980 | (Ct1) | no.45 | at end:        | m <sup>f</sup> : douglas: priste:·                         |
| 981 | (Ct2) | no.45 | at end:        | m <sup>f</sup> : douglas: priste: scott: borne:·           |
| 982 | —     | —     |                |  |
| 983 | (B)   | no.45 | index heading: | M <sup>f</sup> Patrick Douglas [later hand]                |
|     |       |       | at end:        | m <sup>f</sup> : patricke: douglas: priste: scott: borne:· |
- B** London, British Library, Add. MS 31390 (c.1578; all voices in table book format; textless).
- |                   |            |                               |
|-------------------|------------|-------------------------------|
| f.88 <sup>v</sup> | above Ct2: | Converteri domine quod duglas |
| f.89 <sup>v</sup> | above Ct2: | In convertendo quod duglas    |
- C** London, British Library, Add. MS 22597 (c.1585–90; T only, textless).
- |      |                  |
|------|------------------|
| f.43 | [no attribution] |
|------|------------------|

## Notes on the Readings of the Sources

Source **A** provides the copy text for this edition, with the Tenor part taken principally from **B**. **A** and **B** agree well as far as the interpretation of accidentals is concerned, although the means by which these are communicated to the performer varies to some extent. Nevertheless, because of the partial staff signatures, there are places where remains uncertain whether Es are to be sung as flats or naturals. In the Ct1 at bar 54, and again in the Ct2 are bar 58, the first E must be raised editorially to E natural in order to avoid a diminished fifth with the A below, but the following two Es should perhaps be sung flat as implied by the original staff signature. The same considerations arise in bars 137–140. In bar 61 a case could be made for singing the Es as naturals.

**A** is the only source to contain underlay. **B** and **C** present the piece for textless performance. The variants transmitted by **B** and **C** mostly concern rhythm, with many repeated notes elided and long notes subdivided into smaller values. These variants are so numerous that sometimes it almost feels as though one is dealing with three different pieces. In addition, the quality of the music is at odds with the underlay in **A**, which is quite bizarrely inelegant. Was the piece originally an instrumental composition to which someone subsequently added words very ineptly? For example, in bars 24–27 it would have been a simple enough matter to text the point of imitation in Ct2, T and B consistently, while regularising the rhythms. It is also atypical that some phrases of text are not treated with imitation. Yet all three sources agree on the title *In convertendo* and, on the whole, the successive points of imitation do fit phrases of the psalm text. For better or worse the underlay in **A** has been accepted and editorial interventions have been kept to a minimum. One editorial intervention restores the obviously displaced Ct2 lead in the entries in bar 48.

At the beginning of the *secunda pars*, the Vulgate reads *Converte* against the motets' *Convertere*. Since the Vulgate fits the music better the underlay in **A** could be in error, but it appears corroborated by the title *Converteri* (sic) in **B**.

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. <sup>2</sup>E = second note E in the bar. Note values are abbreviated in italics. The sign + denotes a tie and ꝛ an underlay repetition sign.

## Staff Signatures and Accidentals

- A** 20 Ct2 new line with staff signature *bs* for B and E begins with <sup>2</sup>E; B new line with staff signature *bs* for B and E begins with <sup>1</sup>C (and thus to end) / 23 B *b* for B / 50 Ct1 *h* for E / 76 Ct2 new line with staff signature *b* for B only begins with <sup>2</sup>E / 80 Ct2 *b* for E at beginning of section / 91 Ct2 new line with staff signature *bs* for B and E begins with A / 98 B *b* for B / 100 Ct2 *#* for C / 121 Ct2 *h* for E before <sup>1</sup>D (probably intended for <sup>1</sup>E in 126, cf. **B**) / 126 B *b* for B / 131 Ct2 *b* implied only / 145 M no *#* /
- B** 1 M staff signature *b* for upper B only; Ct2 B staff signature *bs* for B and E / 9 B *b* implied only / 11 Ct2 *b* implied only; B E implied *b* / 17 Ct1 *b* for E / 19 B *b* implied only / 21 Ct1 *h* for E / 23 B *sbB* with *b* for *mA mB* / 24 Ct1 no *#* / 27 Ct2 no *h* / 31 Ct1 *b* for E / 37 Ct2 new line with staff signature *b* for B only begins with <sup>1</sup>F, *h* for E implied only / 42 Ct2 new line with staff signature *bs* for B and E begins with G / 43 Ct2 *b* implied only / 61 B *b* for E / 69 Ct1 *b* for E / 73 Ct2 *b* implied only / 79 M no *#* / 94 Ct1 *b* for E / 98 B *b* for B / 119 M *b* for <sup>1</sup>E / 126 Ct2 *h* for E; new line with staff signature *b* for B only begins with F; B *b* for B / 131 Ct2 *b* for E / 133 Ct2 E implied *h* / 134 Ct2 new line with staff signature *bs* for B and E begins with D / 139 Ct2 no *h*, E implied *b* / 144 Ct2 *b* for E /

## Underlay and Ligatures

- A** 10 M slur for AGF / 21–22 M *impletum* for *repletum* / 27 B *impletum* for *repletum* / 46–48 Ct2 *Tunc dicent inter gentes* below BACDDBD, (48–49) *Tunc dicent* *?* one note later / 63 Ct1 *nobiscum* for *cum eis* / 63–64 B *nobiscum* for *facere* / 71 B *nobiscum* undivided below DCBC / 74–75 Ct2 *facti su-* below ABG / 75–79 Ct1 Ct2 *laetentes* for *laetantes* / 78 M *-tes* below B / 85 M slur for C<sup>1</sup>B / 86–88 B *Domine* undivided / 87 M slur for <sup>1</sup>DE (only) / 91–92 B *Domine* undivided below <sup>2</sup>DGBA / 108–109 B *lacrimis* undivided below D+DCBC / 120 M *-a* below B /
- B** 8–9 M ligature for A+AB / 11–12 B ligature for C<sup>1</sup>D / 13 T ligature for GA / 16–18 Ct2 ligature for GCF+F / 29–30 B ligature for AD / 30 Ct2 ligature for DB / 33 Ct2 ligature for CD / 35–36 M ligature for *sb sb* / 38 T ligature for BA / 38–39 B ligature for DA / 40–41 Ct2 ligature for CD / 43 M ligature for AG / 45–46 T ligature for *sb sb* / 47–48 Ct1 T ligature for *sb sb* / 64 B ligature *sbE sbD* for EED / 67–68 M ligature for *sb sb* / 73 B ligature for AG / 77–78 B ligature for *sbA sbD* / 82–83 M ligature *sbA sbG* for *dot-mA crA sbG* / 84 B ligature *sbE sbD* for EED / 87–88 B ligature for *sb sb* / 91–92 T ligature for *sb sb* / 98–99 Ct1 ligature for *sb sb* / 100–101 T ligature for *sb sb*; B ligature *sbE sbD* for EED / 102 Ct1 ligature for *sb sb* / 108–109 Ct1 ligature for CF+F / 110 Ct1 ligature for CD / 113–114 B ligature for *sbC sbD* / 125 Ct1 ligature for GA / 128 B ligature for ED / 132 B ligature *sbE sbD* for EDD / 135–136 Ct2 ligature for CAG / 138–140 Ct1 D+DDC+C are ligature *sbD+sbD sbC+sbC* / 139–140 B ligature for AC /

## Other Readings

- B** 7–8 Ct1 <sup>2</sup>D+<sup>3</sup>D / 8 Ct1 <sup>2</sup>F<sup>3</sup>F are *dot-mF crF* / 9 Ct1 *sbG* is *dot-mG crG* / 11 M *dot-sbG mG* for *sb dot-m cr* / 12 M AAA are *dot-sbA*; Ct1 AAA are *dot-sbA mA* / 13 M *sbB* for *mB mB* / 13–14 M A+A / 15 M *dot-sbA* for *sbA mA* / 16 Ct1 *+sbD* for *+mD mD* / 17–18 Ct1 *sbC+mC* for *mC mC+mC*; T *mA+sbA* for *mA+mA mA* / 18 B *dot-sbD* for *sbD mD* / 19 Ct2 *+sbD* for *+mD mD* / 19–20 T BAGGGGB are *sbB dot-mG crF crG crA mB* / 21–22 Ct2 *bD+sbD* for *sbD sbD+sbD* / 22–23 M A+A / 23 B *sbB* with *b* for *mA mB* / 24 Ct2 *dot-sbA* for *sbA mA* / 24–25 Ct1 *sbD+sbD* / 26 Ct2 <sup>2</sup>D is *qC qD* / 27 M F is D; T D is corrected *m*; B *dot-sbD* for *mD sbD* / 28 Ct2 *crD crD* are *mD* / 29–30 Ct1 *sbA+sbA* for *mA mA sbA* / 32 M *dot-m cr* are *m m* / 32–33 M AAA are *mA mA+sbA* / 33 M *mG* for *crG crG*; Ct1 *mE* for *crE crE* / 33–34 Ct1 no tie / 37 M *dot-sbA* for *sb m* / 39 M *dot-mB crB* for BBB / 40 M *mA dot-sbA* for AAA; Ct1 *mE* for *crE crE* / 41 Ct1 *mD mD* for *sbD* / 44–45 M *mA+sbA* for A+AA / 45 Ct1 *mD* for *crD crD* / 46 Ct1 *sbE* for *mE mE* / 47 Ct2 *sbD* for *mD mD* / 49 M <sup>2</sup>A is B / 49–50 M *sbB+mB* / 54 M *sbG* for GGG / 55 M *sbA* for *mA mA* / 58 M *mB* for *crB crB*; T *mA* for *crA crA*; B *mG* for *crG crG* / 58–59 Ct2 D+D / 64 M *sbG* for *mG mG* / 66 Ct1 *dot-sbC* for *sbC mC* / 67 B *mB* for *crB crB*, (68) B *sbA* for *mA mA* / 67–68 Ct2 *mE crD crD mD crC crC* are *crE crE mD+mD mC* / 68 M *mA* for *crA crA* / 68–69 T *sbD* for *mD mD* with ligature for DG / 69 Ct1 *mD* for <sup>1</sup>D<sup>2</sup>D / 70 T *mA* for <sup>1</sup>A<sup>2</sup>A; B *mD* for *crD crD* / 71 Ct2 *mE* for *crE crE* / 73 T *sbC* for *mC mC* / 73–74 Ct2 *mD+sbD* for *mD+mD mD* / 74 Ct1 D is E / 75 M F is D / 77–78 Ct1 *mA+sbA* for <sup>1</sup>A<sup>2</sup>A<sup>3</sup>A / 78–79 T *dot-bD+bd* for DDDD / 80 M Ct1 Ct2 T B mensuration symbol restated / 82 B *sbD* for *m-rest mD* / 85 M *sbB* for *dot-mB crB*; Ct1 *sbE* for *dot-mE crE* / 86 M *mF* for *crF crF* / 91 Ct2 *sbA* is *mA mA* / 97 Ct2 *bD* for *sbD sbD* / 102 T *sbD* for *mD mD* / 103 B *sbD* for *mD mD* / 120 M *sbB* is *mB mB* / 127 T *mB* for *crB crB*; B *sbG mD* are *dot-mG crG mF* / 138 T C is D / 140–141 Ct2 DDD are *sbD+sbD* / 146–147 T <sup>2</sup>G+<sup>3</sup>G /

- C** 1 T no mensuration symbol / 10 T AAA are *dot-sbA mA* / 13 T *sbG* is *mG mG* / 17–18 T *mA+sbA* for *mA+mA mA* / 19–20 T <sup>2</sup>G<sup>3</sup>G are *mG+crG crG* / 27–28 T *sbD* is *mD mD*, E+E / 30 T *sbG* is *dot-mG crG* / 33 T <sup>1</sup>A<sup>2</sup>AB are *sbA mB mB* / 37–38 T <sup>1</sup>A<sup>2</sup>AB are *sbA mB mB* / 40–41 T <sup>1</sup>A<sup>2</sup>AB are *sbA mB mB* / 45 T *sbB* is *mB mB* / 47 T *sbA* is *mA mA* /



- 57 T DD are *m m* / 58 T AAA are *mA mA* / 62 T *sbA* is *mA mA* / 66 T <sup>1</sup>G<sup>2</sup>G are *m m* / 67 T *sbA* for *mA mA* / 70 T *mA* for <sup>1</sup>A<sup>2</sup>A / 91 T *sbA* is *mA mA* / 92 T *b-rest* for *sbG sb-rest* / 94 T *mG* for *crB crG* (consecutive octaves with M) / 95 T *mG* for *crG crA* / 96 T *sbA mA mA* for *ba* / 100 T *mG mG* for *sbG* / 101 T *sb-rest* for *sbA* / 102 T *sbD* for *mD mD* / 107 T *mG mG* for *sbG* / 108–109 T AAA+AAA are *mA mF mA mA mA* / 110 T *sbF* is *mF mF* / 112 T *dot-mD crC* for *sbD* / 114 T *sbF* for <sup>1</sup>F<sup>2</sup>F / 115 T *mG mG* for *sbG* / 121 T *mD mD* for *sbD* / 123 T GG are *m m* / 124 T BAGF are *m m dot-m cr* / 125 T *sbE* for *dot-mE crE* / 127 T *mB* for *crB crB* / 130 T DDC are *sbD mC mC* / 133–134 T no tie / 136 T *sbB* is *dot-mB crB* / 137 T <sup>2</sup>A<sup>3</sup>A are *m m* / 140 T *sbB* is *dot-mB crB* / 141 T <sup>2</sup>A<sup>3</sup>A are *m m* / 143 T *m-rest m-rest mD mA* for *m-rest mD sbA* / 145 T *sbA* is *mA mA* / 148 T *sbG* is *mG mC* (lower) /