

10

H1

88  
8

41

80

81

H1: 82-3 *Bd*  $\text{J}$ . In the area 53-64, where two possible readings are suggested, the original has both the extra *Bd* in the lower line and the *d*  $\text{J}$  in the upper. The total duration of the cycle is thus given as 90 time units. Reduction of 82-3  $\text{J}$  to  $\text{J}$  is straightforward, by analogy with the remaining sections, but the 53-64 area is more problematic. The extra *Bd* in the lower line is a later insertion, written above the line of the other notes. If it is considered intrusive and disregarded (upper line), the following durational values may be justified by analogy with M: 53-64, while to accommodate it, which seems in principle preferable, the simplest change is to reduce the duration of *d*  $\text{J}$  to  $\text{J}$  (lower line) by analogy with the latter part of H1.

Handwritten musical score for three parts: M, H2, and H3. Each part consists of three staves of music in a key with one flat (B-flat). The notation includes various note values, rests, and bar lines. Measure numbers are written above the staves: M (21, 41, 60, 81), H2 (21, 41, 61, 81), and H3 (21, 41, 59, 81). The music appears to be a single melodic line transcribed for different voices or instruments.

113: 51 *c* and 72 *d*: the *c* is a later insertion which looks as if it has been partly erased again - perhaps in conjunction with the alteration to the duration of 72 *d*, where the subscript 1 is partly erased with 2 written above. However, the insertion of the *c* seems wholly justified in view of 33 *c*.