The Oxford Book of Tudor Anthems

The Oxford Book of Tudor Anthems

34 anthems for mixed voices

Compiled by Christopher Morris

MUSIC DEPARTMENT

OXFORD
UNIVERSITY PRESS

OXFORD
UNIVERSITY PRESS

Great Clarendon Street, Oxford OX2 6DP, England
198 Madison Avenue, New York, NY10016, USA

Oxford University Press is a department of the University of Oxford.
It furthers the University's aim of excellence in research, scholarship,
and education by publishing worldwide

Oxford is a registered trade mark of Oxford University Press
in the UK and in certain other countries

ISBN 0-19-353325-1 ISBN 978-0-19-353325-7

The cover illustration is reproduced by permission of the
British Library Board from Additional MS. 35324 f. 37v.

Processed and printed by
Halstan & Co. Ltd., Amersham, Bucks., England

Preface

by Sir David Willcocks

The word 'Tudor' in the title of this collection of anthems is used loosely to cover about 100 years embracing most of the 16th century and the first quarter of the 17th century, a period sometimes described as the Golden Age of English church music.

The thirty-four anthems, selected from the work of fourteen composers whose lives spanned this period, reflect many styles, ranging from simple four-part chordal anthems to elaborate six-, seven-, or eight-part motets of rich polyphony.

Two of the anthems are Verse Anthems, requiring accompaniment. In *Teach me, O Lord*, one of the earliest examples in English church music of the use of a solo voice, Byrd provides an independent organ part to accompany the solo sections. In *This is the record of John*, one of the finest Verse Anthems in existence, Gibbons writes for viols (which can, if necessary, be replaced by organ). The remainder of the anthems are Full Anthems, which may effectively be sung unaccompanied, though they were probably originally performed with accompaniment.

Neither dynamic markings nor indications of phrasing have been suggested by the Editors, but expressive contrast is clearly required in any performance which is to be fully satisfying. In homophonic passages all the voices should normally grade the tone similarly, consideration being given to the general mood of the text, the natural verbal stresses, the shape of the melodic line, and the harmonic progression (tension being created and relaxed by composers through suspensions and their resolution). In polyphonic music each part should be phrased so that the interplay of the voices can be enjoyed both by performers and by listeners.

The Editors have taken account of the fact that pitch in the 16th century was approximately a minor third higher than it is now, and have transposed the anthems to keys suitable for performance today. Choirmasters should however feel free to perform the anthems in whatever key best suits the available singers.

In order to achieve good balance and clarity of texture, low-lying phrases may have to be sung with greater intensity than those which are more comfortably placed. Occasionally it may be advisable for some voice-parts (e.g. alto and tenor) to be interchanged or reinforced, though this needs to be done with care and discretion, lest the parts lose their character.

continued overleaf

Although note-values have generally been halved, and barlines have been introduced for convenience, no suggestions regarding tempi have been made, since account needs to be taken of the size of the choir, the flexibility of the singers, the acoustic characteristics of the building, and the nature of the accompaniment (if any). In general, performance should not be so fast that notes of short duration cannot be clearly articulated, nor so slow that the singers cannot sustain the tone through the natural phrase-lengths. Special care should be taken to establish a satisfactory relationship between duple and triple rhythms (e.g. *This day Christ was born*, *Haec dies*, etc.).

Provision has been made for all the main seasons and festivals of the Church's Year as well as for general use.

DAVID WILLCOCKS

Index of Titles

Anthem	Composer/Editor	NO.	PAGE
Alleluia. I heard a voice	Weelkes ed. Bray	1	1
Almighty and everlasting God	Gibbons ed. le Huray and Willcocks	2	15
Ascendit Deus	Philips ed. le Huray	3	22
Ave Maria	Parsons ed. Steinitz	4	32
Ave verum Corpus	Byrd ed. Morehen	5	44
Call to remembrance	Farrant ed. Greening	6	50
Factum est silentium	Dering ed. Greening	7	57
Give almes of thy goods	Tye ed. Greening	8	67
Gloria in excelsis Deo	Weelkes ed. Collins	9	72
Haec dies	Byrd ed. le Huray and Willcocks	10	84
Hide not thou thy face	Farrant ed. Greening	11	94
Hosanna to the Son of David	Gibbons ed. Greening	12	99
Hosanna to the Son of David	Weelkes ed. Morehen	13	113
If ye love me	Tallis ed. le Huray	14	122
I heard a voice	Tomkins ed. Greening	15	126
Justorum animae	Byrd ed. Greening	16	131
Laetentur coeli	Byrd ed. Bray	17	137
Let thy merciful ears	Mudd ed. Collins	18	147
Lord, for thy tender mercy's sake	Farrant/Hilton ed. Greening	19	152
Miserere mei	Byrd ed. Morehen	20	157
O clap your hands	Gibbons ed. Morehen	21	164
O Lord, arise	Weelkes ed. Bray	22	209
O Lord, in thy wrath	Gibbons ed. Morehen	23	231
O Lord, the maker	Mundy ed. le Huray	24	240
O nata lux	Tallis ed. Greening	25	248
O praise the Lord	Batten ed. Greening	26	251
O quam gloriosum	Byrd ed. Bray	27	256
Salvator mundi	Tallis ed. le Huray	28	273
Sing joyfully	Byrd ed. Morehen	29	287
Teach me, O Lord	Byrd ed. Morehen	30	298
This day Christ was born	Byrd ed. Morehen	31	307
This is the record of John	Gibbons ed. le Huray	32	318
When David heard	Tomkins ed. Morehen	33	332
When David heard	Weelkes ed. Greening	34	343
With all our hearts	Tallis ed. le Huray	28	273

Seasonal Index

Use	Anthem	NO.	PAGE
Advent	Laetentur coeli (*Byrd*)	17	137
	This is the record of John (*Gibbons*)	32	318
Christmas	Gloria in excelsis Deo (*Weelkes*)	9	72
	This day Christ was born (*Byrd*)	31	307
Lent	Call to remembrance (*Farrant*)	6	50
	Hide not thou thy face (*Farrant*)	11	94
	Lord, for thy tender mercy's sake (*Farrant/Hilton*)	19	152
	Miserere mei (*Byrd*)	20	157
	O Lord, in thy wrath (*Gibbons*)	23	231
Passiontide	Ave verum Corpus (*Byrd*)	5	44
	Salvator mundi (Latin text) (*Tallis*)	28	273
Palm Sunday	Hosanna to the Son of David (*Gibbons*)	12	99
	Hosanna to the Son of David (*Weelkes*)	13	113
Easter	Gloria in excelsis Deo (*Weelkes*)	9	72
	Haec dies (*Byrd*)	10	84
Ascension	Ascendit Deus (*Philips*)	3	22
	O clap your hands (*Gibbons*)	21	164
Whitsun	If ye love me (*Tallis*)	14	122
Trinity	Alleluia. I heard a voice (*Weelkes*)	1	1
	With all our hearts (English text) (*Tallis*)	28	273
Dedications	O Lord, arise (*Weelkes*)	22	209
Saints' Days	Factum est silentium (*Dering*) Michaelmas	7	57
	Justorum animae (*Byrd*)	16	131
	O nata lux (*Tallis*) Transfiguration	25	248
	O quam gloriosum (*Byrd*) All Saints	27	256
	This is the record of John (*Gibbons*) St. John the Baptist	32	318
Annunciation	Ave Maria (*Parsons*)	4	32
Evening	O Lord, the maker (*Mundy*)	24	240
Communion	Ave verum Corpus (*Byrd*)	5	44
Thanksgiving and Praise	O praise the Lord (*Batten*)	26	251
	Sing joyfully (*Byrd*)	29	287
Remembrance and Funerals	I heard a voice (*Tomkins*)	15	126
	Justorum animae (*Byrd*)	16	131
General	Almighty and everlasting God (*Gibbons*)	2	15
	Give almes of thy goods (*Tye*)	8	67
	Let thy merciful ears (*Mudd*)	18	147
	O Lord, arise (*Weelkes*)	22	209
	O nata lux (*Tallis*)	25	248
	Teach me, O Lord (*Byrd*)	30	298
	When David heard (*Tomkins*)	33	332
	When David heard (*Weelkes*)	34	343

Index of Composers

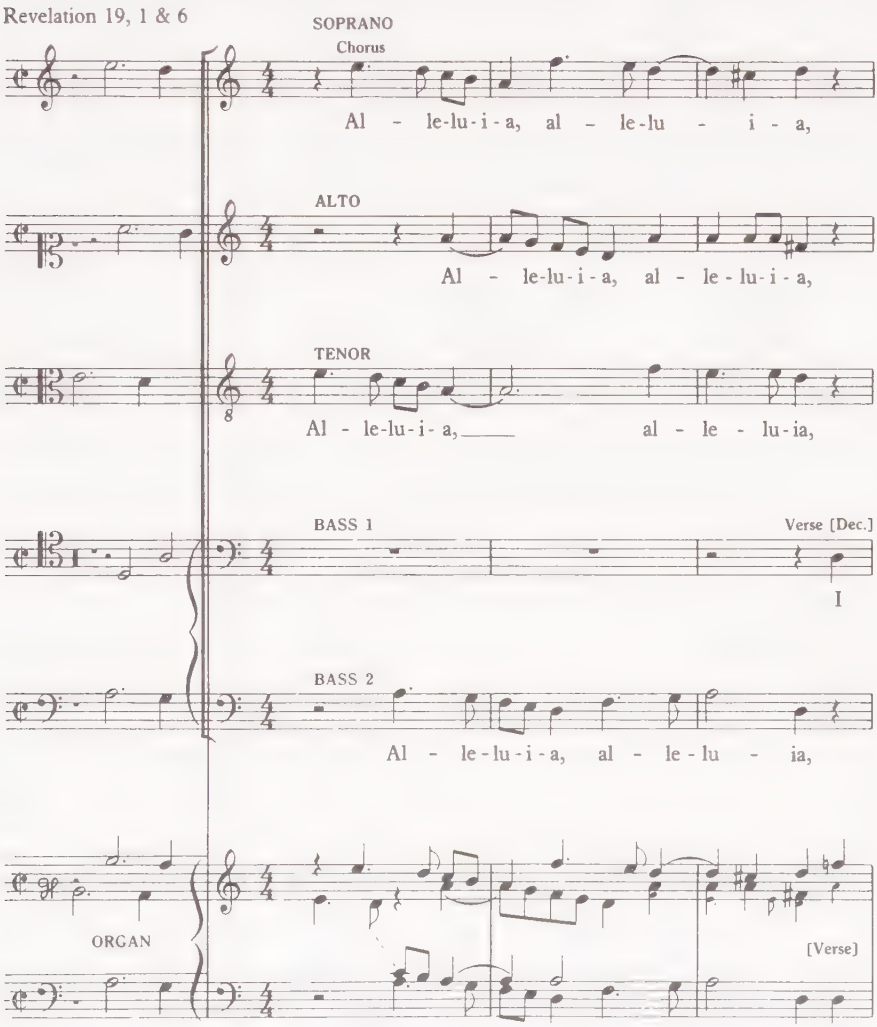
Composer	Anthem	NO.	PAGE
Batten, Adrian	O praise the Lord	26	251
Byrd, William	Ave verum Corpus	5	44
	Haec dies	10	84
	Justorum animae	16	131
	Laetentur coeli	17	137
	Miserere mei	20	157
	O quam gloriosum	27	256
	Sing joyfully	29	287
	Teach me, O Lord	30	298
	This day Christ was born	31	307
Dering, Richard	Factum est silentium	7	57
Farrant, Richard	Call to remembrance	6	50
	Hide not thou thy face	11	94
Farrant or John Hilton	Lord, for thy tender mercy's sake	19	152
Gibbons, Orlando	Almighty and everlasting God	2	15
	Hosanna to the Son of David	12	99
	O clap your hands	21	164
	O Lord, in thy wrath	23	231
	This is the record of John	32	318
Mudd	Let thy merciful ears	18	147
Mundy, William	O Lord, the maker	24	240
Parsons, Robert	Ave Maria	4	32
Philips, Peter	Ascendit Deus	3	22
Tallis, Thomas	If ye love me	14	122
	O nata lux	25	248
	Salvator mundi (With all our hearts)	28	273
Tomkins, Thomas	I heard a voice	15	126
	When David heard	33	332
Tye, Christopher	Give almes of thy goods	8	67
Weelkes, Thomas	Alleluia. I heard a voice	1	1
	Gloria in excelsis Deo	9	72
	Hosanna to the Son of David	13	113
	O Lord, arise	22	209
	When David heard	34	343

1. ALLELUIA. I HEARD A VOICE

Edited by
ROGER BRAY

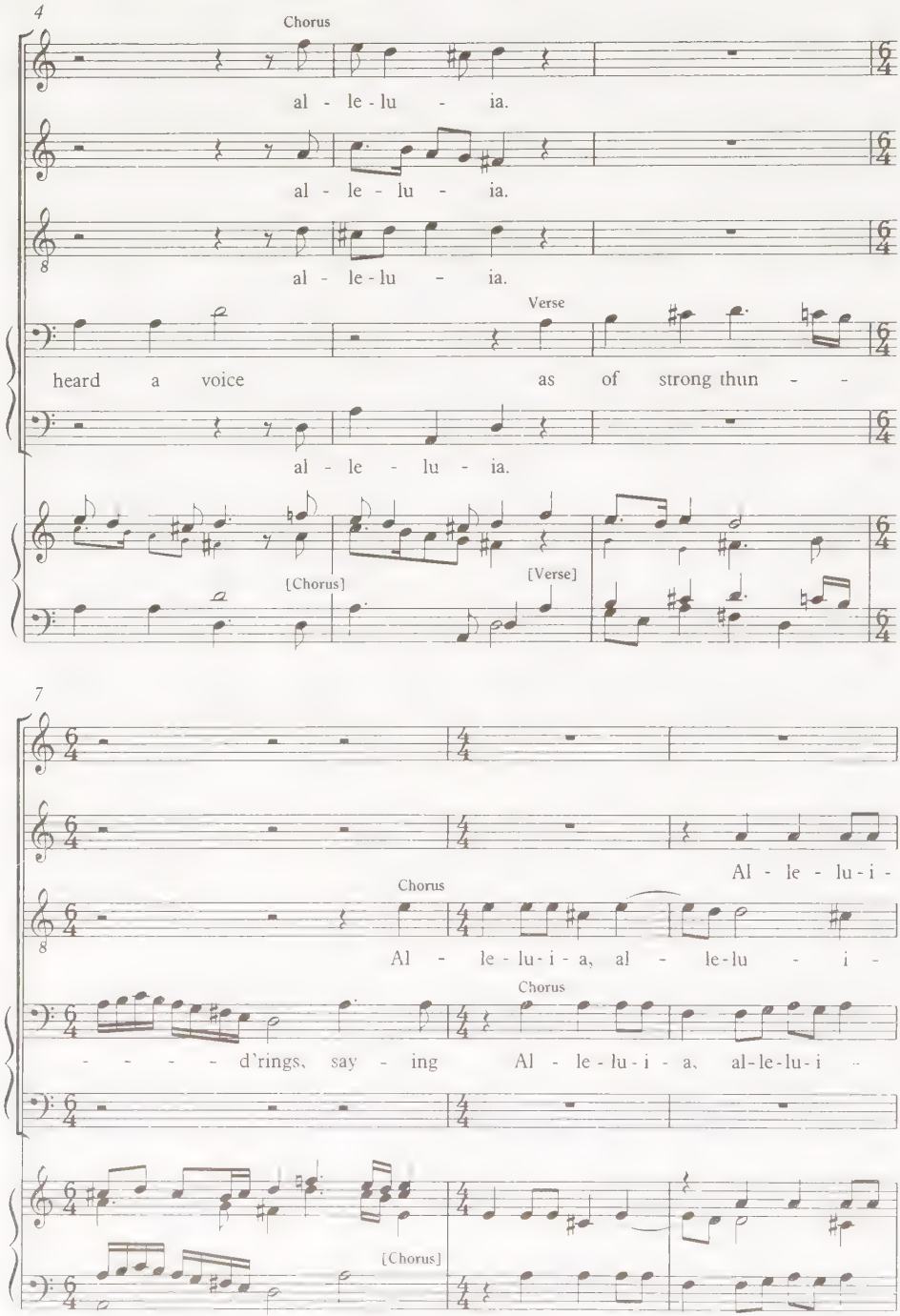
THOMAS WEELKES
(c. 1575–1623)

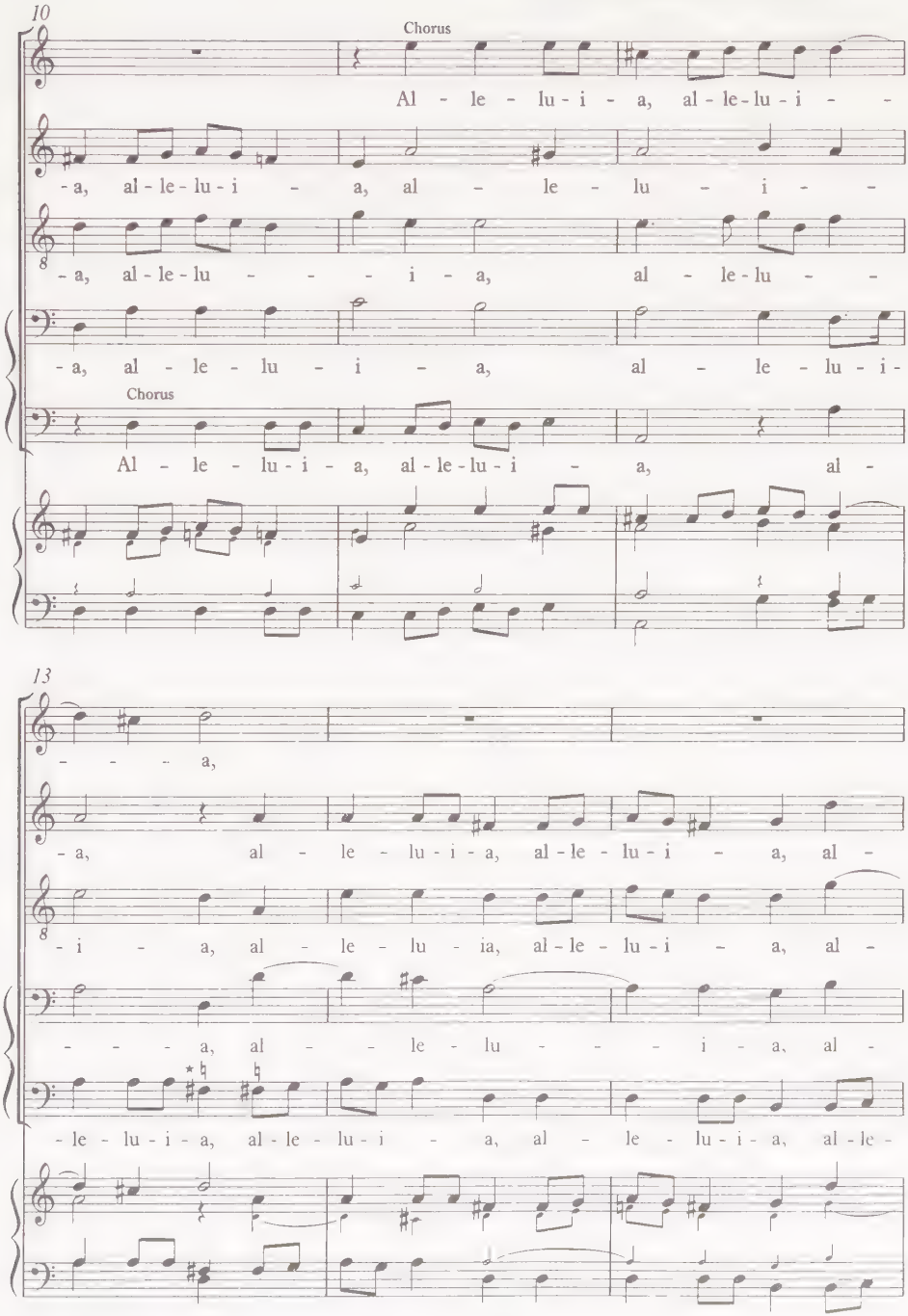
Revelation 19, 1 & 6



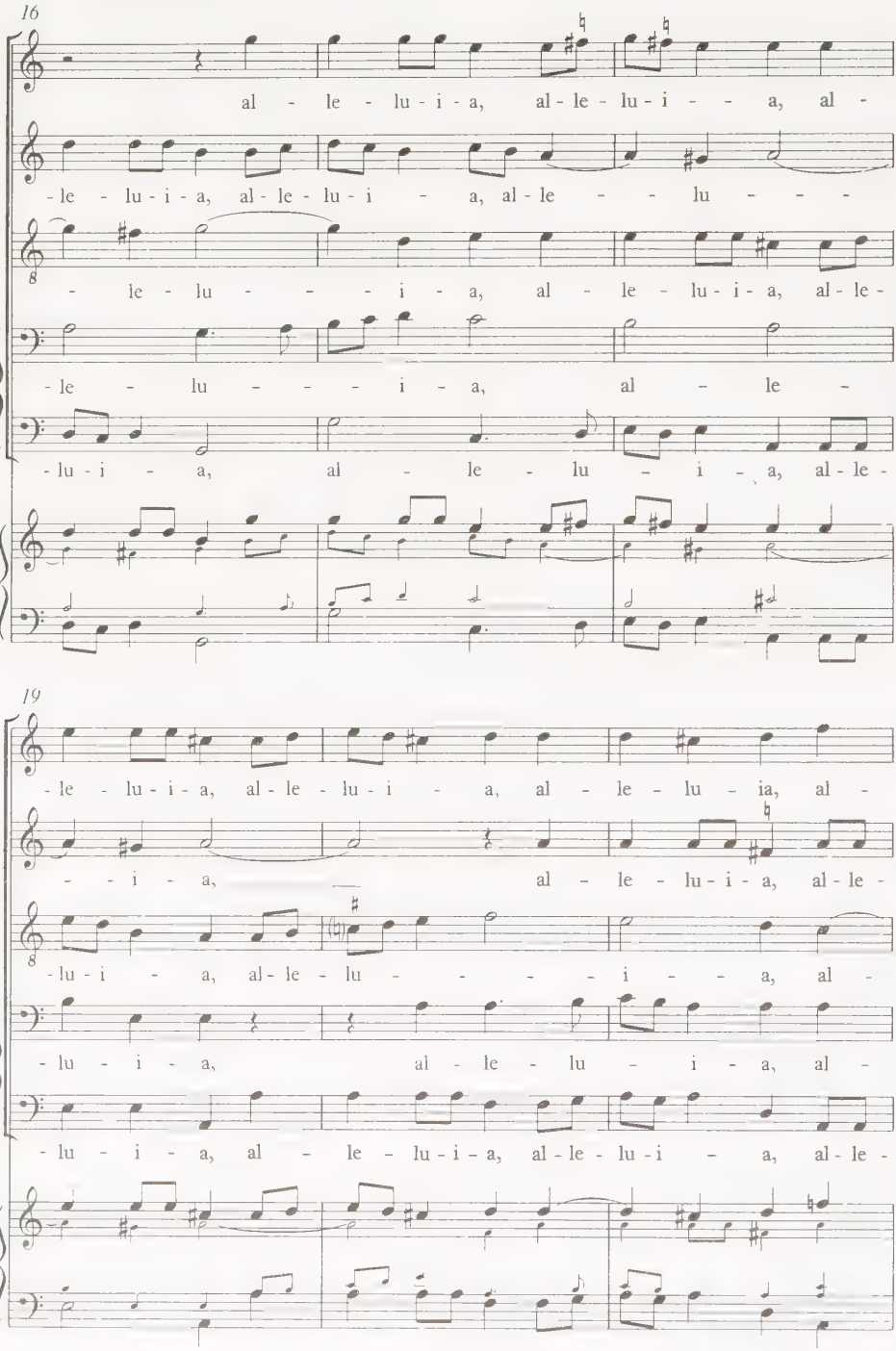
Since this edition presents three options for performance, it is important to consult the Editorial Note on page 14

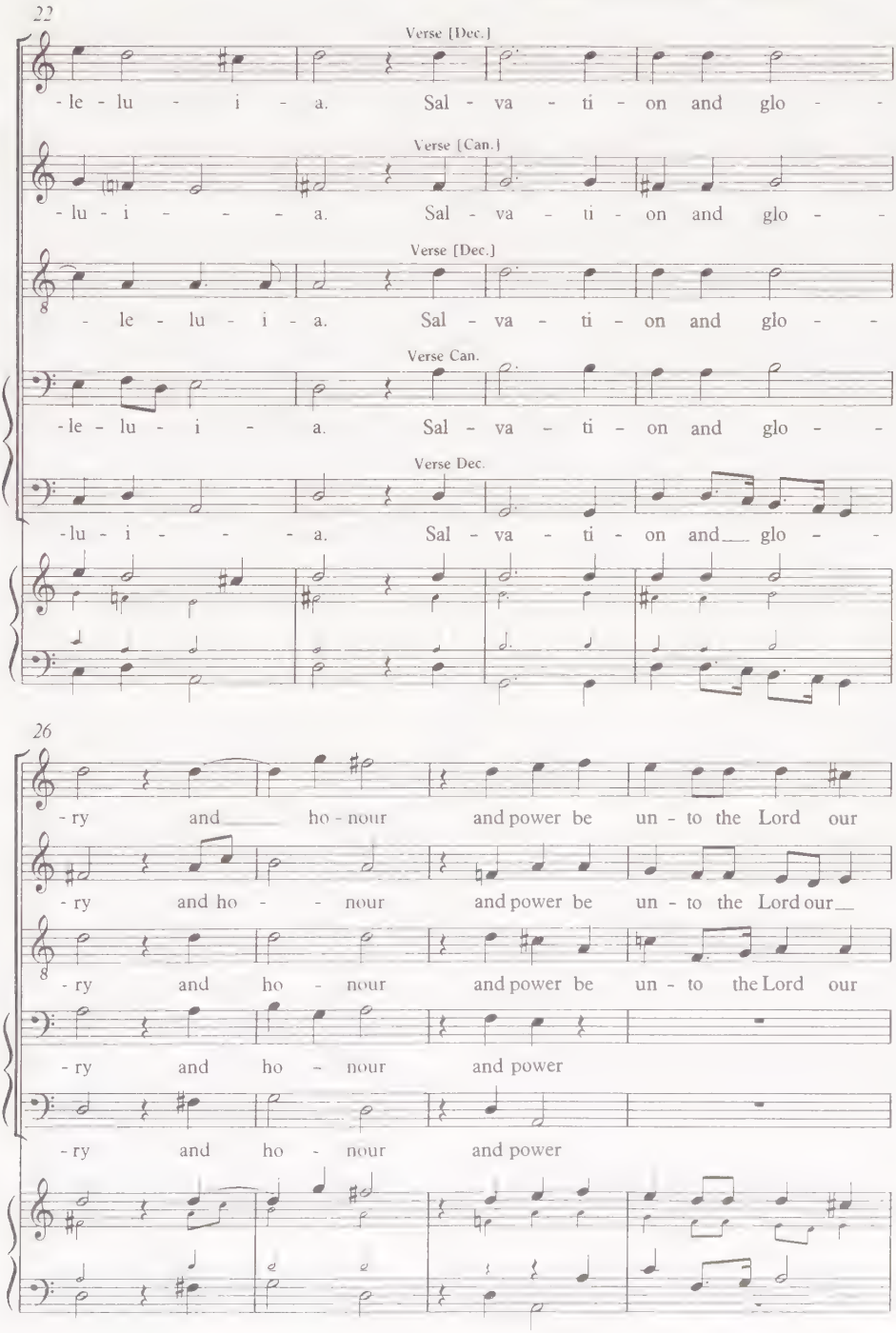
This anthem is available separately.

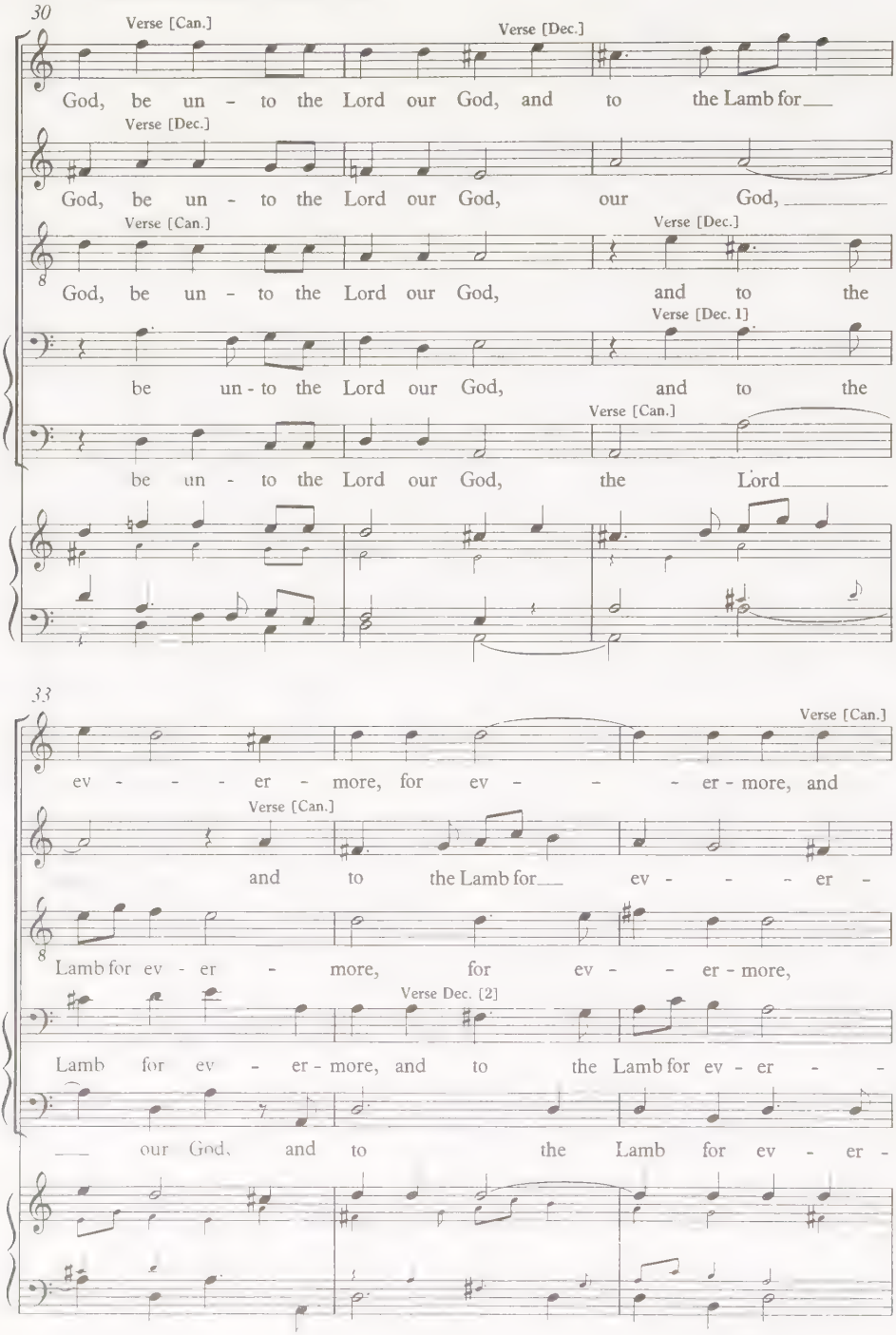

4
Chorus
al - le - lu - ia.
al - le - lu - ia.
al - le - lu - ia.
Verse
heard a voice as of strong thun - -
al - le - lu - ia.
[Chorus]
[Verse]
7
Al - le - lu - i -
Chorus
Al - le - lu - i - a, al - le - lu - i -
Chorus
- - - - d'rings, say - ing Al - le - lu - i - a, al - le - lu - i -
[Chorus]



*Accidentals placed above notes are to be used for performance of the 'secular' versions only (see Editorial Note—method c.).


16
al - le - lu - i - a, al - le - lu - i - - a, al -
- le - lu - i - a, al - le - lu - i - a, al - le - - lu - - -
- le - lu - - - i - a, al - le - lu - i - a, al - le -
- le - lu - - - i - a, al - le -
- lu - i - a, al - le - lu - i - a, al - le -
19
- le - lu - i - a, al - le - lu - i - a, al - le - lu - ia, al -
- - i - a, al - le - lu - i - a, al - le -
- lu - i - a, al - le - lu - - - - i - - a, al -
- lu - i - a, al - le - lu - i - a, al -
- lu - i - a, al - le - lu - i - a, al - le - lu - i - a, al - le -


22
Verse [Dec.]
-le - lu - i - a. Sal - va - ti - on and glo - -
Verse [Can.]
-lu - i - - - a. Sal - va - ti - on and glo - -
Verse [Dec.]
- le - lu - i - a. Sal - va - ti - on and glo - -
Verse Can.
-le - lu - i - a. Sal - va - ti - on and glo - -
Verse Dec.
-lu - i - - - a. Sal - va - ti - on and glo - -
26
-ry and ho - nour and power be un - to the Lord our
-ry and ho - - nour and power be un - to the Lord our
-ry and ho - nour and power be un - to the Lord our
-ry and ho - nour and power
-ry and ho - nour and power


30
Verse [Can.]
Verse [Dec.]
God, be un - to the Lord our God, and to the Lamb for
Verse [Dec.]
God, be un - to the Lord our God, our God,
Verse [Can.]
Verse [Dec.]
God, be un - to the Lord our God, and to the
Verse [Dec. 1]
be un - to the Lord our God, and to the
Verse [Can.]
be un - to the Lord our God, the Lord
33
Verse [Can.]
ev - - - er - more, for ev - - - er - more, and
Verse [Can.]
and to the Lamb for ev - - - er -
Lamb for ev - er - more, for ev - - er - more,
Verse Dec. [2]
Lamb for ev - er - more, and to the Lamb for ev - er - -
our God, and to the Lamb for ev - er -

36

Verse [Dec.]

to the Lamb for ev - - - er - more, for ev - -

Verse [Dec.]

- more, for ev - er - more, and to the

Verse [Can.]

and to the Lamb for ev - er - - more, for

Verse [Dec.]

Verse [Dec. 1]

- more, and to the Lamb for ev - - - er - mo , and

Verse Can.

- more, and to the Lamb for ev - - -

39

- er - - more, and to the Lamb for ev - -

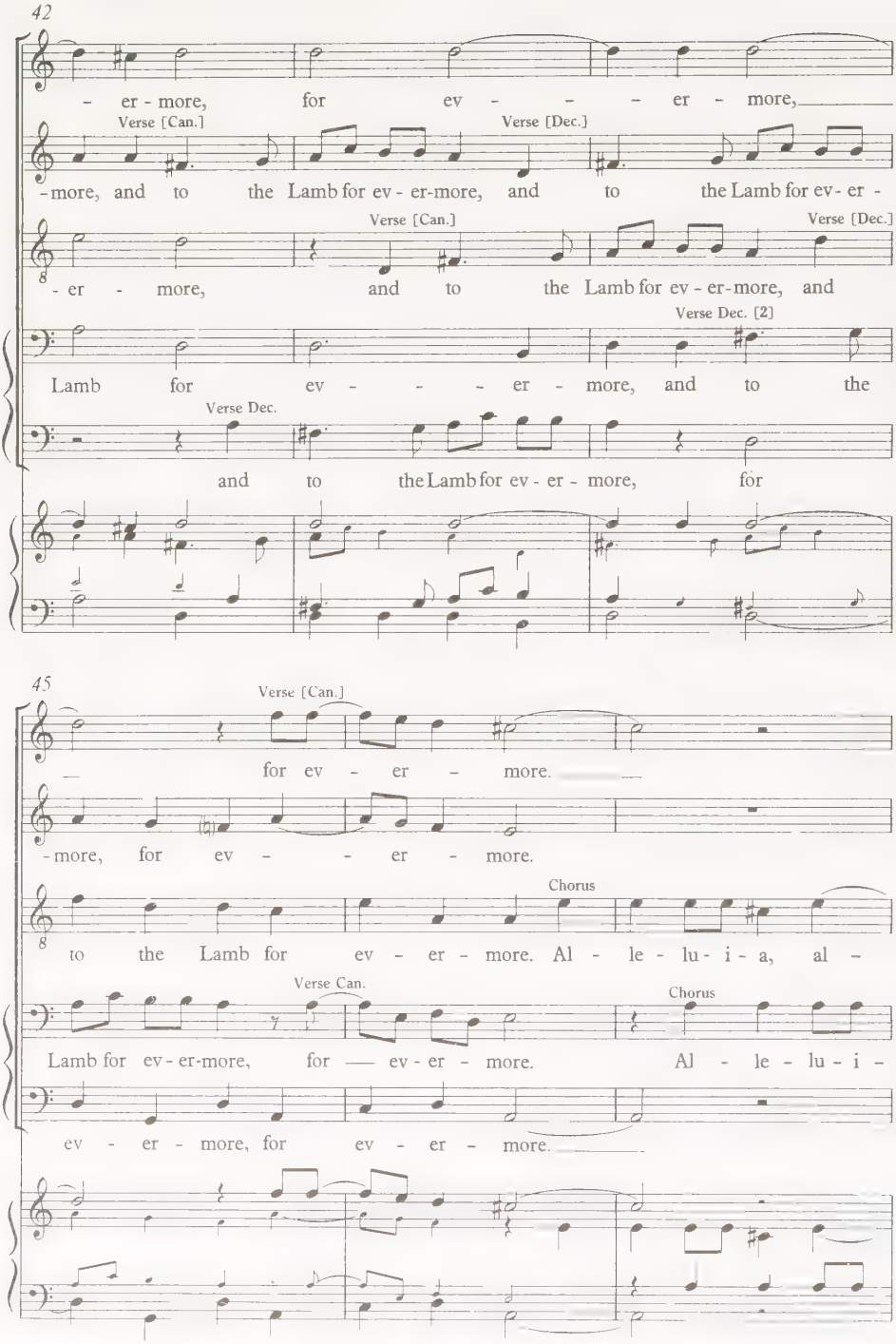
Lamb for ev - - - er - more, for ev - - er -

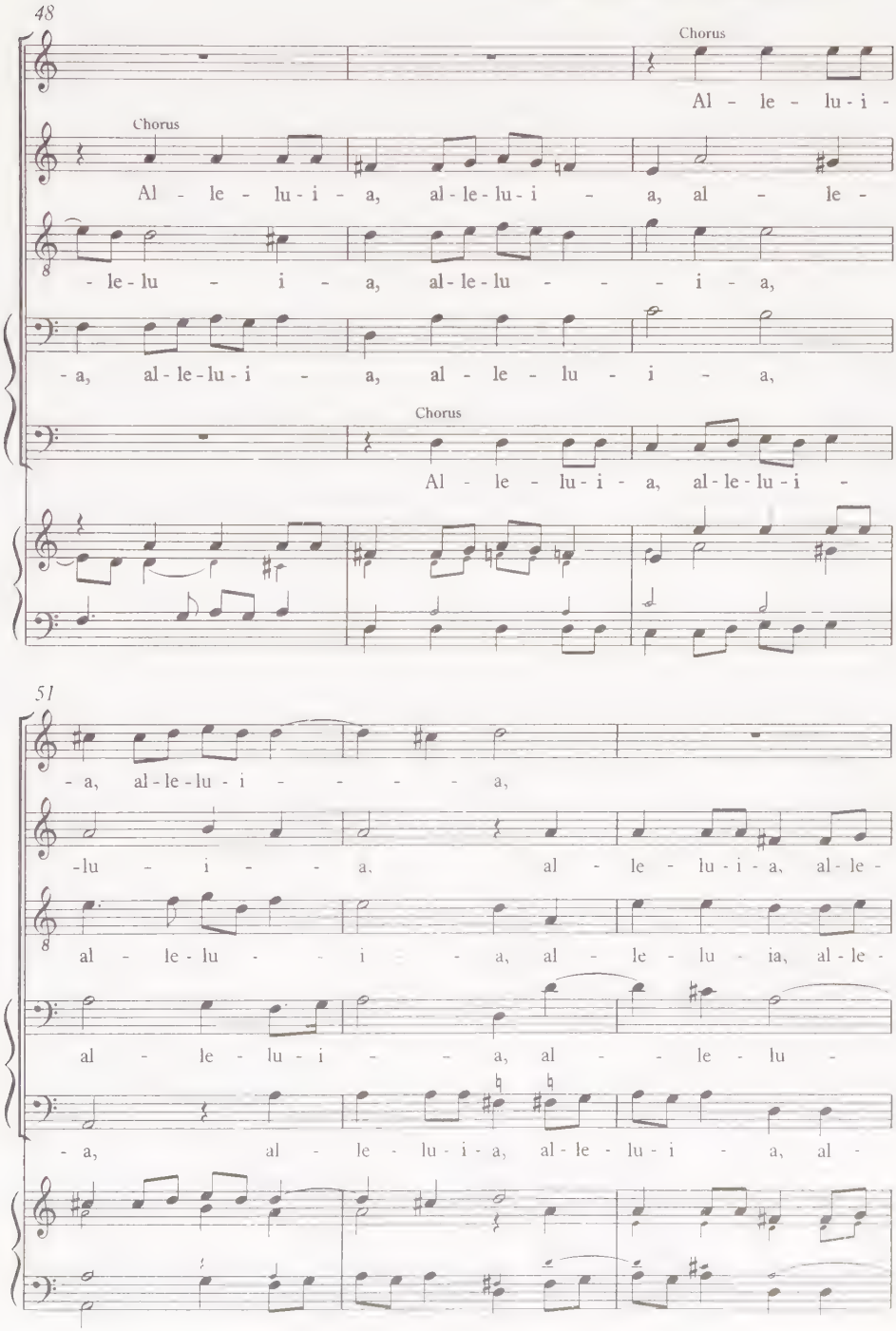
ev - - - er - more, and to the Lamb for ev -

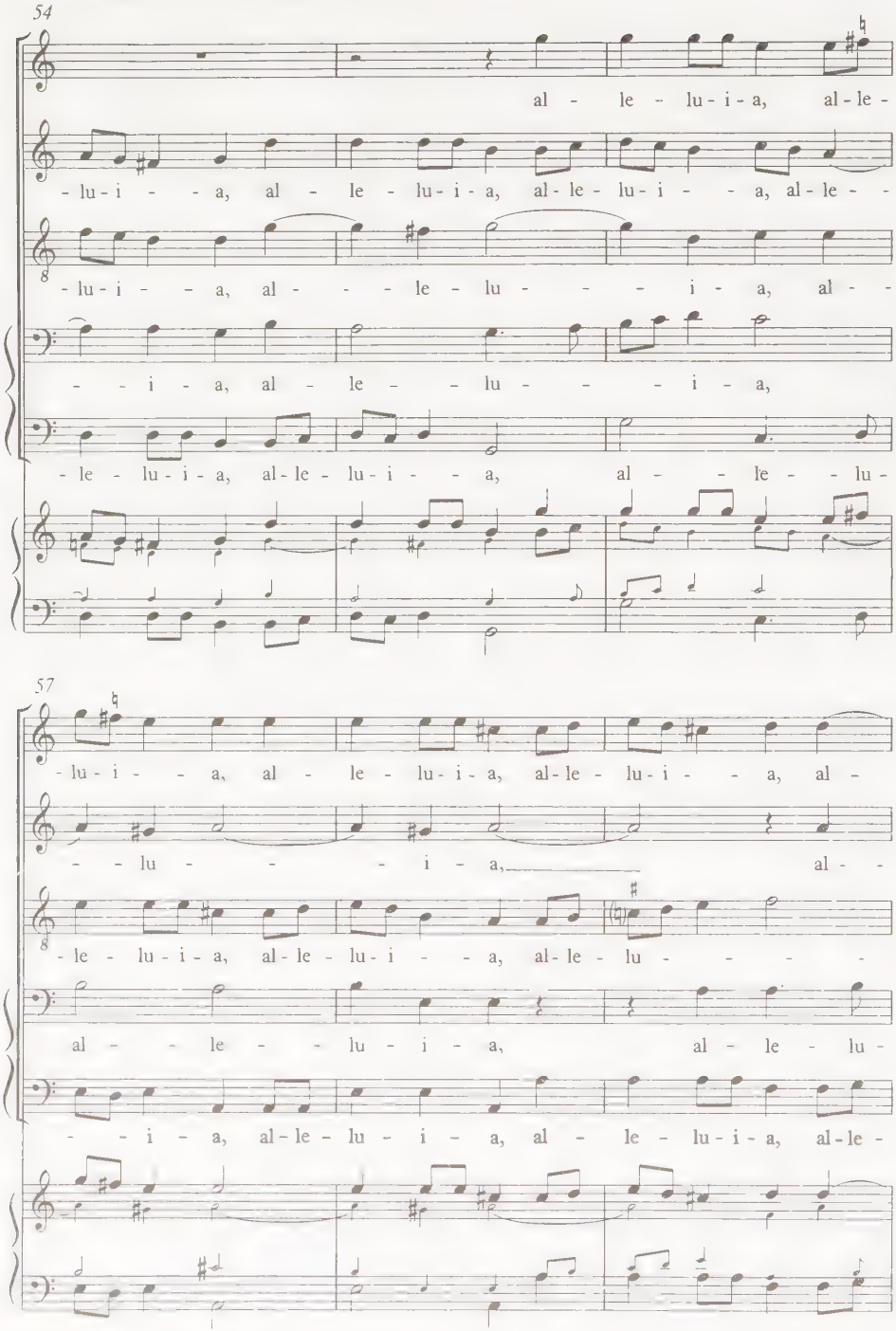
Verse [Dec. 1]

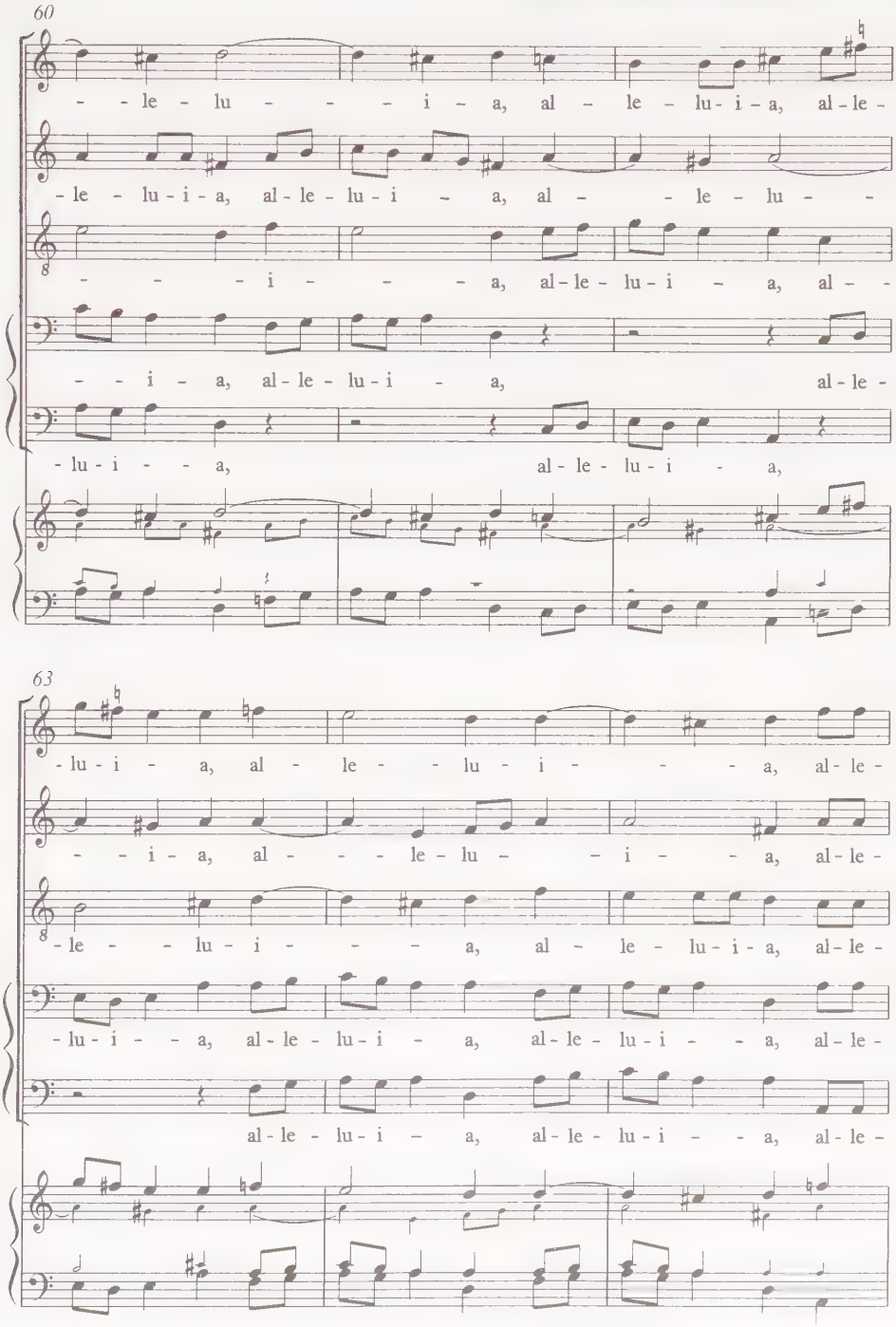
to the Lamb for ev - er - more, and to the

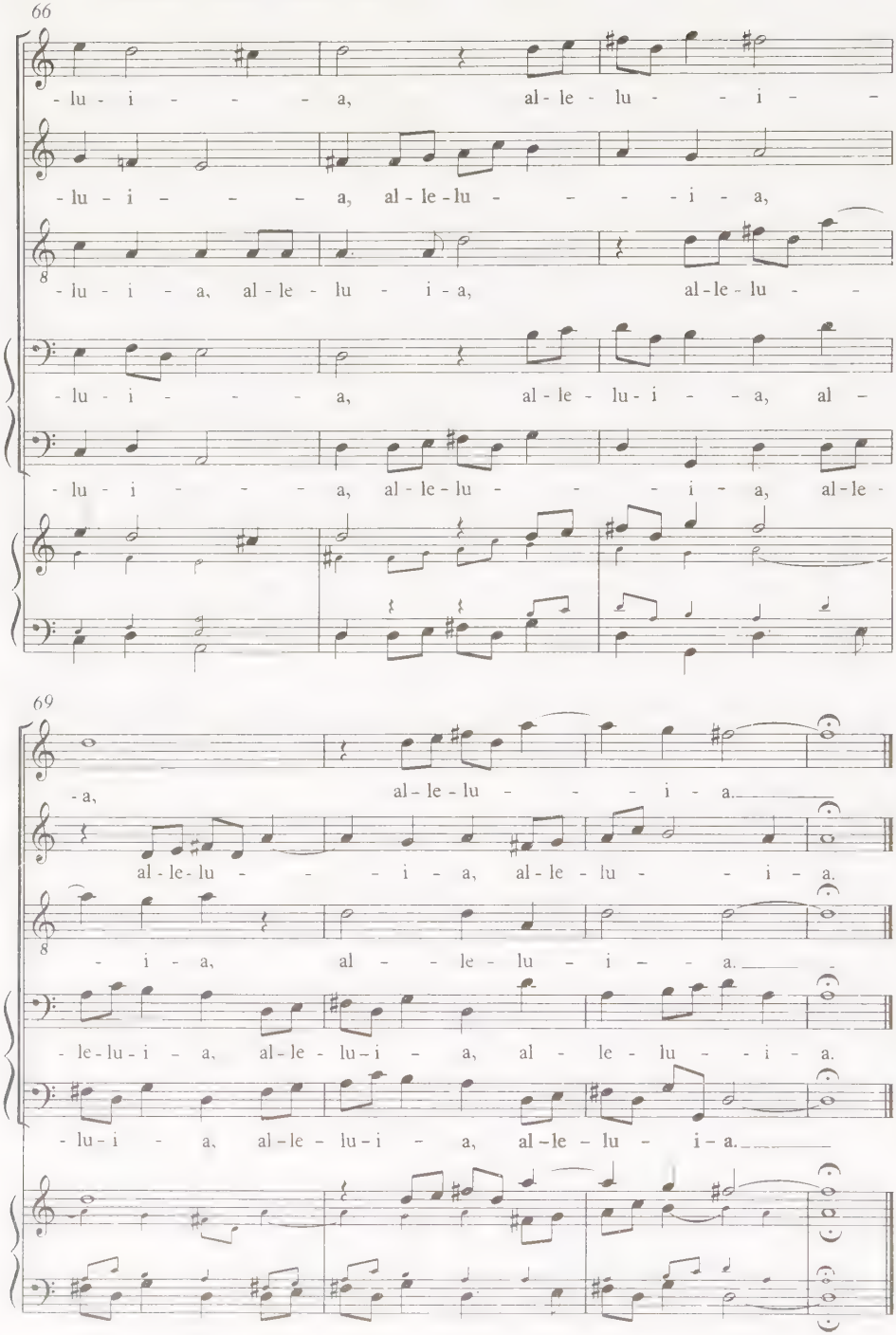
- - - - - er - more,


42
- er - more, for ev - - - er - more,
Verse [Can.]
Verse [Dec.]
-more, and to the Lamb for ev - er-more, and to the Lamb for ev - er -
Verse [Can.]
Verse [Dec.]
- er - more, and to the Lamb for ev - er-more, and
Verse Dec. [2]
Lamb for ev - - - er - more, and to the
Verse Dec.
and to the Lamb for ev - er - more, for
45
Verse [Can.]
for ev - er - more.
-more, for ev - - er - more.
Chorus
to the Lamb for ev - er - more. Al - le - lu - i - a, al -
Verse Can.
Chorus
Lamb for ev - er-more, for ev - er - more. Al - le - lu - i -
ev - er - more, for ev - er - more.


48
Chorus
Al - le - lu - i -
Chorus
Al - le - lu - i - a, al - le - lu - i - a, al - le -
- le - lu - i - a, al - le - lu - - - i - a,
- a, al - le - lu - i - a, al - le - lu - i - a,
Chorus
Al - le - lu - i - a, al - le - lu - i -
51
- a, al - le - lu - i - - - - a,
- lu - i - - a, al - le - lu - i - a, al - le -
al - le - lu - - i - a, al - le - lu - ia, al - le -
al - le - lu - i - - a, al - - le - lu -
- a, al - le - lu - i - a, al - le - lu - i - a, al -


54
al - le - lu - i - a, al - le -
- lu - i - - a, al - le - lu - i - a, al - le - lu - i - - a, al - le - -
- lu - i - - a, al - - - le - lu - - - i - a, al - -
- - i - a, al - le - - lu - - - i - a,
- le - lu - i - a, al - le - lu - i - - a, al - - le - - lu -
57
- lu - i - - a, al - le - lu - i - a, al - le - lu - i - - a, al -
- - lu - - - i - a, al - -
- le - lu - i - a, al - le - lu - i - - a, al - le - lu - - - -
al - - le - - lu - i - a, al - le - lu -
- - i - a, al - le - lu - i - a, al - le - lu - i - a, al - le -


60
- - le - lu - - - i - a, al - le - lu - i - a, al - le -
- le - lu - i - a, al - le - lu - i - a, al - - le - lu - -
- - - i - - - a, al - le - lu - i - a, al - -
- - i - a, al - le - lu - i - a, al - le -
- lu - i - - a, al - le - lu - i - a,
63
- lu - i - a, al - le - - lu - i - - - a, al - le -
- - i - a, al - - - le - lu - - i - - a, al - le -
- le - - lu - i - - - a, al - le - lu - i - a, al - le -
- lu - i - - a, al - le - lu - i - a, al - le - lu - i - - a, al - le -
al - le - lu - i - a, al - le - lu - i - - a, al - le -


66
-lu - i - - - a, al - le - lu - - i - -
-lu - i - - - a, al - le - lu - - - - i - a,
-lu - i - a, al - le - lu - i - a, al - le - lu - -
-lu - i - - - a, al - le - lu - i - - a, al -
-lu - i - - - a, al - le - lu - - - i - a, al - le -
69
-a, al - le - lu - - - i - a.
al - le - lu - - - i - a, al - le - lu - - i - a.
- i - a, al - - le - lu - i - - a.
- le - lu - i - a, al - le - lu - i - a, al - le - lu - - i - a.
- lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Alternative Opening

SOPRANO
Al - le-lu-i - a, al - le-lu - i - a, al -

ALTO
Al - le-lu-i-a, al - le-lu-i-a, al -

TENOR
Al - le-lu- i- a, al - le - lu - i - a, al -

BASS 1
I heard a voice

BASS 2
Al - le - lu- i - a, al - le - lu - i - a, al -

Keyboard reduction

5

to bar 8

- le-lu- i - a.

- le-lu - i - a.

- le-lu- i - a. Al - le-

as of strong thun - - - - d'rings, say - ing

- le - lu - ia.

to bar 8

Editorial Note

Sources:

Durham, Cathedral Library MSS A1, C1–3, C7, C11, C14, C16, C17, C19 (c. 1635–75).
London, British Library MSS Add. 29372–6 (1616).
London, British Library MSS Add. 30478 and 30479 (c. 1670) from Durham.
London, Royal College of Music, MS 1051 (early 17th century).
Oxford, Christ Church MSS 56–60 (c. 1620).
San Marino California, H. E. Huntingdon Library, MS HM 461 (c. 1650).
Tenbury, St. Michael's College MS 389 (early 17th century).
York, Minster Library MS M29 (S) (c. 1640).

Method of performance:

Since the work survives in both 'liturgical' and 'secular' sources two clearly different methods of performance seem appropriate; if the correct transposition is applied, a third method may be added:

a. As printed, as a verse anthem, following the Durham reading, observing verse directions. It should be noted, however, that verse allocations are for the transposed version (method b. below), and the choirmaster must mark changes for an untransposed verse performance, as follows (assuming his Bass 1 singers are Decani, and that he has two singers per side):
23, Bass 1 should be 'Verse Dec.2', and Bass 2 should be 'Verse Can.1' / 32 B2 Can.2 / 38 B1 Dec.2 / 42 B2 Can.1 / 45 B1 Dec.1.

b. As above, but transposed up a minor third, for Treble, Mean, Alto, Tenor, Bass. It is no coincidence that Weelkes uses the same music as that found at 'And ever shall be' in the *Nunc dimittis* of his service 'For Trebles'. This is presumably the correct contemporary church performance, and is indicated additionally by the verse allocations, which take into account the fact that all five of the voices are present on both sides of the choir. Thus, for example, the rather odd sight of 'Verse Can.' for Bass 1 (b.23) is not an anomaly because, when transposed, this part is for Tenor. Verse indications are shown in MSS by the simple expedient of omitting whole phrases from the book of the voice which is not to sing them.

c. At printed pitch, unaccompanied, using alternative opening, and performing 'Full' throughout. This very likely represents contemporary chamber performance and is suitable for smaller churches and choirs today.

If method c. is selected, the following accidentals should be altered: (I.17.6.F♮ means that in the highest voice at bar 17 note 6 the F should be natural).
I.17.6.F♮ / I.18.2.F♮ / I.56.6.F♮ / I.57.2.F♮ / I.62.6.F♮ / I.63.2.F♮ / II.21.4.F♮ / III.20.1.C♯ / III.59.1.C♯ / V.13.4–5.F♮ / V.52.4–5.F♮. These have been printed above the notes.

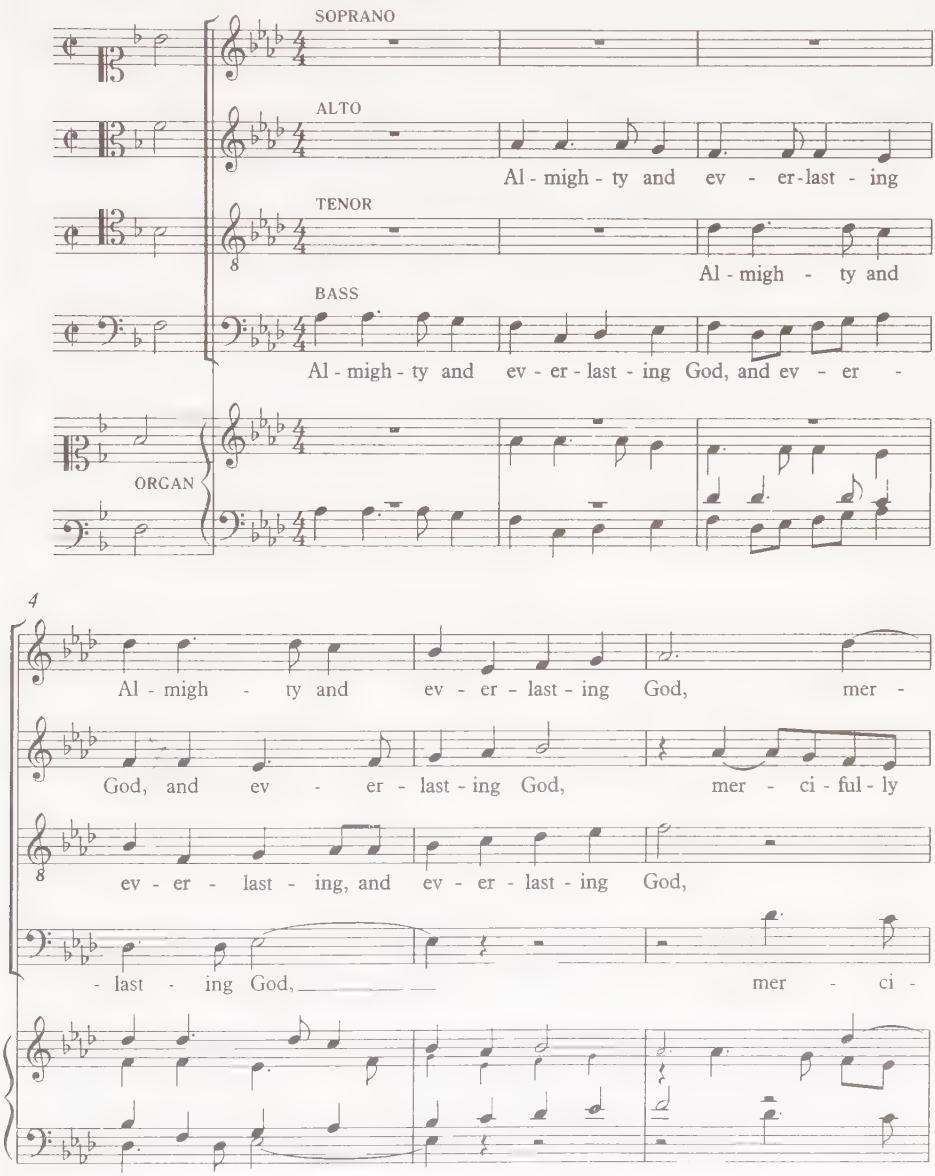
I acknowledge the help of Miss Sally Dunkley in the preparation of this edition, though the final solution to the problem of two versions is my own responsibility. A complete critical edition would have involved a lengthy commentary, and one is available in *Musica Britannica* Vol. 23, page 1. Small accidentals and small notes are editorial. Cautionary accidentals are in brackets in the voice parts and small in the organ part.

2. ALMIGHTY AND EVERLASTING GOD

Edited by
PETER LE HURAY
and DAVID WILLCOCKS

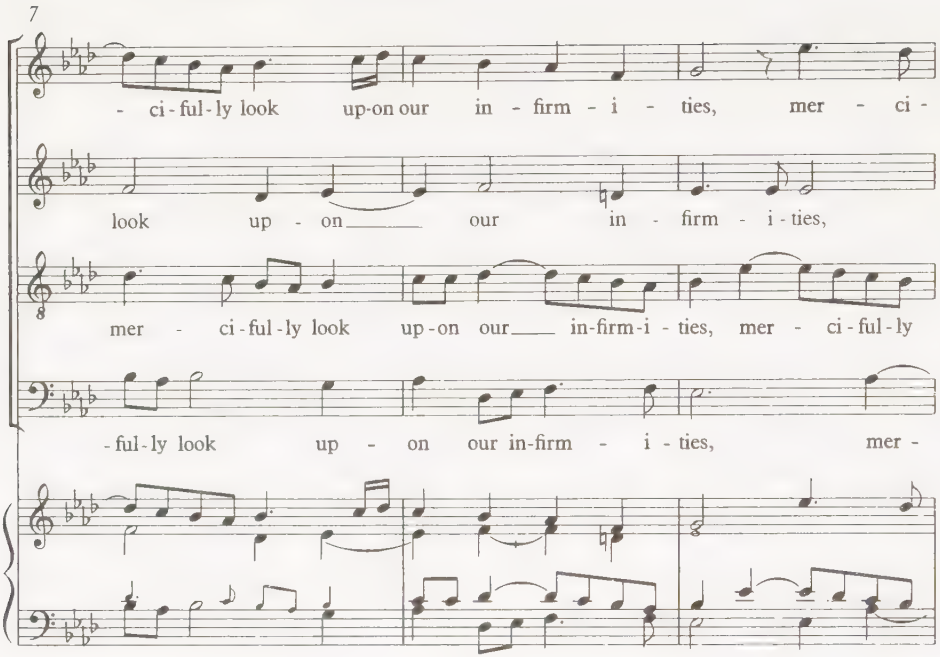
ORLANDO GIBBONS
(1583–1625)

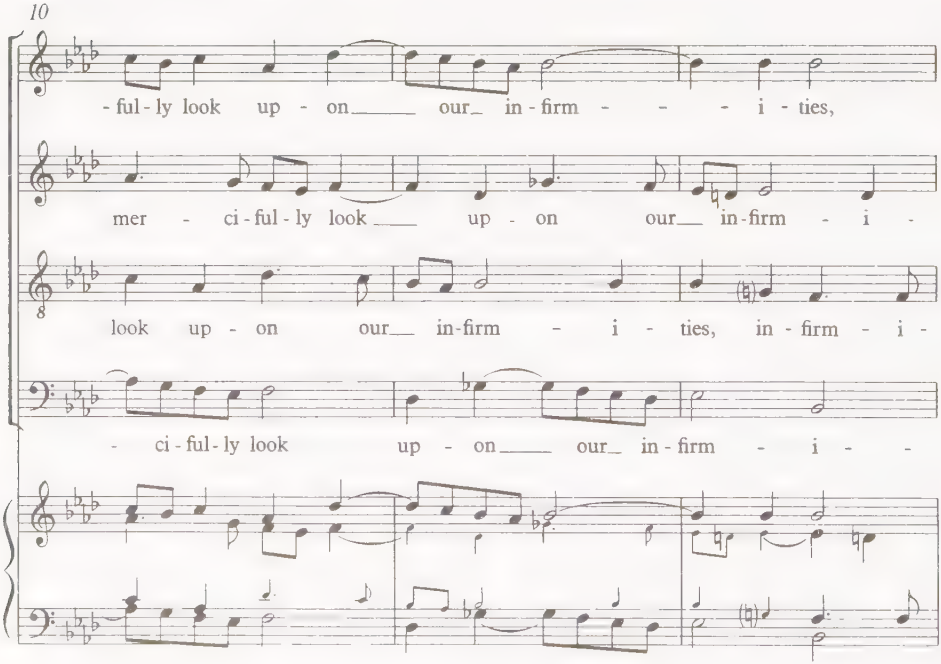
Collect for the Third Sunday after Epiphany

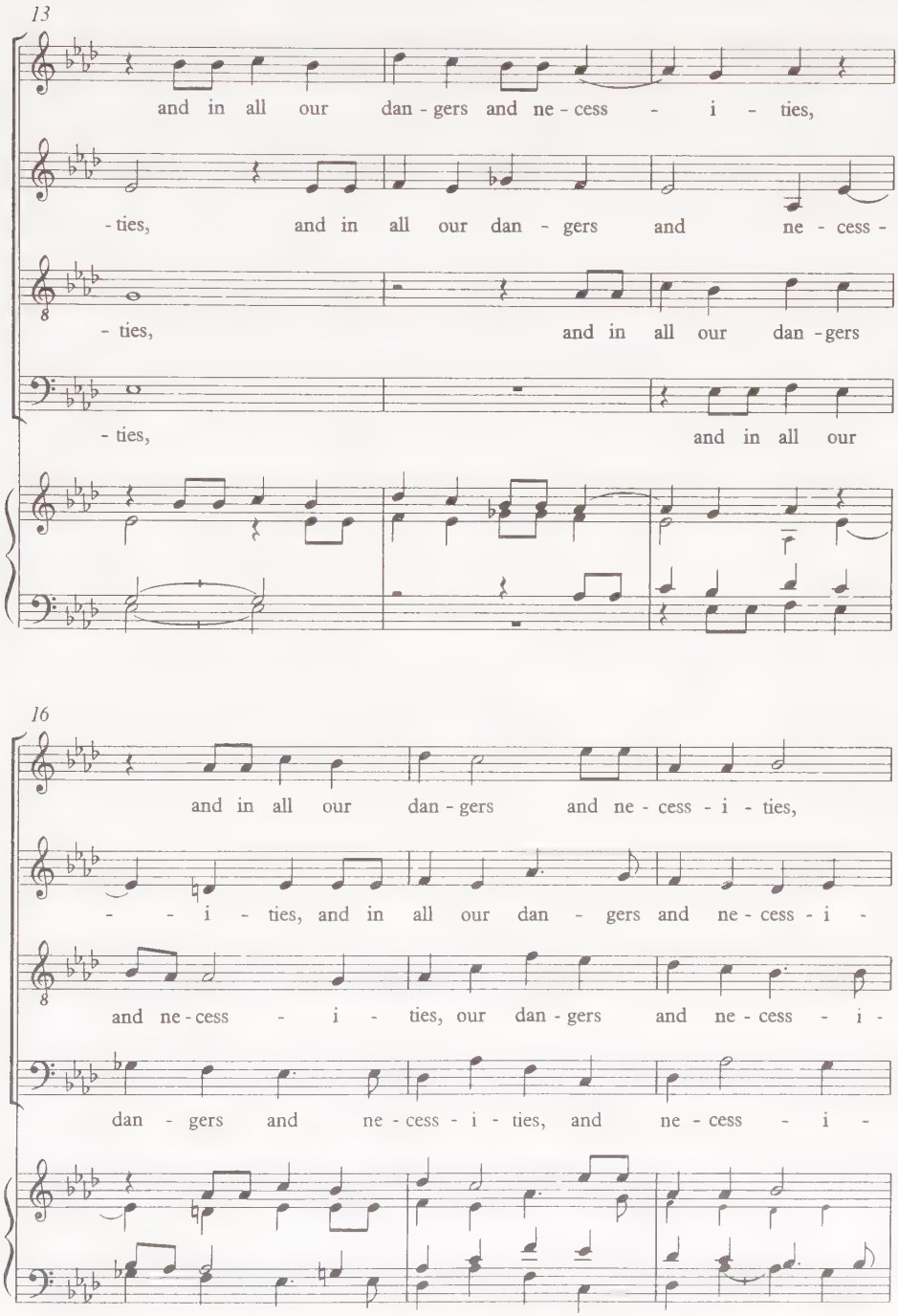


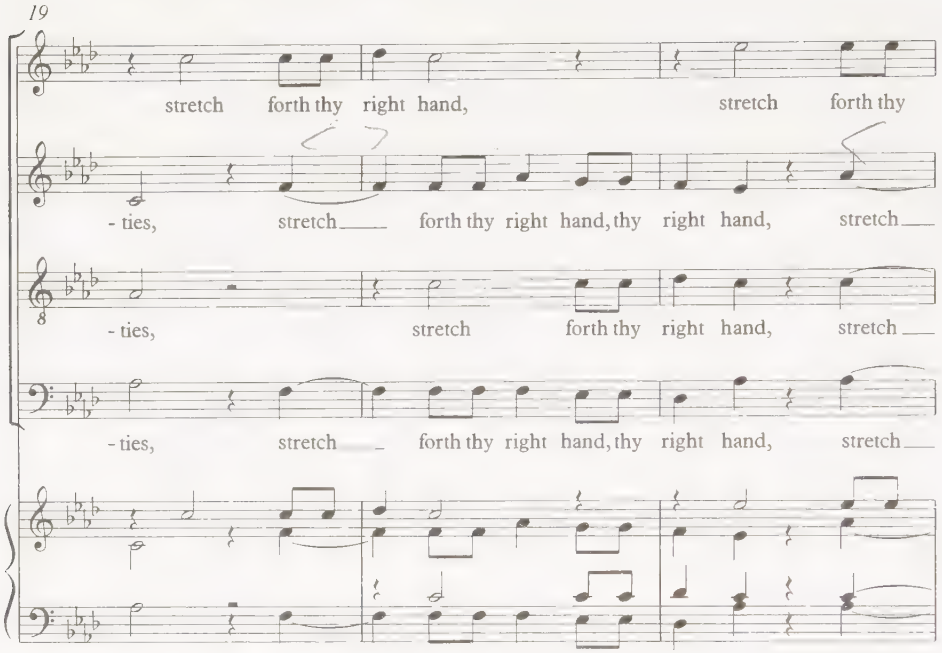
For Editorial Note see page 21.

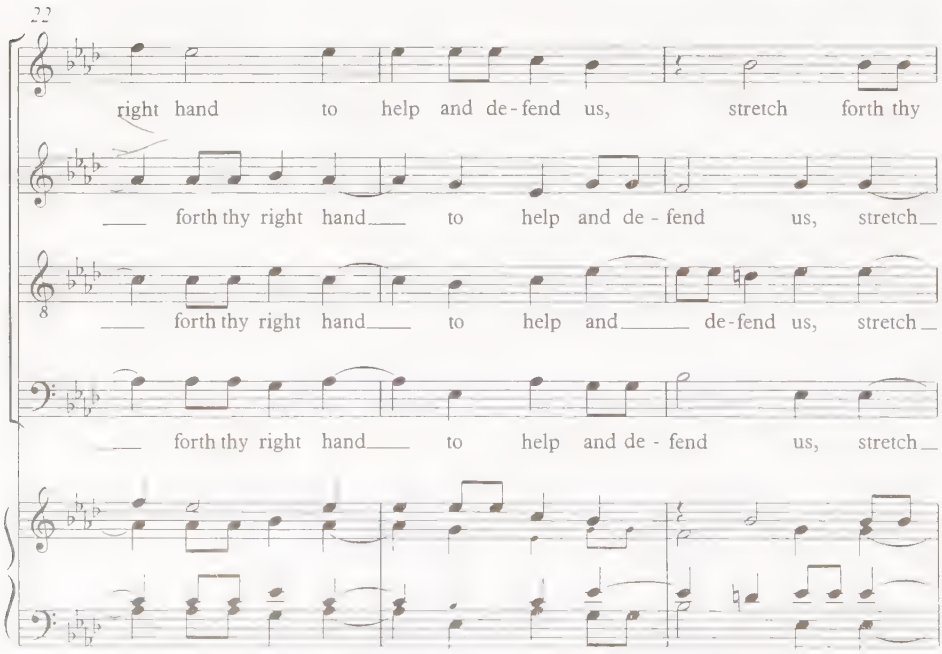
This anthem is available separately.

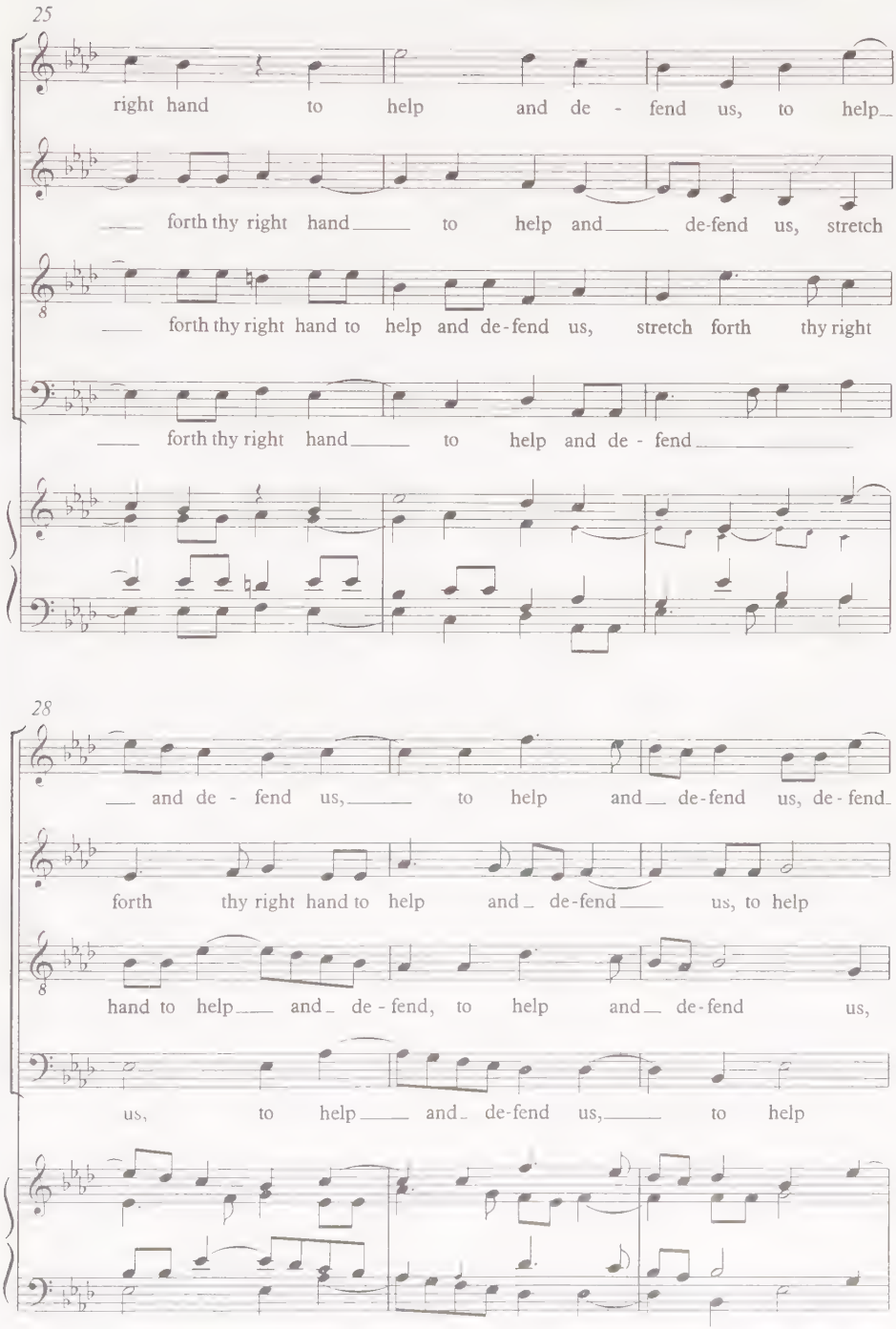

7
- ci - ful - ly look up-on our in - firm - i - ties, mer - ci -
look up - on our in - firm - i - ties,
mer - ci - ful - ly look up - on our in-firm - i - ties, mer - ci - ful - ly
- ful - ly look up - on our in-firm - i - ties, mer -

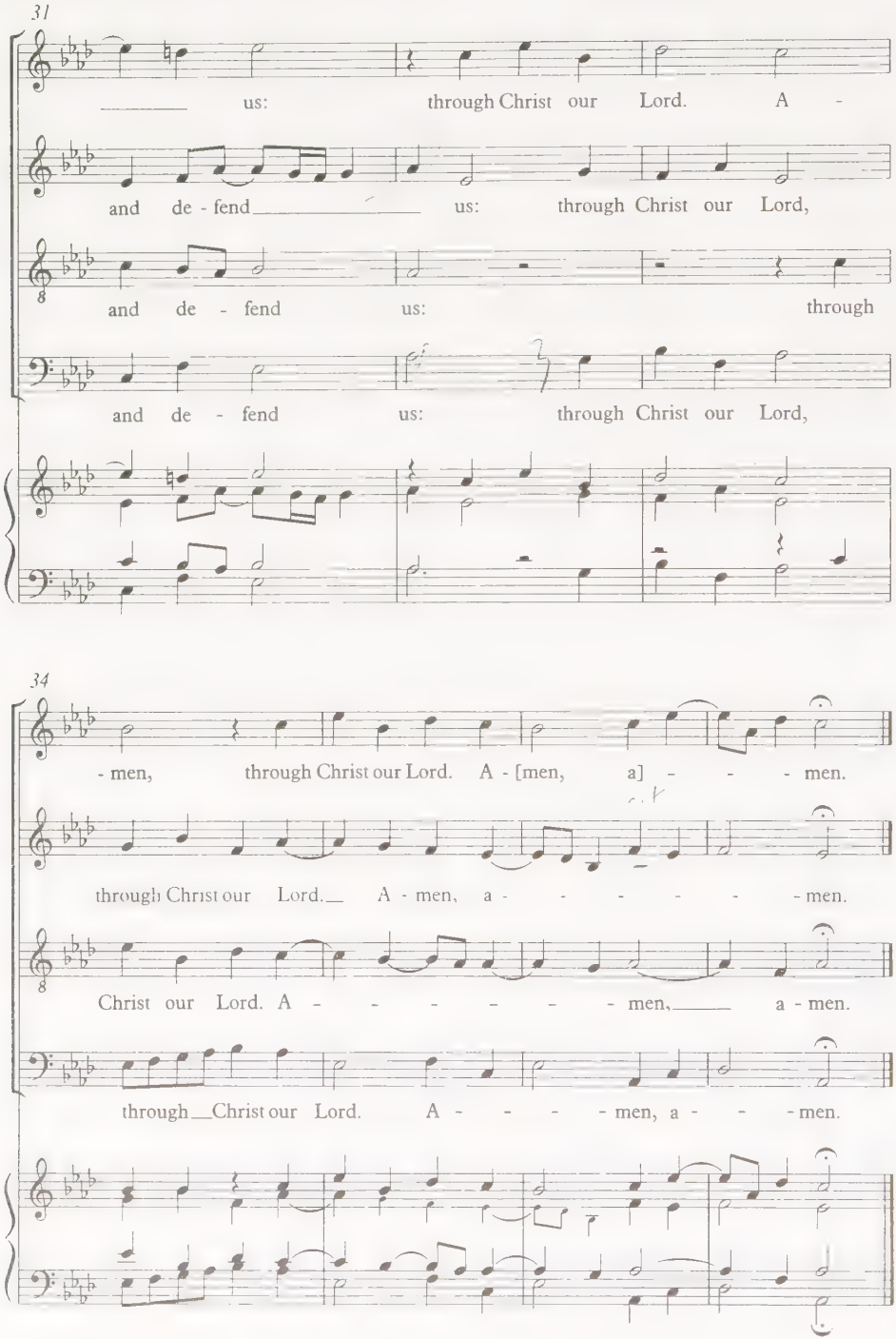

10
- ful - ly look up - on our in - firm - - - i - ties,
mer - ci - ful - ly look up - on our in - firm - i -
look up - on our in-firm - i - ties, in - firm - i -
- ci - ful - ly look up - on our in - firm - i - -


13
and in all our dan - gers and ne - cess - i - ties,
- ties, and in all our dan - gers and ne - cess -
- ties, and in all our dan - gers
- ties, and in all our
16
and in all our dan - gers and ne - cess - i - ties,
- - i - ties, and in all our dan - gers and ne - cess - i -
and ne - cess - i - ties, our dan - gers and ne - cess - i -
dan - gers and ne - cess - i - ties, and ne - cess - i -


19
stretch forth thy right hand, stretch forth thy
- ties, stretch forth thy right hand, thy right hand, stretch
- ties, stretch forth thy right hand, stretch
- ties, stretch forth thy right hand, thy right hand, stretch


22
right hand to help and de-fend us, stretch forth thy
forth thy right hand to help and de - fend us, stretch
forth thy right hand to help and de-fend us, stretch
forth thy right hand to help and de - fend us, stretch


25
right hand to help and de - fend us, to help
forth thy right hand to help and de-fend us, stretch
forth thy right hand to help and de-fend us, stretch forth thy right
forth thy right hand to help and de - fend
28
and de - fend us, to help and de-fend us, de - fend
forth thy right hand to help and de-fend us, to help
hand to help and de - fend, to help and de-fend us,
us, to help and de-fend us, to help


31
us: through Christ our Lord. A -
and de - fend us: through Christ our Lord,
and de - fend us: through
and de - fend us: through Christ our Lord,
34
- men, through Christ our Lord. A - [men, a] - - - men.
through Christ our Lord. A - men, a - - - - - - men.
Christ our Lord. A - - - - - - men, a - men.
through Christ our Lord. A - - - - men, a - - - men.

Editorial Note

Sources:

The edition is primarily based upon the version printed by John Barnard in *First Book of Selected Church Musick* (1641). Other sources also consulted include: Royal College of Music MSS 1045 (treble), 1046 (alto), and 1047 (tenor)—manuscript part-books belonging to a set originally owned by John Barnard (*c.* 1625); British Library Add. MS 29289 (alto, *c.* 1625); part-books at Durham Cathedral (*c.* 1640), MSS C2, 4, 5, 6, 7, 9, 10, 11, 15, 16, 17, and 19; St. John's College Oxford, MS 180 (bass, *c.* 1630); and York Minster, MS M 29 (S), (bass, *c.* 1640). The organ part is an exact transcription of Durham Cathedral, MS A1 (*c.* 1635); other organ parts are at Christ Church Oxford (MSS 47 and 1212) and the University of California at Berkeley (MS M2 C 645). The anthem seems to have been especially popular during the latter half of the seventeenth century; parts and scores dating from 1660 onwards are to be found at Gloucester Cathedral, the British Library (MSS 17784, 30478 and 30479), St. Paul's Cathedral, St. Michael's College Tenbury (MS 1023), St. George's Chapel Windsor, and at York Minster (the 'Gostling' part-books).

Editorial Method:

Bar lines, small notes, words in square brackets, and ties marked  are editorial. Spelling and punctuation have been modernised.

Commentary:

There are surprisingly few variants of any substance in the pre-Restoration sources of the vocal parts. Ambiguities of underlay are, however, present in all; the present edition represents a conflation of the least ambiguous versions. Minor rhythmic variants in the organ part (as for example in bar 14) may serve as a reminder that seventeenth-century attitudes to underlay were surprisingly flexible, and that lacking the composer's own copy of the anthem we are only able to guess, in many cases, at the original word-to-note relationship. Note variants are confined entirely to matters of rhythm, and in each case involve an underlay variant: some of the more substantial of these are listed below:

4.II. 1–2: *m* only (D) / 10.III.3–4: *cqq*, not *c.q* (L) / 11.III.3–12.III.1: tied (L) / 24.III.0–3: *ccqq* (D) / 29.III.1–2: *m* only (D & L) / 29.II.1–2: *cqq* (L)
(D = Durham; L = Royal College of Music).

3. ASCENDIT DEUS

Edited by
PETER LE HURAY

PETER PHILIPS
(c. 1565 – c. 1635)

Psalm 47, 5

SOPRANO 1

A - scen - dit De - us in ju - bi - la - -

SOPRANO 2

ALTO

A - scen - dit De - -

TENOR

BASS

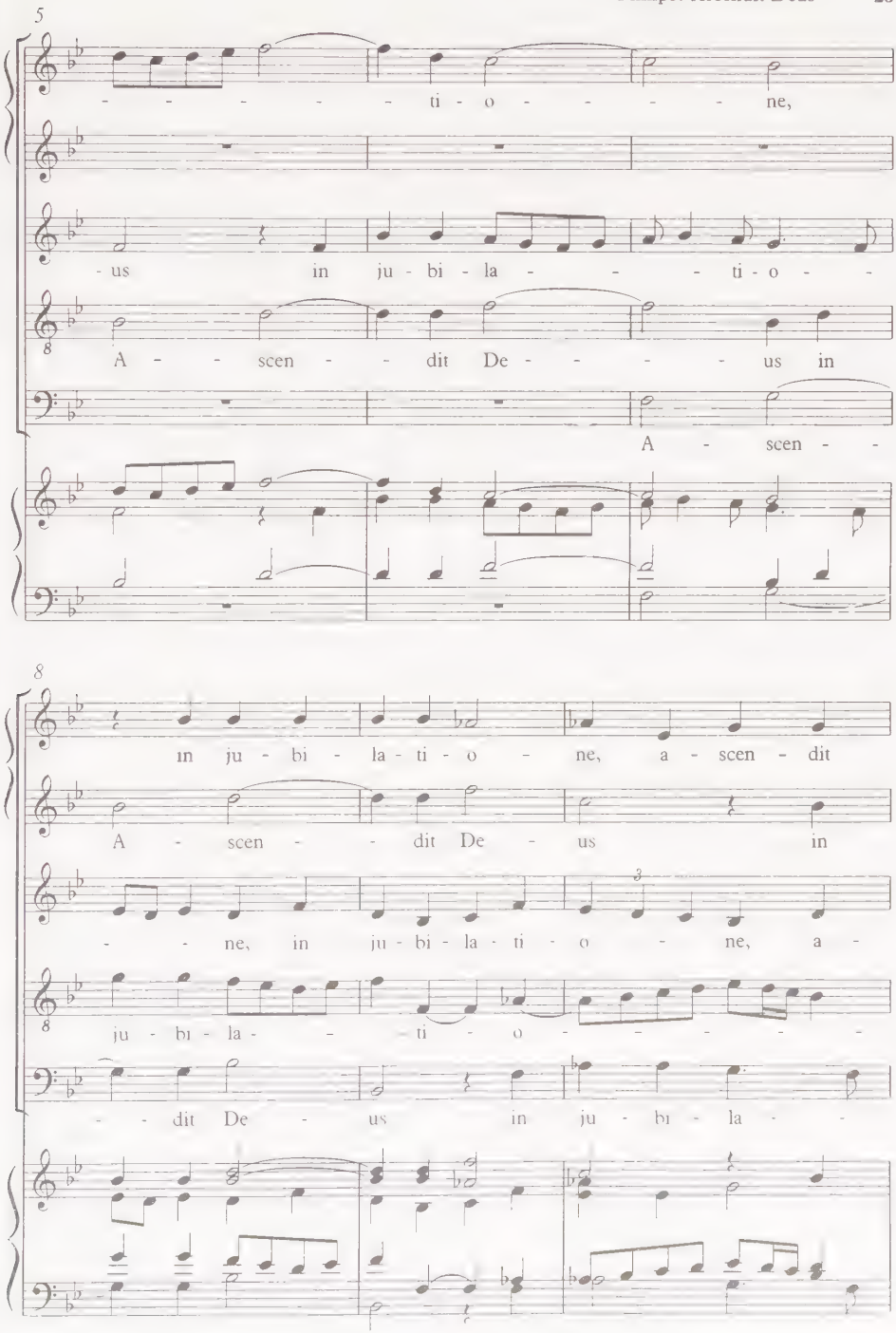
Keyboard reduction

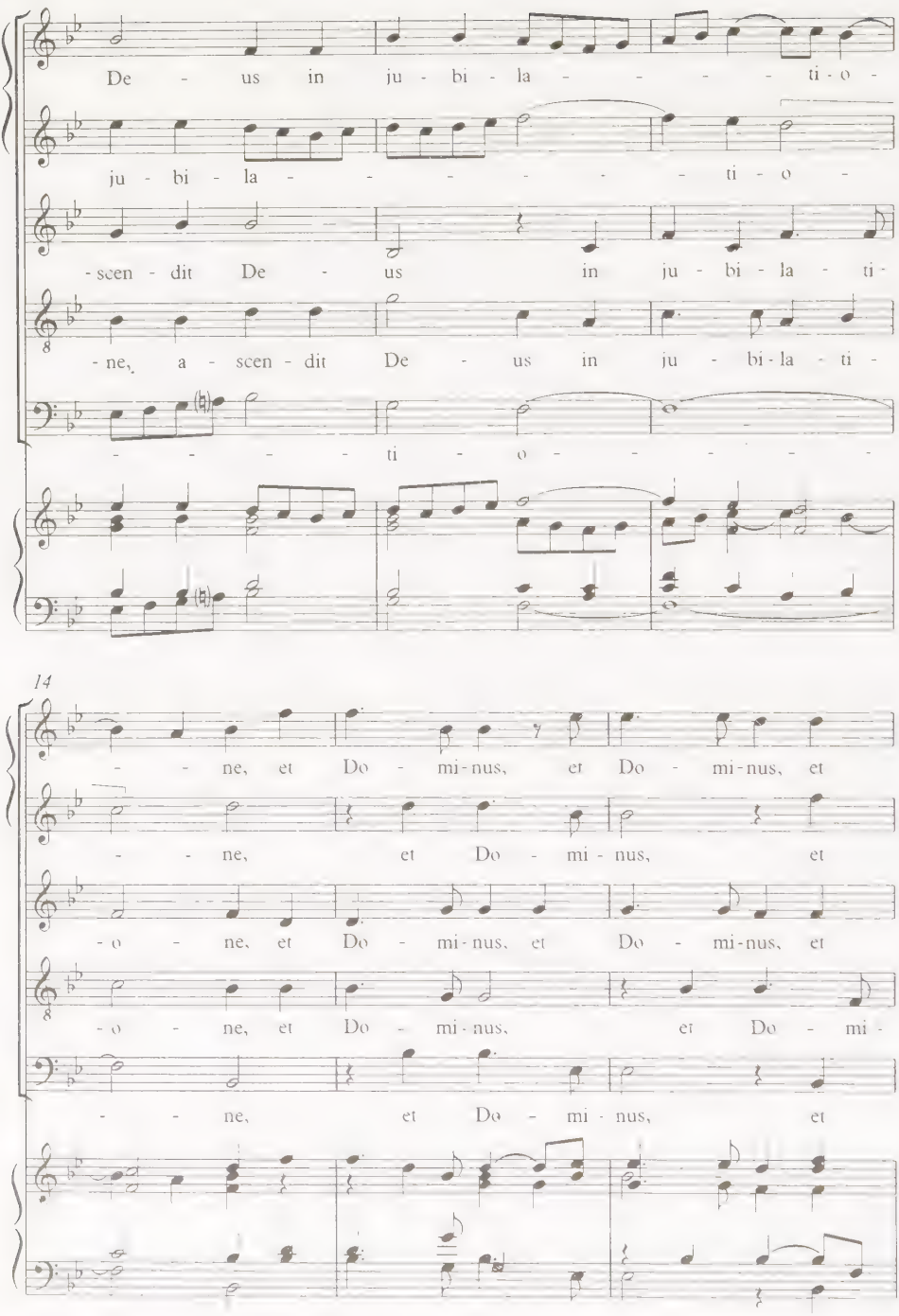
Source:
Philips, *Cantiones sacrae* (Antwerp, 1612)
Editorial Method:
Bar-lines, small accidentals, cautionary accidentals in round brackets, italicised text, and material in square brackets are editorial. A continuous bracket above the notes indicates a ligature, ⌈———⌉: a broken bracket above the notes indicates a coloration, ⌈ ⌉.

Variants:
29.iii.1: ♯(sic)/39.iii.2-42.iii.1: underlay uncertain, and repeat mark only in next phrase/51: time sig. 3/2: note values have been halved.

This edition has been reprinted from *The Treasury of English Church Music* Volume 2 by permission of Blandford Press Ltd.

This anthem is available separately (from O.U.P.).


5
- - - - - ti - o - - - - ne,
- us in ju - bi - la - - - ti - o - -
A - - scen - - dit De - - - - us in
A - scen - -
8
in ju - bi - la - ti - o - ne, a - scen - dit
A - scen - - dit De - us in
- - ne, in ju - bi - la - ti - o - ne, a -
ju - bi - la - - - ti - o - - - - - -
- - dit De - us in ju - bi - la - -


11
De - us in ju - bi - la - - - - ti - o -
ju - bi - la - - - - - - ti - o -
- scen - dit De - us in ju - bi - la - ti -
- ne, a - scen - dit De - us in ju - bi - la - ti -
- - - - ti - o - - - - -
14
- - ne, et Do - mi - nus, et Do - mi - nus, et
- - ne, et Do - mi - nus, et
- o - ne, et Do - mi - nus, et Do - mi - nus, et
- o - ne, et Do - mi - nus, et Do - mi -
- - ne, et Do - mi - nus, et

17

Do - mi-nus in vo-ce tu - bae, in vo-ce tu -

Do - mi-nus in vo-ce tu - bae, in vo-ce tu - bae, in vo-ce

Do - mi-nus in vo-ce tu - bae, in vo - ce tu - bae,

-nus in vo-ce tu - bae, in vo-ce tu-bae, in vo-ce

Do - mi-nus in vo-ce tu - bae, in vo-ce tu - bae,

20

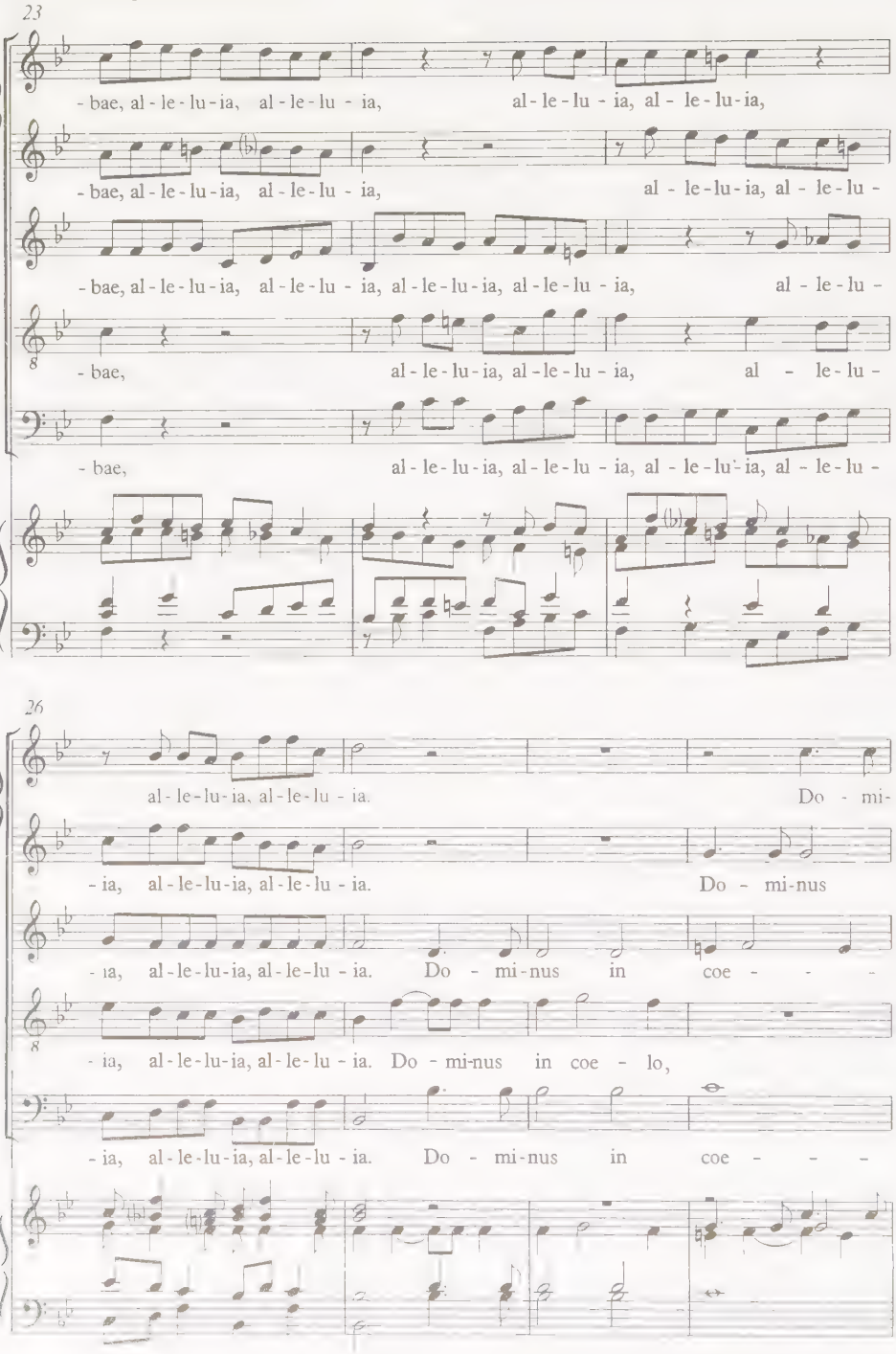
-bae, in vo-ce tu - bae, in vo-ce tu - bae, in vo-ce tu -

tu - bae, in vo-ce tu - bae, in vo-ce tu - bae, in vo-ce tu -

in vo-ce tu - bae, in vo-ce tu - bae, in vo-ce tu -

tu-bae, in vo-ce tu - bae, in vo - ce tu - bae, in vo-ce tu -

in vo-ce tu - bae, in vo - ce tu -


23
- bae, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
- bae, al - le - lu - ia, al - le - lu - ia, al - le - lu -
- bae, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
- bae, al - le - lu - ia, al - le - lu - ia, al - le - lu -
- bae, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
26
al - le - lu - ia, al - le - lu - ia. Do - mi-
- ia, al - le - lu - ia, al - le - lu - ia. Do - mi-nus
- ia, al - le - lu - ia, al - le - lu - ia. Do - mi-nus in coe - - -
- ia, al - le - lu - ia, al - le - lu - ia. Do - mi-nus in coe - lo,
- ia, al - le - lu - ia, al - le - lu - ia. Do - mi-nus in coe - - -

30

-nus in coe - - lo

in coe - - lo pa - ra - vit se - dem su -

- lo pa - ra - vit, pa - ra - vit se - dem su - - - -

in coe - - - lo pa - ra - vit se - dem su - - -

- lo pa - ra - vit se - dem

34

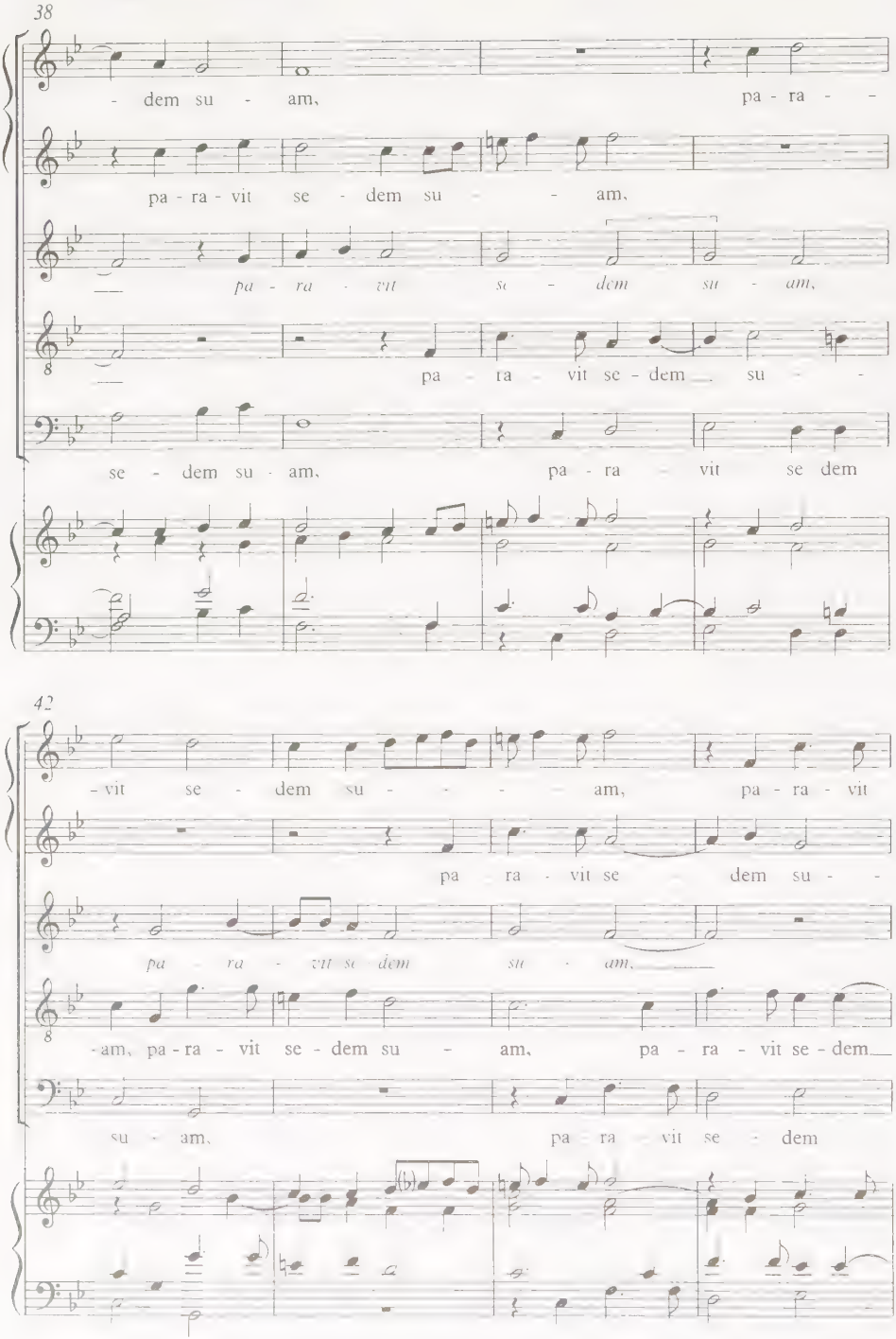
pa - ra - vit se - dem su - - am, pa - ra - vit se -

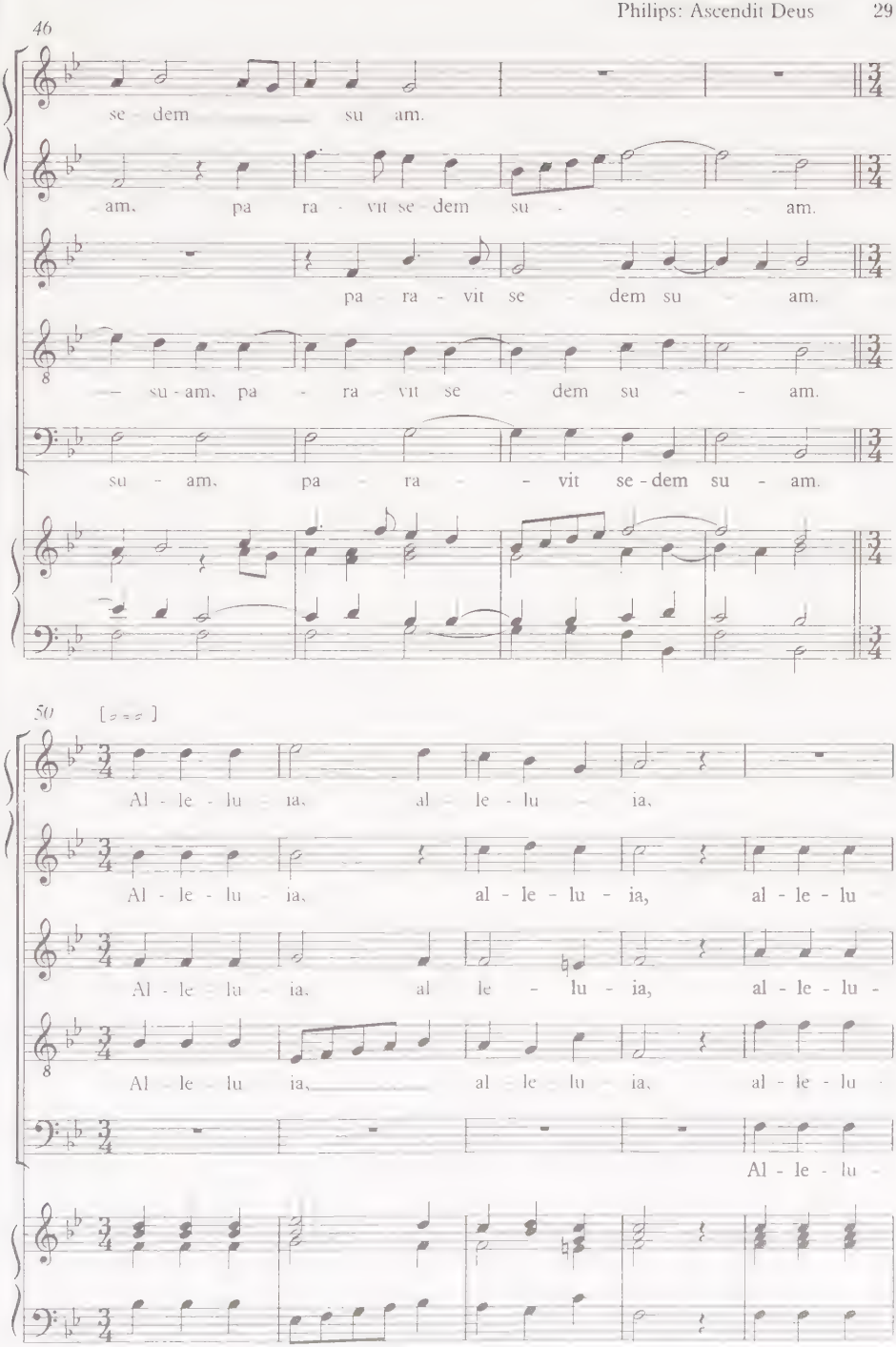
- - - - am, se - dem su - am,

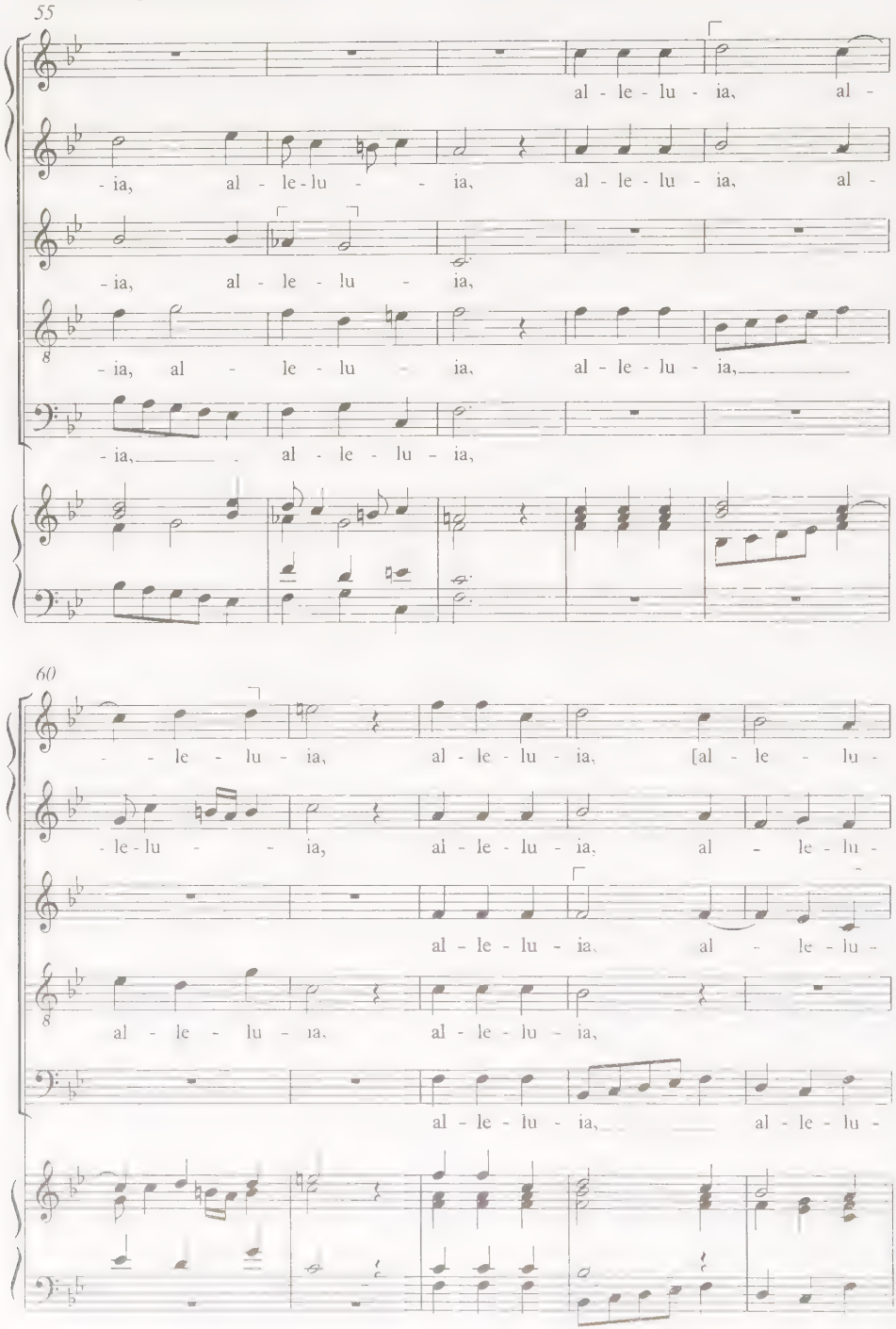
- am, pa - ra - vit se - dem su - am,

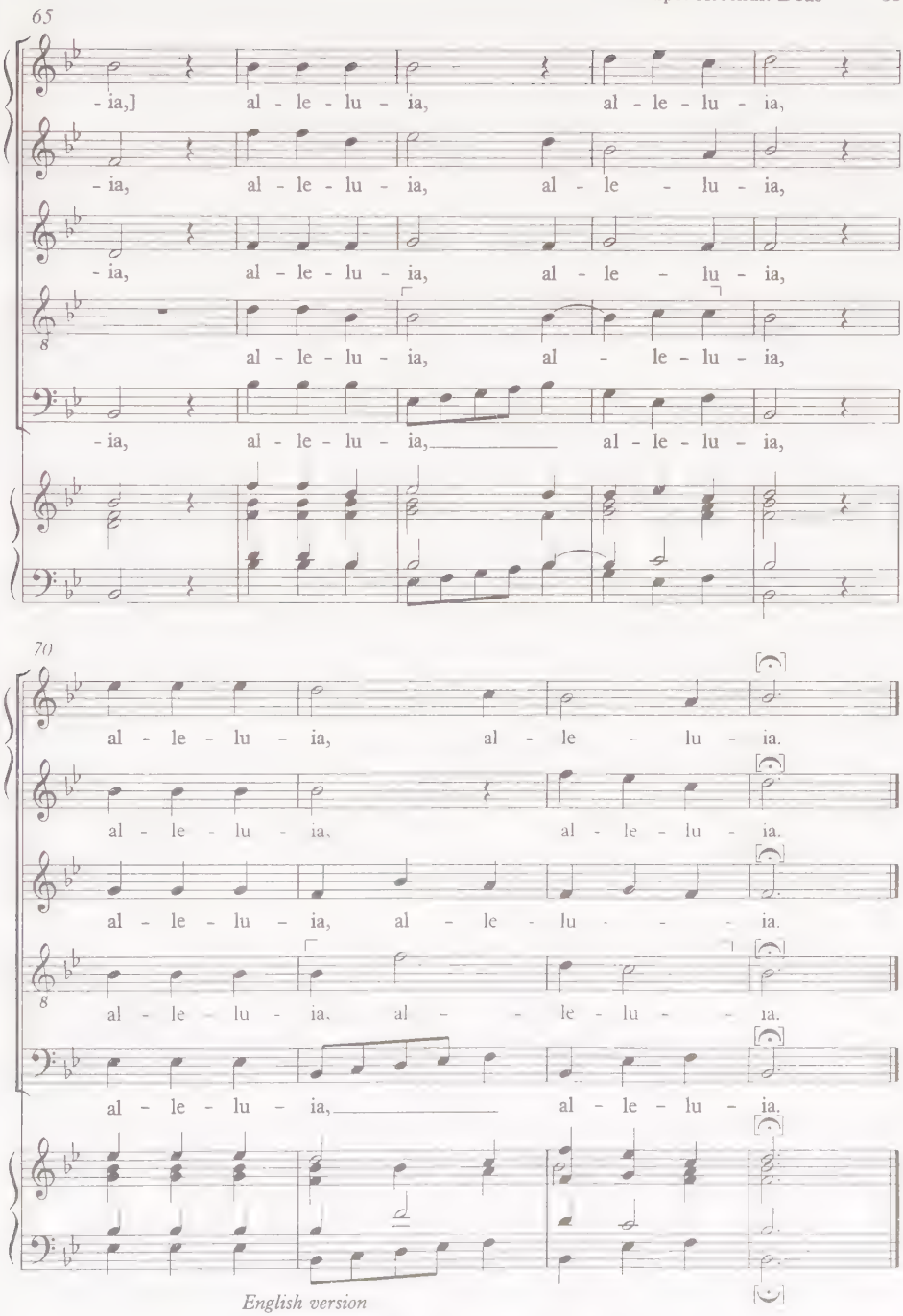
- - am, pa - ra - vit se - dem su - am,

su - am, pa - ra - vit


38
- dem su - am, pa - ra - -
pa - ra - vit se - dem su - - am,
pa - ra - vit se - dem su - am,
pa - ra - vit se - dem su - -
se - dem su - am, pa - ra - vit se dem
42
- vit se - dem su - - - - am, pa - ra - vit
pa - ra - vit se dem su - -
pa - ra - vit se dem su - am,
- am, pa - ra - vit se - dem su - am, pa - ra - vit se - dem
su - am, pa - ra - vit se - dem


46
se - dem su am.
am, pa ra - vit se - dem su - am.
pa - ra - vit se dem su am.
su - am, pa - ra vit se dem su - am.
su - am, pa - ra - vit se - dem su - am.
50
Al - le - lu - ia, al - le - lu - ia,
Al - le - lu - ia, al - le - lu - ia, al - le - lu
Al - le - lu - ia, al le - lu - ia, al - le - lu -
Al - le - lu ia, al le lu ia, al - le - lu
Al - le - lu -


55
al - le - lu - ia, al -
- ia, al - le - lu - - ia, al - le - lu - ia, al -
- ia, al - le - lu - ia,
- ia, al - le - lu - ia, al - le - lu - ia,
- ia, al - le - lu - ia,
60
- - le - lu - ia, al - le - lu - ia, [al - le - lu -
- le - lu - - ia, al - le - lu - ia, al - le - lu -
al - le - lu - ia, al - le - lu -
al - le - lu - ia, al - le - lu - ia,
al - le - lu - ia, al - le - lu -



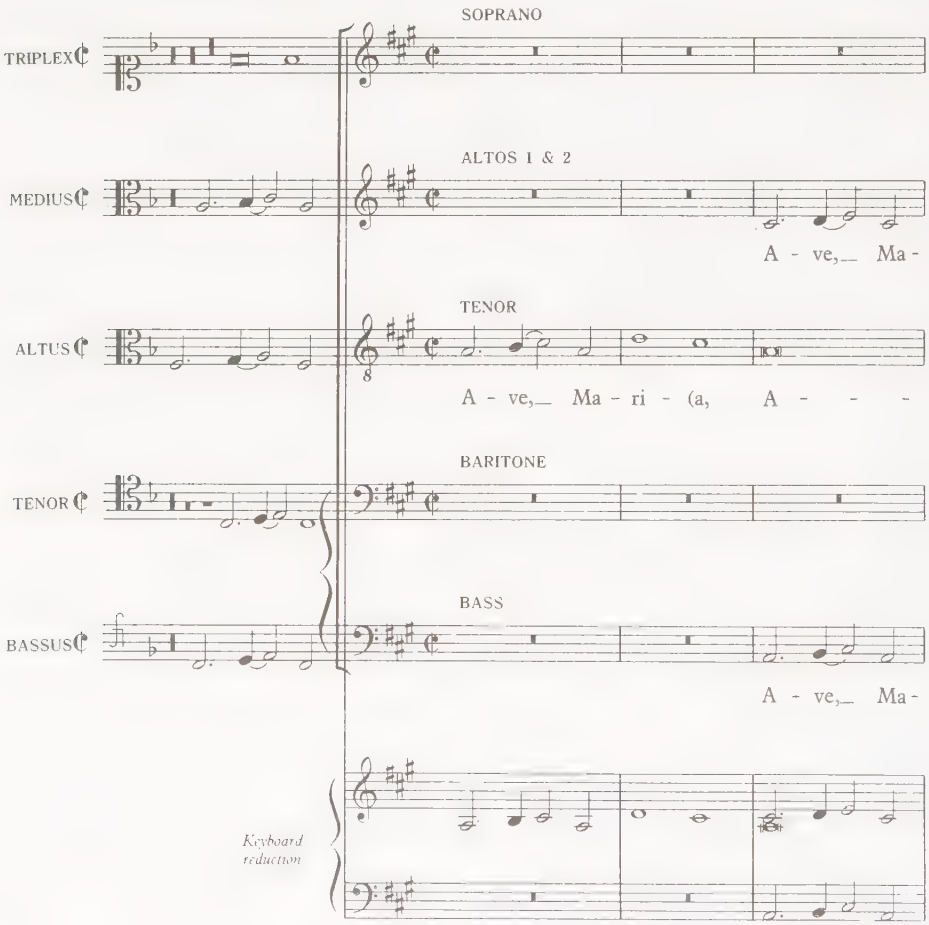
English version

God has ascended with jubilation, and the Lord with the sound of the trumpet. Alleluia. The Lord has prepared his seat in heaven. Alleluia.

4. AVE MARIA

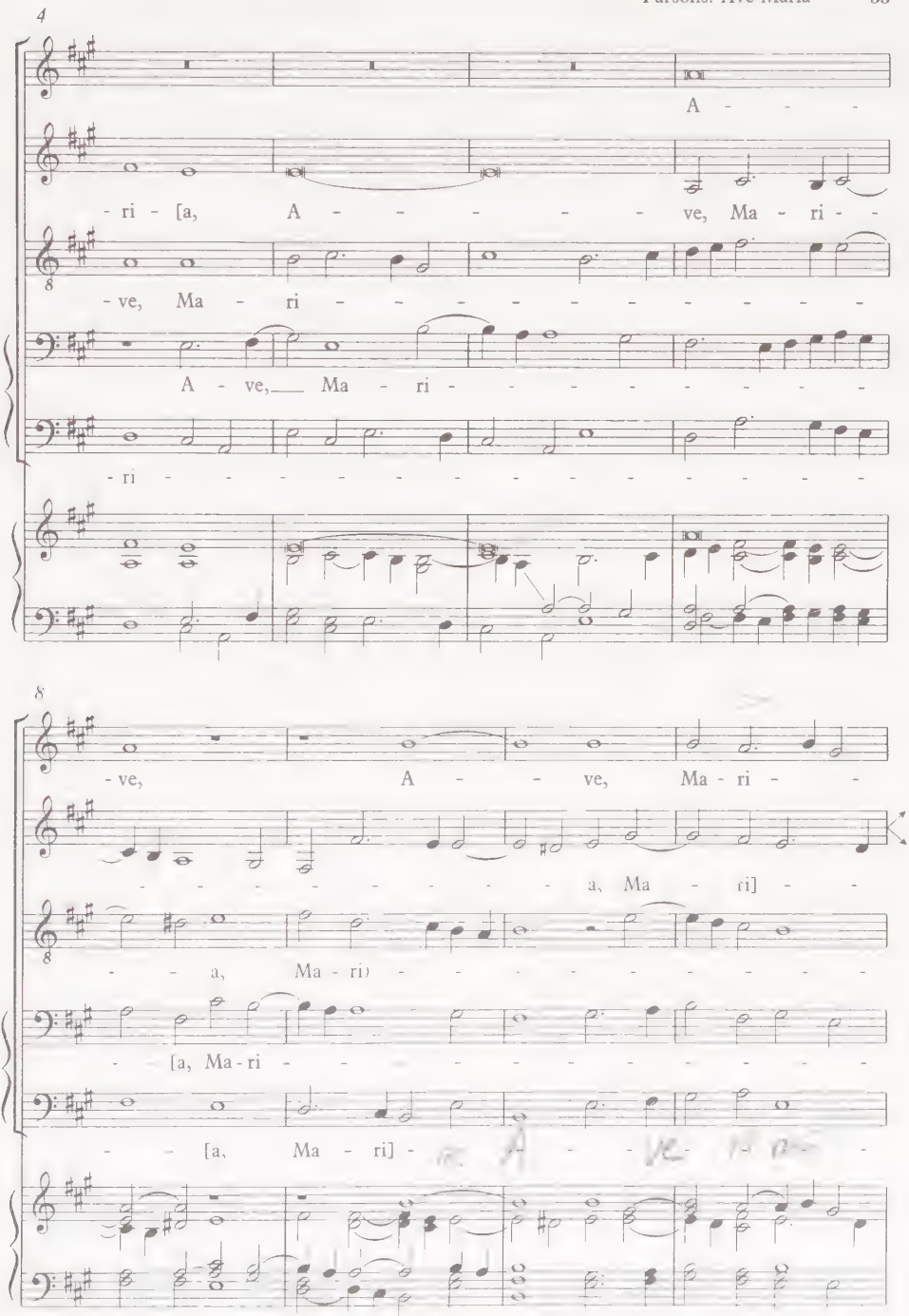
edited by
NICHOLAS STEINITZ

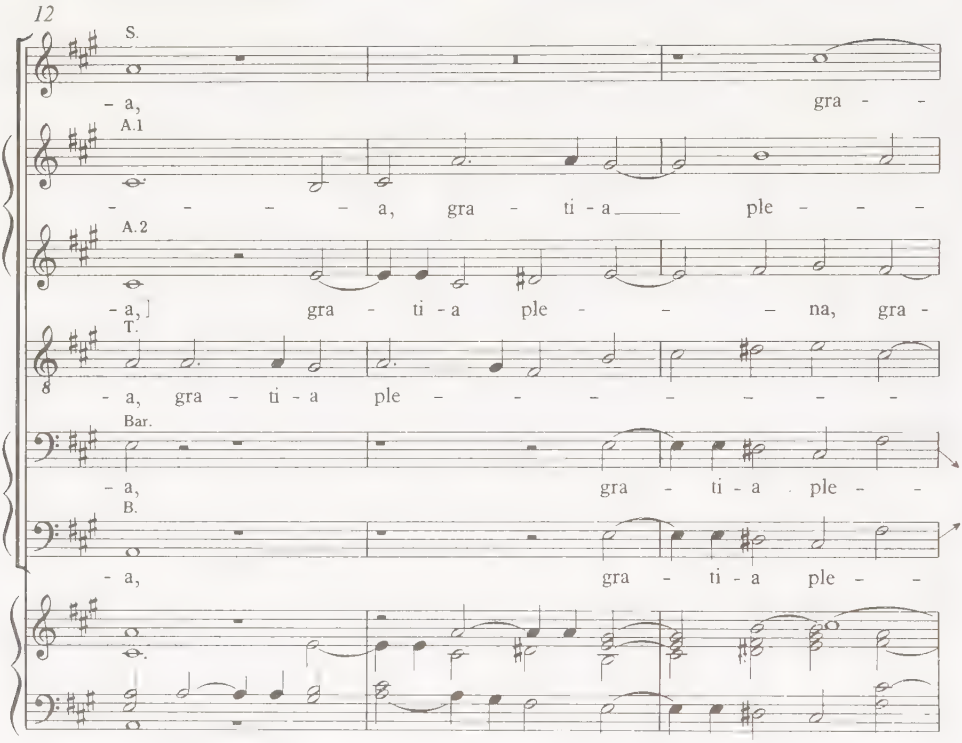
ROBERT PARSONS
(died 1570)

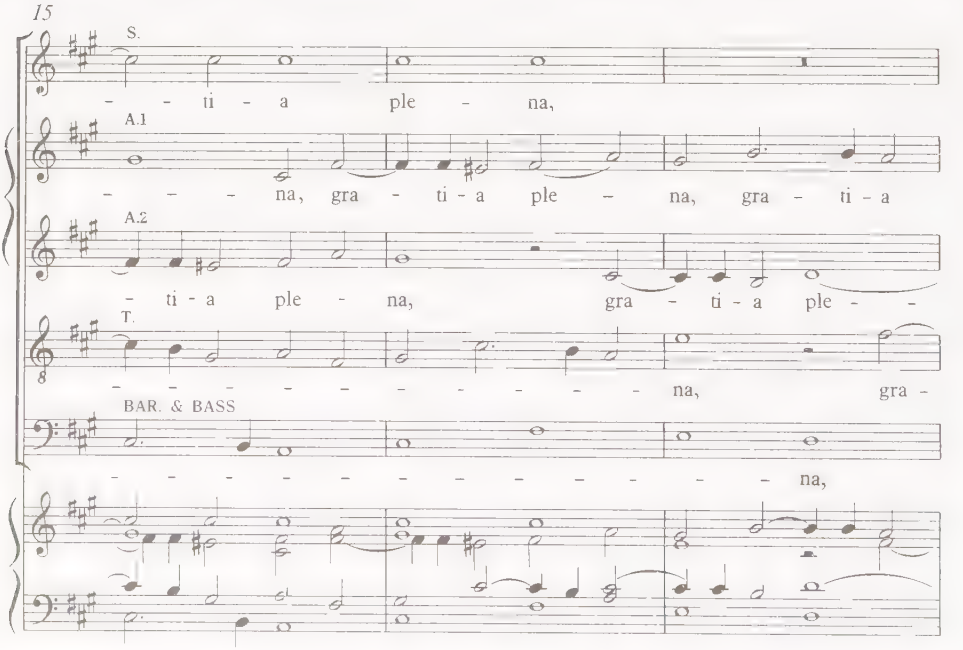


For Editorial Note see page 43.

This anthem is available separately, without keyboard reduction.


4
A - - -
- ri - [a, A - - - - - ve, Ma - ri - -
- ve, Ma - ri - - - - - - - - - - -
A - ve, Ma - ri - - - - - - - - -
- ri - - - - - - - - - - - - - - -
8
- ve, A - - ve, Ma - ri - -
- - - - - - - - - a, Ma - ri] - -
- - a, Ma - ri) - - - - - - - - -
- - [a, Ma - ri - - - - - - - - - - -
- - [a, Ma - ri] - - - - - - - -


12
S.
- a, gra - -
A.1
- - - - a, gra - ti - a ple - - -
A.2
- a, gra - ti - a ple - - - na, gra -
T.
- a, gra - ti - a ple - - - - - - -
Bar.
- a, gra - ti - a ple - -
B.
- a, gra - ti - a ple - -


15
S.
- - ti - a ple - na,
A.1
- - - na, gra - ti - a ple - na, gra - ti - a
A.2
- ti - a ple - na, gra - ti - a ple - -
T.
- - - - - - - - - - na, gra -
BAR. & BASS
- - - - - - - - - - - - na,

18

gra - - ti - a ple - - -

ple - - - - - - - - - - -

- - - - - - - - - - - -

- ti - a ple - - - - - - - - -

gra - ti - a ple - - - - - -

21

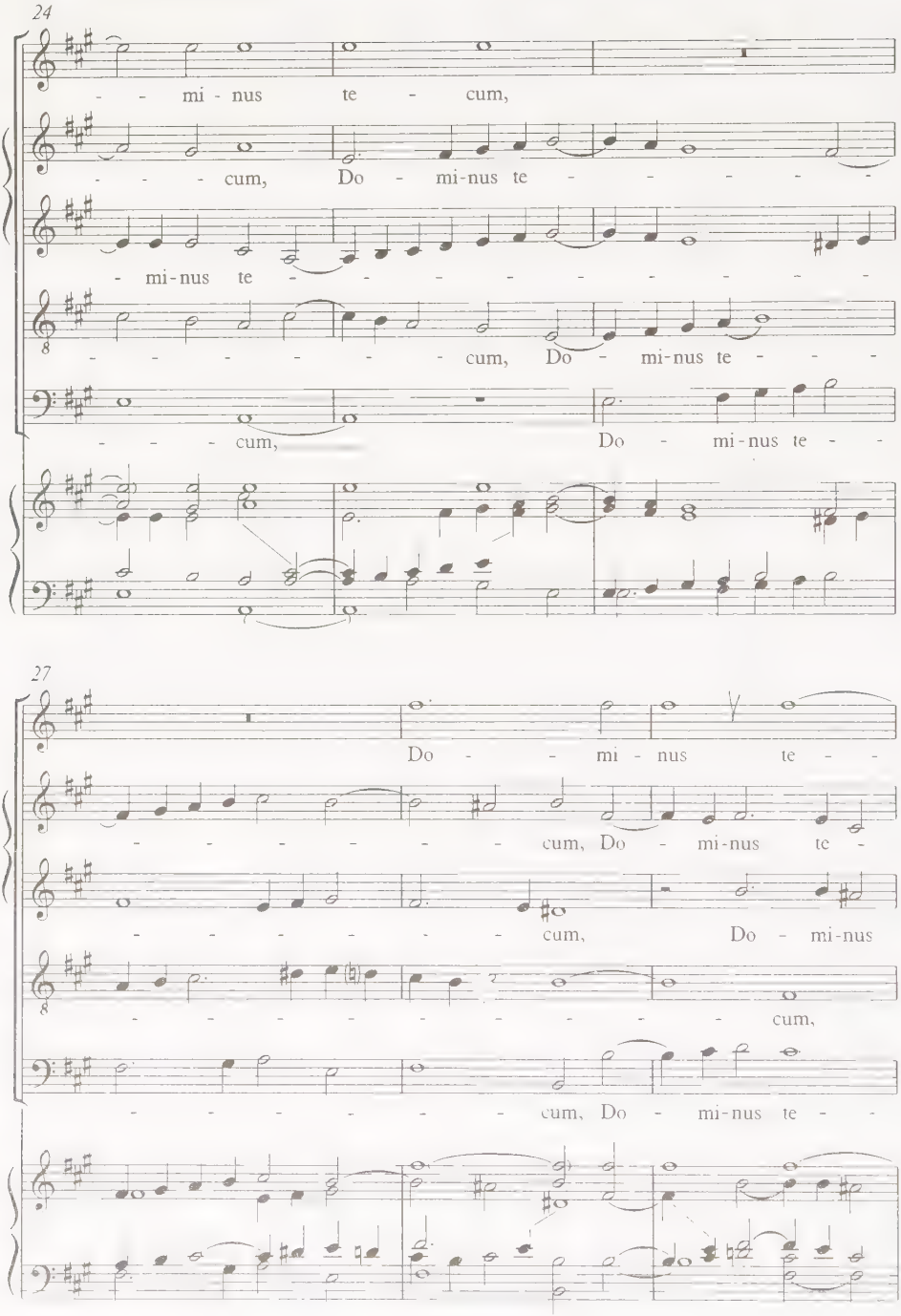
- na; Do - -

- na; Do - mi - nus te - - - -

- na; Do - mi - nus te - - - - cum, Do -

- na; Do - mi - nus te - - - -

- na; Do - mi - nus te - - - - - - - -


24
- - mi - nus te - cum,
- - - cum, Do - mi-nus te - - - - - -
- mi-nus te - - - - - - - - - -
- - - - - - cum, Do - mi-nus te - - -
- - - cum, Do - mi-nus te - -
27
Do - - mi - nus te - -
- - - - - - cum, Do - mi-nus te -
- - - - - - cum, Do - mi-nus
- - - - - - - - - - cum,
- - - - - - cum, Do - mi-nus te - -

30

- - - - cum: be - ne - dic - ta tu, be -

- cum, Do - mi-nus te - cum: be - ne - dic - ta tu, be -

te - - - - cum: be - ne - dic - ta tu, be - ne - dic -

Do - mi-nus te - cum: be - ne - dic - ta

- - - - cum: be - ne - dic - ta

34

- - ne - dic - ta tu

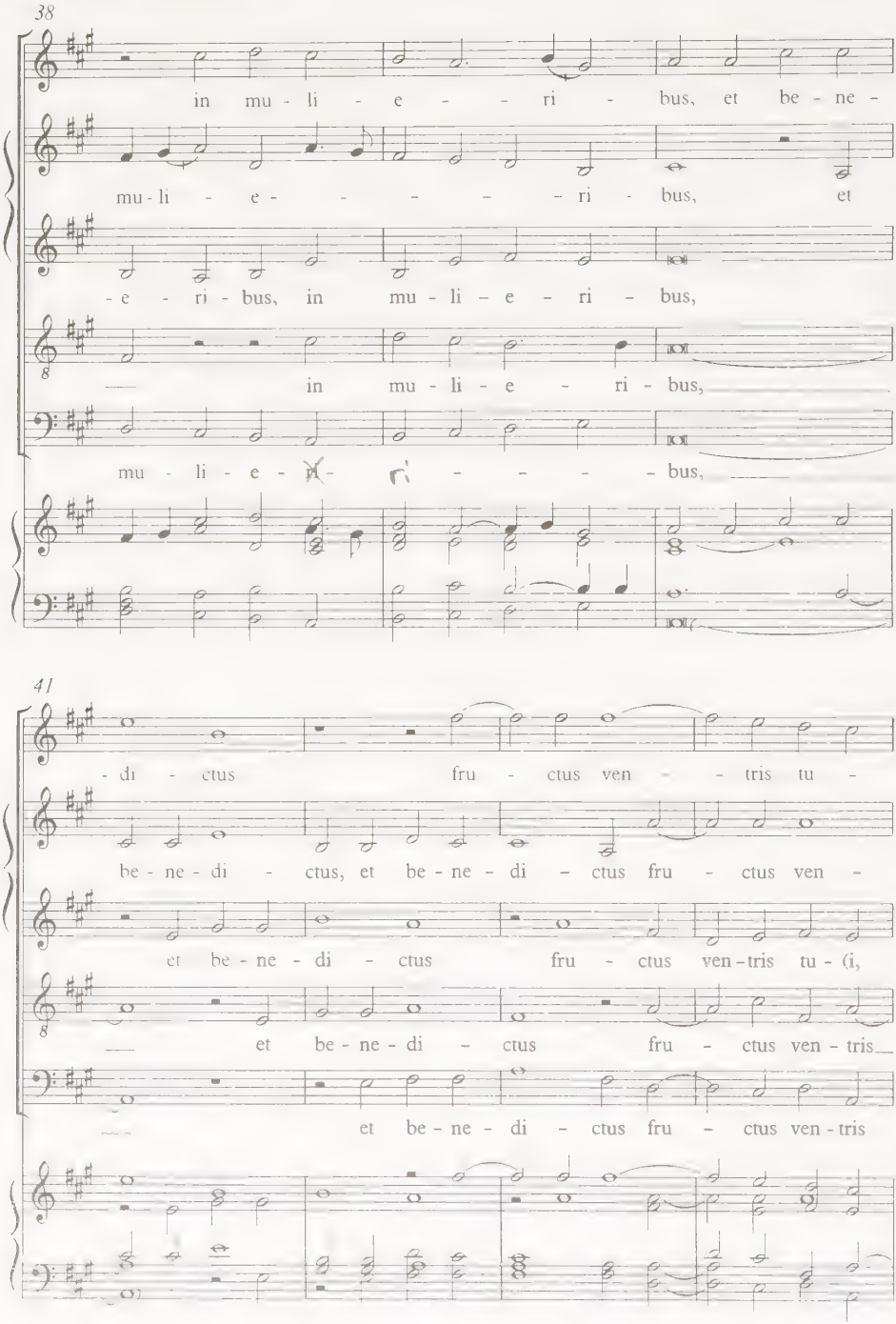
- - ne - dic - ta tu, in mu - li - e - ri - bus, in

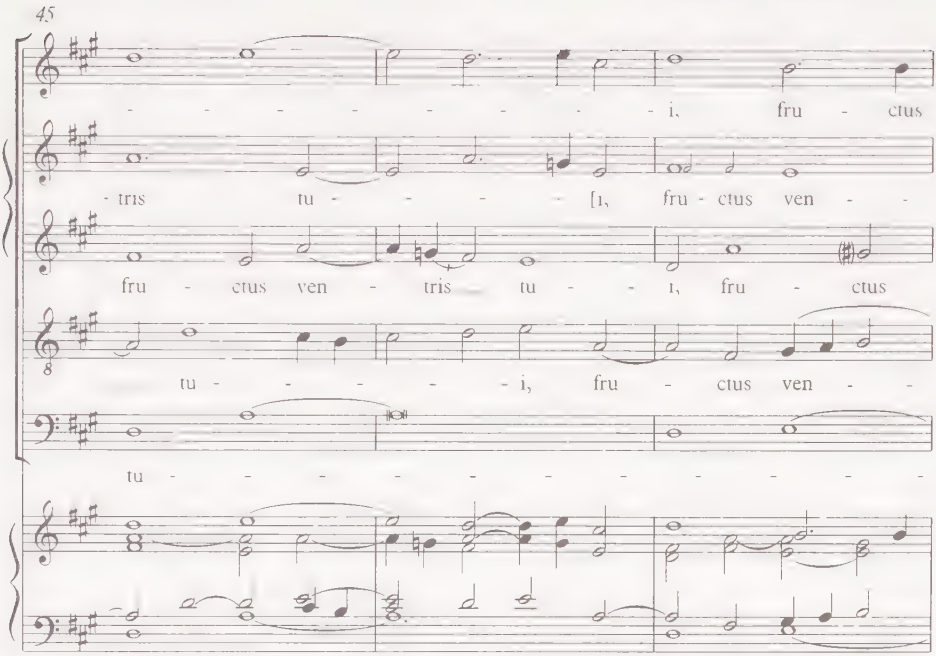
- ta tu, be - ne - dic - ta tu in mu - li -
(be - ne - dic - ta)

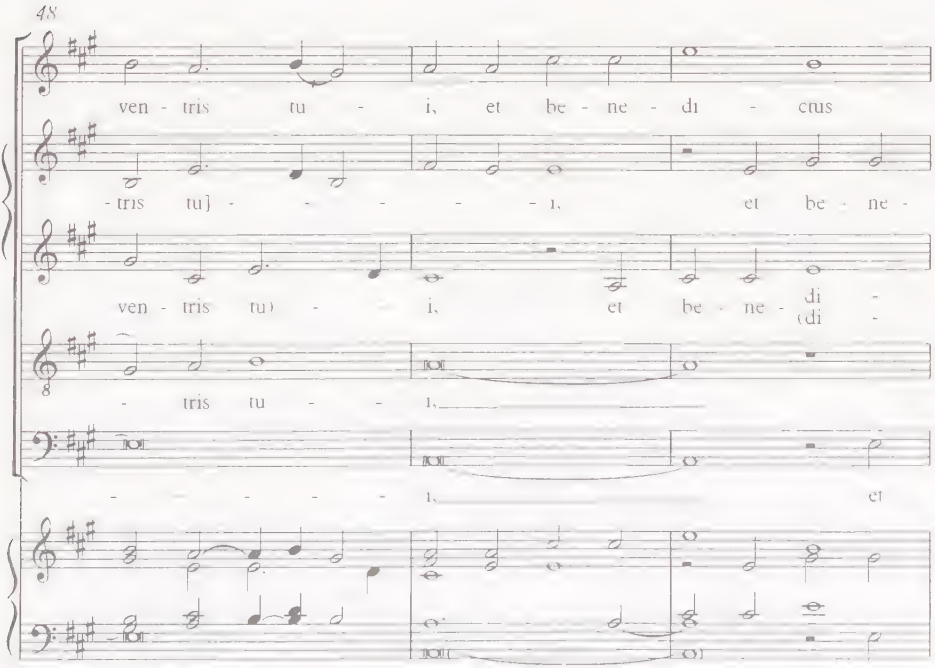
tu, be - ne - dic - ta tu

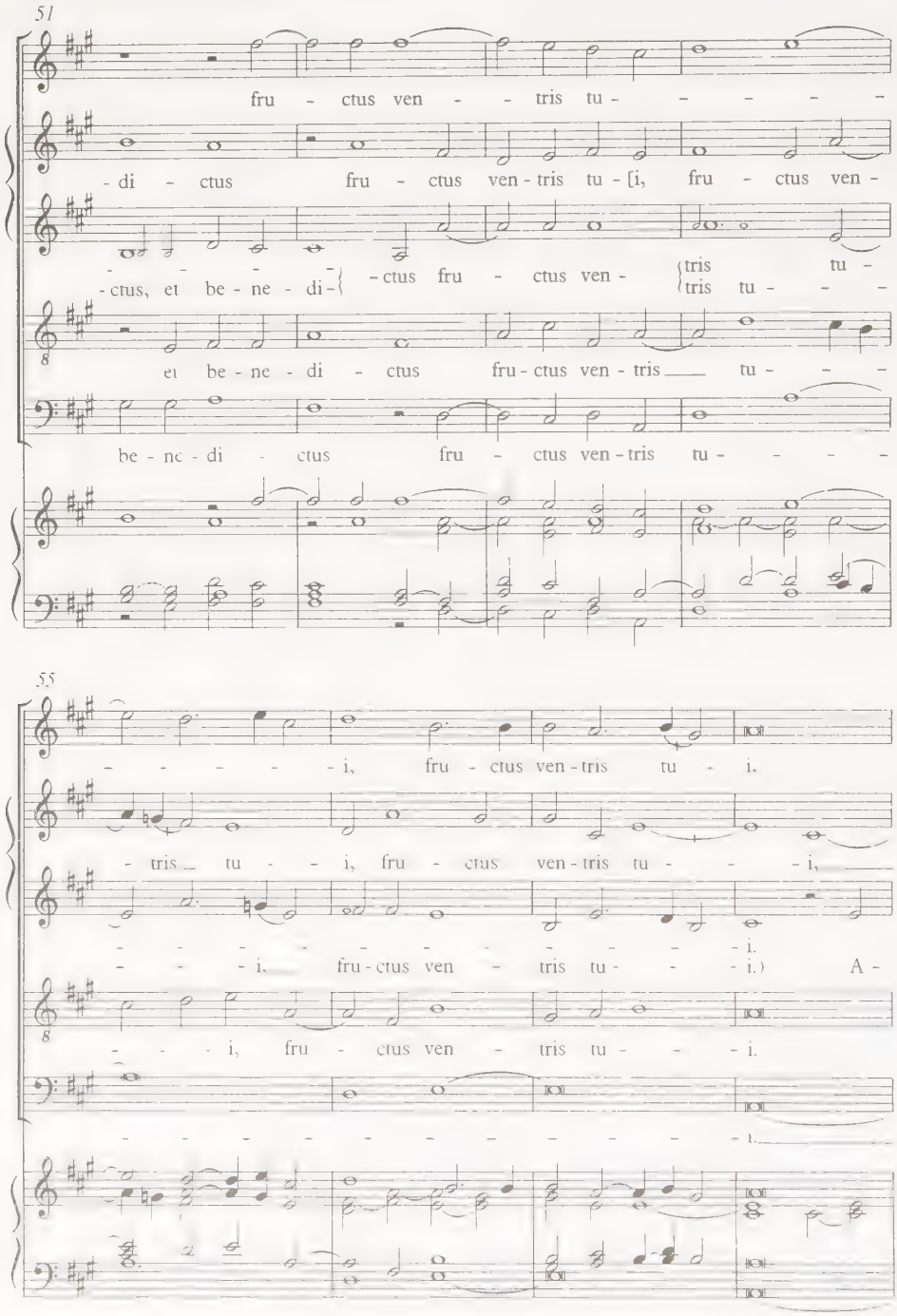
tu, be - ne - dic - ta tu in

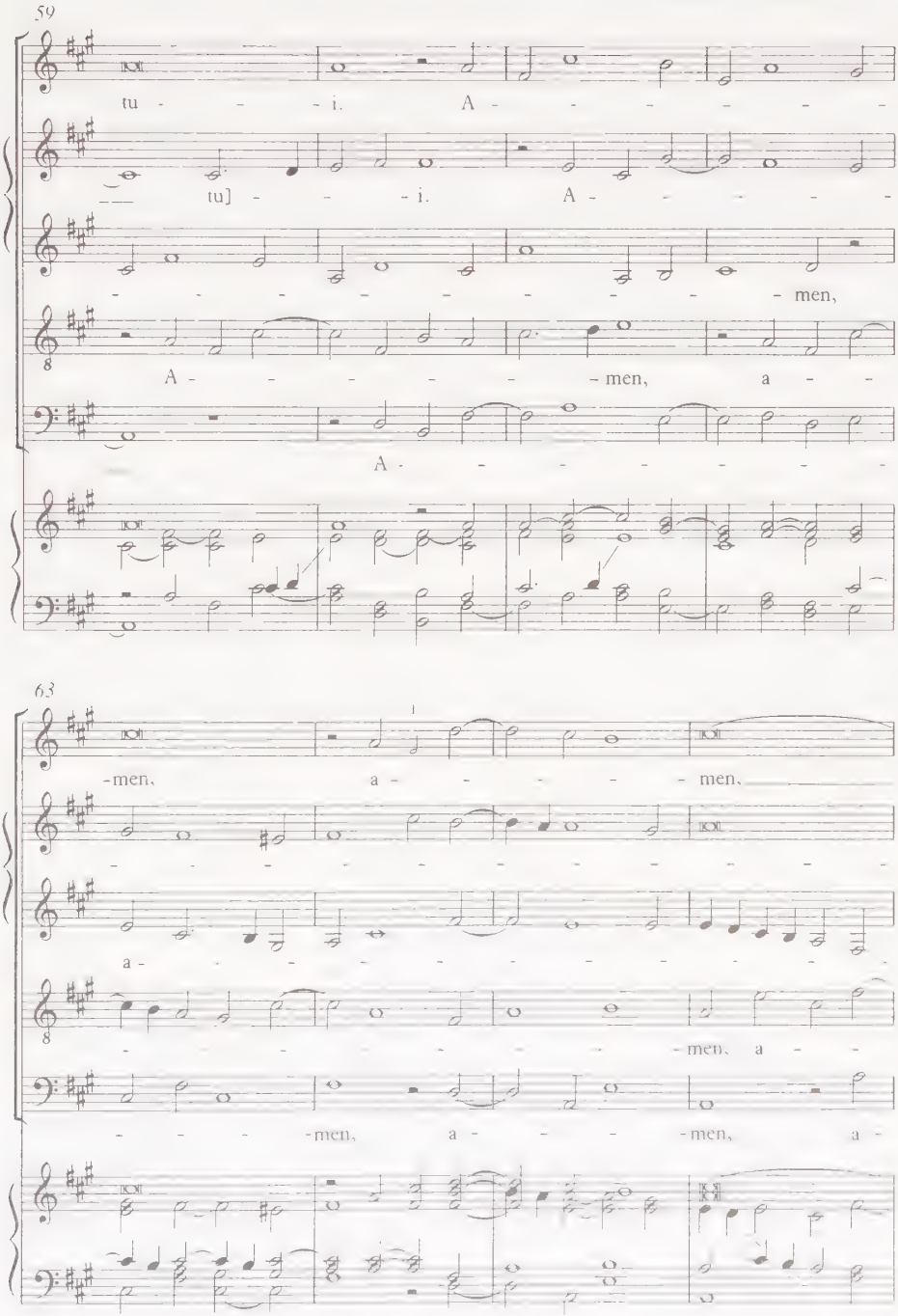
[1] Ch. Ch. has C (when transposed equivalent to E)


38
in mu - li - e - - ri - bus, et be - ne -
mu - li - e - - - - - ri - bus, et
- e - ri - bus, in mu - li - e - ri - bus,
in mu - li - e - ri - bus,
mu - li - e - ri - - - - bus,
41
- di - ctus fru - ctus ven - - tris tu -
be - ne - di - ctus, et be - ne - di - ctus fru - ctus ven -
et be - ne - di - ctus fru - ctus ven - tris tu - (i,
et be - ne - di - ctus fru - ctus ven - tris
et be - ne - di - ctus fru - ctus ven - tris


45
- - - - - - - - - i, fru - ctus
- tris tu - - - - [i, fru - ctus ven - -
fru - ctus ven - tris tu - - i, fru - ctus
tu - - - - - i, fru - ctus ven - -
tu - - - - - - - - - - -


48
ven - tris tu - i, et be - ne - di - ctus
- tris tu] - - - - - i, et be - ne -
ven - tris tu) - i, et be - ne - di -
(di -
- tris tu - - i,
- - - - i, et


51
fru - ctus ven - - tris tu - - - - -
- di - ctus fru - ctus ven - tris tu - [i, fru - ctus ven -
- - - - - -
- ctus, et be - ne - di - } - ctus fru - ctus ven - {tris tu -
{tris tu - - -
et be - ne - di - ctus fru - ctus ven - tris tu - - -
be - ne - di - ctus fru - ctus ven - tris tu - - - -
55
- - - - - - i, fru - ctus ven - tris tu - i.
- tris tu - - i, fru - ctus ven - tris tu - - - i,
- - - - - - - - - - - - - - - i.
- - - i, fru - ctus ven - tris tu - - - i.) A -
- - - i, fru - ctus ven - tris tu - - - i.
- - - - - - - - - - - - - - - i.


59
tu - - - i. A - - - - - - -
tu] - - - i. A - - - - -
- - - - - - - - - men,
A - - - - - - men, a - -
A - - - - - - -
63
-men, a - - - - - men,
- - - - - - - - - - - -
a - - - - - - - - - -
- - - - - - men, a - -
- - - -men, a - - - -men, a -

67

a - - - - - - -

- men, a - - - - -

-men, a - - - - - - - -

- - - - - - - - - -

- - - - - - - - - -

71

- - - - men, a - - - men.

- - - - - - - - - men.

- - - - men, a - - - - - men.

- - - - - - - - - men.

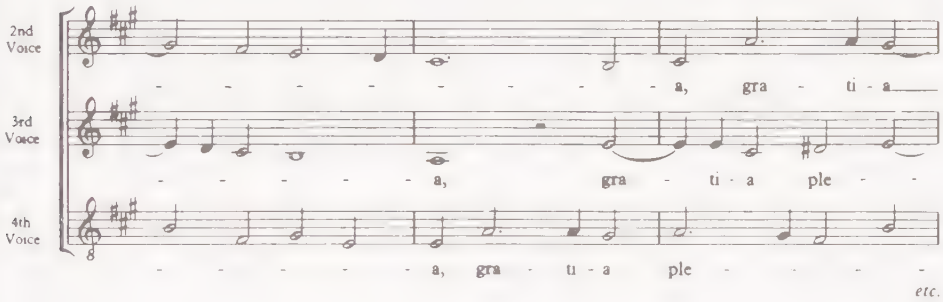
- - - - men, a - - - - men.

English version
Hail, Mary, thou that art highly favoured, the Lord is with thee: blessed art thou among women and blessed be the fruit of thy womb. Amen.

Editorial Note

The only complete source of this work (apart from Burney's score and other late transcriptions) known to the editor, is a set of part-books at Christ Church, Oxford (MSS. 934–8). The third voice only, however, is also contained in the late 17th century MS., Bodleian Mus. e. 423. Since the fuller underlay given in this version seems to be more accurate than the Christ Church underlay it is added here in round brackets. By analogy some additional underlay has been provided in square brackets in the other parts by the editor.

Note: The opening bars of the third voice seem more appropriate to tenor than alto, and the parts have therefore been distributed S.A.T.Bar.B. in the first eleven bars, and S.A.A.T.B. thereafter, with a slight adjustment in bar 12 to effect the changeover. The three inner parts in bars 11–13 originally ran as follows:-



All small notes are editorial, except for Alto 2, bars 51 and 54, which are from Bodleian. In addition, the following notes, present in sources, have been omitted:

- Tenor: Ch. Ch., bar 4, 1st beat
- Alto 2: Bodleian, bar 35, 2nd beat
- Alto 2: Ch. Ch., bar 47, 4th beat
- Alto 1: Ch. Ch., bar 56, 4th beat.

All broken and crossed slurs are editorial. Other slurs are from Ch. Ch. except for Alto 2, bar 55 which is from Bodleian. A slur in Bodleian over all 3 notes in Alto 2, bar 36 has been omitted to avoid confusion if the Christ Church underlay is used. Small accidentals and cautionary accidentals in brackets are editorial.

5. AVE VERUM CORPUS

Edited by
JOHN MOREHEN

WILLIAM BYRD
(1542/3–1623)

SUPERIUS
MEDIUS
TENOR
BASSUS

SOPRANO
A - - ve ve - - - rum Cor -

ALTO
A - - ve ve - - - rum Cor -

TENOR
A - - ve ve - - - rum

BASS
A - - ve ve - - - rum Cor -

Keyboard reduction

4

- - - - pus, na - tum de Ma - ri - - - a Vir - gi -

- - - - pus, na - tum de Ma - ri - - - a Vir - gi -

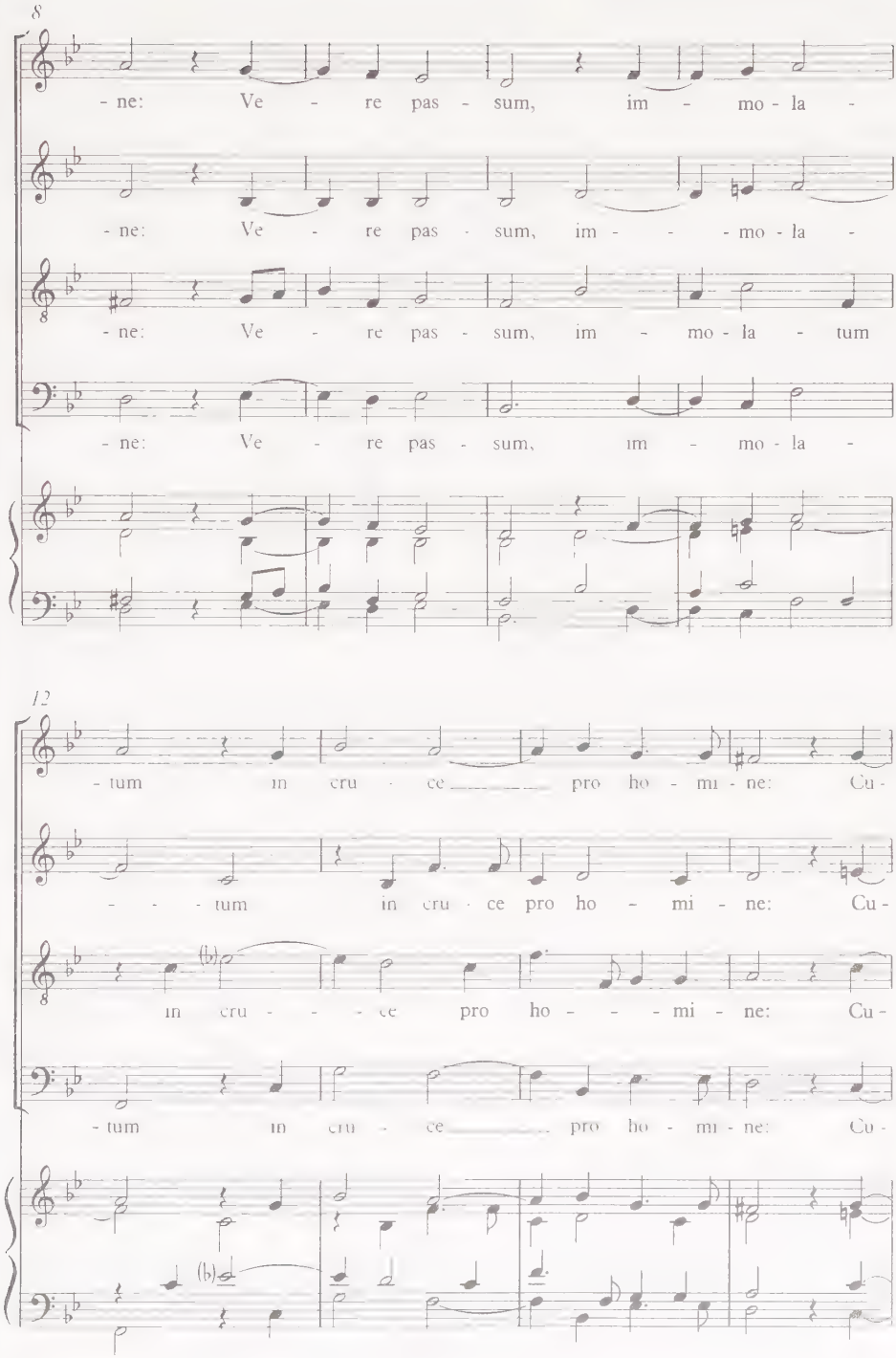
Cor - - pus, na - tum de Ma - ri - - - a Vir - gi -

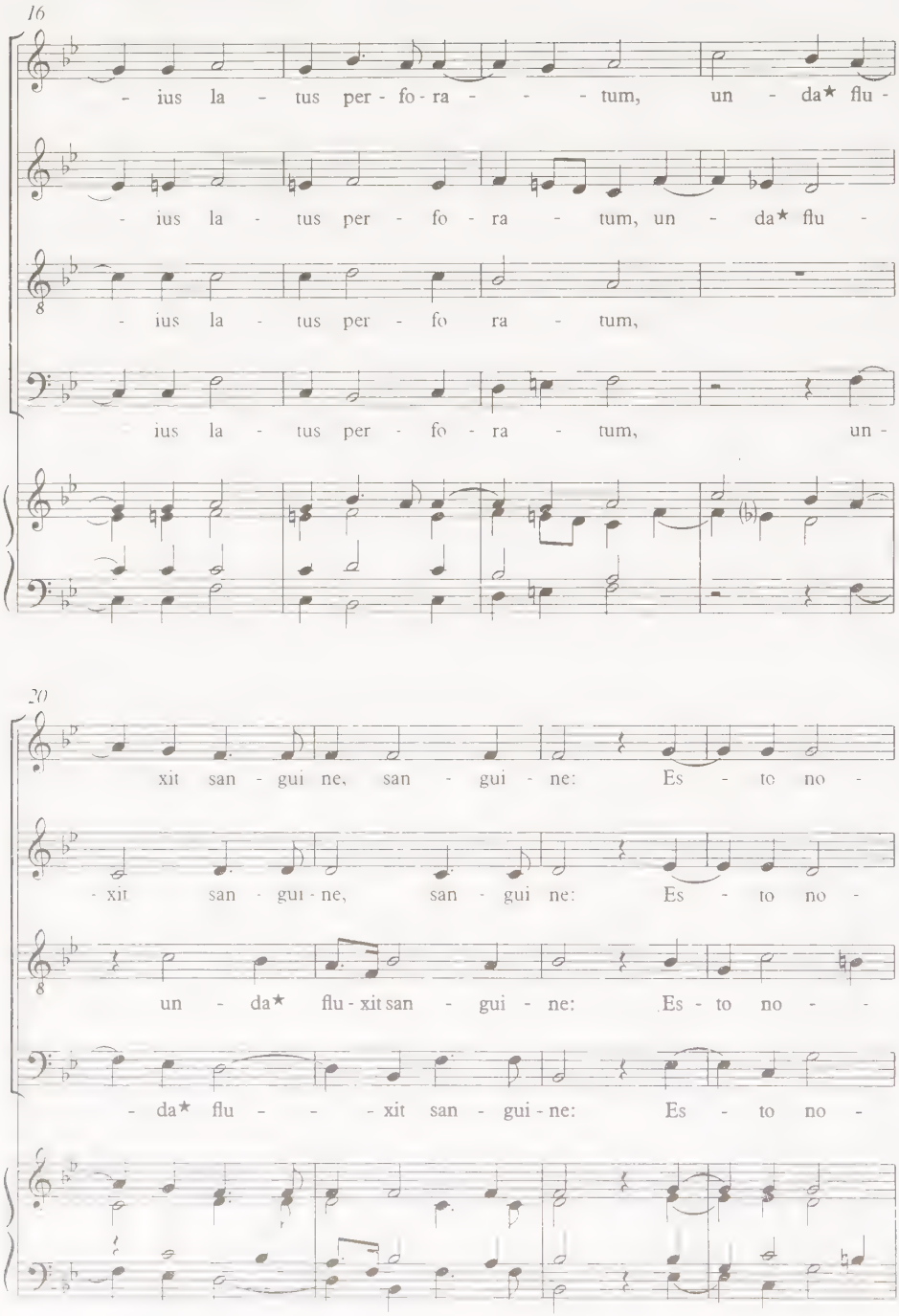
- - - - pus, na - tum de Ma - ri - a Vir - - - gi -

Source: *Graduaha (I)*, 1605. The original text is a Sequence Hymn for Corpus Christi by Pope Innocent VI (*d.* 1342).

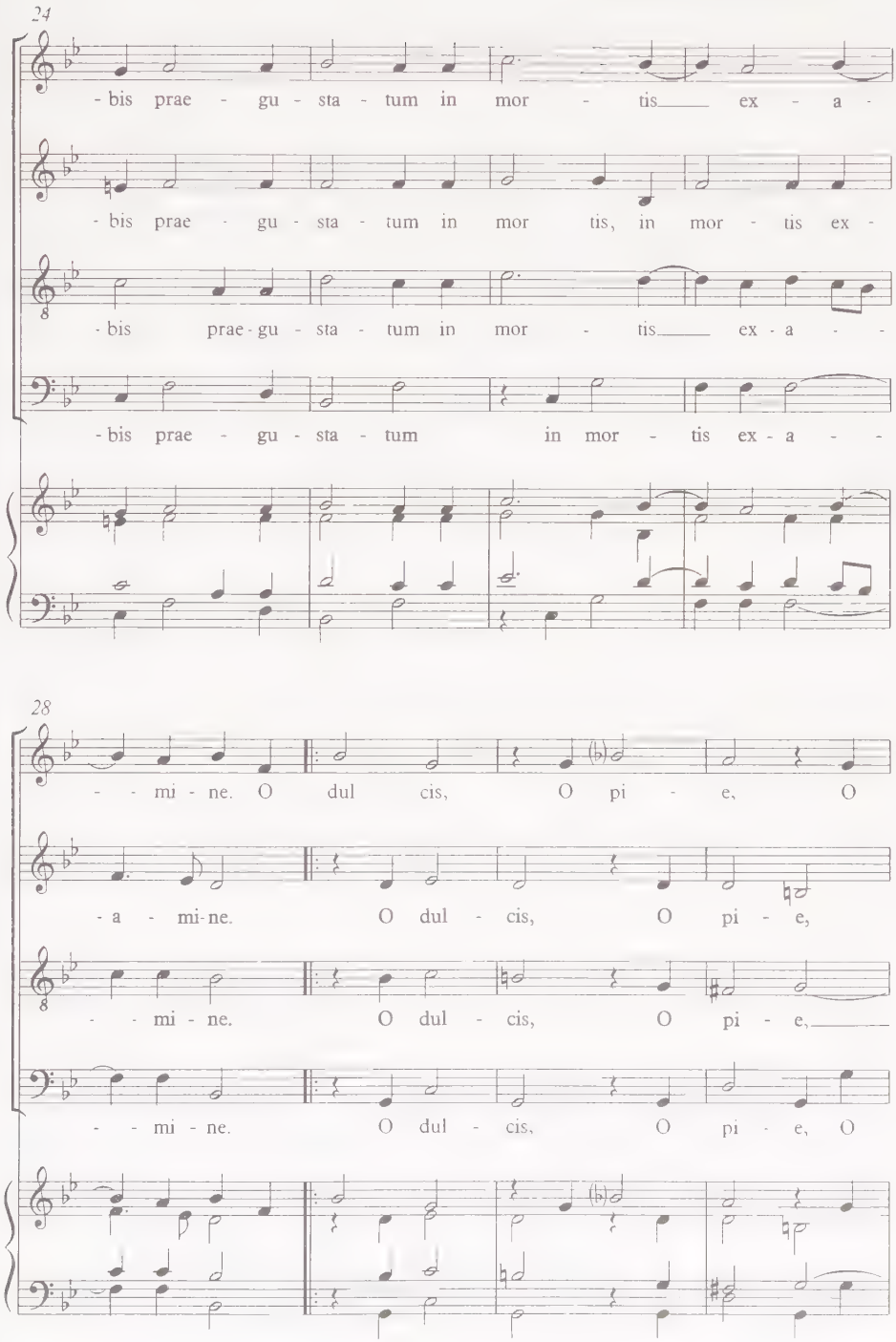
Editorial Method: Cautionary accidentals in brackets, and small accidentals are editorial.

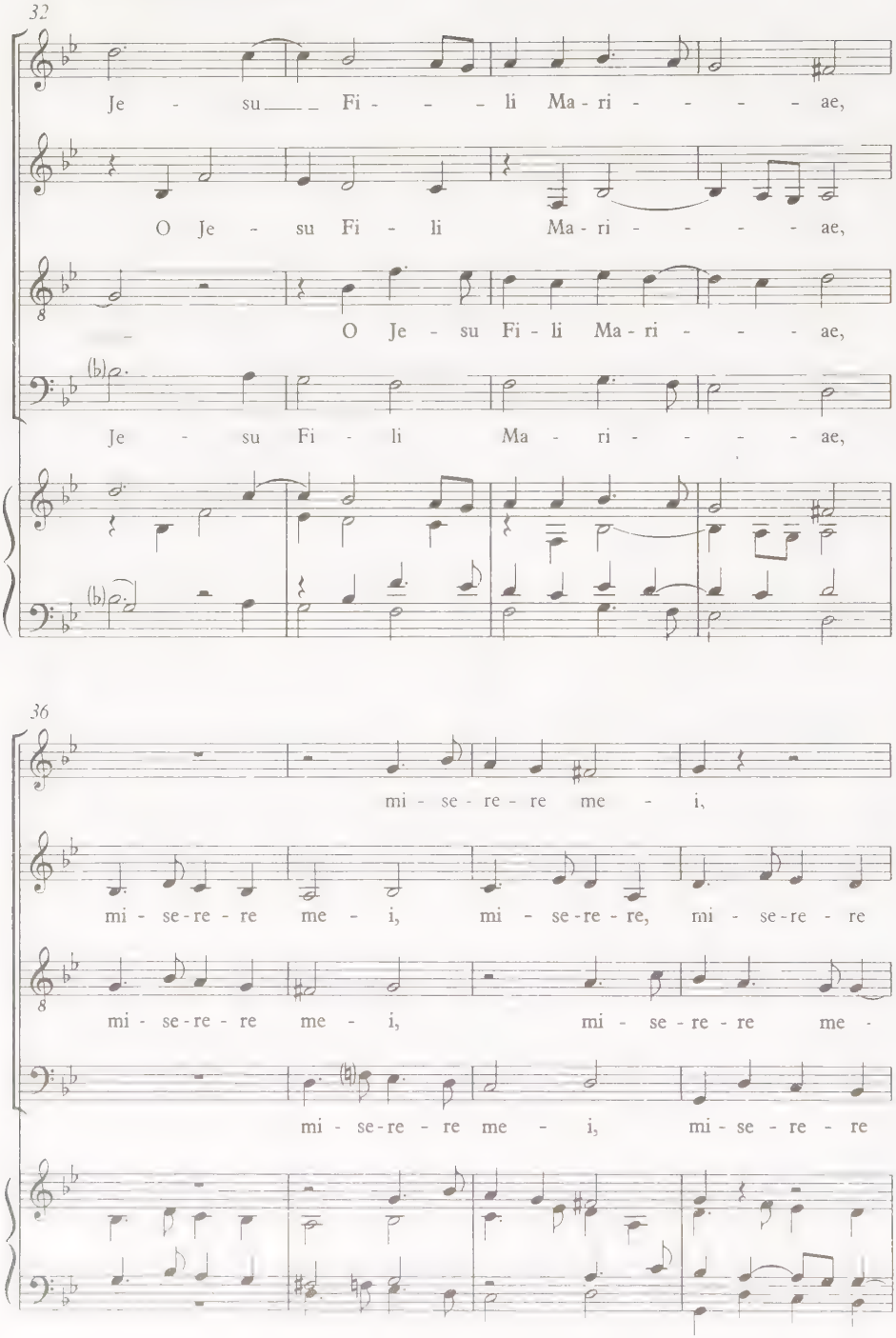
This anthem is available separately.


8
- ne: Ve - re pas - sum, im - mo - la -
- ne: Ve - re pas - sum, im - - - mo - la -
- ne: Ve - re pas - sum, im - mo - la - tum
- ne: Ve - re pas - sum, im - mo - la -
12
- tum in cru - ce pro ho - mi - ne: Cu -
- - - tum in cru - ce pro ho - mi - ne: Cu -
in cru - - - ce pro ho - - - mi - ne: Cu -
- tum in cru - ce pro ho - mi - ne: Cu -



* [illegible] first and second issues (York Minster, 1605, and Christ Church, Oxford, 1610)


24
-bis prae - gu - sta - tum in mor - tis ex - a -
-bis prae - gu - sta - tum in mor tis, in mor - tis ex -
-bis prae-gu - sta - tum in mor - tis ex - a - -
-bis prae - gu - sta - tum in mor - tis ex - a - -
28
- - mi - ne. O dul cis, O pi - e, O
- a - mi-ne. O dul - cis, O pi - e,
- - mi - ne. O dul - cis, O pi - e,
- - mi - ne. O dul - cis, O pi - e, O


32
Je - su Fi - - - li Ma - ri - - - - - ae,
O Je - su Fi - li Ma - ri - - - - ae,
O Je - su Fi - li Ma - ri - - - ae,
Je - su Fi - li Ma - ri - - - - ae,
36
mi - se - re - re me - i,
mi - se - re - re me - i, mi - se - re - re, mi - se - re - re
mi - se - re - re me - i, mi - se - re - re me -
mi - se - re - re me - i, mi - se - re - re

40

1

mi - se - re - re me - i, me - - - - - i. O

me - i, mi - se - re - re me - - - - - i.

- - i, me - i, mi - se - re - re me - i.

me - i, mi - se - re - re me - - - - - i.

43

2

- i. A - - - - - men.

- i. A - - - - - - - - men.

- i. A - - - - - - - - men.

- i. A - - - - - - - men.

* ♩♫ Ist time in first issue, both times in second issue (some copies only)

English version

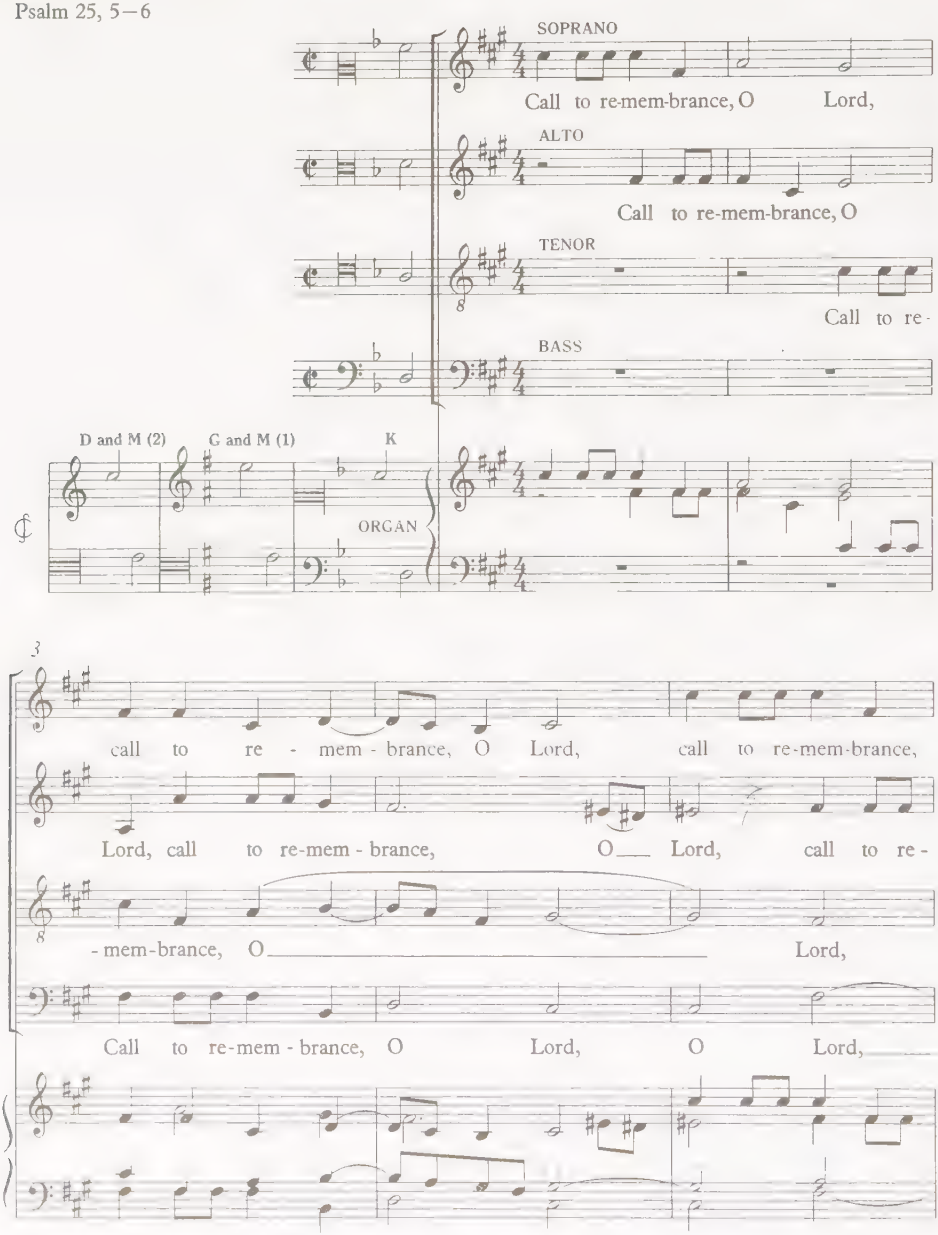
All hail, O true Body, of the blessed Virgin born,
Which in anguish to redeem us did'st suffer upon the cross;
From whose side, when pierced by spear, there came forth both water and blood:
Be to us at our last hour the source of consolation.
O loving, O holy, O Jesu, thou Son of Mary,
O have mercy on me. Amen.

6. CALL TO REMEMBRANCE

Edited by
ANTHONY GREENING

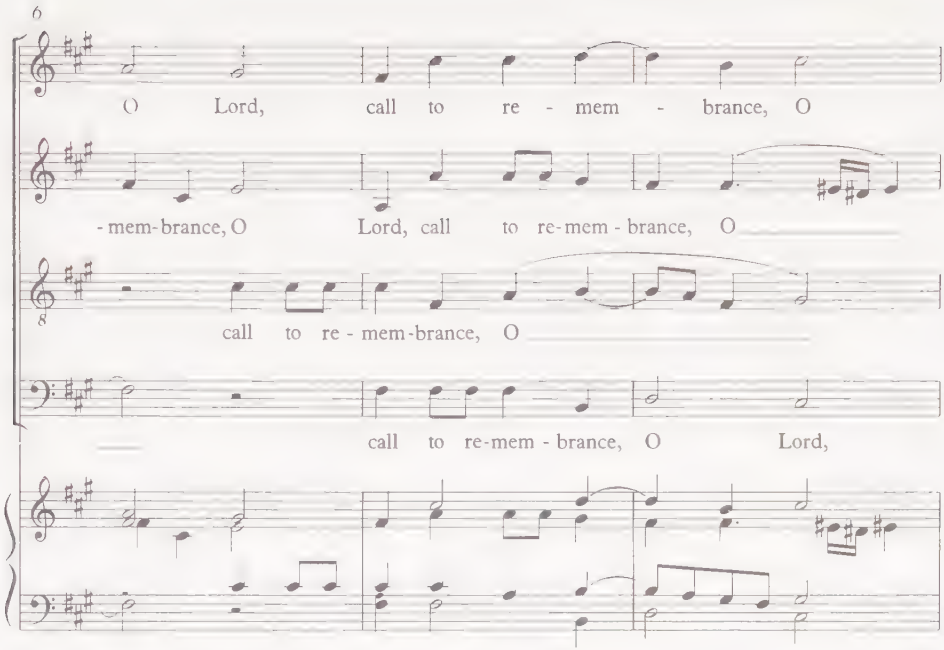
RICHARD FARRANT
(d. 1581)

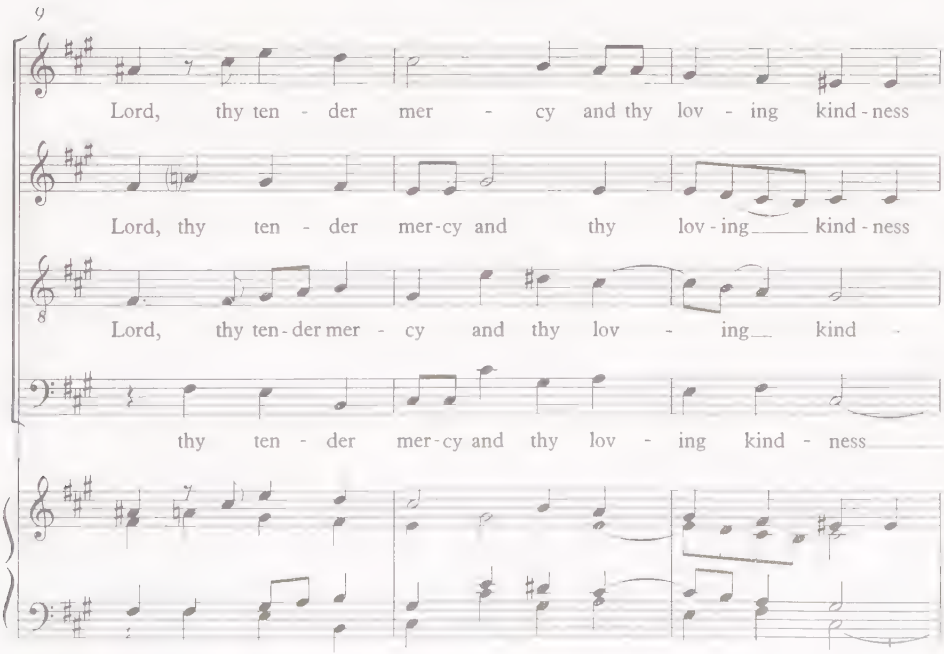
Psalm 25, 5–6



For Editorial Note see page 55.

This anthem is available separately.


6
O Lord, call to re - mem - brance, O
- mem-brance, O Lord, call to re-mem - brance, O
8
call to re - mem-brance, O
call to re-mem - brance, O Lord,


9
Lord, thy ten - der mer - cy and thy lov - ing kind - ness
Lord, thy ten - der mer-cy and thy lov - ing kind - ness
8
Lord, thy ten-der mer - cy and thy lov - ing kind -
thy ten - der mer-cy and thy lov - ing kind - ness

12

which hath been ev - er of old, ev - er of old,

which hath been ev - er of old, which hath been ev - er of

- ness

which hath been ev - er of

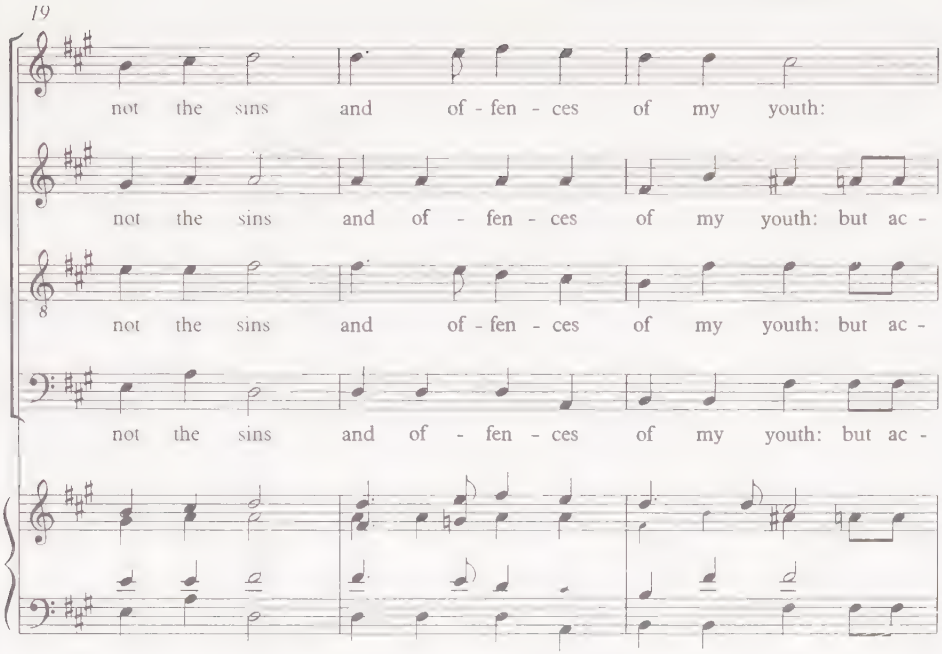
15

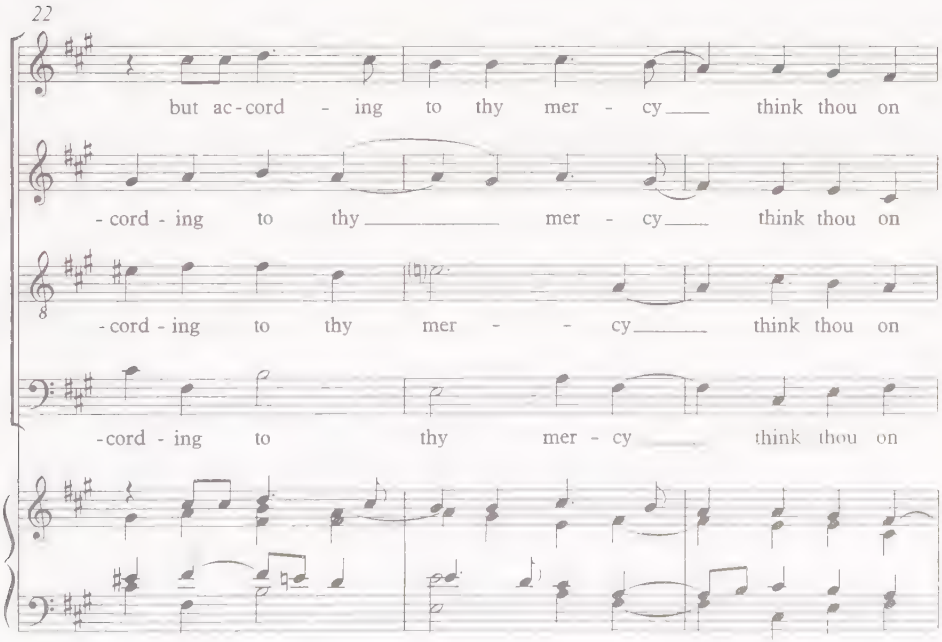
which hath been ev - er of old. O re - mem - ber

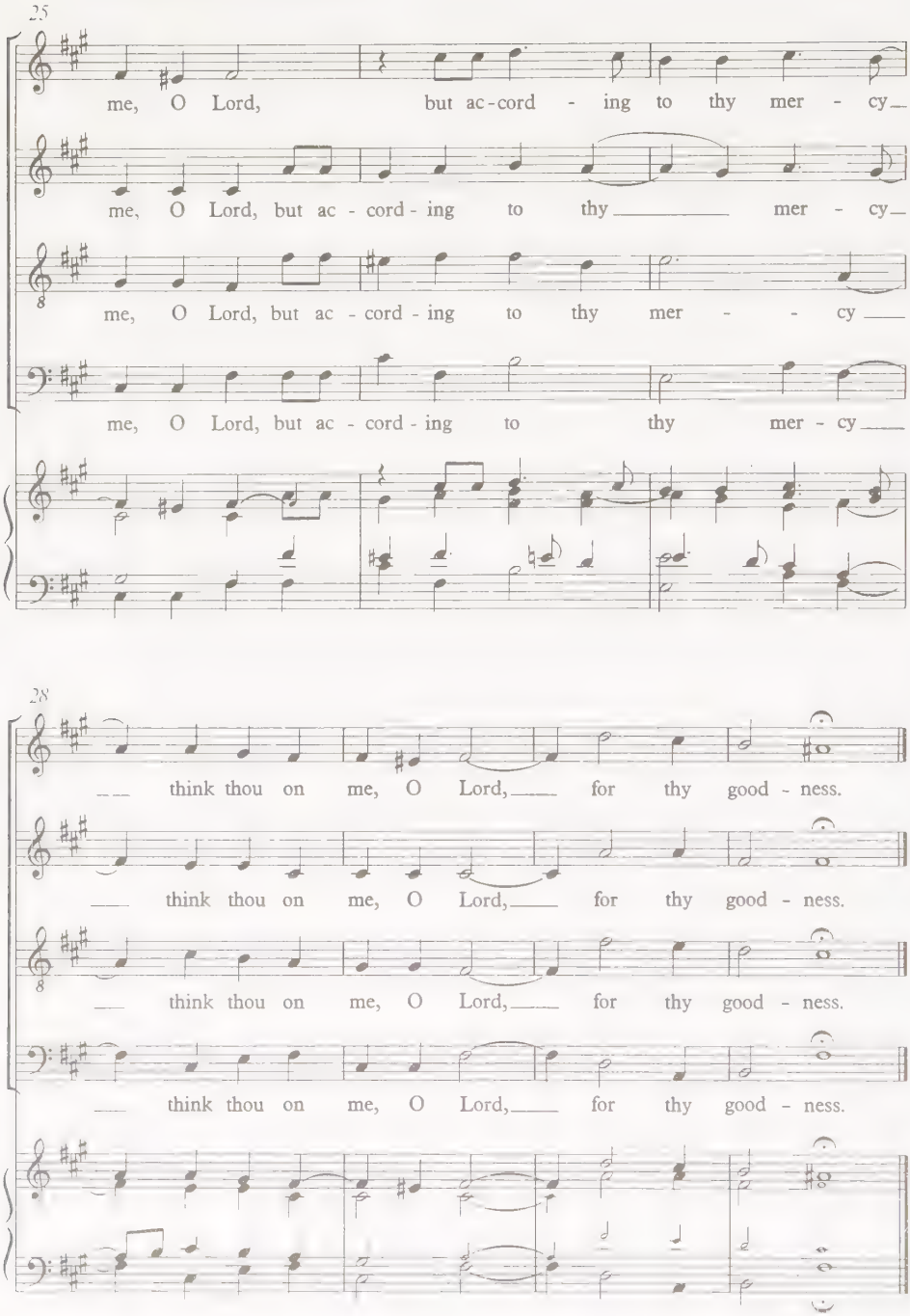
old, which hath been ev - er of old. O re - mem - ber

which hath been ev - er of old. O re - mem - ber

old, which hath been ev - er of old. O re - mem - ber


19
not the sins and of - fen - ces of my youth:
not the sins and of - fen - ces of my youth: but ac -
not the sins and of - fen - ces of my youth: but ac -
not the sins and of - fen - ces of my youth: but ac -


22
but ac - cord - ing to thy mer - cy think thou on
- cord - ing to thy mer - cy think thou on
- cord - ing to thy mer - - cy think thou on
- cord - ing to thy mer - cy think thou on


25
me, O Lord, but ac-cord - ing to thy mer - cy
me, O Lord, but ac - cord - ing to thy mer - cy
me, O Lord, but ac - cord - ing to thy mer - - cy
me, O Lord, but ac - cord - ing to thy mer - cy
28
think thou on me, O Lord, for thy good - ness.
think thou on me, O Lord, for thy good - ness.
think thou on me, O Lord, for thy good - ness.
think thou on me, O Lord, for thy good - ness.

Editorial Note

Sources:

A	St Michael's College, Tenbury:	MS 1382	[Tenor]	*c.* 1617
B	British Library, London:	Add. MS 29289	[Alto]	*c.* 1625
C	Peterhouse, Cambridge:	(1) MS 476	[Alto]	*c.* 1635
		(2) MS 478	[Bass]	
		(3) MS 479	[Treble]	
		(4) MS 481	[Bass]	
D	Christ Church Library, Oxford:	MS 1001	[Organ]	*c.* 1640
E	Barnard's *First Book of Selected Church Music*			1641
F	Christ Church Library, Oxford:	(1) MS 1220	[Alto]	*c.* 1644
		(2) MS 1221	[Tenor]	
		(3) MS 1222	[Tenor]	
		(4) MS 1223	[Tenor]	
		(5) MS 1224	[Bass]	
G	St John's College, Oxford:	MS 315	[Organ]	*c.* 1660
H	Library of St George's Chapel, Windsor:	(1) MS 1a	[Alto]	*c.* 1660
		(2) MS 2	[Alto]	
		(3) MS 2a	[Alto]	
		(4) MS 3	[Tenor]	
		(5) MS 4	[Bass]	
I	British Library, London:	(1) Add. MS 30478	[Tenor]	*c.* 1664
		(2) Add. MS 17784	[Bass]	*c.* 1675
J	Wimborne Minster Library:	(1) MS P11	[Alto]	*c.* 1670
		(2) MS P14	[Tenor]	
		(3) MS P16	[Tenor]	
		(4) MS P15	[Bass]	
K	University of California, Berkeley:	MS M2 C645	[Organ]	*c.* 1670
L	York Minster Library: The 8 'Gostling' part-books			*c.* 1675
M	Christ Church Library, Oxford:	(1) MS 437	[Organ]	*c.* 1675
		(2) MS 438		
N	Royal College of Music, London:	Printed Music 1 A 1	[Alto]	*c.* 1680
O	St Paul's Cathedral, London:	(1) An un-numbered tenor part-book		*c.* 1680
		(2) An un-numbered bass part-book		
P	St Michael's College, Tenbury:	MS 1023	[Score]	*c.* 1685
Q	Christ Church Library, Oxford:	MS 440	[Tenor]	*c.* 1690
R	Bodleian Library, Oxford:	MS Mus. Sch. c 39	[Score]	*c.* 1695

Other sources which have been consulted, but not collated, for this edition include 3 part-books in the library of Gloucester Cathedral, which were copied from E shortly after the Restoration, the 'Chapel Royal' part-books in the British Library, (Royal Mus. Lib. MSS 23 m 1–6), dating from the beginning of the 18th century, and J. Bishop's scoring of E made around the middle of the 19th century, and now deposited in the British Library, (Add. MS 30087).

Editorial Method:

Small notes, small accidentals, small rests, and cautionary accidentals in brackets are editorial. The earliest sources have been considered the most authoritative, so variants of textual underlay are not listed. Similarly, discrepancies between the voice-parts and that of the organ have been left as they appear in the MSS sources; so choirmasters must decide in some instances which reading to make use of, (e.g. the false relation in bar 15). This organ part is a conflation of the 5 listed sources *except* in bars 23 and 27 where the earliest part, (D), is quite incompatible with the earliest extant voice-parts – *vide infra.*

Variants:

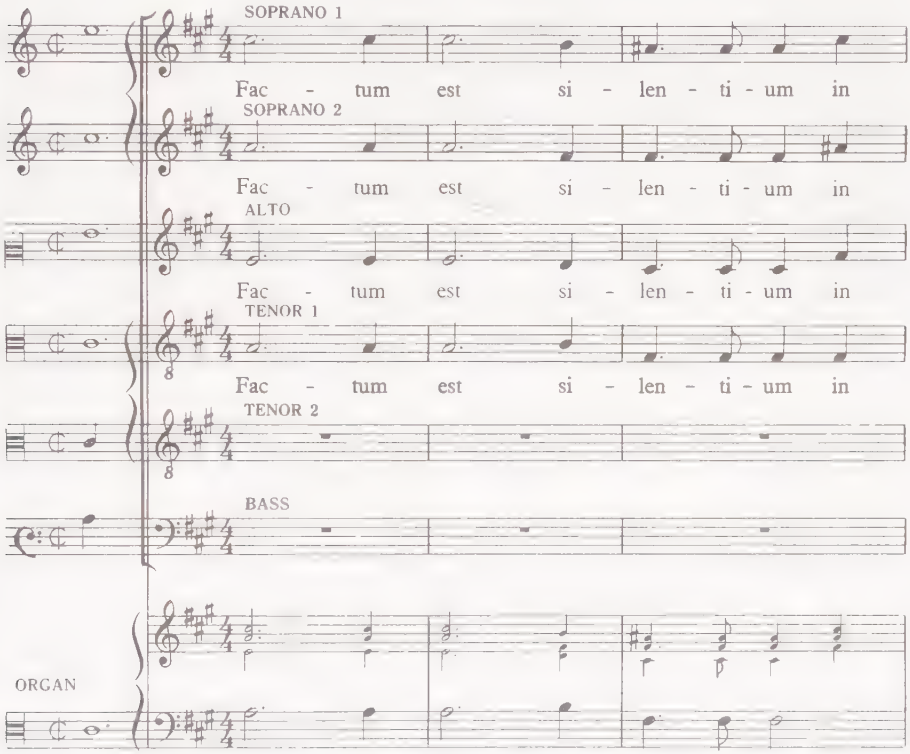
Bar	Stave	Beat	Source	Variant
3-4	1	3-4	P	6 beats in upper 8ve in this source
3-4	5	3-1	M(2)	G♯ is a tied 1½-beat note
4-5	3	3-2	A	upper 4-beat C♯
5-6	4	1-2	J(4)	C♯ and F♯ missing
6	1	3-4	C(3)	crotchet G♯, followed by crotchet rest
8	1	2	P	crotchet C♯ [?]
8	5	2-3	D & M(2)	minim F♯
8-9	4	1-2	J(4)	2-beat minim slurred for 'O' – 'Lord' is a dotted minim F♯, 'thy' a quaver
10	2	1	J(1)	'mercies'
11	2	3-4	C(2)	minim C♯ – (Previous underlay not clear)
10	4	3-4	J(4)	two crotchets for 'kindness' – rests thereafter
11	5	1-2	M(2)	minim E♯ in R.H.
11	2 & 5	2	K & J(9)	♯ to alto E 
13-14	1	3-2	P	3 crotchets for 'ev – er of'
12-15	1-4		P & R have 'have' in place of 'hath'	
15	4	1-2	P & J(4)	crotchet A♯, crotchet A♮
15	4	4	F(4) & (5), I(2) & L	crotchet E
16	5	3	M(2)	crotchet B
16	2	3-4	C(1) & J(1)	dotted crotchet F♯, quaver E
16	3	3-4	J(1) & (2)	dotted crotchet C♯, quaver B
17	2-4	1-2	J	dotted crotchet with pause-mark, followed by a double barline
17-18	6	4-1	M(1)	bass of L.H. is D♯
17-18	6	4-2	M(2)	bass of L.H. is low B
18	2	3-4	B	♮ to G
20	1	1-2	E, L, P & R	two crotchet Ds
20	4	1-2	P15	dotted crotchet, quaver
21	4	1-2	P15	four quavers, B, C♯, D and E
21	3	2-3	P	lower F♯ for 'of my'
22	4	1	I(2)	minim B [?]
22	2	2	J(1)	♯ to alto A
23	2	2	C(1)	'great' interpolated
25	3-4	1-2	J(2) & (3) & P	dotted crotchet, quaver
25	3	2	J(2) & (3)	dotted quaver G♯, semiquaver F♯
25	1, 2 & 4	1	C	repeat starts, as from 'O remember not'
27	5	3	M(1)	natural to R.H. C [?]
27	4	3	P	quavers A and G♯
29	1-2	1-2	J(2) & (3)	dotted crotchet, quaver for 'me, O'
29	3 & 4	1-2	P(2), (3) & (4) & P	dotted crotchet, quaver
29	3	2	J(2) & (3)	dotted quaver G♯, semiquaver F♯
29-30	2, 3 & 4	3-1	J	minim with pause-mark, followed by crotchet rest

7. FACTUM EST SILENTIUM

Edited by
ANTHONY GREENING

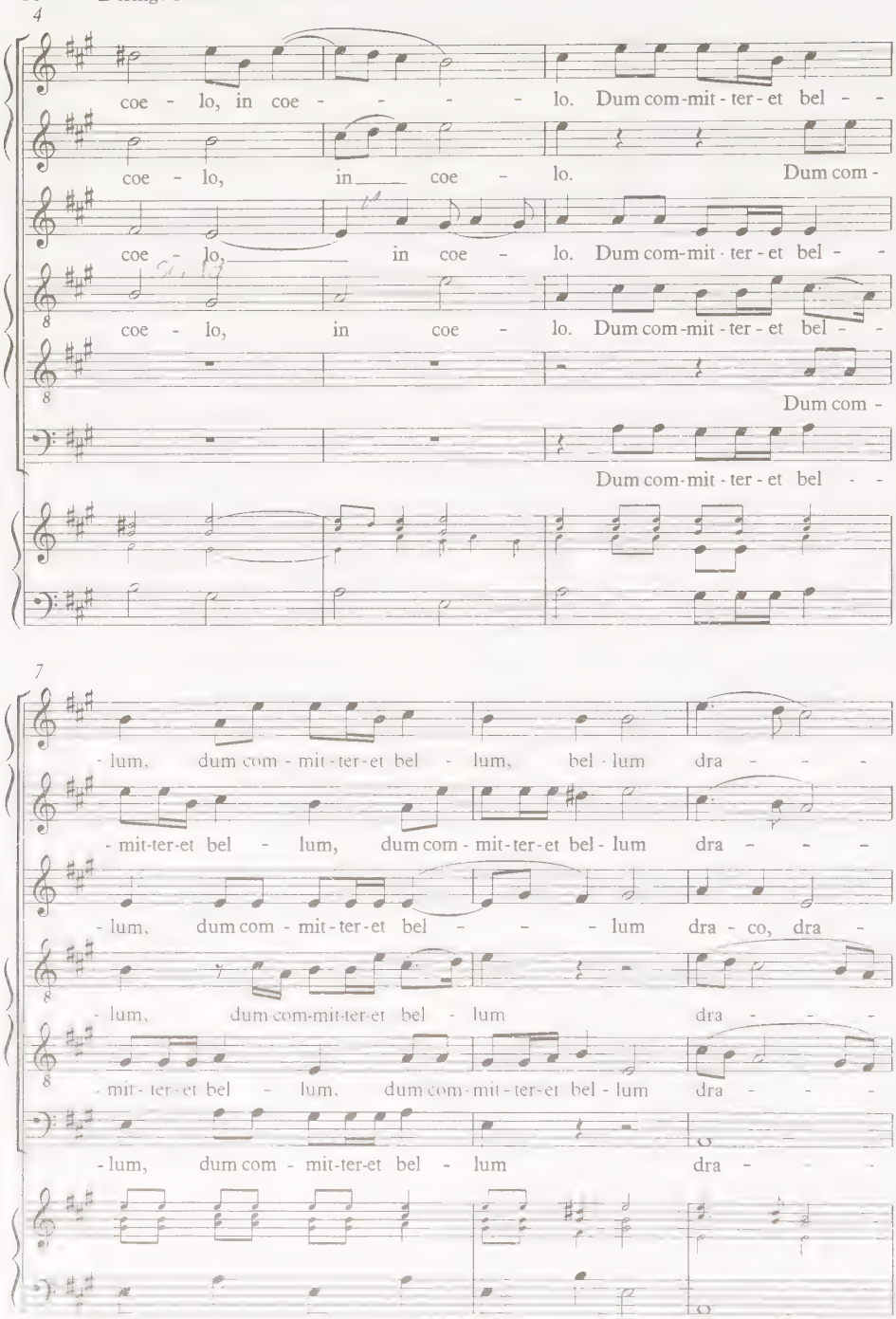
RICHARD DERING
(d. 1630)

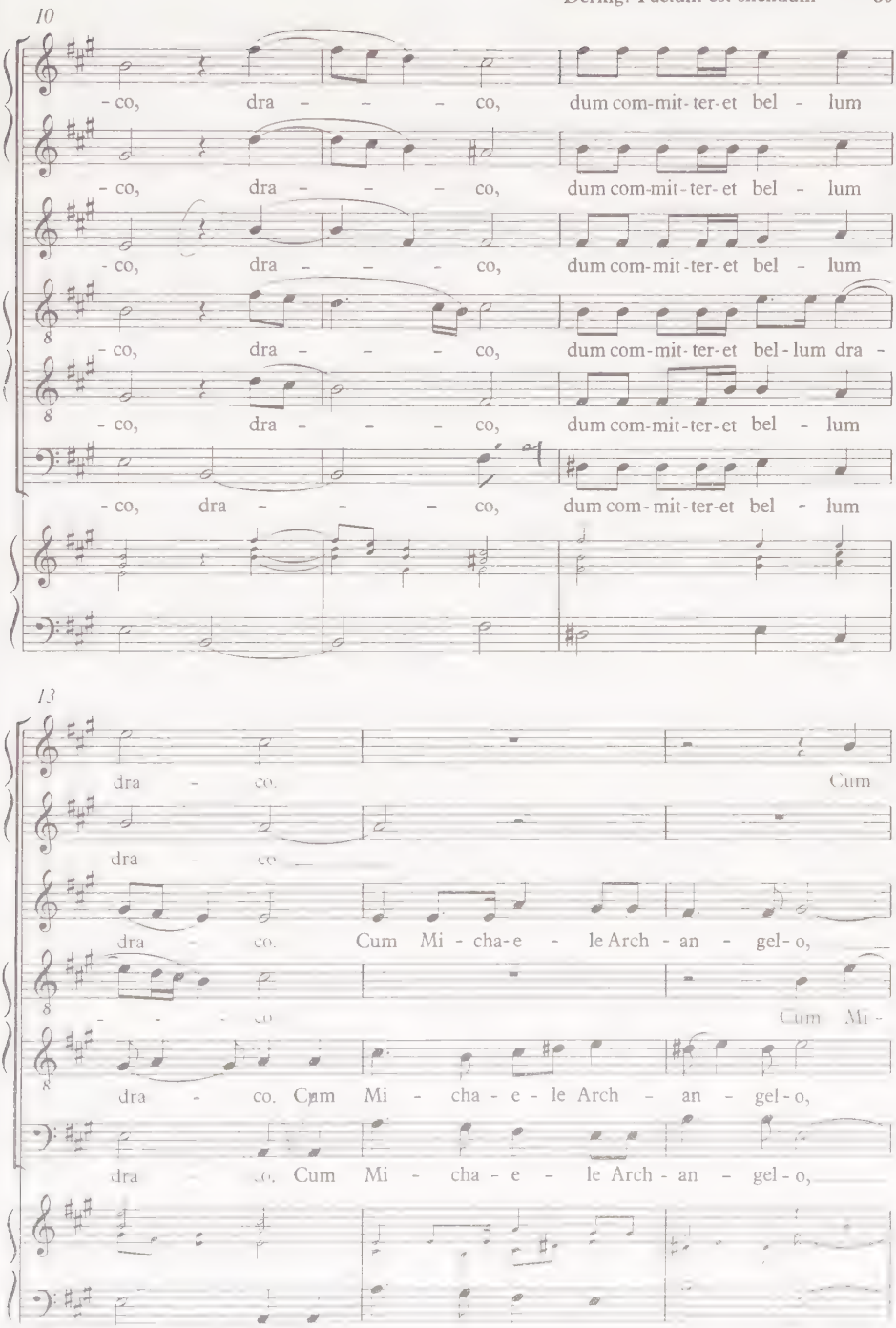
Antiphon to Benedictus at Lauds
on Michaelmas Day

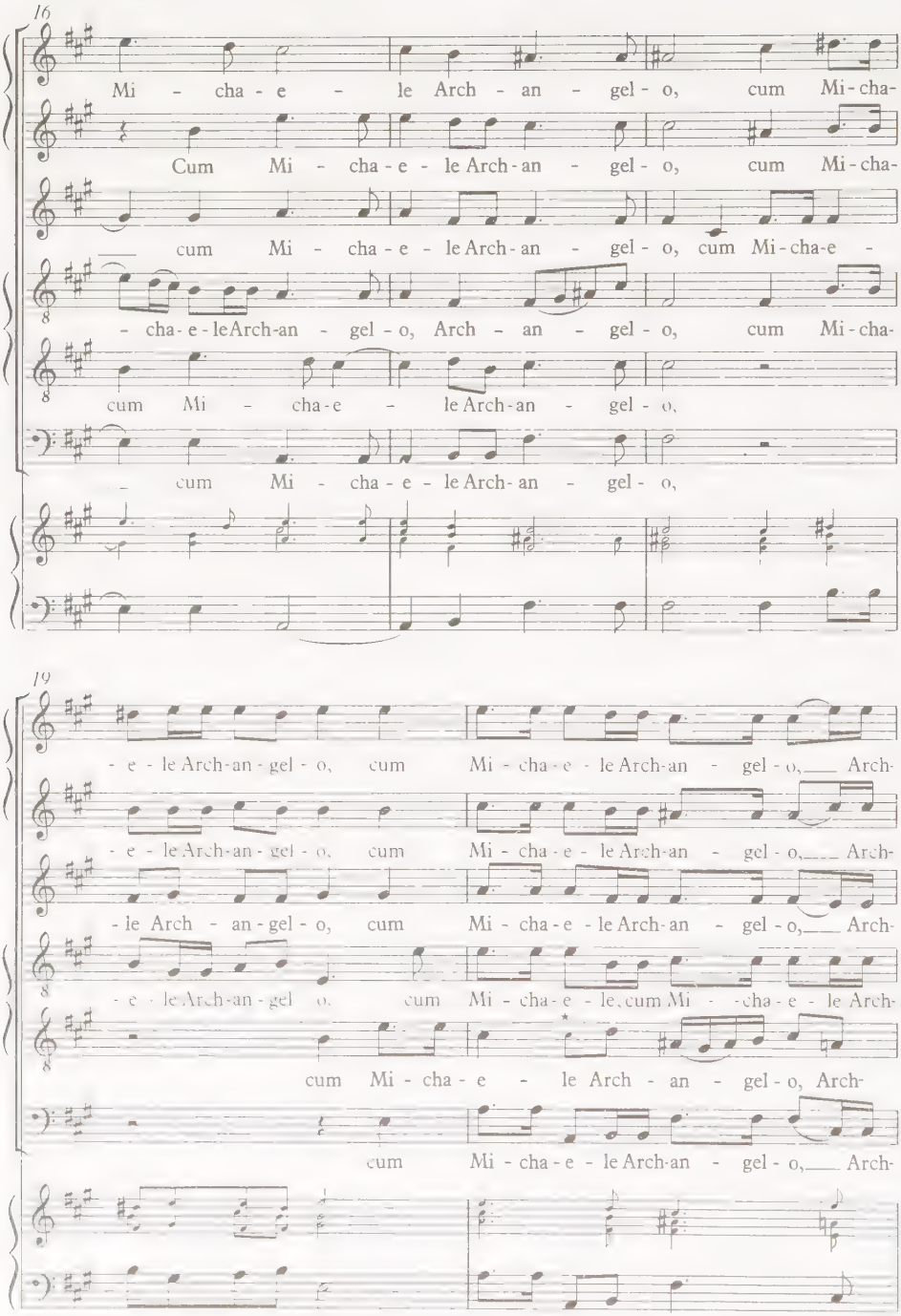


Source: *Cantica Sacra,* Antwerp (1618)

Editorial Method: All small notes in the accompaniment, and in the second tenor in bar 20, are editorial. No attempt has been made to 'correct' the consecutives from the original source. The unfigured bass-line which is provided in the source as the basis for instrumental accompaniment has been amplified to provide support, without attempting a note-for-note *reductio partituraе.*


4
coe - lo, in coe - - - - lo. Dum com-mit - ter - et bel - -
coe - lo, in coe - lo. Dum com -
coe - lo, in coe - lo. Dum com-mit - ter - et bel - -
coe - lo, in coe - lo. Dum com-mit - ter - et bel - -
Dum com -
Dum com-mit - ter - et bel - -
7
- lum, dum com - mit - ter - et bel - lum, bel - lum dra - - -
- mit-ter-et bel - lum, dum com - mit - ter - et bel - lum dra - - -
- lum, dum com - mit - ter - et bel - - - lum dra - co, dra -
- lum, dum com-mit-ter-et bel - lum dra - - -
- mit - ter - et bel - lum, dum com - mit - ter - et bel - lum dra - - -
- lum, dum com - mit-ter-et bel - lum dra - - -


10
-co, dra - - - co, dum com-mit-ter-et bel - lum
-co, dra - - - co, dum com-mit-ter-et bel - lum
-co, dra - - - co, dum com-mit-ter-et bel - lum
-co, dra - - - co, dum com-mit-ter-et bel-lum dra -
-co, dra - - - co, dum com-mit-ter-et bel - lum
-co, dra - - - co, dum com-mit-ter-et bel - lum
13
dra - co. Cum
dra - co
dra - co. Cum Mi - cha-e - le Arch - an - gel-o,
- - - co Cum Mi -
dra - co. Cum Mi - cha - e - le Arch - an - gel-o,
dra - co. Cum Mi - cha - e - le Arch - an - gel-o,


16
Mi - cha - e - le Arch - an - gel - o, cum Mi - cha-
Cum Mi - cha - e - le Arch - an - gel - o, cum Mi - cha-
cum Mi - cha - e - le Arch - an - gel - o, cum Mi - cha - e -
- cha - e - le Arch - an - gel - o, Arch - an - gel - o, cum Mi - cha-
cum Mi - cha - e - le Arch - an - gel - o,
cum Mi - cha - e - le Arch - an - gel - o,
19
- e - le Arch - an - gel - o, cum Mi - cha - e - le Arch - an - gel - o, Arch-
- e - le Arch - an - gel - o, cum Mi - cha - e - le Arch - an - gel - o, Arch-
- le Arch - an - gel - o, cum Mi - cha - e - le Arch - an - gel - o, Arch-
- e - le Arch - an - gel - o, cum Mi - cha - e - le, cum Mi - cha - e - le Arch-
cum Mi - cha - e - le Arch - an - gel - o, Arch-
cum Mi - cha - e - le Arch - an - gel - o, Arch-

21

an - gel - o. Au - di - ta est vox

an - gel - o. Au - di - ta est vox

an - gel - o. Au - di - ta est vox, au - di - ta

an - gel - o. Au - di - ta

an - gel - o. Au - di - ta est vox, au - di - ta

an - gel - o. Au - di - ta

24

mi - li - a mi - li - um, mi - li - a mi - li -

mi - li - a mi - li - um, mi - li - a

est vox mi - li - a mi - li - um,

est vox mi - li - a mi - li - um, mi - li - a mi -

est vox mi - li - a mi li - um,

est vox mi - li - a mi - li um,

26

-um, mi - li - a mi - li - um,

mi - li-um, mi - li - um,

mi - li - a, mi - li - a, mi - li - a mi - li-um, mi - li - a mi - li

- li - um, mi - li - a mi - li - - um,

mi - li - a mi - li - -

mi - li - a, mi - li - a mi - li - um, mi - li - a, mi - li -

28

mi - li - a, mi - li - a mi - li - um, di - cen - ti - um, di - cen - ti -

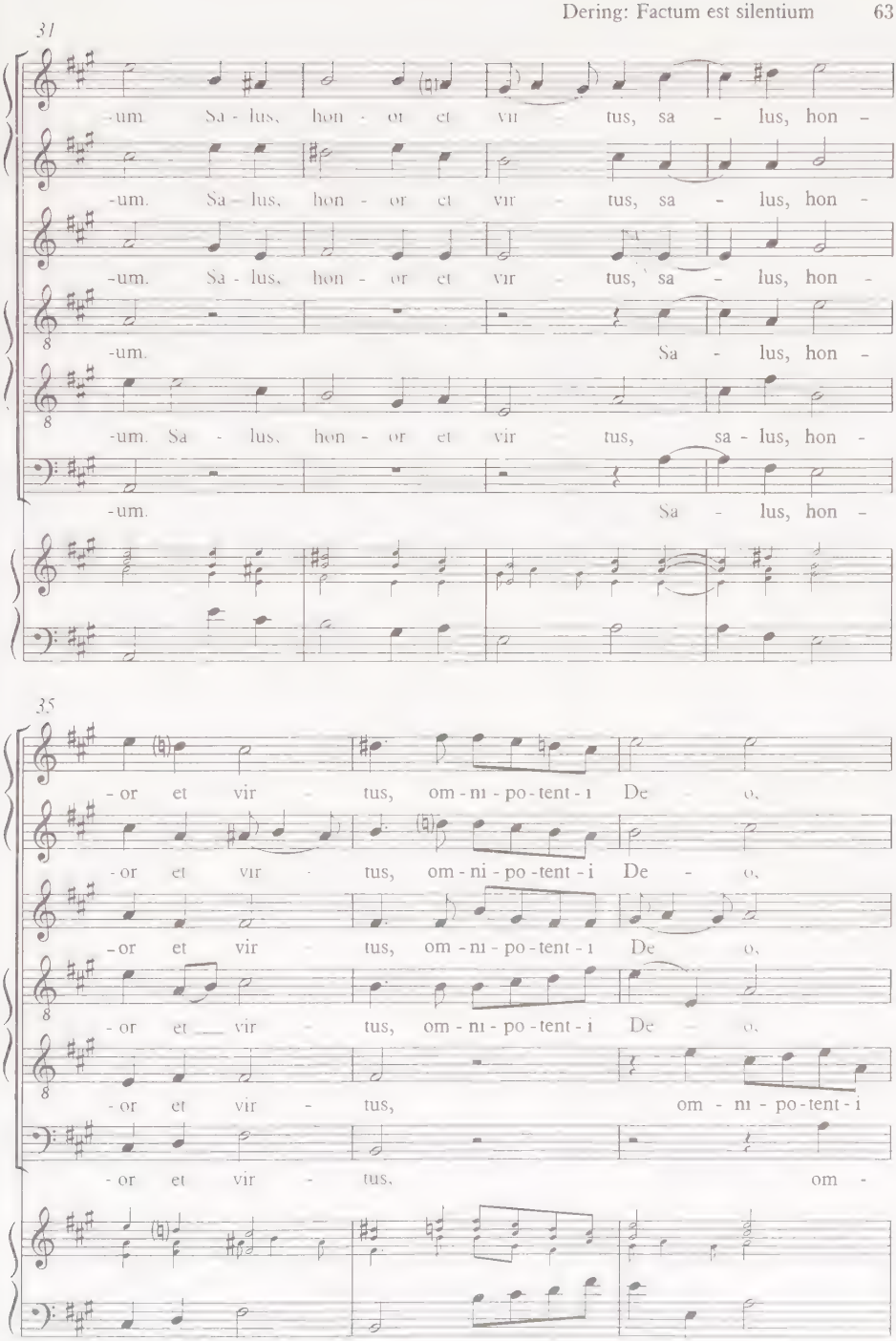
mi - li - a, mi - li - a mi - li - um, di - cen - ti - um, di - cen - ti -

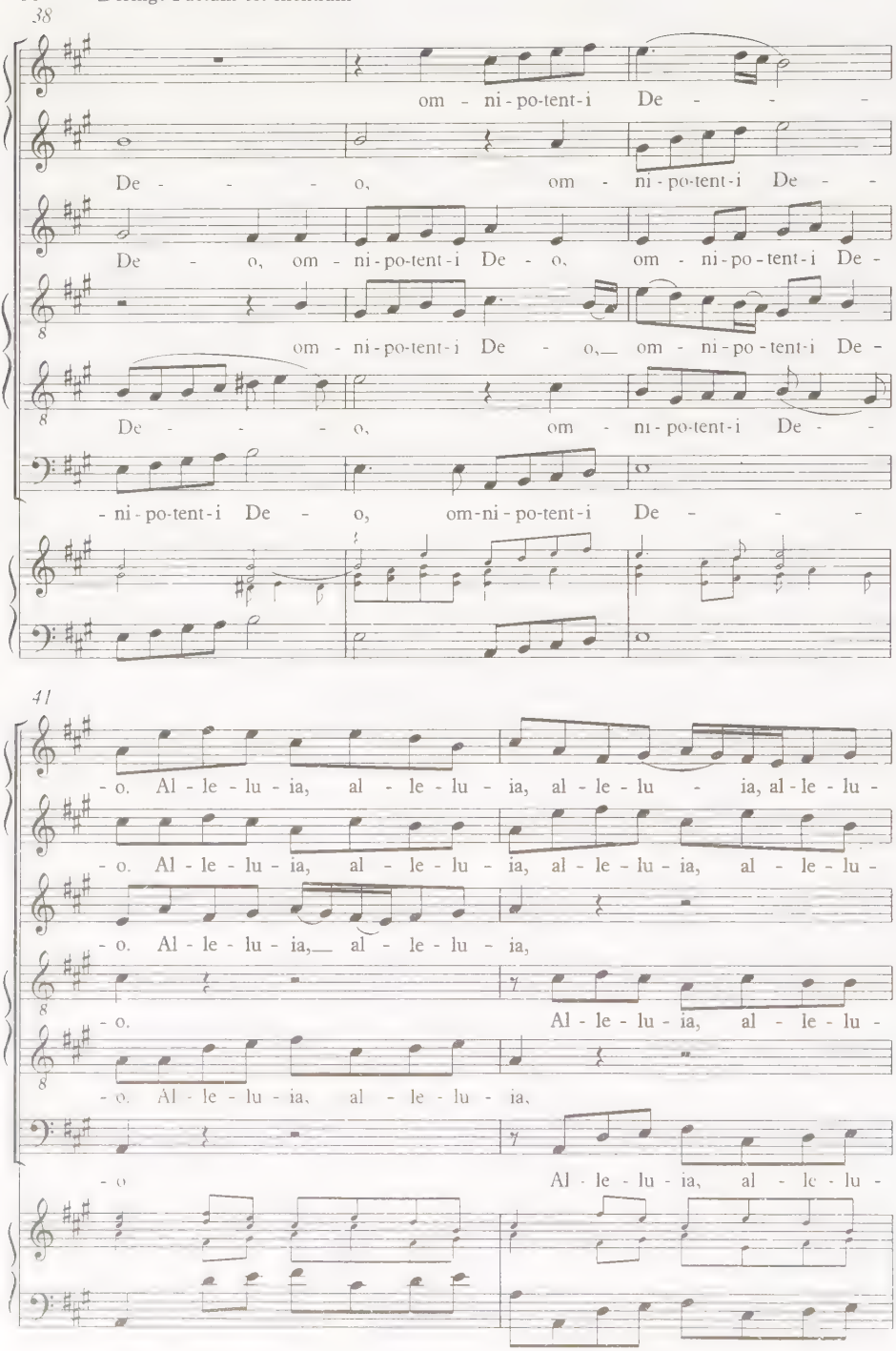
um, mi - li - a, mi - li - a mi - li - um, di - cen - ti - um, di - cen - ti

mi - li - a, mi - li - a, mi - li - a mi - li - um, di - cen - ti - um, di - cen - ti -

- um, mi - li - a mi - li - um, di - cen - ti - um, di - cen - ti -

- a mi - li - um, di - cen - ti - um, di - cen - ti -


31
-um. Sa - lus, hon - or et vir - tus, sa - lus, hon -
-um. Sa - lus, hon - or et vir - tus, sa - lus, hon -
-um. Sa - lus, hon - or et vir - tus, sa - lus, hon -
-um. Sa - lus, hon -
-um. Sa - lus, hon - or et vir tus, sa - lus, hon -
-um. Sa - lus, hon -
35
- or et vir - tus, om - ni - po - tent - i De - o,
- or et vir - tus, om - ni - po - tent - i De - o,
- or et vir - tus, om - ni - po - tent - i De - o,
- or et vir - tus, om - ni - po - tent - i De - o,
- or et vir - tus, om - ni - po - tent - i
- or et vir - tus, om -


38
om - ni - po-tent - i De - - -
De - - - o, om - ni - po-tent - i De - -
De - o, om - ni - po-tent - i De - o, om - ni - po - tent - i De -
om - ni - po-tent - i De - o, om - ni - po - tent - i De -
De - - - o, om - ni - po-tent - i De - -
- ni - po-tent - i De - o, om-ni - po-tent - i De - - -
41
- o. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
- o. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
- o. Al - le - lu - ia, al - le - lu - ia,
- o. Al - le - lu - ia, al - le - lu -
- o. Al - le - lu - ia, al - le - lu - ia,
- o Al - le - lu - ia, al - le - lu -

43

-ia, al - le - lu - ia, al - le - lu - ia,

-ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

-ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia,

-ia, al - le - lu - ia, al - le - lu -

45

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

-ia, al - le - lu - ia, al - le - lu - ia, al -

-le - lu - - - - ia, al - le - lu - ia, al - le - lu -

-ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

-ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

48

- ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - - ia.

- le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

- ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - - - ia.

- ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - - ia.

- le - lu - ia, al - le - lu - ia, al - le - - - - lu - - ia.

English version
There was silence in heaven whilst the dragon joined battle with the Archangel Michael. A cry was heard – thousands of thousands saying: 'Salvation and honour and power be to Almighty God'. Alleluia.

8. GIVE ALMES OF THY GOODS

Edited by
ANTHONY GREENING

CHRISTOPHER TYE
(c. 1500-1573)

Offertory sentence, B.C.P.
from Tobit 4

SOPRANO
Give alm - es of thy goods, give

ALTO
Give alm - es of thy goods, give alm - es

TENOR
Give alm - es of thy goods, give alm - es of thy

BASS
Give alm - es of thy goods, give alm - es of thy goods,

ORGAN

5

alm - - es of thy goods,

of thy goods, give alm - es of thy goods,

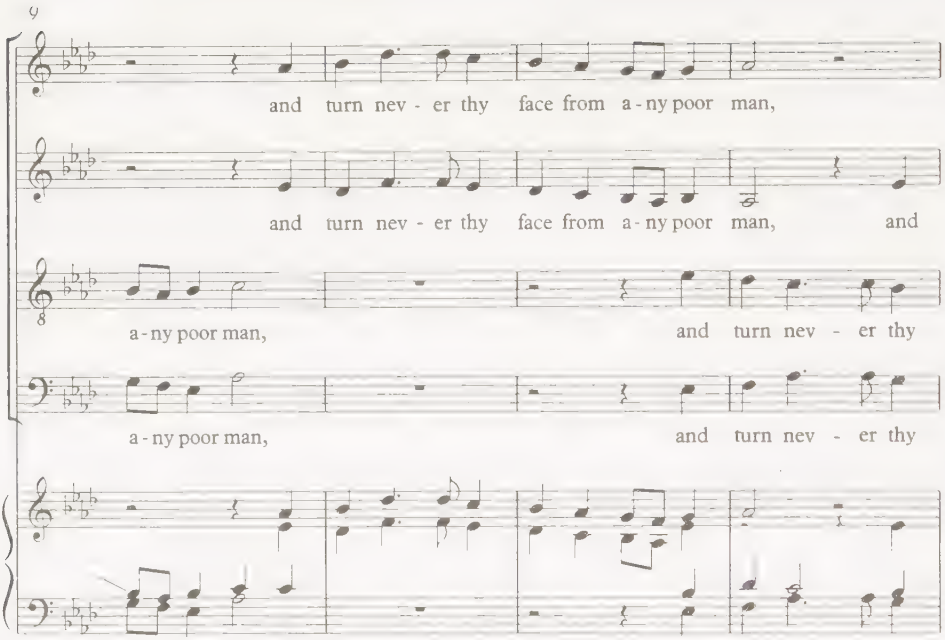
goods, give alm - es of thy goods, and turn nev - er thy face from

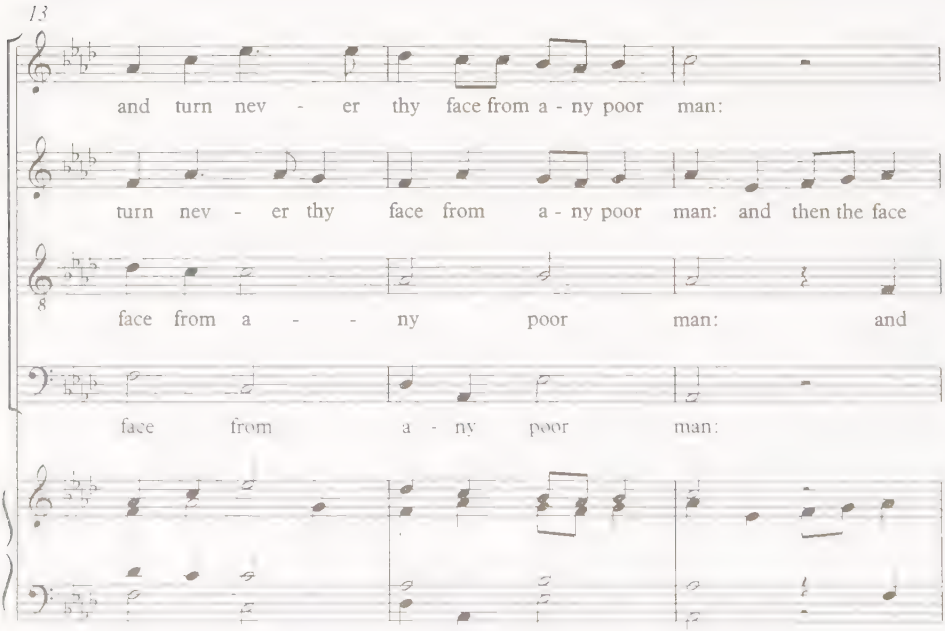
give alm - es of thy goods, and turn nev - er thy face from

*The E♭ in the source conflicts with the D♭ in both organ parts, and seems to the editor to be a manifest error on the part of the scribe.

For Editorial Note see page 71.

This anthem is available separately.


9
and turn nev - er thy face from a - ny poor man,
and turn nev - er thy face from a - ny poor man, and
a - ny poor man, and turn nev - er thy
a - ny poor man, and turn nev - er thy


13
and turn nev - er thy face from a - ny poor man:
turn nev - er thy face from a - ny poor man: and then the face
face from a - - ny poor man: and
face from a - ny poor man:

16

and then the face of the Lord, and then the face of the Lord

of the Lord, the Lord, and then the face of the Lord shall not be turn-ed a-

then the face of the Lord, and then the face of the Lord shall

and then the face of the Lord

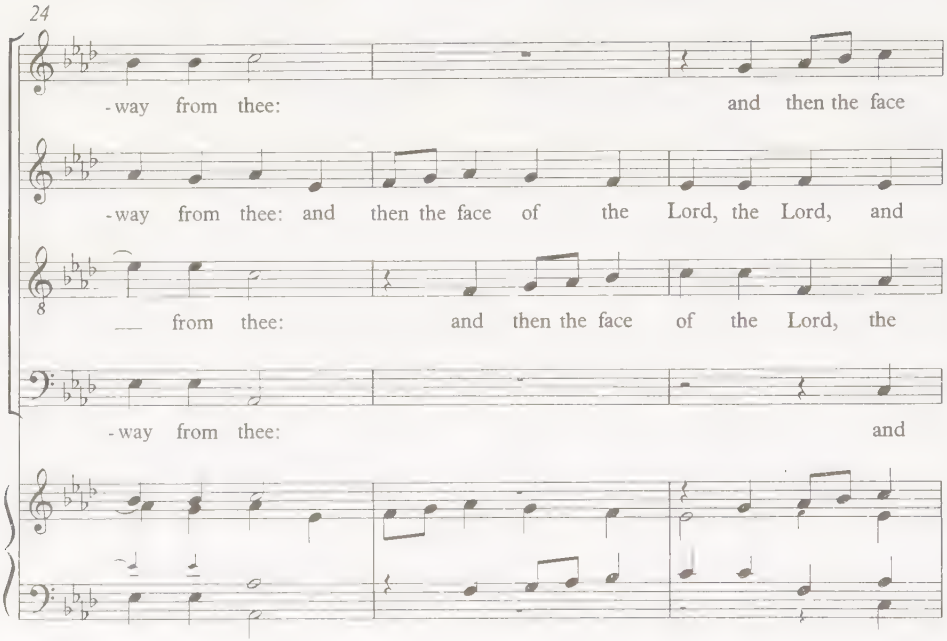
20

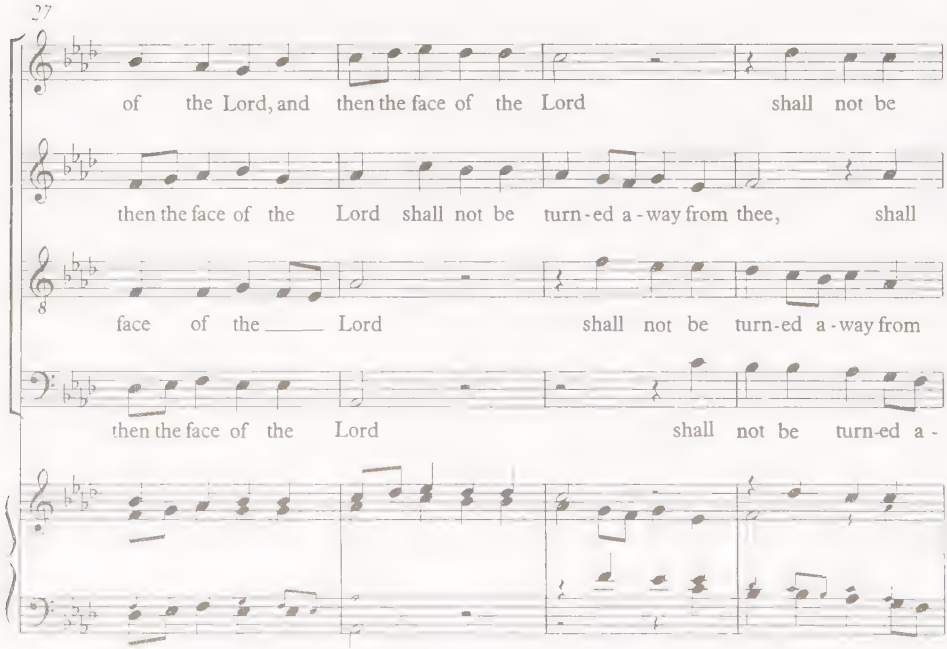
shall not be turn-ed a-way from thee, shall not be turn-ed a-

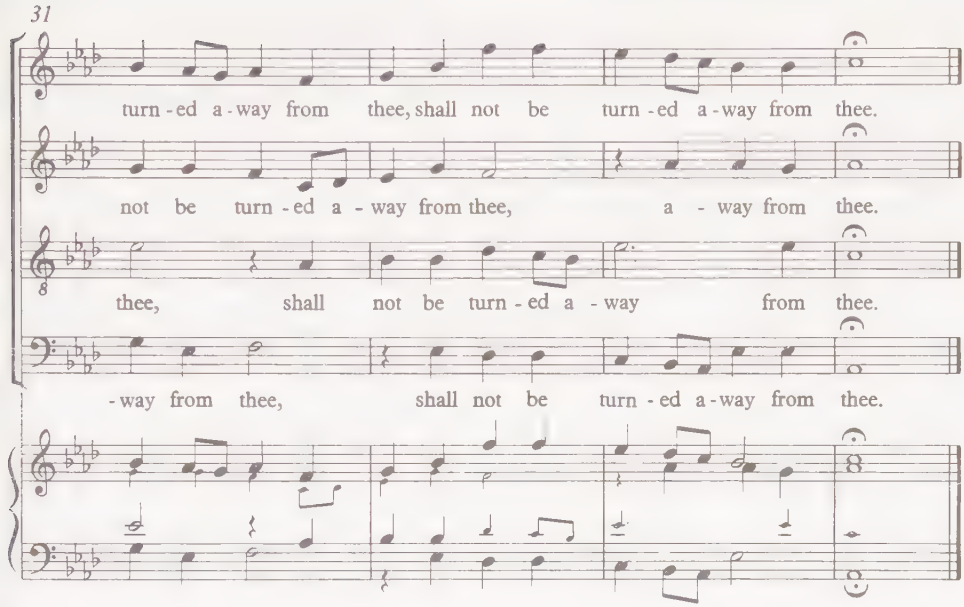
-way from thee, shall not be turn-ed a-way from thee, a

not be turn-ed a-way from thee, shall not be turn-ed a-way

shall not be turn-ed a-way from thee, shall not be turn-ed a-


24
-way from thee: and then the face
-way from thee: and then the face of the Lord, the Lord, and
from thee: and then the face of the Lord, the
-way from thee: and


27
of the Lord, and then the face of the Lord shall not be
then the face of the Lord shall not be turn-ed a-way from thee, shall
face of the Lord shall not be turn-ed a-way from
then the face of the Lord shall not be turn-ed a-



Editorial Note

Sources:

A British Library, Add. Mss 30480–3; four part-books late 16th cent.

B University of California, Berkeley, Ms M2 C645 case B; an organ part early 17th cent.

C Christ Church Library, Oxford, Ms 88; an organ part late 17th cent.

D St Michael's College, Tenbury, Ms 1442; a bass part-book c. 1669.

E Wimborne Minster Library, Mss P11, 14, 15, 17; alto, tenor and two bass part-books c. 1670.

Variants:

Sources D and E both set 'alms' as a single syllable on a minim.

Source	bar	stave	beat	variant
E	5	4	4	D flat
E	6	2	3-4	dotted crotchet A flat, semiquavers G and F for 'thy'
E	11	2	3½	semiquavers A flat, B flat
E	16	2	2-3-4	minim F, crotchet E natural
E	25-26	2	4-1-2	minim F, crotchet E natural
B	18	5	3	quavers A flat, B flat in alto
B	22	6	3	crotchet E flat in place of rest

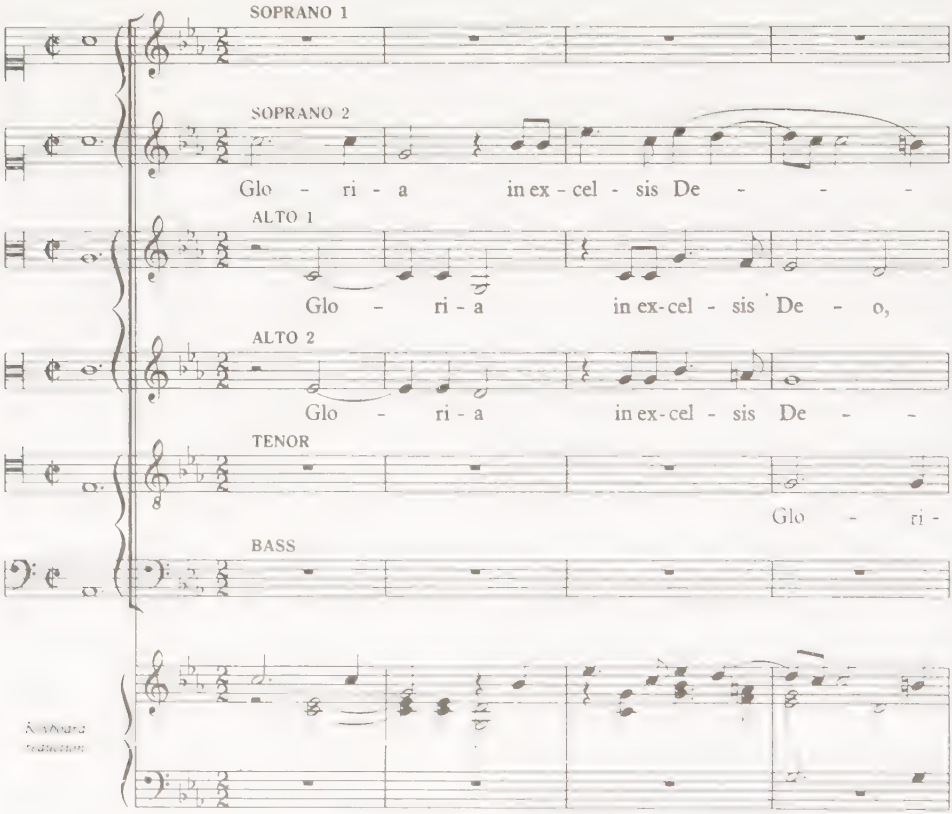
Editorial Method:

Small notes in the organ part are editorial.

9. GLORIA IN EXCELSIS DEO

Edited by
WALTER S. COLLINS

THOMAS WEELKES
(c. 1575–1623)

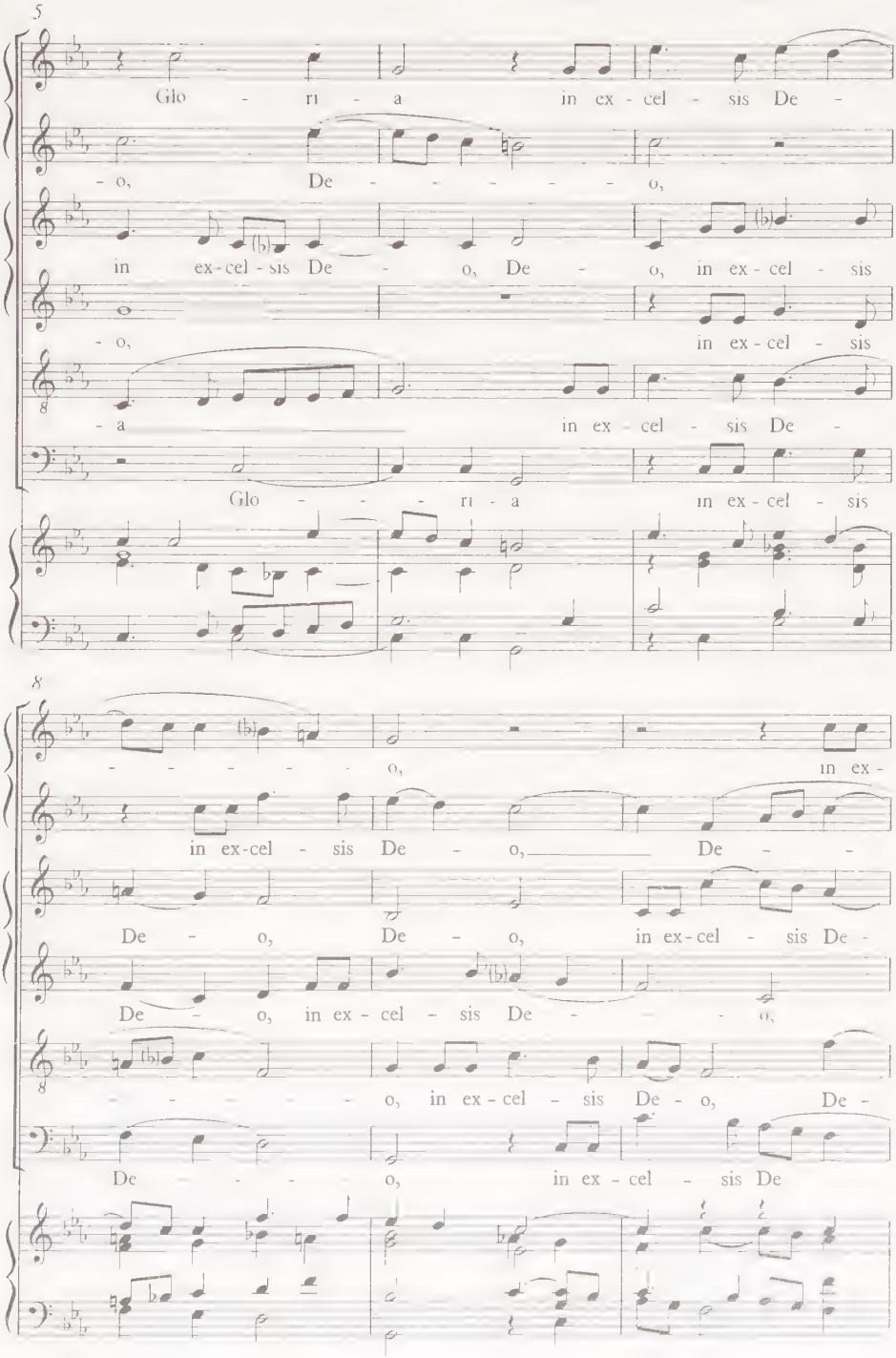


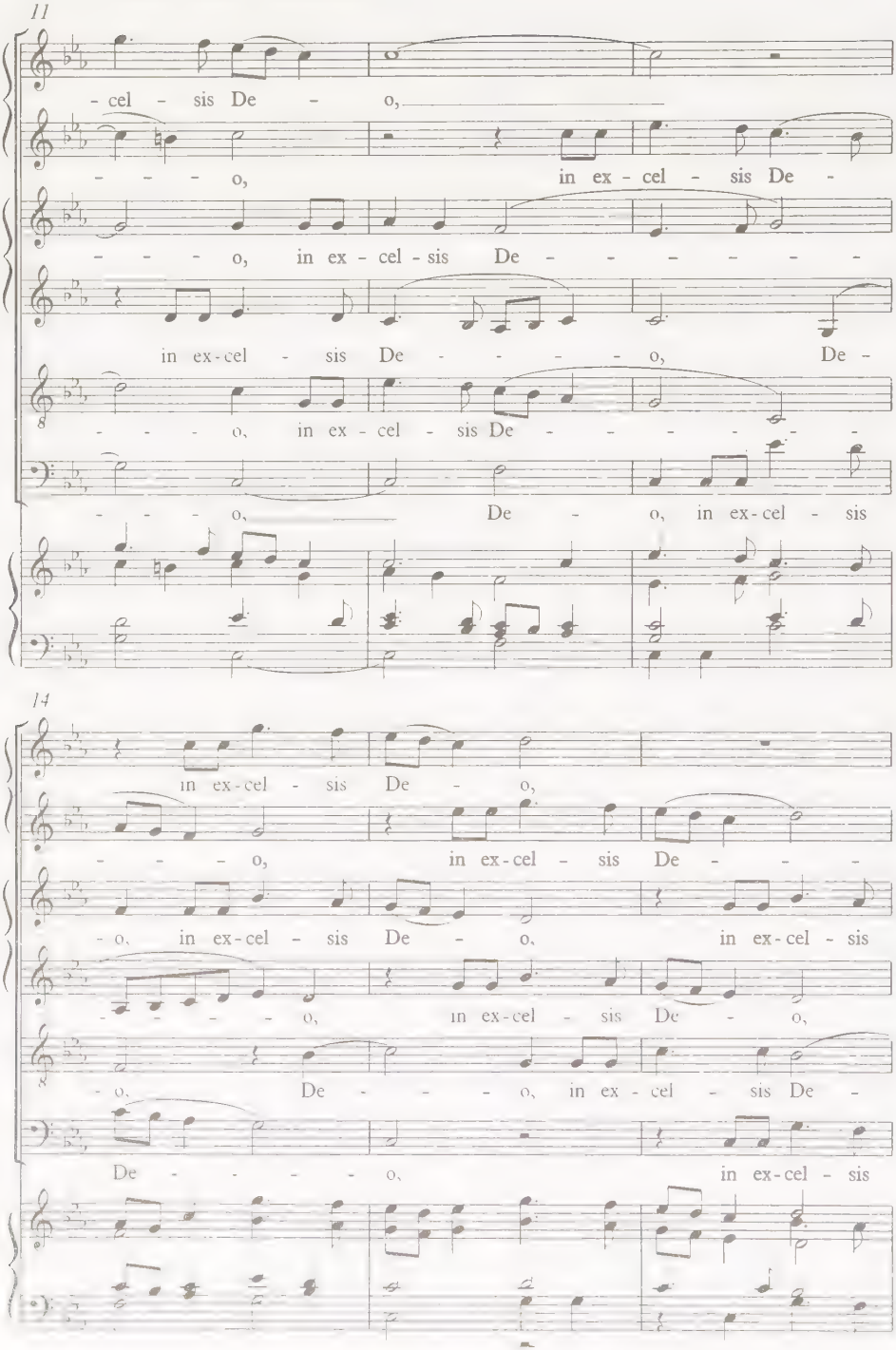
In an earlier edition of this work, by Dr. E. H. Fellowes, the second soprano part was reconstructed by the editor. The missing manuscript has now been found, and the present edition (which contains various other amendments) is a collation of all known early seventeenth-century sources for the anthem, and represents its first appearance in print in the original form. Bar lines have been added, note values reduced by half, and the pitch raised a minor third. The manuscripts used (mostly in microfilm reduction) are: British Library Additional MSS 17,786–91; St. Michael's College, Tenbury Wells, MSS 807–811, and 1382; Christ Church College Music MSS 56–60. The editor wishes to express his gratitude for permission to use these manuscripts to the British Library Board, the Warden and Fellows of St. Michael's College, and the Governing Body of Christ Church, Oxford.

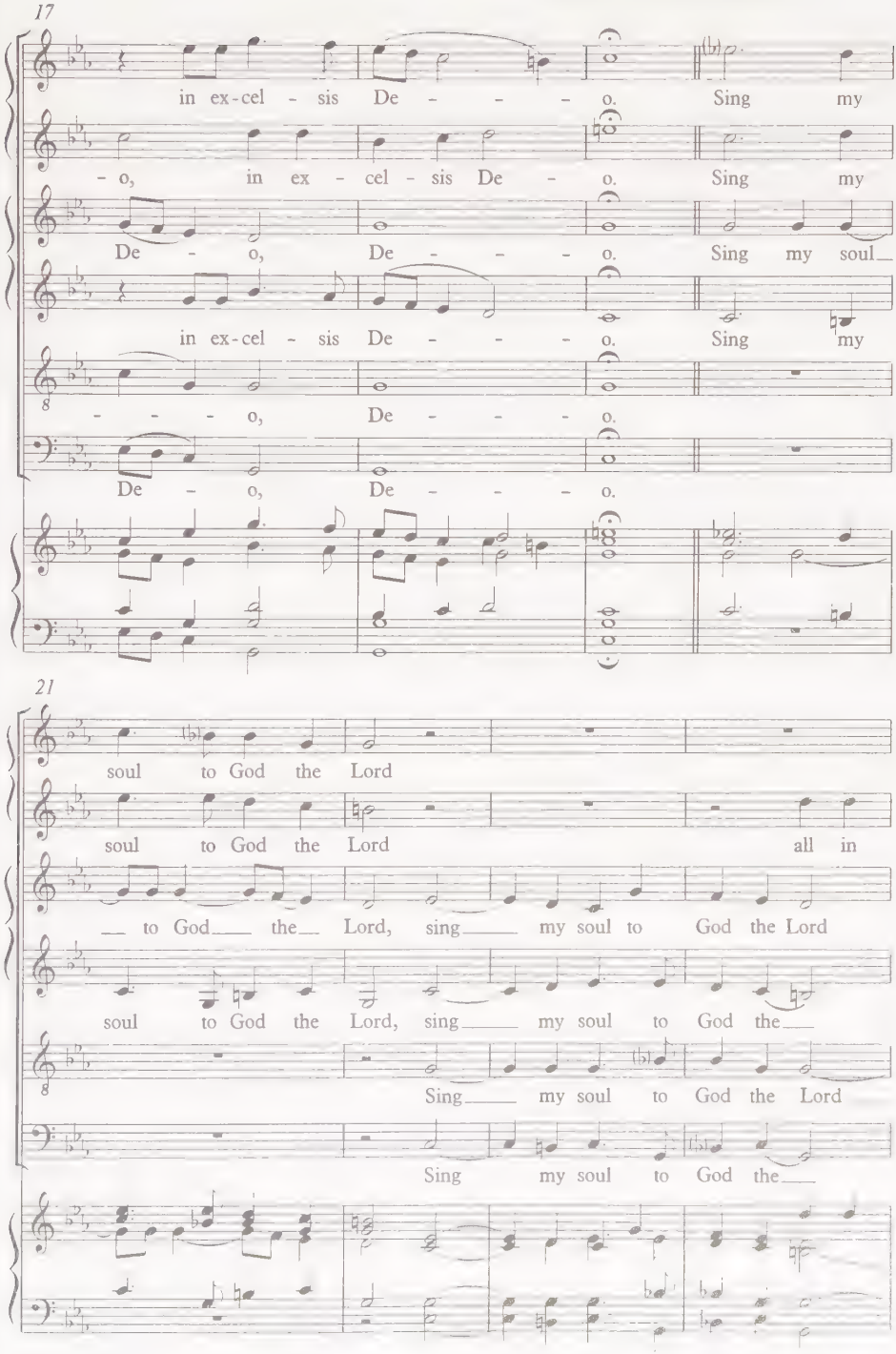
While performance without instrumental accompaniment would not be wrong, the composer probably would have expected the organ or other instruments to double the voices. The editorial bar lines should not receive regular metrical stress.

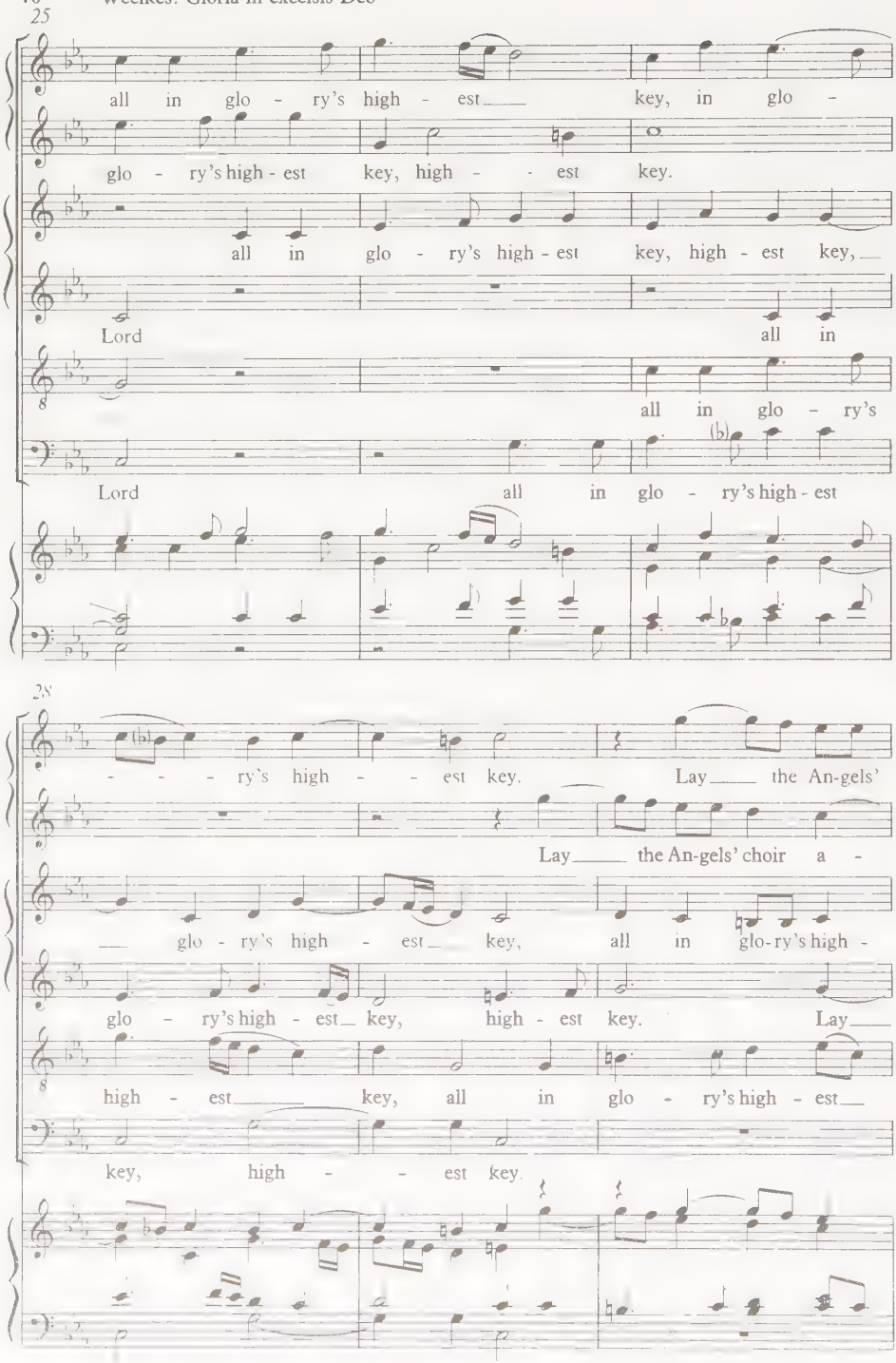
Since the publication of this edition in 1960 it has been established that the two soprano parts should probably be reversed, though they are interchangeable for all practical purposes. A complete list of variants is available in *Musica Britannica* Vol. XXIII.

This anthem is available separately.


5
Glo - ri - a in ex - cel - sis De -
- o, De - - - - - o,
in ex - cel - sis De - o, De - o, in ex - cel - sis
- o, in ex - cel - sis
- a in ex - cel - sis De -
Glo - - - ri - a in ex - cel - sis
8
- - - - - o, in ex -
in ex - cel - sis De - o, De - -
De - o, De - o, in ex - cel - sis De -
De - o, in ex - cel - sis De - - o,
- - - - - o, in ex - cel - sis De - o, De -
De - - - o, in ex - cel - sis De


11
- cel - sis De - o,
- - - o, in ex - cel - sis De -
- - - o, in ex - cel - sis De - - - - - -
in ex - cel - sis De - - - - o, De -
- - - o, in ex - cel - sis De - - - - -
- - - o, De - o, in ex - cel - sis
14
in ex - cel - sis De - o,
- - - o, in ex - cel - sis De - - -
- o, in ex - cel - sis De - o, in ex - cel - sis
- - - - - o, in ex - cel - sis De - o,
- o, De - - - o, in ex - cel - sis De -
De - - - - o, in ex - cel - sis


17
in ex-cel - sis De - - - o. Sing my
- o, in ex - cel - sis De - o. Sing my
De - o, De - - - o. Sing my soul
in ex-cel - sis De - - - o. Sing my
- - - o, De - - - o.
De - o, De - - - o.
21
soul to God the Lord
soul to God the Lord all in
to God the Lord, sing my soul to God the Lord
soul to God the Lord, sing my soul to God the
Sing my soul to God the Lord
Sing my soul to God the


25
all in glo - ry's high - est key, in glo -
glo - ry's high - est key, high - - est key.
all in glo - ry's high - est key, high - est key,
Lord all in
all in glo - ry's
Lord all in glo - ry's high - est
28
- - - ry's high - - est key. Lay the An-gels'
Lay the An-gels' choir a -
glo - ry's high - est key, all in glo-ry's high -
glo - ry's high - est key, high - est key. Lay
high - est key, all in glo - ry's high - est
key, high - - est key.

31

choir a - broad, lay

- - - broad, lay the An-gels'

- est key. Lay the Angels' choir a - broad, a -

the Angels' choir a - broad, lay the Angels' choir a - broad,

key. Lay the Angels' choir a - broad, a -

Lay the Angels' choir a - - - broad, lay the

34

the An-gels' choir a - - - broad in their high - est

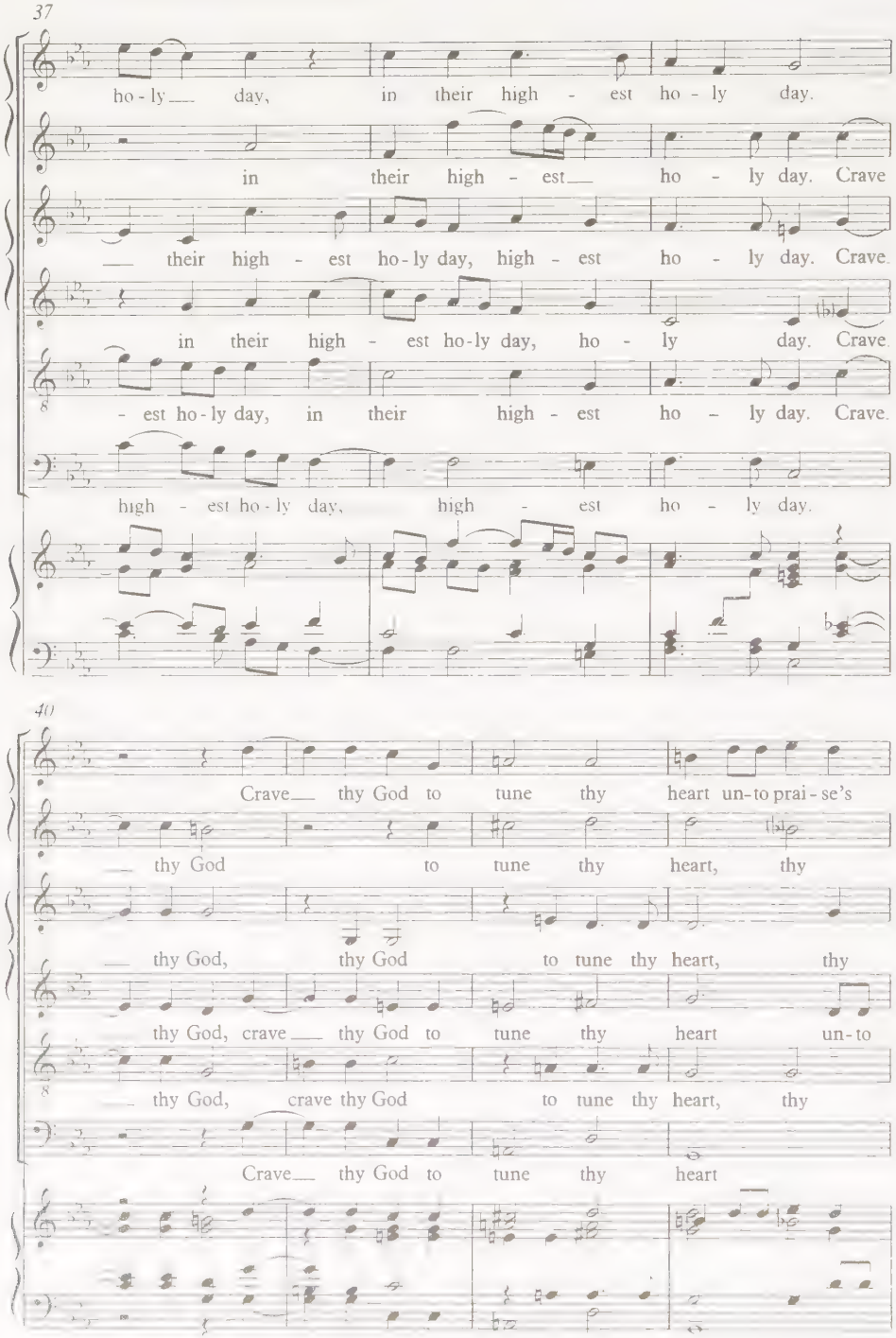
choir a - broad, a - - - - - broad

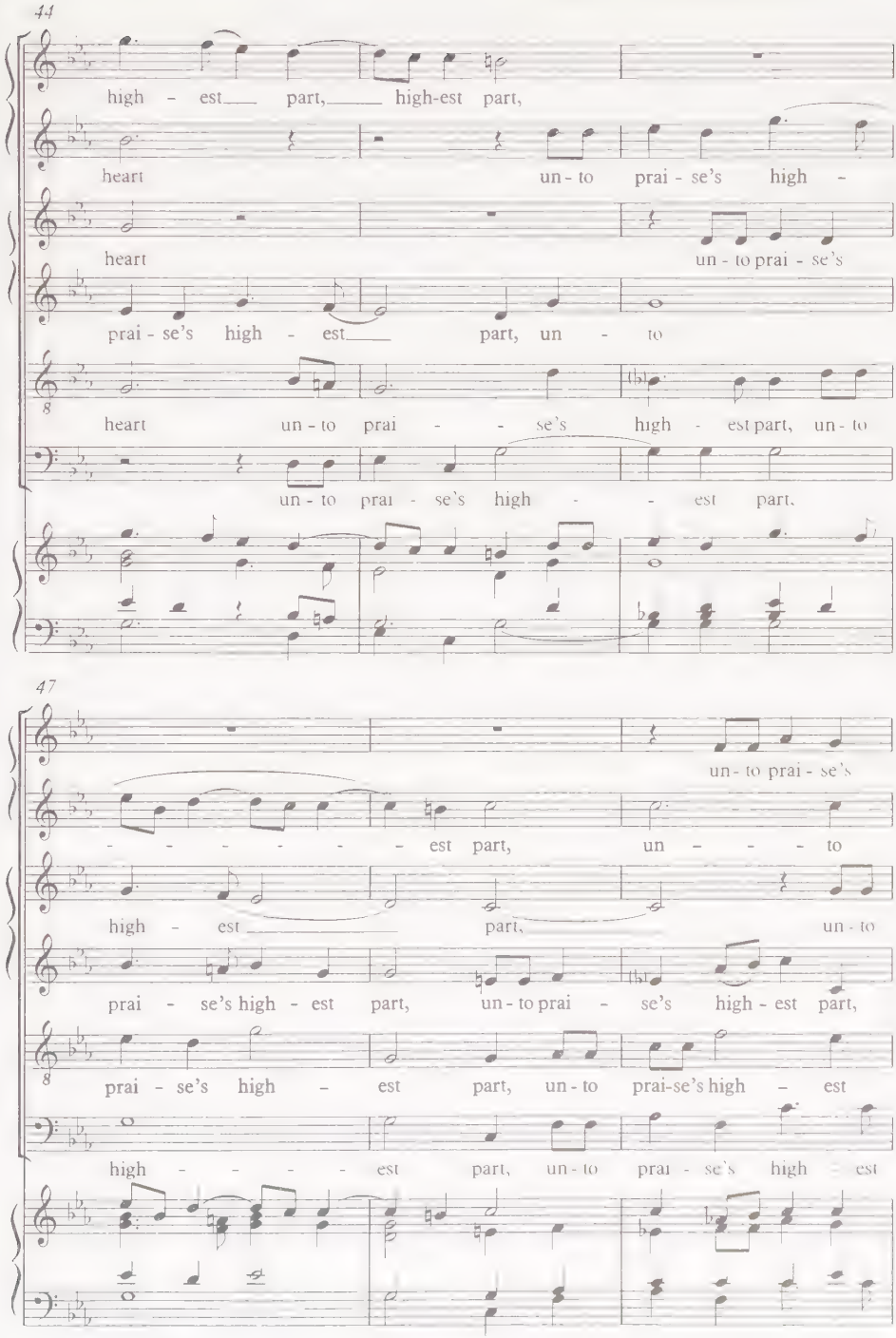
- - - broad in

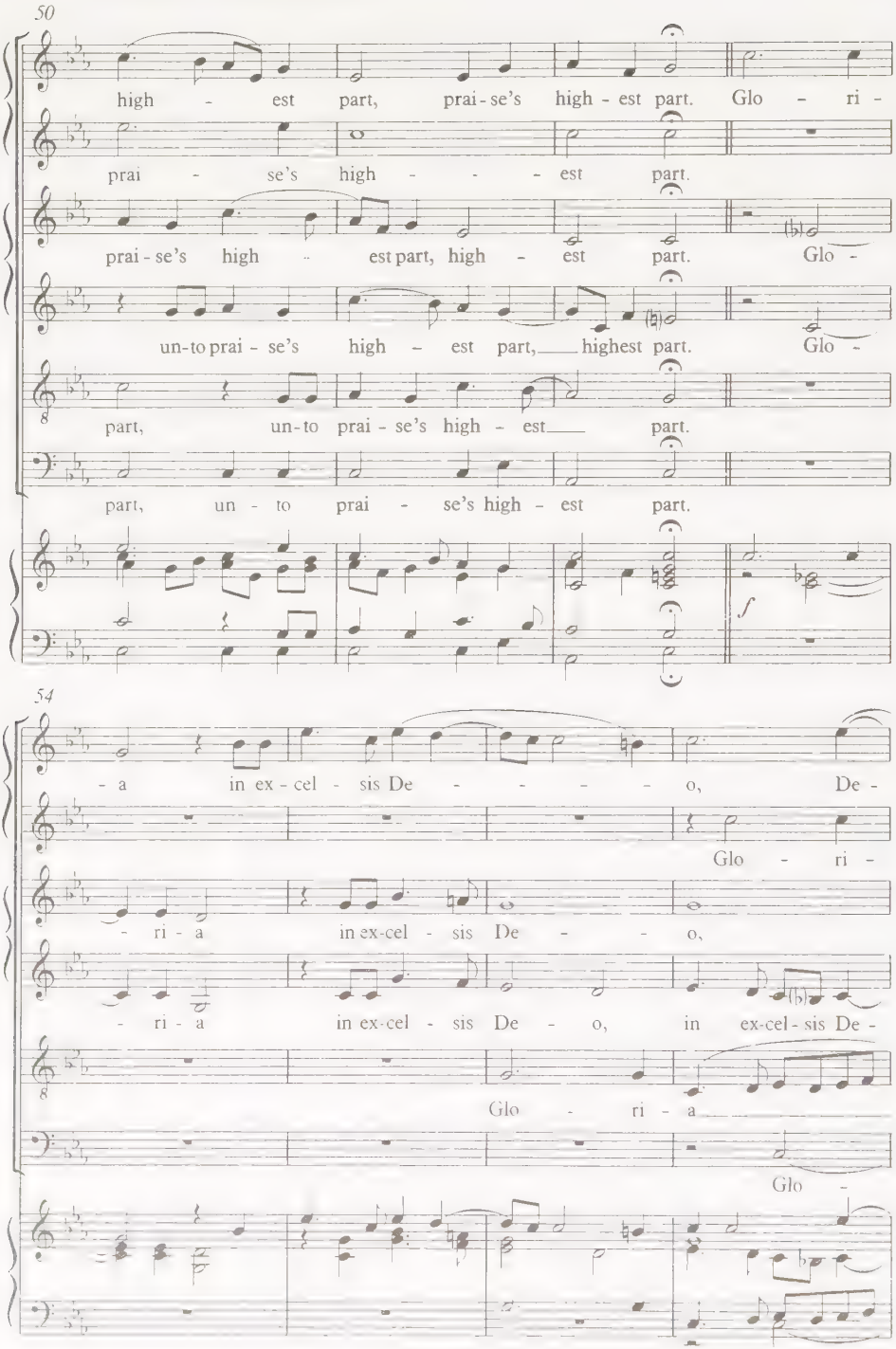
lay the An - gels' choir a - broad

- broad, lay the An-gels' choir a - broad in their high -

An - gels' choir a - broad in their


37
ho - ly day, in their high - est ho - ly day.
in their high - est ho - ly day. Crave
their high - est ho - ly day, high - est ho - ly day. Crave.
in their high - est ho - ly day, ho - ly day. Crave.
- est ho - ly day, in their high - est ho - ly day. Crave.
high - est ho - ly day, high - est ho - ly day.
40
Crave thy God to tune thy heart un - to prai - se's
thy God to tune thy heart, thy
thy God, thy God to tune thy heart, thy
thy God, crave thy God to tune thy heart un - to
thy God, crave thy God to tune thy heart, thy
Crave thy God to tune thy heart


44
high - est part, high-est part,
heart un - to prai - se's high -
heart un - to prai - se's
prai - se's high - est part, un - to
heart un - to prai - se's high - est part, un - to
un - to prai - se's high - est part.
47
un - to prai - se's
- - - - - - est part, un - - - to
high - est part, un - to
prai - se's high - est part, un - to prai - se's high - est part,
prai - se's high - est part, un - to prai-se's high - est
high - - - - est part, un - to prai - se's high - est


50
high - est part, prai - se's high - est part. Glo - ri -
prai - se's high - - - est part.
prai - se's high - est part, high - est part. Glo -
un-to prai - se's high - est part, highest part. Glo -
part, un-to prai - se's high - est part.
part, un - to prai - se's high - est part.
54
- a in ex - cel - sis De - - - - o, De -
Glo - ri -
- ri - a in ex-cel - sis De - - o,
- ri - a in ex-cel - sis De - o, in ex-cel - sis De -
Glo - ri - a
Glo -

58

- - - - o, in ex - cel - sis

- a in ex - cel - sis De - - - - - -

in ex - cel - sis De - o, in ex -

- - o, De - o, in ex - cel - sis De - o,

in ex - cel - sis De - - - - - -

- ri - a in ex - cel - sis De - - - -

61

De - o, De - - - - - o,

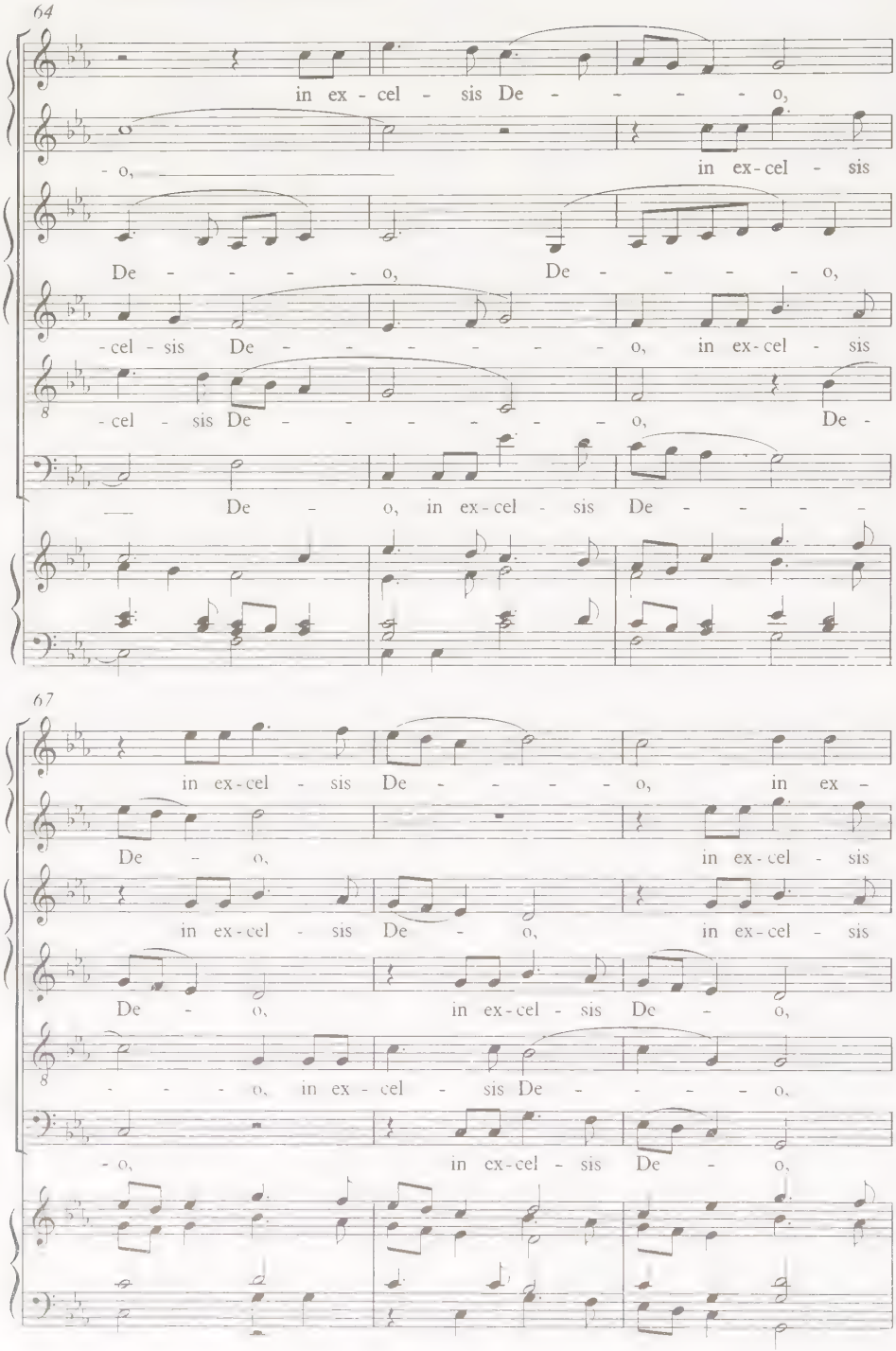
- o, in ex - cel - sis De - -

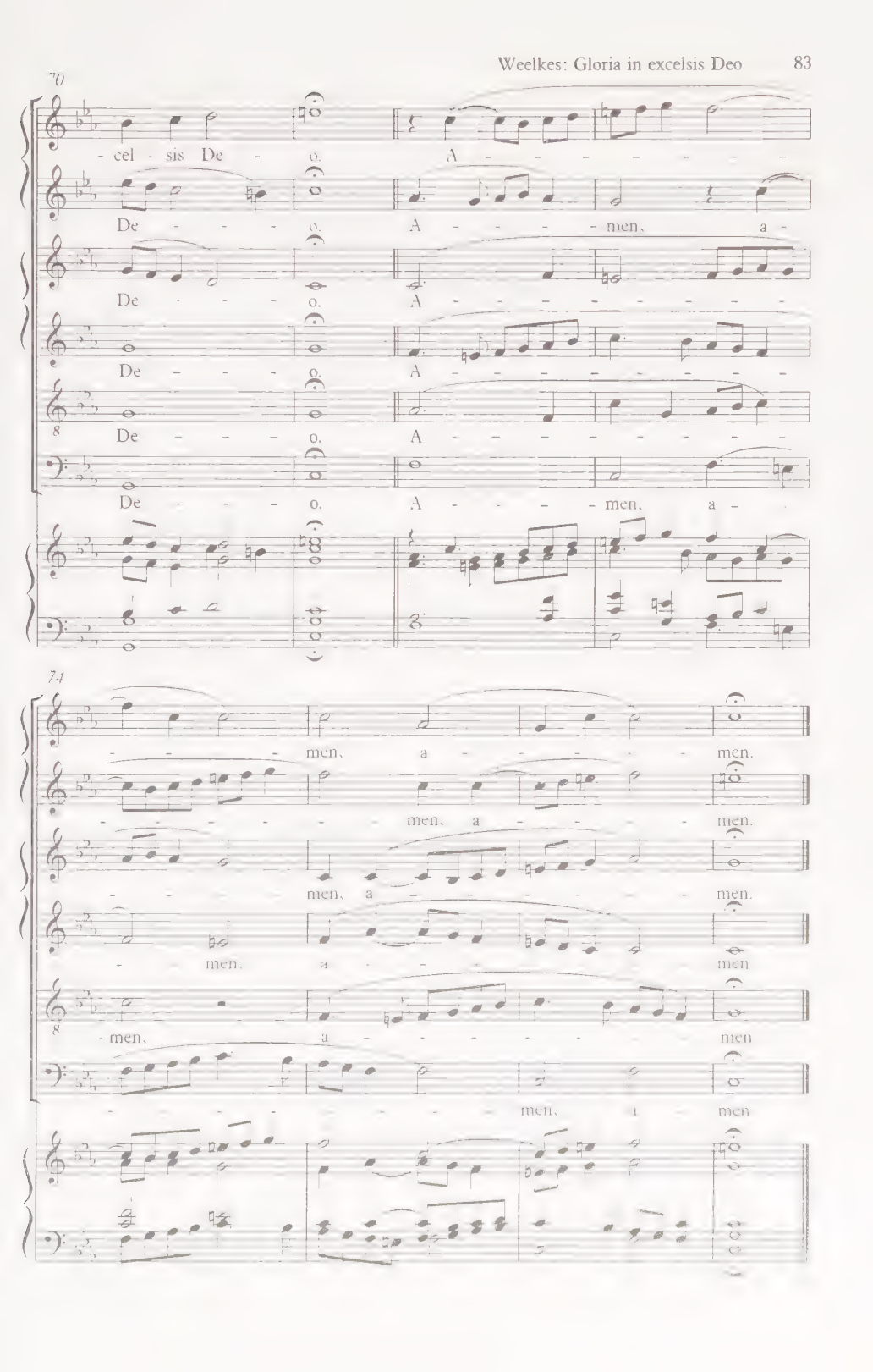
- cel - sis De - - - - o, in ex - cel - sis

De - o, in ex - cel - sis De - - o, in ex -

- o, in ex - cel - sis De - o, De - - o, in ex -

- o, in ex - cel - sis De - - - - o,


64
in ex - cel - sis De - - - - o,
- o, in ex - cel - sis
De - - - - o, De - - - - o,
- cel - sis De - - - - - - o, in ex - cel - sis
- cel - sis De - - - - - - o, De -
De - o, in ex - cel - sis De - - - -
67
in ex - cel - sis De - - - - o, in ex -
De - o, in ex - cel - sis
in ex - cel - sis De - o, in ex - cel - sis
De - o, in ex - cel - sis De - o,
- - - - o, in ex - cel - sis De - - - - o,
- o, in ex - cel - sis De - o,


70
-cel - sis De - o. A - - - - - - -
De - - - o. A - - - - men, a -
De - - - o. A - - - - - - - -
De - - - o. A - - - - - - - -
De - - - o. A - - - - - - - -
De - - - o. A - - - - men, a -
74
- - - men, a - - - - - men.
- - - - - men, a - - - - men.
- - - men, a - - - - - - men.
- men, a - - - men
- men, a - - - - - men
- - - - - - men, a men

10. HAEC DIES

Edited by
PETER LE HURAY
and DAVID WILLCOCKS

WILLIAM BYRD
(1543–1623)

Psalm 118, 24

SOPRANO 1

Haec di – – es quam fe – cit Do – mi –

SOPRANO 2

ALTO

Haec di – – es quam

TENOR 1

TENOR 2

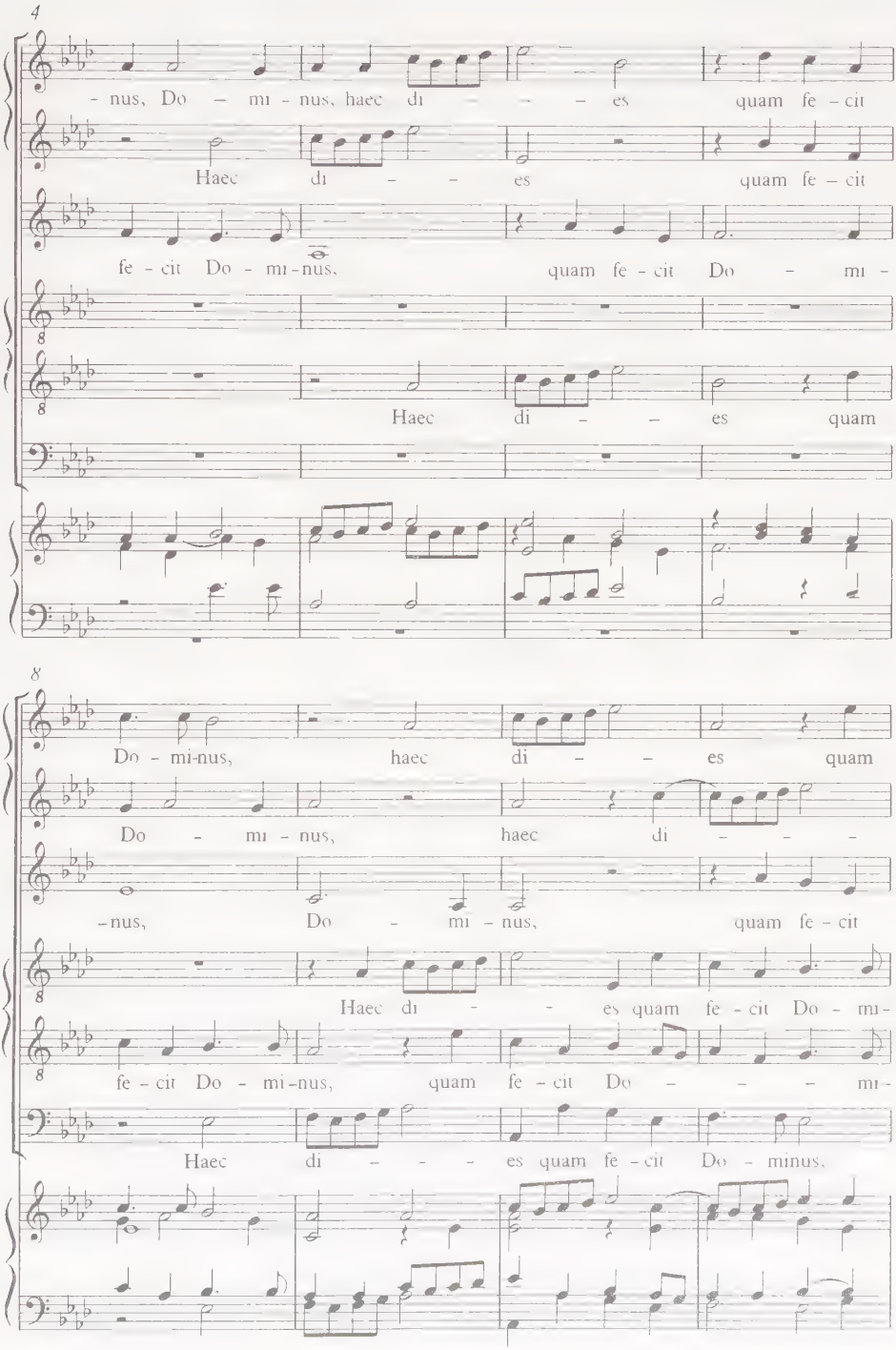
BASS

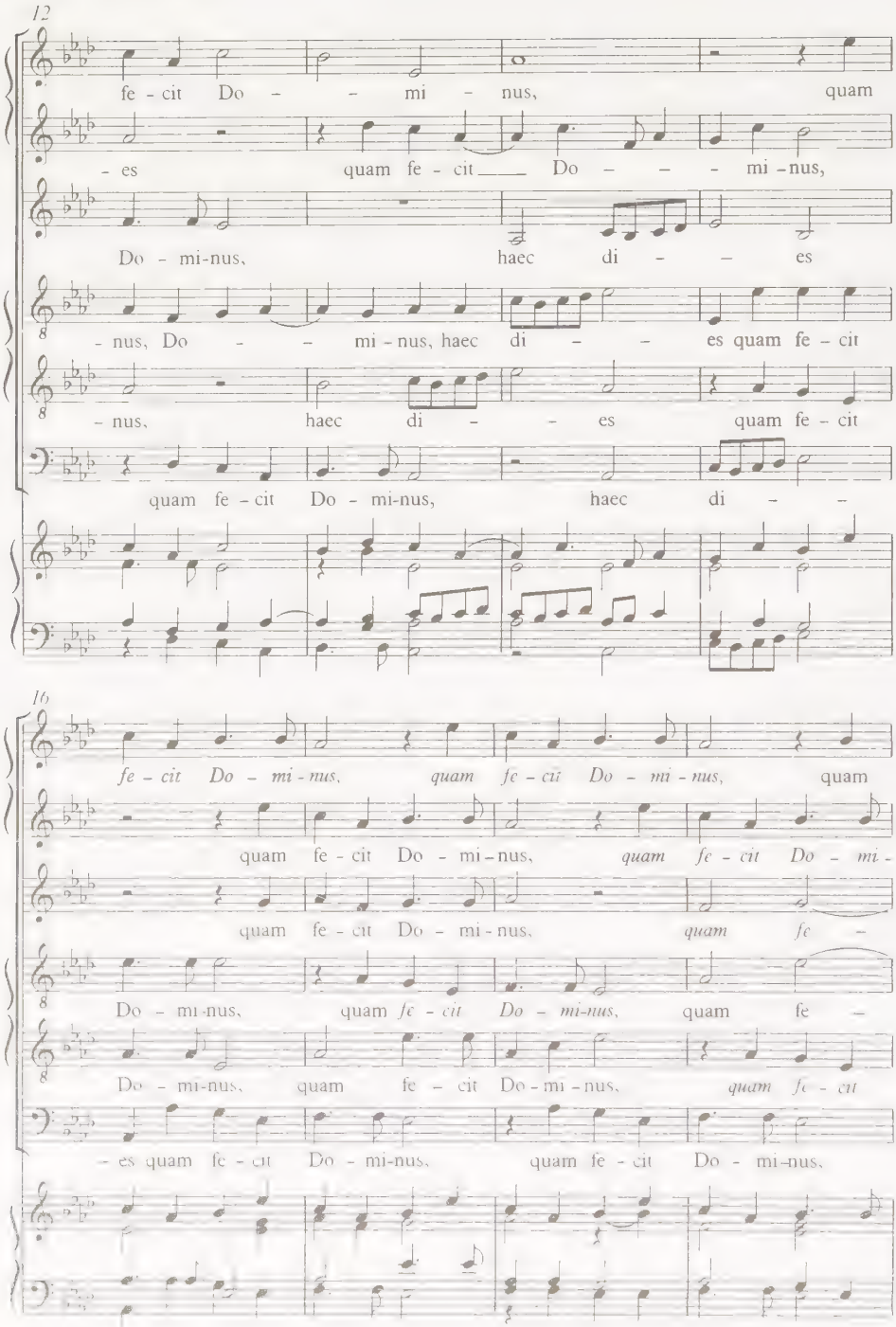
Keyboard reduction

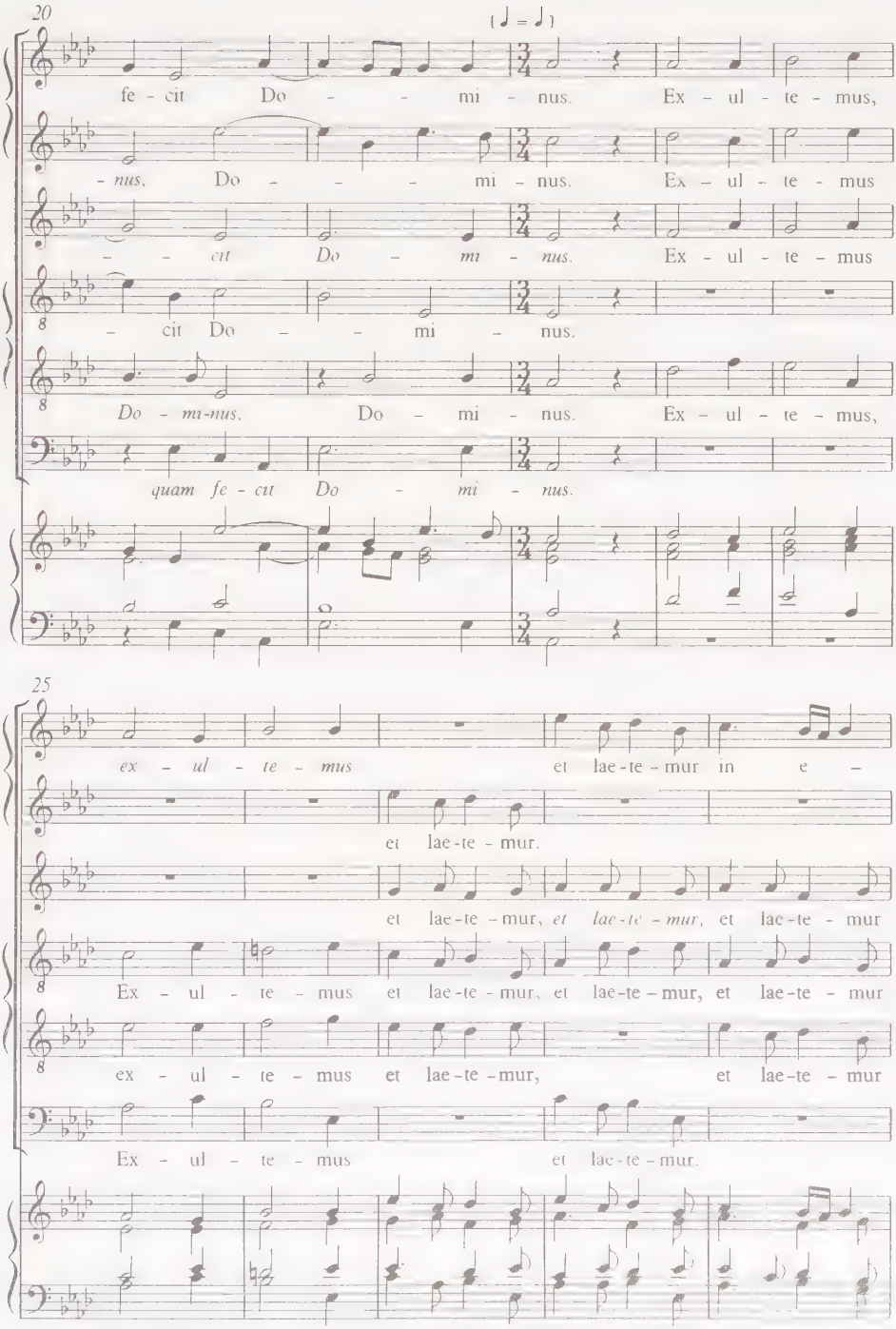
Source: *Liber Secundus Sacrarum Cantionum* (1591), No. XXXII, William Byrd, British Library, k.2. f.5.

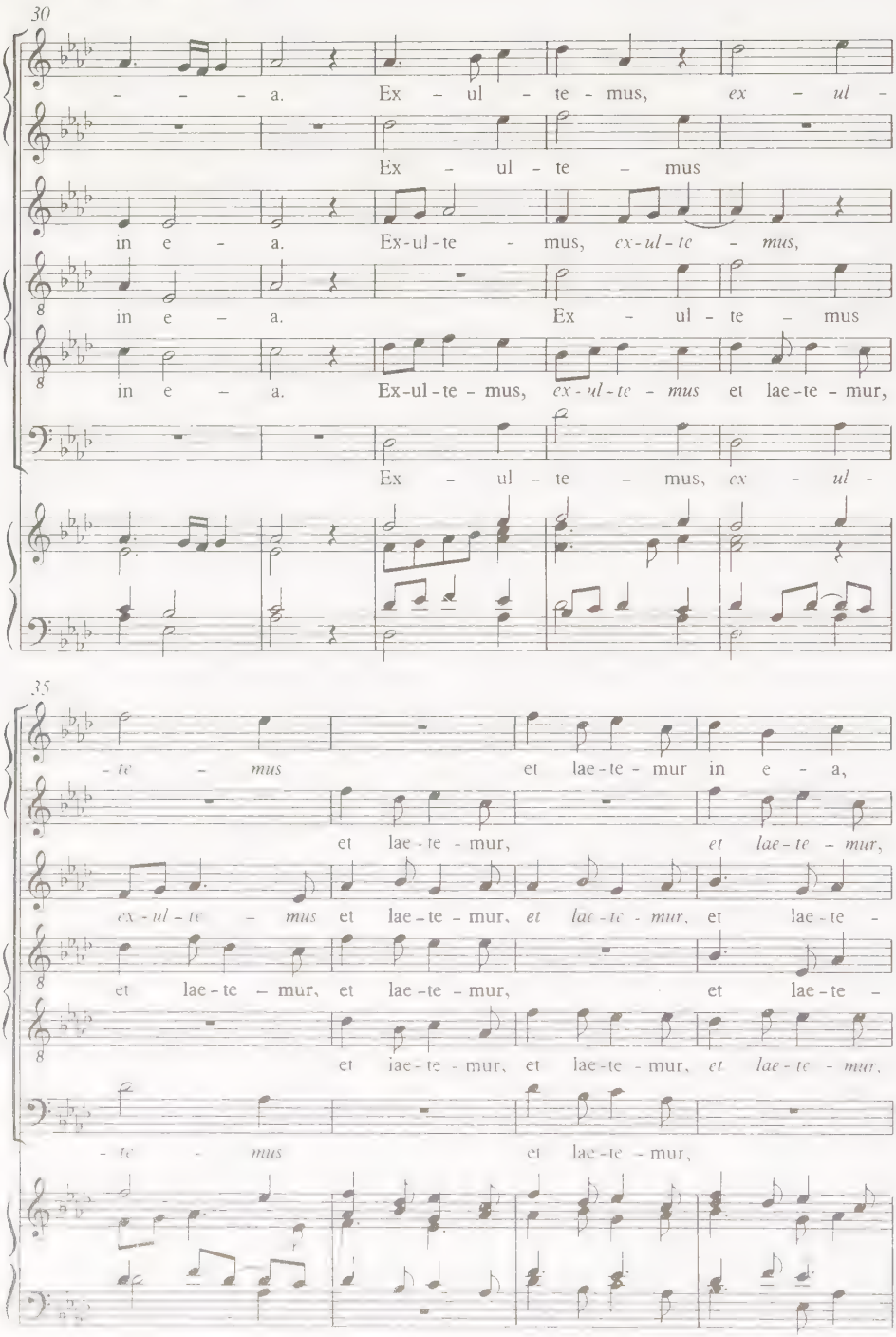
Editorial Method: Bar-lines, the keyboard reduction, and cautionary accidentals in round brackets are editorial. The underlay is carefully indicated in the original, although without the help of slurs. Wherever repeat marks are to be found in the original in place of the full text, the Latin text in this edition has been italicised. From bars 22–41 the note-values have been halved: the time signature in this section is ☵ 3. In the 1591 edition, the word 'alleluia' is printed 'al-le-luy-a', and melismas occur for the most part on 'luy', suggesting that the hard 'l' sound may have been used.
The underlay in 20. II. 2 to 22. II. 1 is *Dominicmignum*

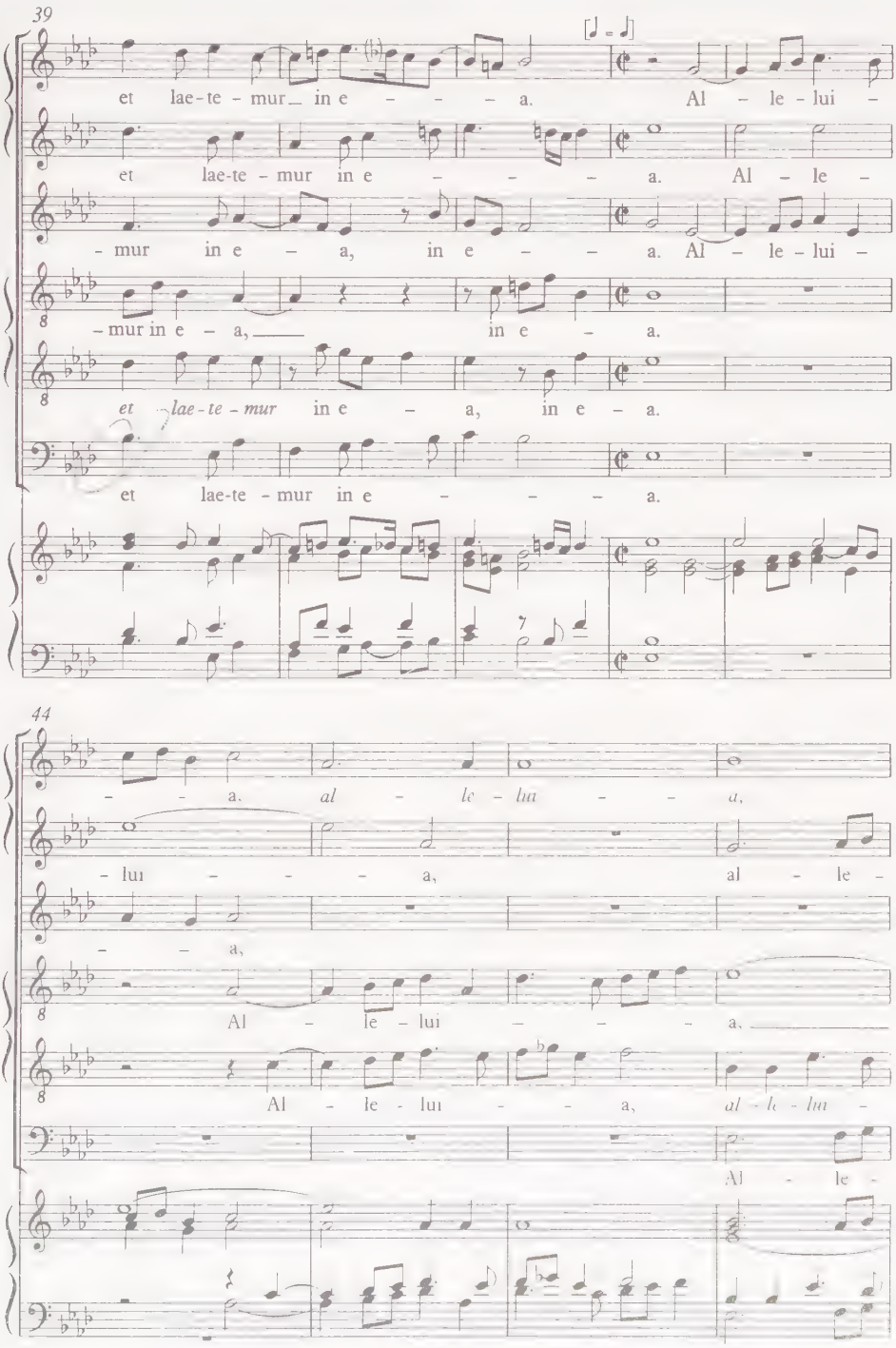
This anthem is available separately.

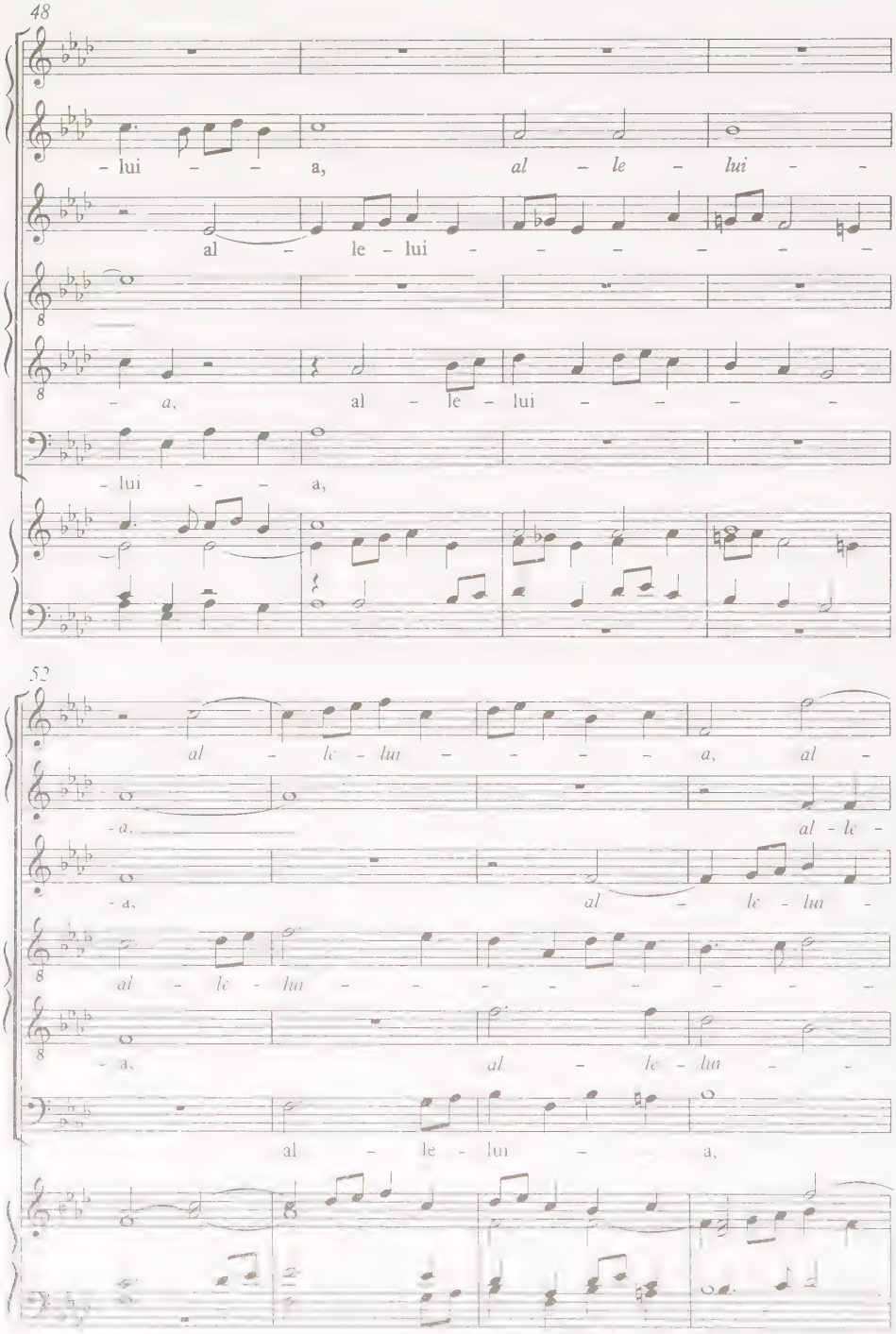

4
- nus, Do – mi - nus, haec di – – – es quam fe - cit
Haec di – – es quam fe – cit
fe - cit Do - mi - nus, quam fe - cit Do – mi -
Haec di – – es quam
8
Do - mi-nus, haec di – – es quam
Do - mi - nus, haec di – – –
-nus, Do - mi - nus, quam fe - cit
Haec di – – es quam fe - cit Do - mi-
fe - cit Do - mi-nus, quam fe - cit Do – – – mi-
Haec di – – – es quam fe - cit Do - minus,


12
fe - cit Do - - mi - nus, quam
- es quam fe - cit Do - - - mi - nus,
Do - mi-nus, haec di - - es
- nus, Do - - mi - nus, haec di - - es quam fe - cit
- nus, haec di - - es quam fe - cit
quam fe - cit Do - mi-nus, haec di - -
16
fe - cit Do - mi - nus, quam fe - cit Do - mi - nus, quam
quam fe - cit Do - mi - nus, quam fe - cit Do - mi -
quam fe - cit Do - mi - nus, quam fe -
Do - mi-nus, quam fe - cit Do - mi-nus, quam fe -
Do - mi-nus, quam fe - cit Do - mi - nus, quam fe - cit
- es quam fe - cit Do - mi-nus, quam fe - cit Do - mi-nus,


20
fe - cit Do - - mi - nus. Ex - ul - te - mus,
- nus, Do - - - mi - nus. Ex - ul - te - mus
- - cit Do - mi - nus. Ex - ul - te - mus
- cit Do - - mi - nus.
Do - mi-nus, Do - mi - nus. Ex - ul - te - mus,
quam fe - cit Do - mi - nus.
25
ex - ul - te - mus et lae - te - mur in e -
et lae - te - mur.
et lae - te - mur, et lae - te - mur, et lae - te - mur
Ex - ul - te - mus et lae - te - mur, et lae - te - mur, et lae - te - mur
ex - ul - te - mus et lae - te - mur, et lae - te - mur
Ex - ul - te - mus et lae - te - mur.


30
– – – a. Ex – ul – te – mus, ex – ul –
Ex – ul – te – mus
in e – a. Ex-ul-te – mus, ex-ul-te – mus,
in e – a. Ex – ul – te – mus
in e – a. Ex-ul-te – mus, ex-ul-te – mus et lae-te – mur,
Ex – ul – te – mus, ex – ul –
35
– te – mus et lae-te – mur in e – a,
et lae-te – mur, et lae-te – mur,
ex-ul-te – mus et lae-te – mur, et lae-te – mur, et lae-te –
et lae-te – mur, et lae-te – mur, et lae-te –
et lae-te – mur, et lae-te – mur, et lae-te – mur,
– te – mus et lae-te – mur,


39
et lae-te-mur in e - - - a. Al - le-lui -
et lae-te-mur in e - - - a. Al - le -
- mur in e - a, in e - - a. Al - le-lui -
- mur in e - a, in e - a.
et lae-te-mur in e - a, in e - a.
et lae-te-mur in e - - - a.
44
- - a, al - le-lui - - a,
- lui - - - a, al - le -
- - a,
Al - le-lui - - - a,
Al - le-lui - - a, al - le-lui -
Al - le -


48
- lui - - a, al - le - lui - -
al - le - lui - - - - - - -
- a, al - le - lui - - - -
- lui - - a,
52
al - le - lui - - - - a, al -
- a, al - le -
- a, al - le - lui -
al - le - lui - - - - - - - -
- a, al - le - lui - -
al - le - lui - a,

56

- le - lu - a,

- lu - a, al - - - le -

- - - - - a,

- a, al le - lu - - -

- - - - a,

al - le - lu - -

60

al - le - lu - - a,

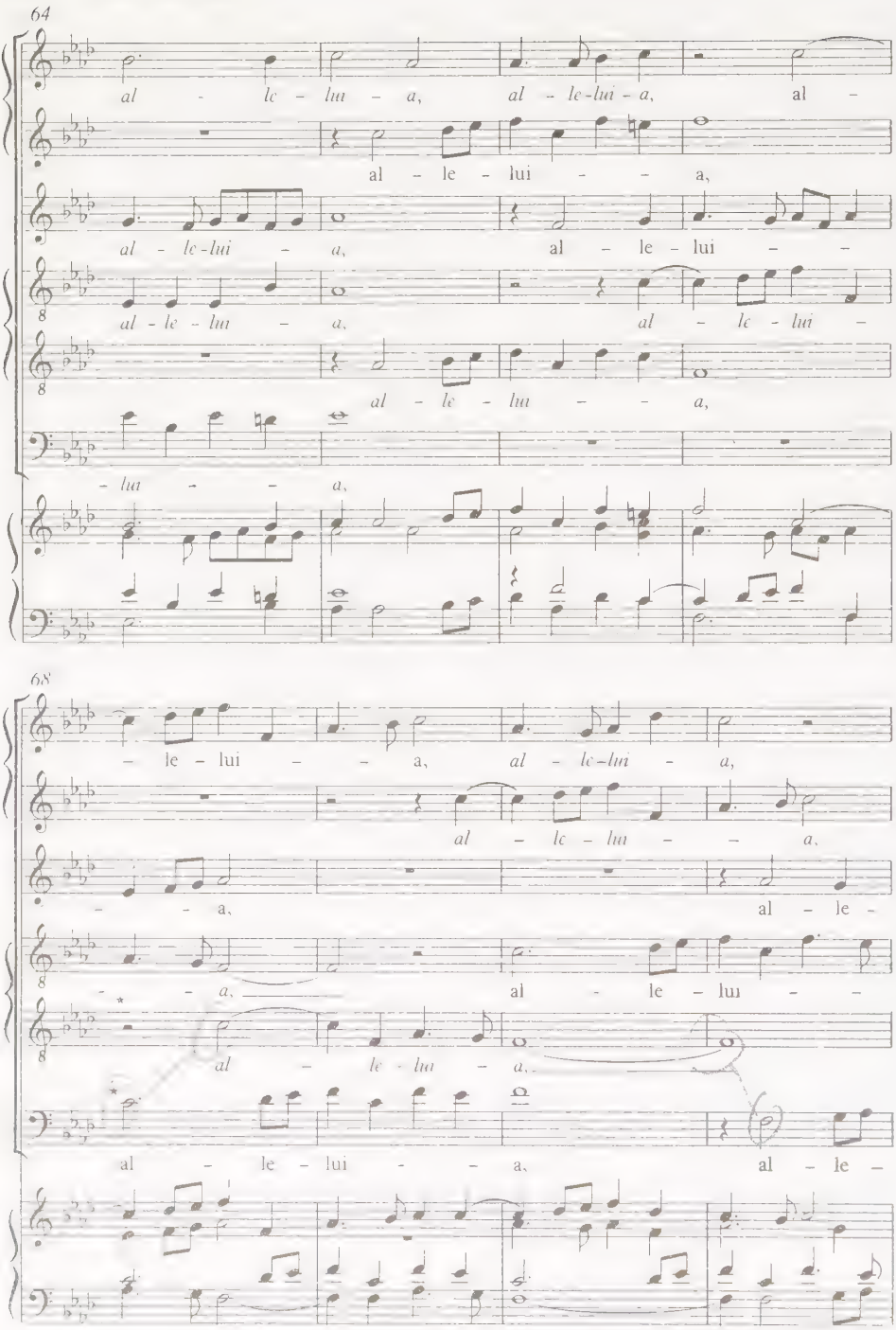
- lu - a,

al - le - lu - - a al - le - lu - - a,

- a, al - le - lu - a,

al - le - lu - - a al - le - lu - a,

- a, al - le



*For these three bars Bass and 2nd Tenor may exchange parts

72

al - le - lui - - a, al - le - lui - a,

al - le - lui - -

- lui - - a, al - le -

- - a, al - le - lui - - - a,

al - le - lui - - - a,

- lui - - a, al - le -

76

al - le - lui - - a, al - le - lui - - a.

- a, al - le - lui - a, al - le - lui - - - a.

- lui - a, al - le - lui - - - - - a.

al - - le - lui - - a.

al - le - lui - a, al - le - lui - - a.

- lui - - a, al - le - lui - - a.

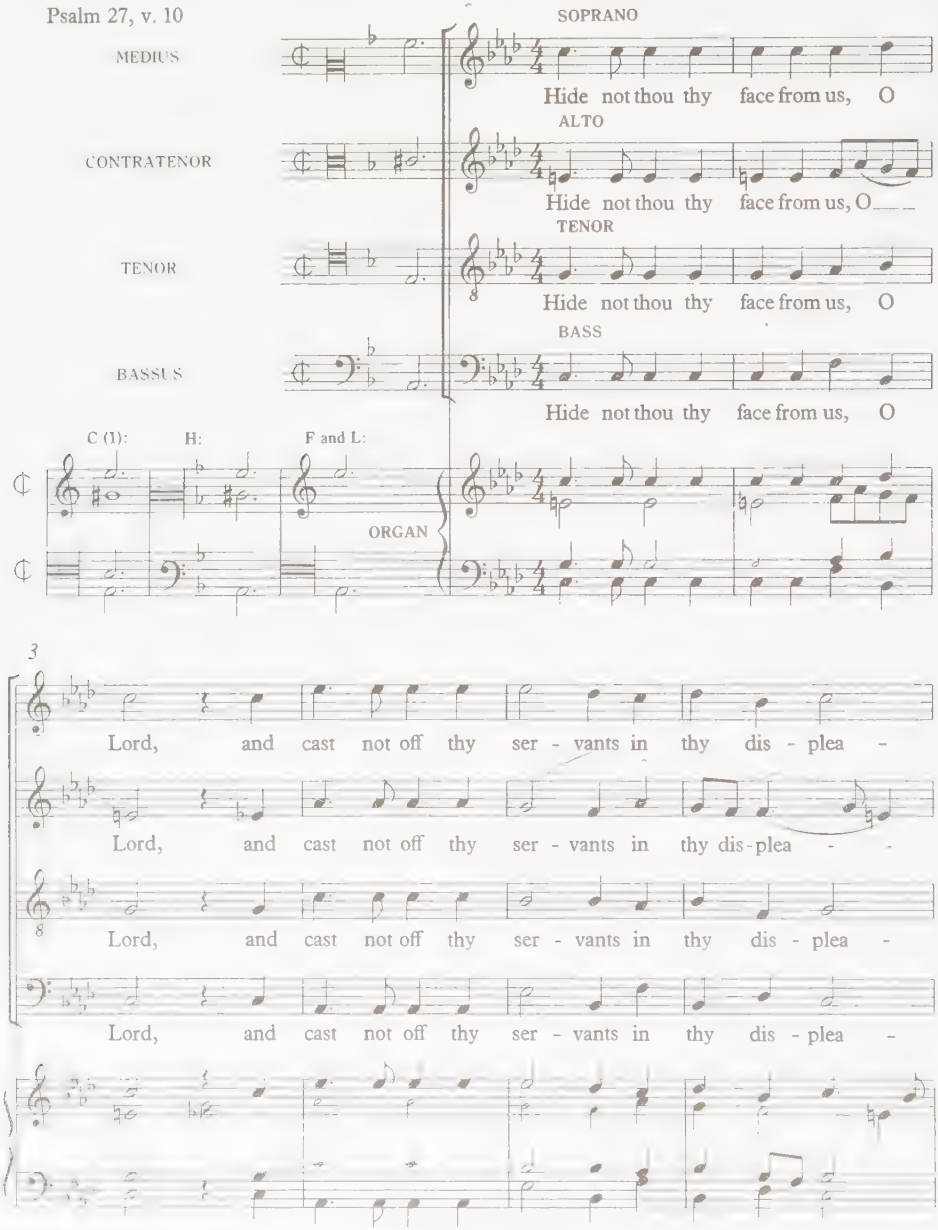
English version
This is the day which the Lord hath made:
we will rejoice and be glad in it. Alleluia.

11. HIDE NOT THOU THY FACE

Edited by
ANTHONY GREENING

RICHARD FARRANT
(d. 1581)

Psalm 27, v. 10



For Editorial Note see page 97.

This anthem is available separately.

-sure; for we con - fess our sins un - to thee, and

-sure; for we con - fess our sins un - - to thee, and

-sure; for we con - fess our sins un - to thee, and

-sure; for we con - fess our sins un - to thee, and

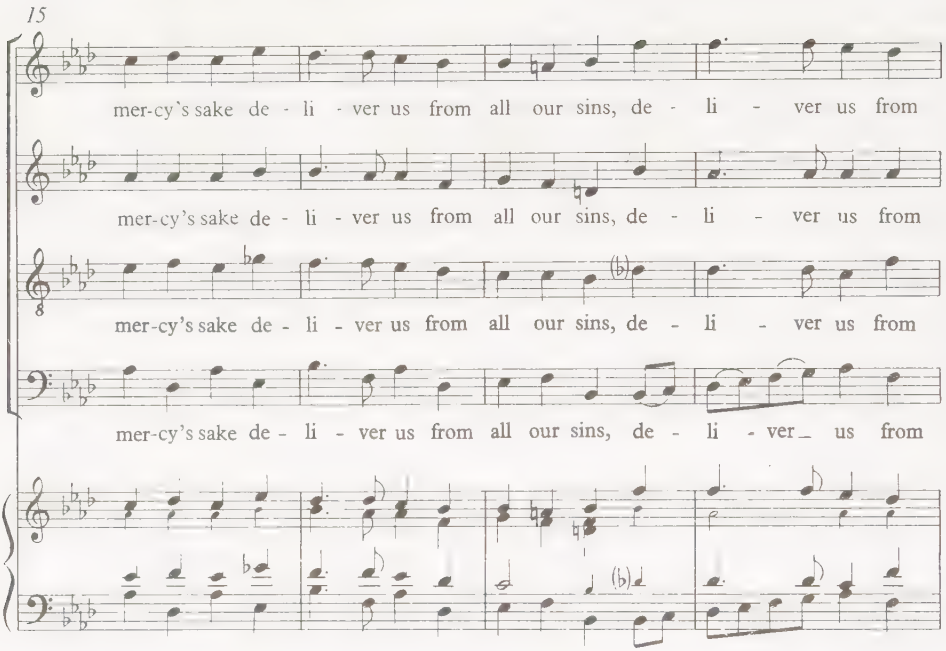
11

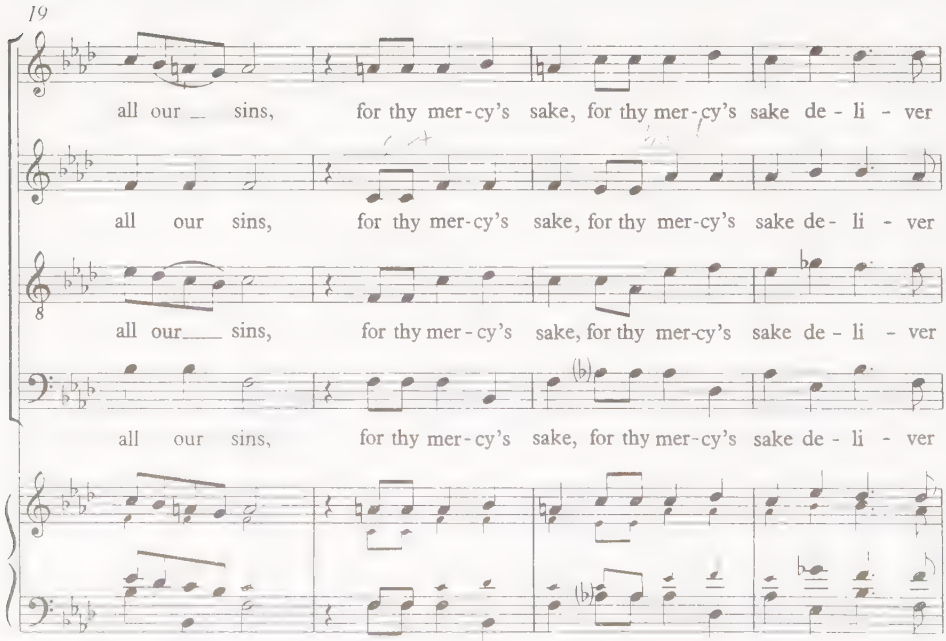
hide not our un - right - e - ous - ness. For thy mer - cy's sake, for thy

hide not our un-right - eous-ness. For thy mer - cy's sake, for thy

hide not our un - right - e - ous - ness. For thy mer - cy's sake, for thy

hide not our un - right - e - ous - ness. For thy mer - cy's sake, for thy


15
mer-cy's sake de - li - ver us from all our sins, de - li - ver us from
mer-cy's sake de - li - ver us from all our sins, de - li - ver us from
mer-cy's sake de - li - ver us from all our sins, de - li - ver us from
mer-cy's sake de - li - ver us from all our sins, de - li - ver us from


19
all our sins, for thy mer-cy's sake, for thy mer-cy's sake de - li - ver
all our sins, for thy mer-cy's sake, for thy mer-cy's sake de - li - ver
all our sins, for thy mer-cy's sake, for thy mer-cy's sake de - li - ver
all our sins, for thy mer-cy's sake, for thy mer-cy's sake de - li - ver

23

us from all our sins, de - li - ver us from all our sins.

us from all our sins, de - li - ver us from all our sins.

us from all our sins, de - li - ver us from all our sins,

us from all our sins, de - li - ver us from all our sins.

Editorial Note

Sources:

A	British Library, London:	Add. MS 29289	[Alto]	*c.* 1625
B	Shropshire County Records Office, Shrewsbury:	SRO 356 Mus. MS 5	[Bass]	*c.* 1625
C	Christ Church Library, Oxford:	(1) MS 1001	[Organ]	*c.* 1640
		(2) MS 1220	[Alto]	
		(3) MS 1221	[Tenor]	
		(4) MS 1222	[Tenor]	
		(5) MS 1223	[Bass]	
		(6) MS 1224	[Bass]	
D	Barnard's *First Book of Selected Church Music*			1641
E	St George's Chapel Library, Windsor:	(1) MS 1a	[Alto]	*c.* 1660
		(2) MS 2	[Alto]	
		(3) MS 2a	[Alto]	
		(4) MS 3	[Tenor]	
		(5) MS 4	[Bass]	
F	St John's College, Oxford:	MS 315	[Organ]	*c.* 1660
G	British Library, London:	Add. MS 30478	[Tenor]	*c.* 1664
H	University of California, Berkeley:	MS M2 C645	[Organ]	*c.* 1670
I	Wimborne Minster Library:	(1) MS P11	[Alto]	*c.* 1670
		(2) MS P14	[Tenor]	
		(3) MS P16	[Tenor]	
		(4) MS P15	[Bass]	
J	York Minster Library: The 8 'Gostling' part-books			*c.* 1675
K	British Library, London:	Add. MS 17784	[Bass]	*c.* 1675
L	Christ Church Library, Oxford:	(1) MS 437	[Organ]	*c.* 1675
		(2) MS 438	[Organ]	*c.* 1680

continued overleaf

M	Royal College of Music, London: Printed Music 1 A 1	[Alto]	*c.* 1680
N	St Paul's Cathedral, London:	(1) An un-numbered tenor part-book (2) An un-numbered bass part-book	*c.* 1680

Other sources consulted but not collated include Tudway's early 18th-century vocal score – BM Harl. MS 7338, and three part-books in the library of Gloucester Cathedral copied from D shortly after the Commonwealth. The text is to be found in Clifford's *Divine Services and Anthems* . . . . . of 1663.

Editorial Method:

Small notes, small accidentals, cautionary accidentals in brackets, and crossed slurs are editorial. Since the earliest manuscript sources date from more than 40 years after the composer's death, disparities in textual underlay are not listed in the variants. The organ part is a conflation of the five listed sources, and only conflicting, not complementary variants are noted.

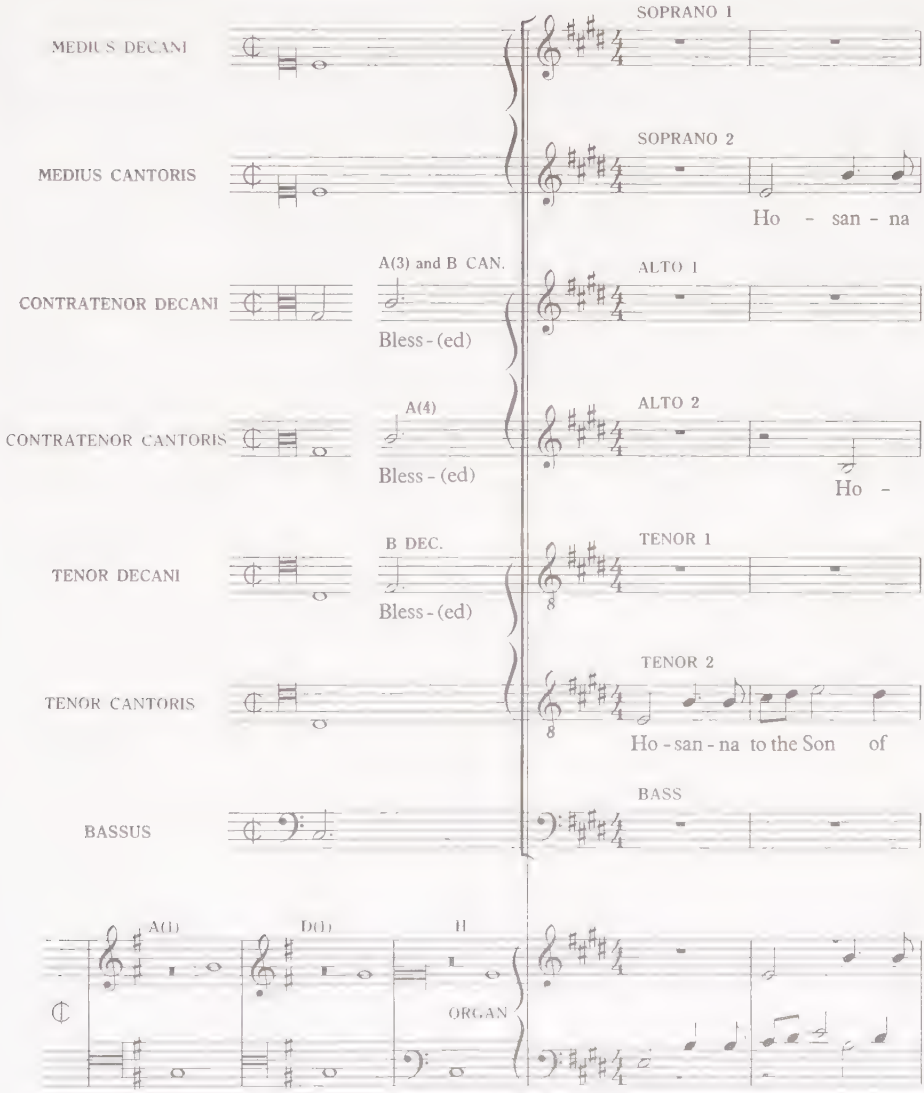
Variants:

Bar	Stave	Beat	Source	Variant
2	4	4	K	crotchet D♭
2	6	4	H	quavers B♭, A♭ in tenor of L.H.
6	5	1	L(2)	crotchet F in alto of R.H.
6	6	2	L(2)	crotchet F in L.H. as in tenor voice part
6	2	2–3	D, E(1) & (2), I(1) & M	minim F
7	2 & 4	1	B, I(1) & M	minim
7	2, 3 & 4	1	C(2)–(6)	minim with pause mark
8	2	2	I(1)	crotchet D♭
10	4	1–2	B	upper minim C
11–12	2	2–1	I(1)	three A♭s – crotchet, minim, crotchet
11–12	5	3–1	C(1)	dotted crotchet D♭, quaver C, crotchet A♭
12	2	2–3	A & C(2)	two crotchet D♭s
12–13	4	2–2	B	crotchet B♭, minim C, minim F [?]
13	5	1–3	C(1)	dotted minim F – no rest in R.H.
15	3	1	J	crotchet D♭ in Cantoris book [?]
17	2 & 5	1	I(1) & L(2)	♭ to G in alto parts
17	2	3	I(1)	crotchet F
17–18	5	4–3	F	D♭s and Cs a third below the top of R.H.
18	5	4	C(1)	R.H. has a top F
19	4	2	B	low B♭ for 'our' – also in repeat
after 26	4		B	'Amen' set to low minim B♭ and upper semibreve F with a pause mark

12. HOSANNA TO THE SON OF DAVID

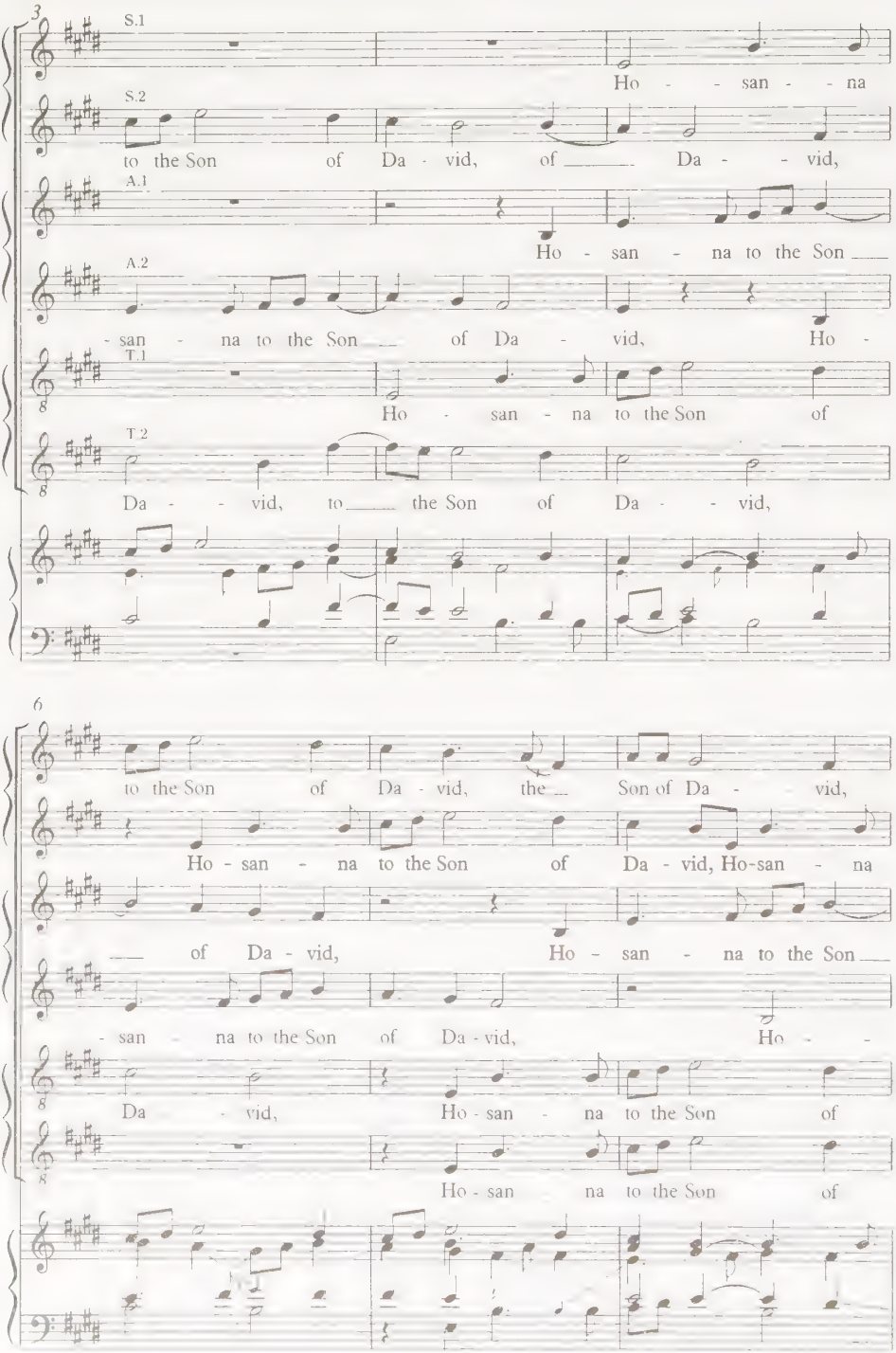
Edited by
ANTHONY GREENING

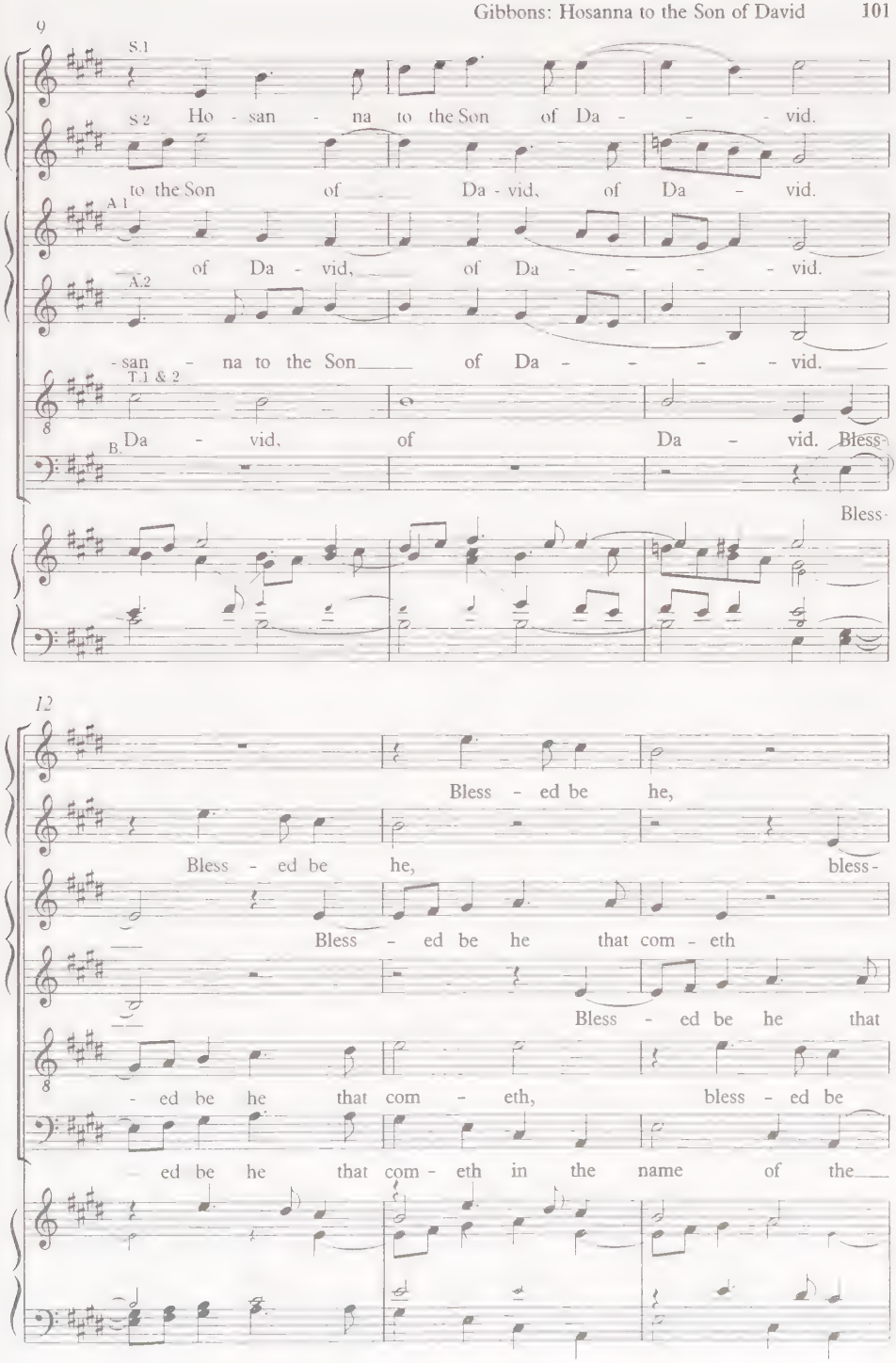
ORLANDO GIBBONS
(1583–1625)

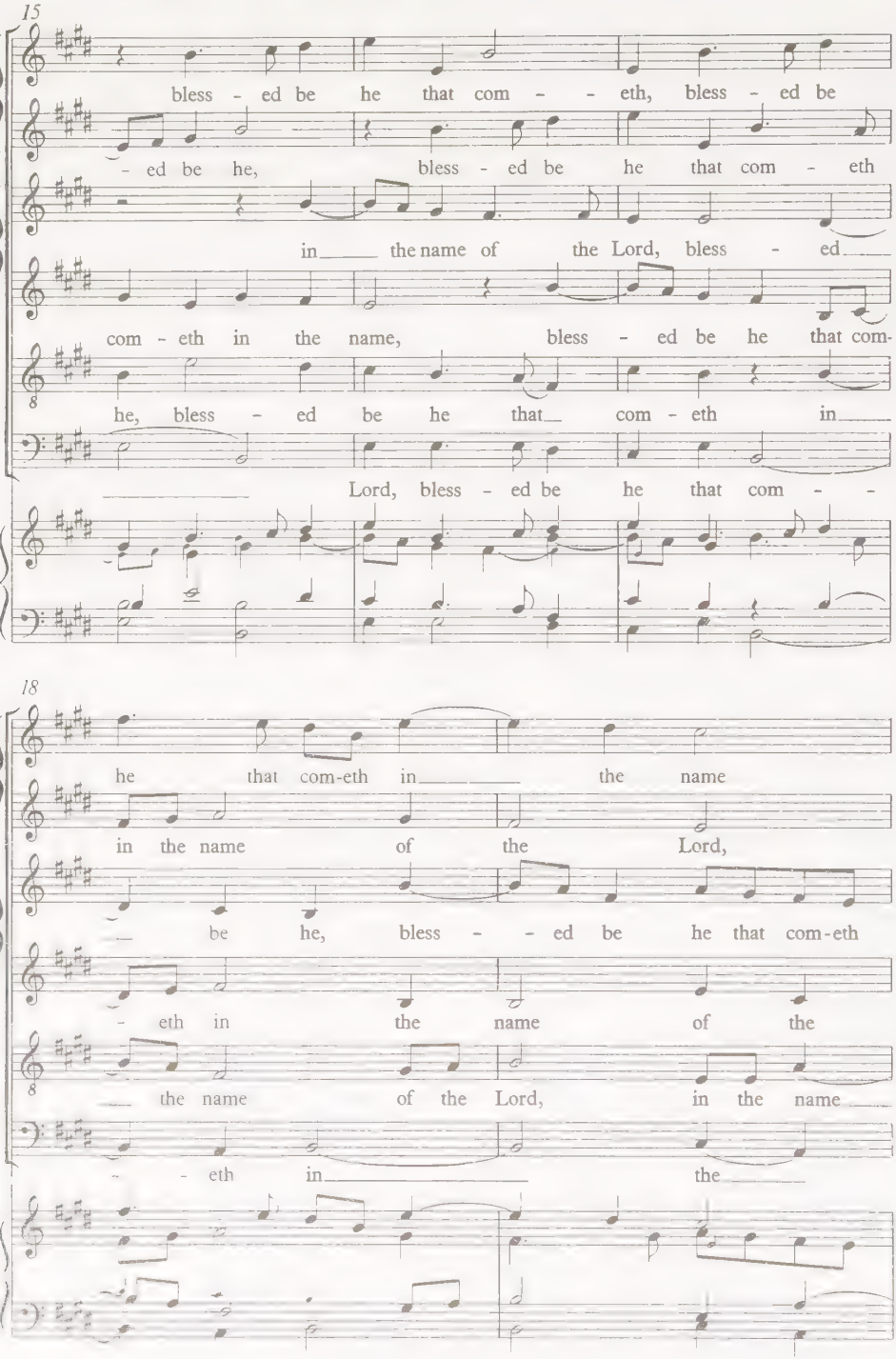


For Editorial Note see page 112.

This anthem is available separately.


3
S.1
Ho - - san - - na
S.2
to the Son of Da - vid, of Da - - vid,
A.1
Ho - san - na to the Son
A.2
- san - na to the Son of Da - vid, Ho -
T.1
Ho - san - na to the Son of
T.2
Da - - vid, to the Son of Da - - vid,
6
to the Son of Da - vid, the Son of Da - vid,
Ho - san - na to the Son of Da - vid, Ho-san - na
of Da - vid, Ho - san - na to the Son
- san - na to the Son of Da - vid, Ho - -
Da - vid, Ho - san - na to the Son of
Ho - san - na to the Son of


9
S.1
S.2
Ho - san - na to the Son of Da - - - vid.
to the Son of Da - vid, of Da - vid.
A.1
of Da - vid, of Da - - - vid.
A.2
- san - na to the Son of Da - - - vid.
T.1 & 2
B.
Da - vid, of Da - vid. Bless-
Bless-
12
Bless - ed be he,
Bless - ed be he, bless-
Bless - ed be he that com - eth
Bless - ed be he that
- ed be he that com - eth, bless - ed be
- ed be he that com - eth in the name of the


15
bless - ed be he that com - - eth, bless - ed be
- ed be he, bless - ed be he that com - eth
in the name of the Lord, bless - ed
com - eth in the name, bless - ed be he that com-
he, bless - ed be he that com - eth in
Lord, bless - ed be he that com - -
18
he that com-eth in the name
in the name of the Lord,
be he, bless - - ed be he that com-eth
- eth in the name of the
the name of the Lord, in the name
- - eth in the

20

of the Lord.

in the name of the Lord. Bless – ed be the

in the name of the Lord.

Lord, of the Lord.

of the Lord. Bless -

name of the Lord.

22

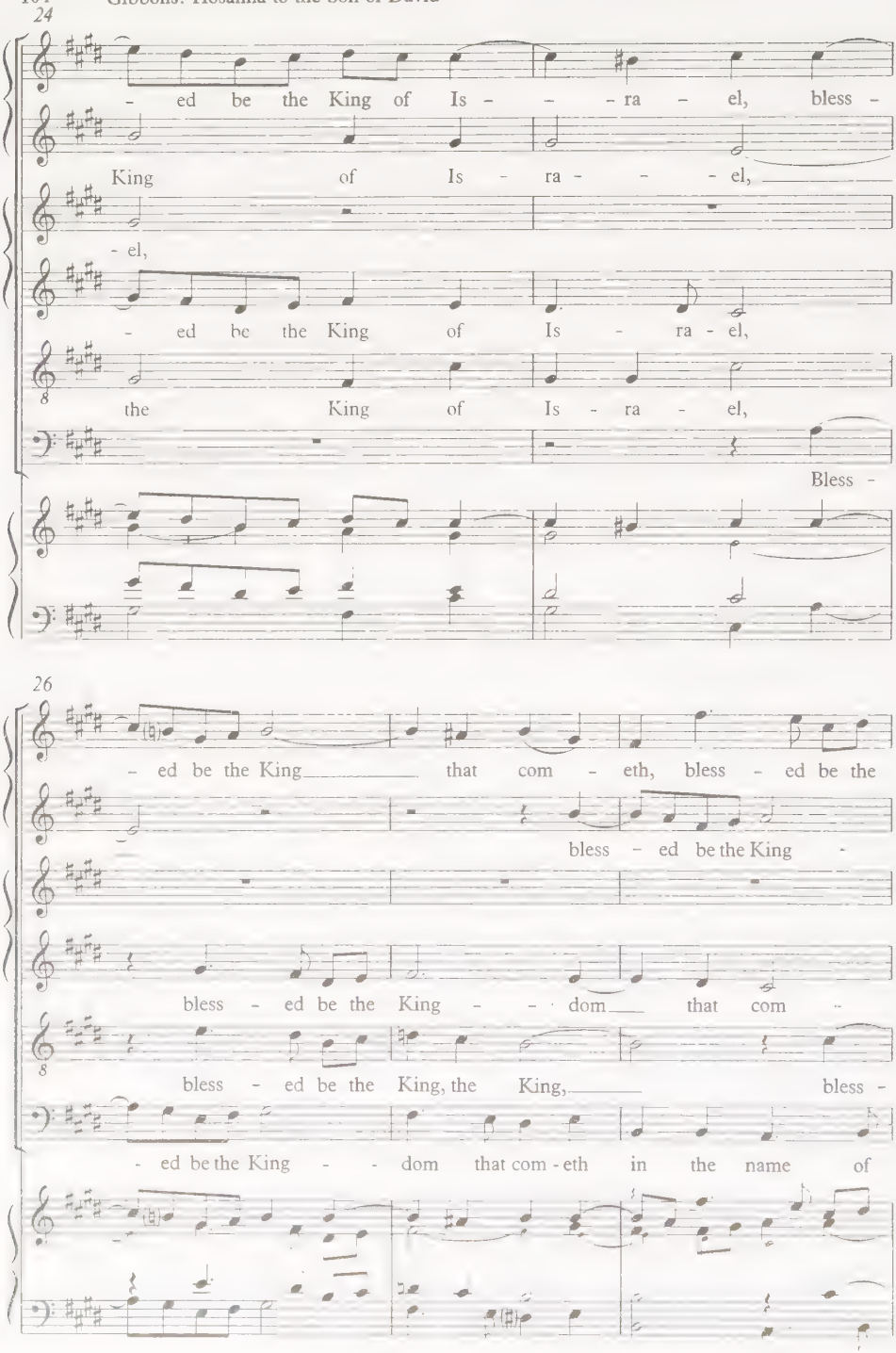
Bless - ed be the King, the King, bless -

King, the King, bless – ed be the

Bless - ed be the King of Is - ra -

Bless - ed be the King, bless

- ed be the King of Is - ra - - el,


24
- ed be the King of Is - - - ra - el, bless -
King of Is - ra - - - el,
- el,
- ed be the King of Is - ra - el,
the King of Is - ra - el,
Bless -
26
- ed be the King that com - eth, bless - ed be the
bless - ed be the King -
bless - ed be the King - - dom that com -
bless - ed be the King, the King, bless -
- ed be the King - - dom that com - eth in the name of

29

King, bless – ed be the King, the King,

- dom that com - eth in the name, bless – ed be the

bless – ed be the King - dom, bless –

- eth, bless – ed be the

- ed be the King - dom

the Lord, bless – – ed be the King – –

31

bless –

King - dom,

- ed be the King - dom that com - eth

King - dom that com - eth in the name of

that com – – eth in the name of the

- dom, bless – ed be the King – – - dom that

33

- ed be the King, the King that com - eth in the name

bless - ed be the King - dom that com - eth in

in the name of the Lord, that

the Lord, the Lord, that com - eth in the

Lord, com - eth in the name

com - eth in the name, that com - eth in the name

36

of the Lord. Peace in heav'n,

the name of the Lord. Peace in heav'n,

com - eth in the name of the Lord. Peace in

name of the Lord. Peace in heav'n,

of the Lord. Peace in

of the Lord. Peace in

(1)* (2)*

*Indications in source A1:-(1) Verse, (2) Full, (3) Verse, (4) Full.

39

peace in heav'n, and glo - ry

peace in heav'n, and glo - ry

heav'n, peace in heav'n,

peace in heav'n,

heav'n, peace in heav'n, in heav'n, and glo -

heav'n, peace in heav'n, and glo - ry

(3)* (4)*

42

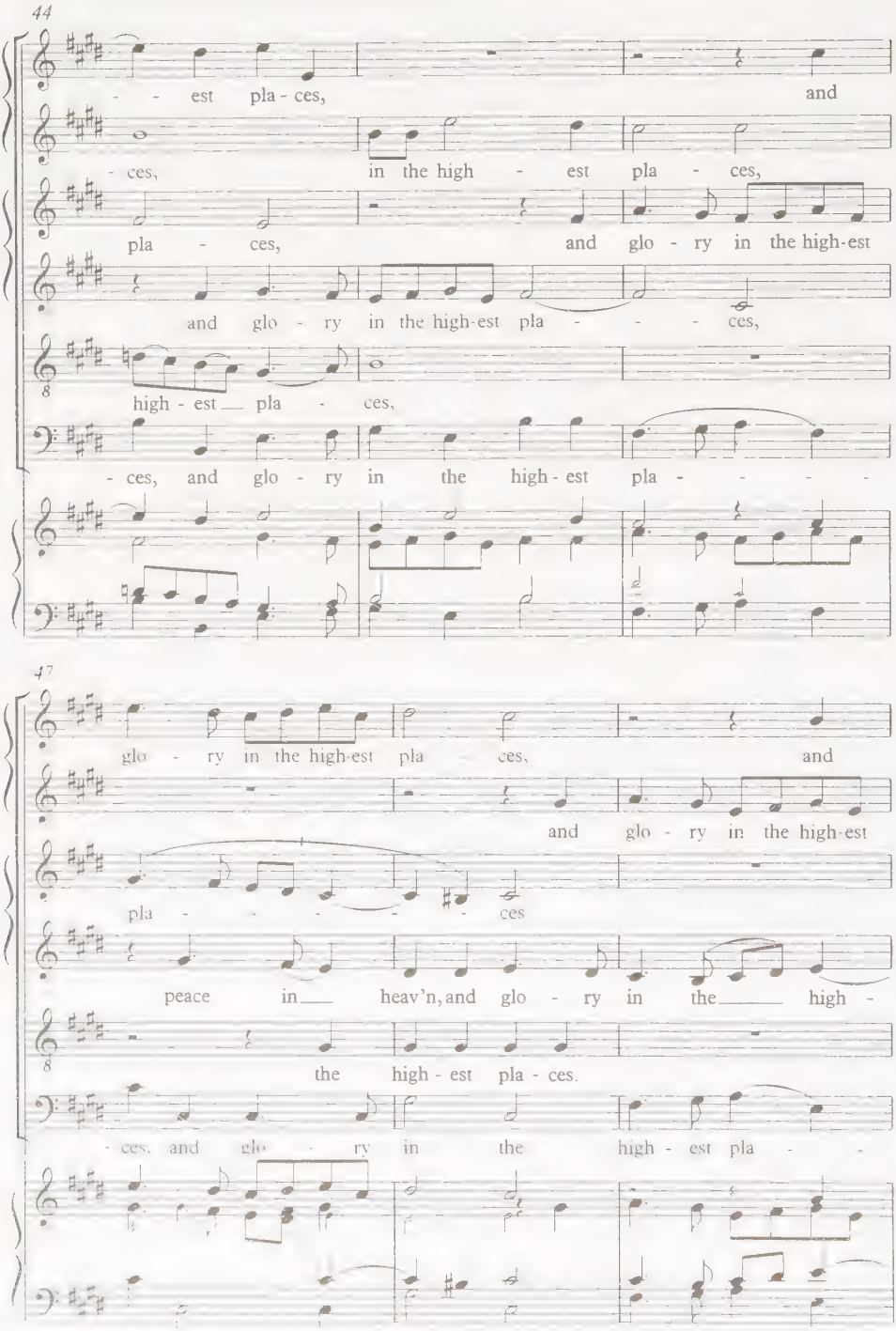
in the high - est pla - - ces, the high -

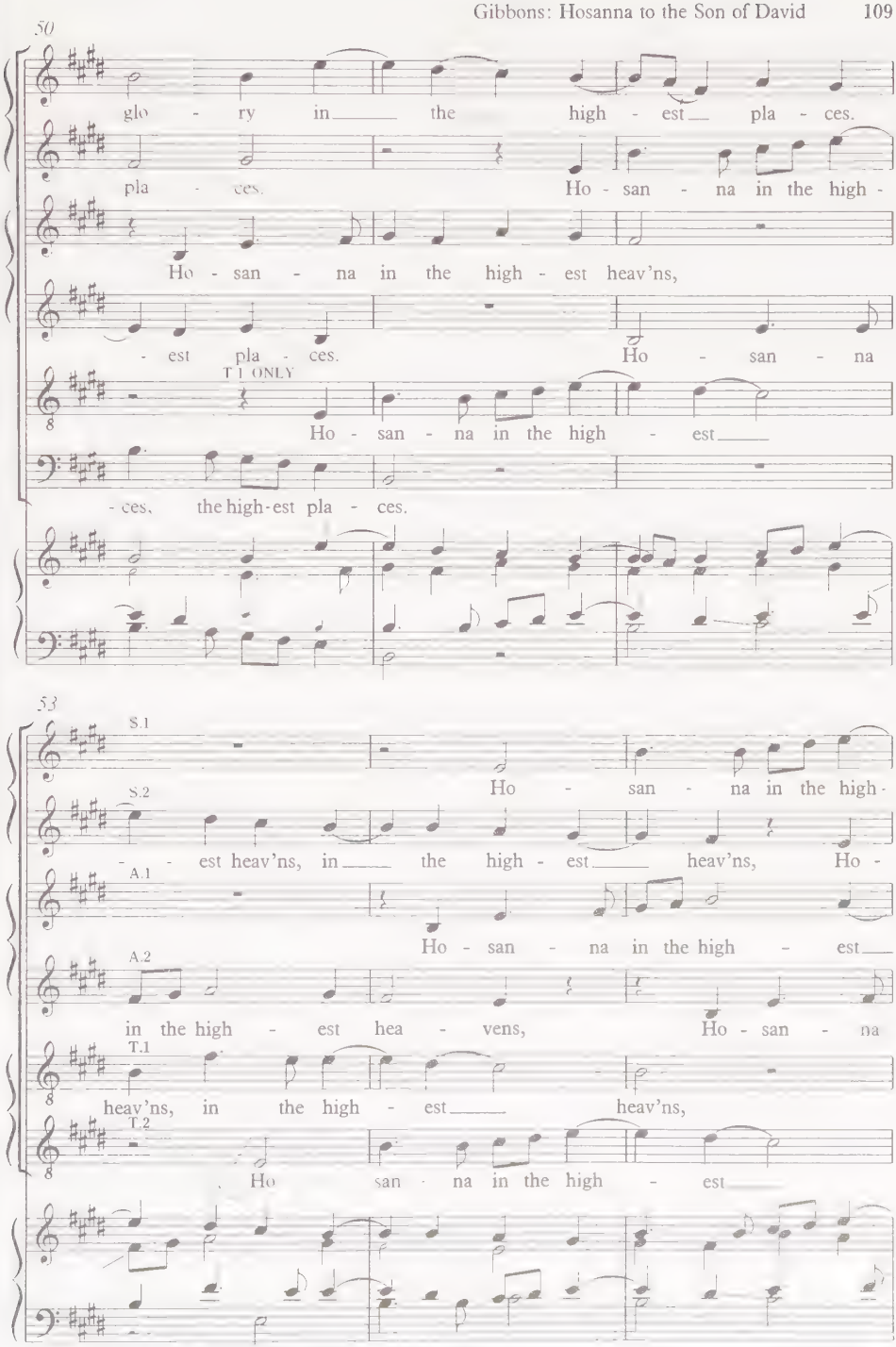
in the high - - est pla - - - -

and glo - ry in the high - est

- - ry in the high'st pla - ces, glo - ry in the

in the high - est pla - - - -


44
- - est pla - ces, and
- ces, in the high - est pla - ces,
pla - ces, and glo - ry in the high-est
and glo - ry in the high-est pla - - - ces,
high - est pla - ces,
- ces, and glo - ry in the high - est pla - - - -
47
glo - ry in the high-est pla - ces, and
and glo - ry in the high-est
pla - - - - - ces
peace in heav'n, and glo - ry in the high -
the high - est pla - ces.
- ces, and glo - ry in the high - est pla - -


50
glo - ry in the high - est pla - ces.
pla - ces. Ho - san - na in the high -
Ho - san - na in the high - est heav'ns,
- est pla - ces. Ho - san - na
T 1 ONLY
Ho - san - na in the high - est
- ces, the high-est pla - ces.
53
S.1
S.2
Ho - san - na in the high -
- est heav'ns, in the high - est heav'ns, Ho -
A.1
A.2
Ho - san - na in the high - est
in the high - est hea - vens, Ho - san - na
T.1
heav'ns, in the high - est heav'ns,
T.2
Ho san - na in the high - est

56

- est heav'ns, in the high - est heav'ns, Ho -

- san - na in the high - est heav'ns, Ho - san - na in the high-

heav'ns, Ho - san - na in the high - - -

in the high - est heav'ns, Ho - san - na

Ho - san - na in the high - - est

heav'ns, Ho - san - na in the high - est

59

S.1

- san - na in the high - est heav'ns, Ho - san - na

S.2

- est heav'ns, the high-est heav'ns,

A.1

- est heav'ns, the high - - est heav'ns,

A.2

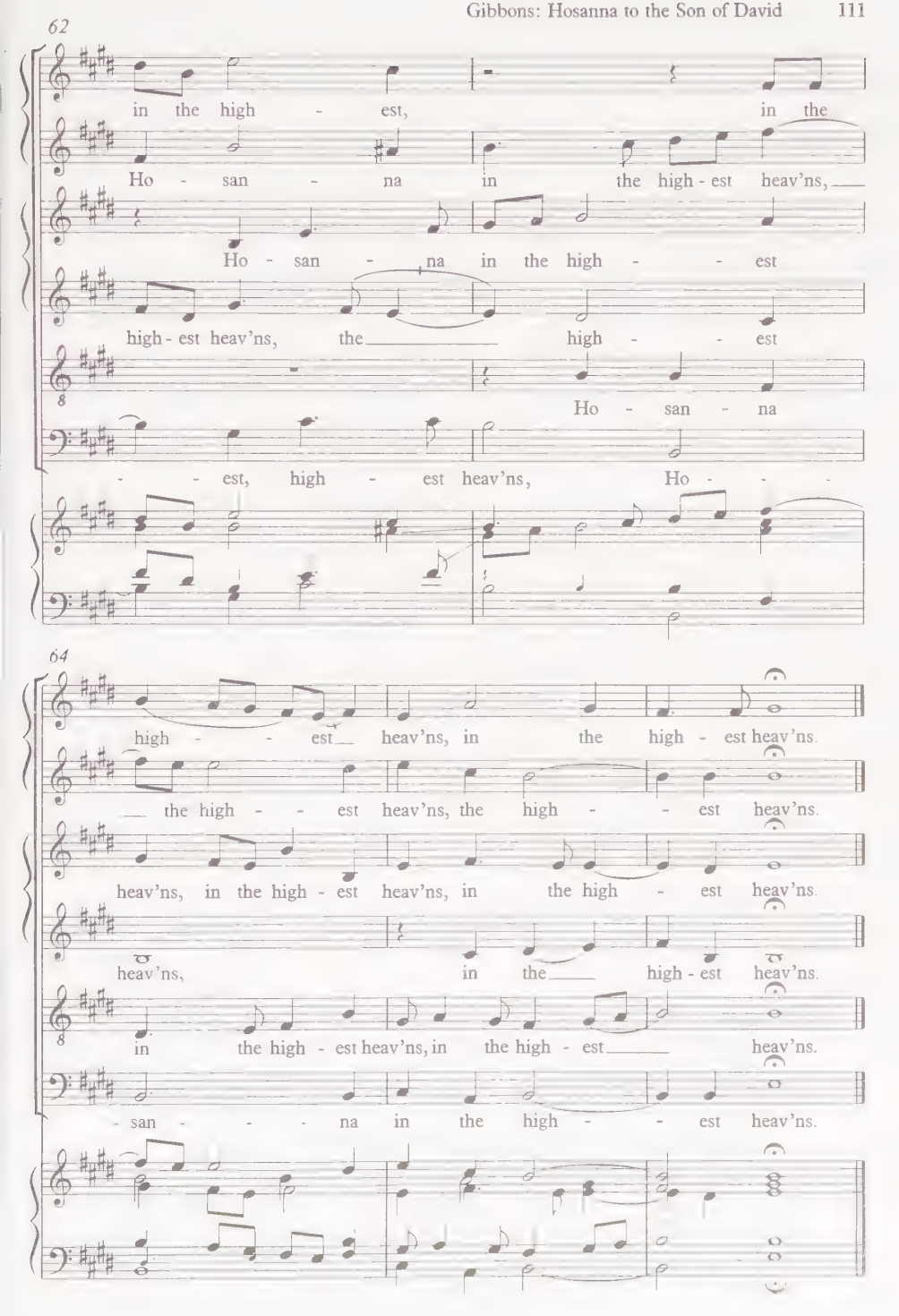
in the high - est heav'ns, in the high - est heav'ns, Ho - san-na in the

T.1 & 2

heav'ns,

B.

Ho - san - na in the high -


62
in the high - est, in the
Ho - san - na in the high - est heav'ns,
Ho - san - na in the high - - est
high - est heav'ns, the high - - est
Ho - san - na
- - est, high - est heav'ns, Ho - - -
64
high - - est heav'ns, in the high - est heav'ns.
the high - - est heav'ns, the high - - est heav'ns.
heav'ns, in the high - est heav'ns, in the high - est heav'ns.
heav'ns, in the high - est heav'ns.
in the high - est heav'ns, in the high - est heav'ns.
- san - - - na in the high - - est heav'ns.

Editorial Note

Sources:

A	Durham Cathedral Library:					
	(1) MS A1	[Organ]	*c.* 1635	(7) MS C9	[Tenor]	*c.* 1635
	(2) MS C2*	[Alto]	*c.* 1635	(8) MS C10		*c.* 1635
	(3) MS C4			(9) MS C11		*c.* 1640
	(4) MS C5			(10) MS C15		*c.* 1625
	(5) MS C6			(11) MS C16	[Bass]	*c.* 1640
	(6) MS C7			(12) MS C17		*c.* 1675
				(13) MS C19		*c.* 1675
B	Barnard's *First Book of Selected Church Music*					1641
C	St John's College, Oxford:			MS 180	[Bass]	*c.* 1630
D	Christ Church Library, Oxford:			(1) MS 1001	[Organ]	*c.* 1640
				(2) MS 1012	[Bass]	*c.* 1670
				(3) MS 525	[Score]	*c.* 1675
				(4) MS 47	[Score]	*c.* 1680
E	York Minster Library:			(1) MS M 29 (S)	[Bass]	*c.* 1630
				(2) The 'Gostling' part-books		*c.* 1675
F	British Library, London:		(1) Add. MSS 30478 & 9		[Tenor]	*c.* 1664
			(2) Add. MS 17784		[Bass]	*c.* 1675
			(3) Royal Music Library: MS 23m3		[Bass]	*c.* 1695
G	St Michael's College, Tenbury:			(1) MS 1442	[Bass]	*c.* 1670
				(2) MS 1023	[Score]	*c.* 1690
H	University of California, Berkeley:			MS M2 C645	[Organ]	*c.* 1680
I	Gloucester Cathedral Library:		an un-numbered tenor part-book, probably copied from B			*c.* 1675
J	Fitzwilliam Museum, Cambridge:			(1) MS 88	[Scores]	*c.* 1677
				(2) MS 117		*c.* 1683
K	St Paul's Cathedral, London:		one tenor and two bass part-books with no shelf marks			*c.* 1680

Word-books:

1	Bodleian Library, Oxford:	MS Rawl Poet 23	*c.* 1635
2	Clifford's *The Divine Services and Anthems*		1664
3	British Library:	Harl MS 6346	*c.* 1670

Other later sources which have been consulted but not collated include:–

Three scores in the British Library –

Harl MS 7339, which is Tudway's score dating from about 1720;

Add. MS 31405, a full vocal score of similar date;

Add. MS 30087 – J. Bishop's 19th-century score of Barnard's part-books;

Two 18th-century scores in the library of Ely Cathedral – MSS 5 and 20;

Boyce's *Cathedral Music* of 1760;

Two organ parts in the library of Christ Church, Oxford; MSS 1230 and 1234;

Three 18th-century manuscripts in the library of St Michael's College, Tenbury – MSS 607, 805 and 1030.

Editorial Method:

All small notes and rests in the organ part are editorial additions to the three extant 17th-century books, A(1), D(1) and H. Crossed slurs are also editorial. Variants are not listed in the usual way, as the multiplicity of sources precludes mentioning all the differences in textual underlay; manifest errors on the part of scribes are also extremely numerous. The editor's main problem concerns the 'Verse' and 'Full' indications in many of the MSS: at the start of the anthem, many of the tenor sources are marked 'Vers:', but this is seldom countermanded – and the anthem is *invariably* included under the 'Full' anthems in all sources. None of the countertenor or soprano parts start with a 'Verse' indication with the sole exception of the Decani Countertenor from source E(2); at the same time, some of the bass parts collated indicate a 'Verse' section before their entry in bar 11, which is consequently marked 'Cho:'. The Durham organ part, A(1), also indicates 'Vers:' and 'Cho:' for the section, 'Peace in heav'n', beginning at bar 37, but starts 'Full'. The editor thinks that Gibbons may have intended a soloistic beginning, (perhaps *"in medio chori"*?), but cannot escape the conclusion that this is a 'Full' anthem, and that later scribes attributed various parts to solo singers where the composer had not intended it. A large choir might, perhaps, start with semi-chorus, the full choir entering at 'Blessed be he'.

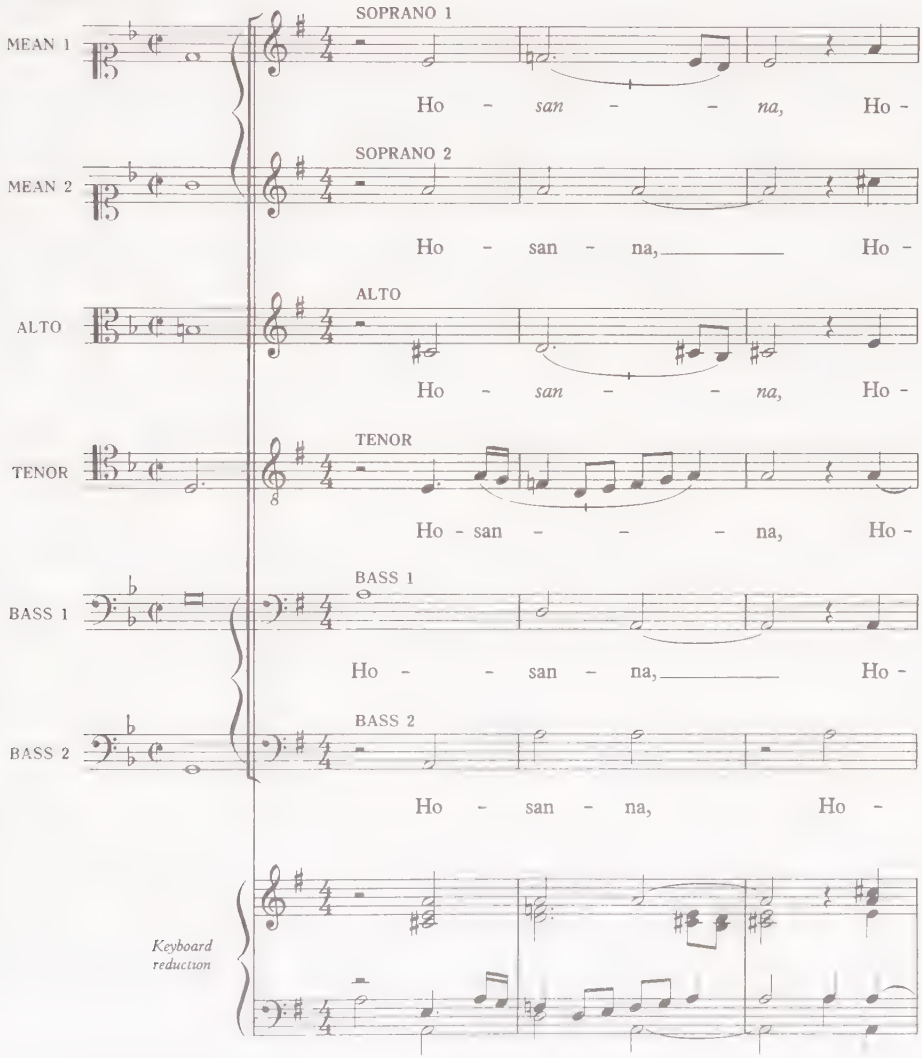
None of the word-books agrees with the music MSS in the text, or its biblical ascriptions; so the editor has taken a consensus of the earliest MSS readings, and here presents the composite text without stipulating any of the Gospel texts.

13. HOSANNA TO THE SON OF DAVID

Edited by
JOHN MOREHEN

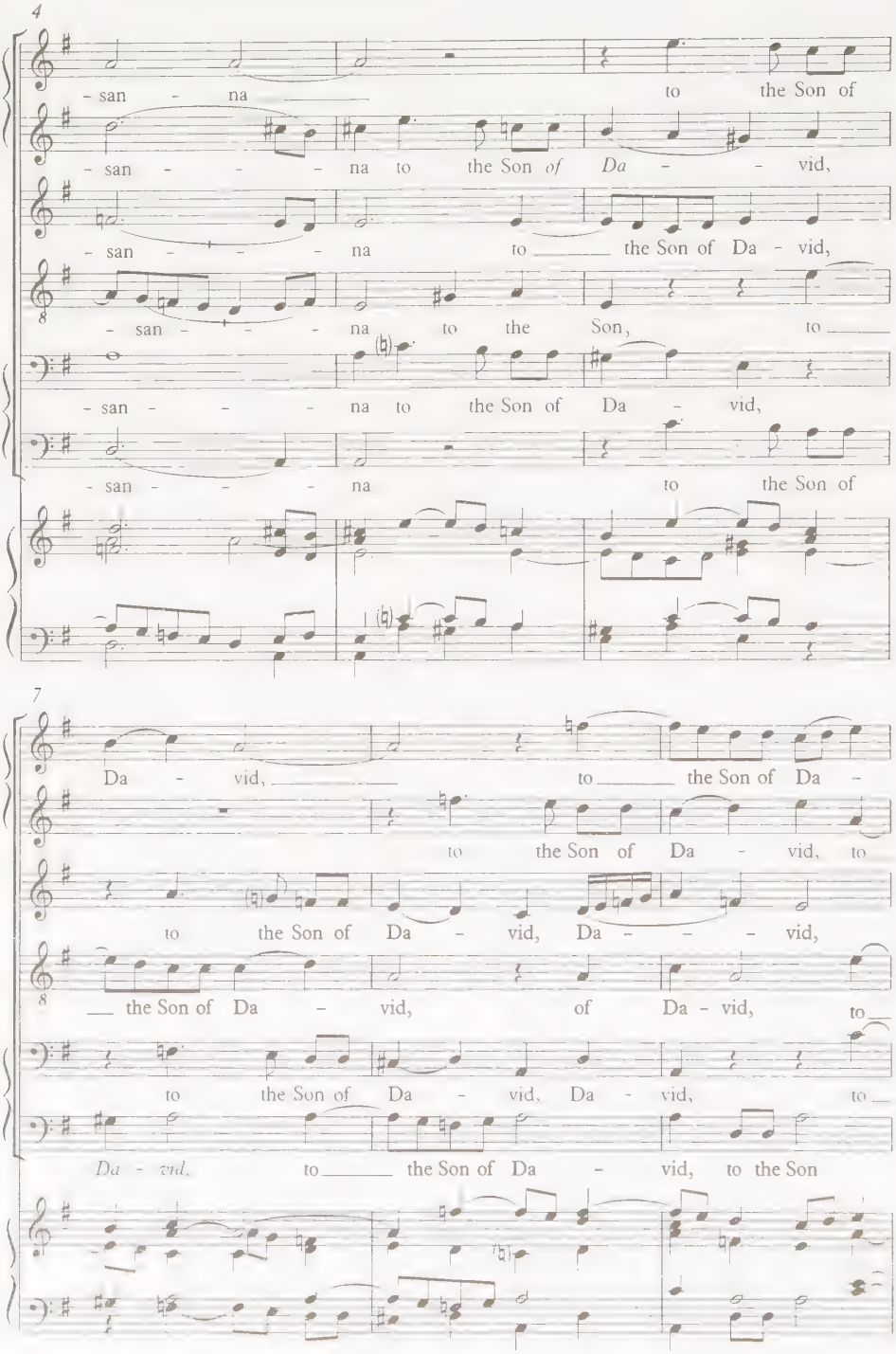
THOMAS WEELKES
(c.1575-1623)

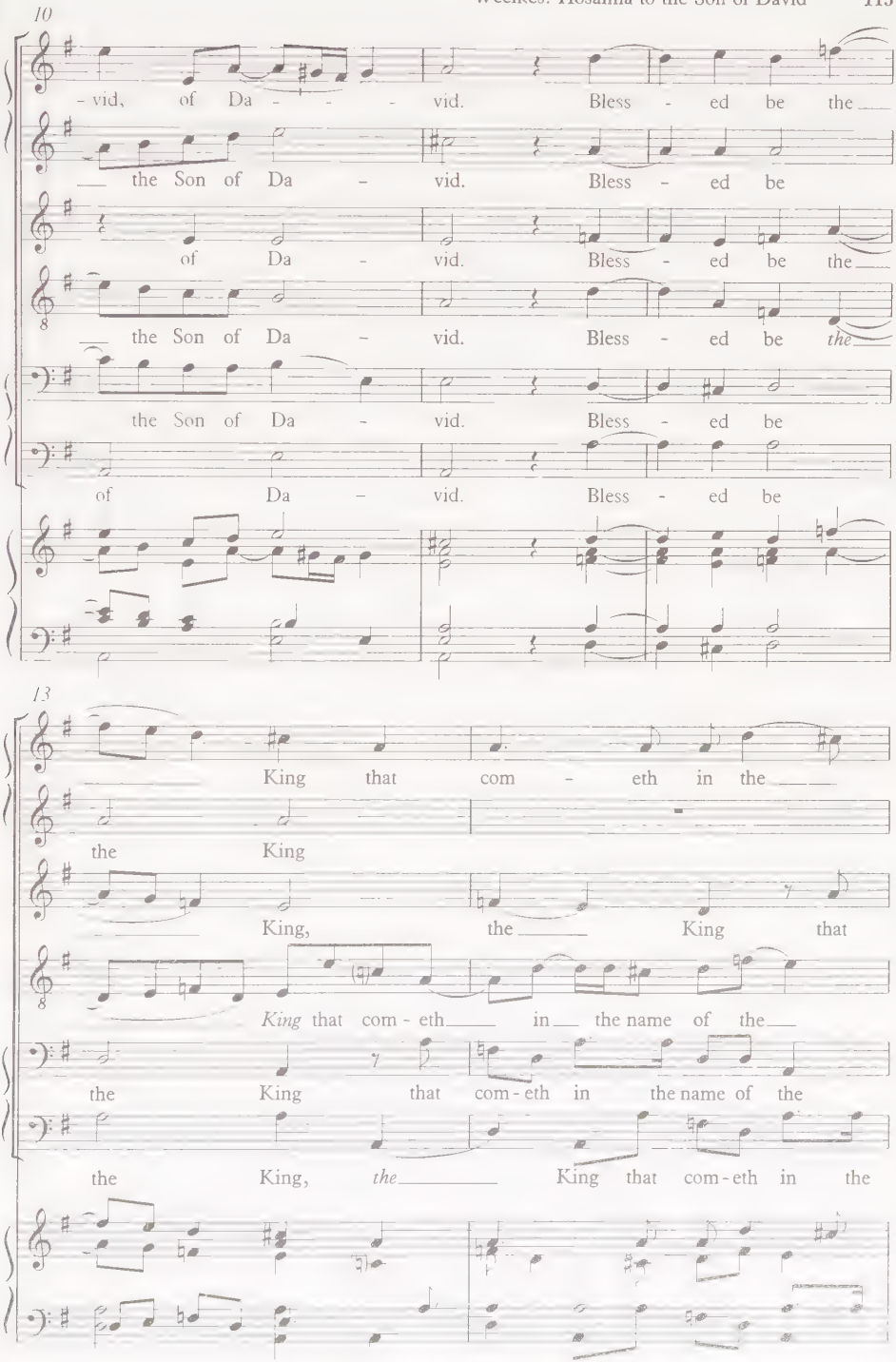
St. Matthew 21, 9

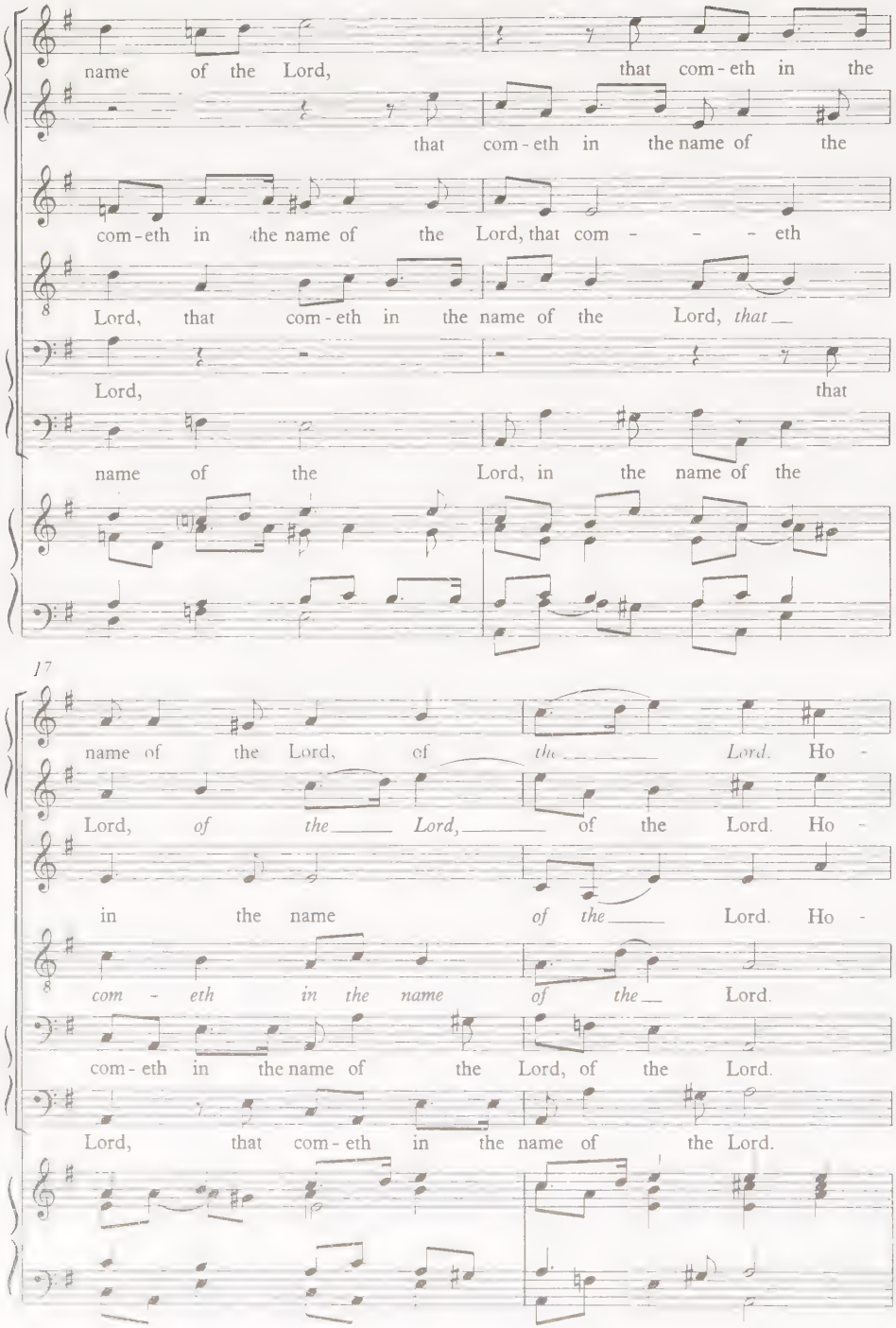


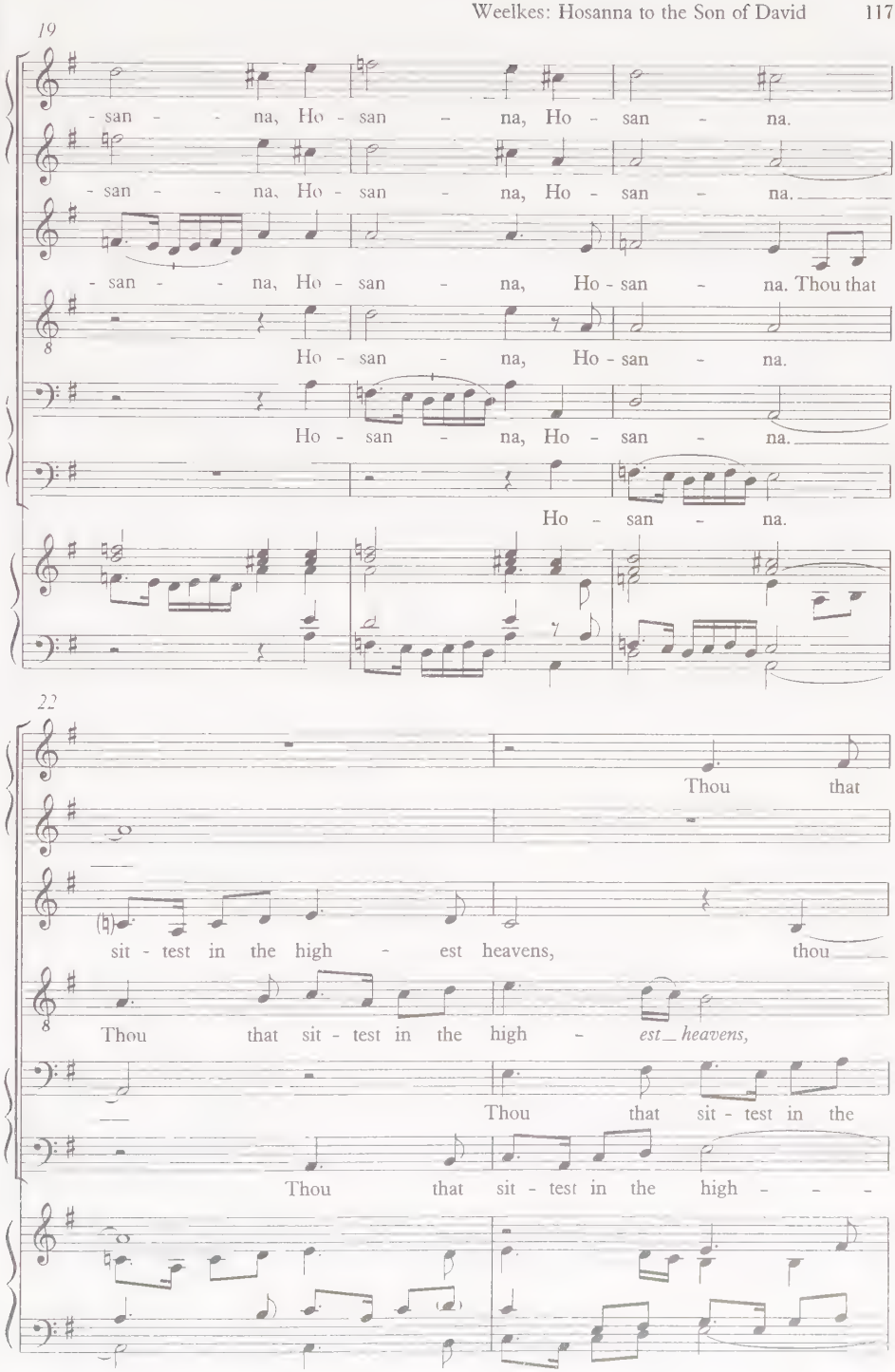
For editorial note see page 121.

This anthem is available separately.


4
- san - na to the Son of
- san - - - na to the Son of Da - - vid,
- san - - - na to the Son of Da - vid,
- san - - - na to the Son, to
- san - - - na to the Son of Da - vid,
- san - - - na to the Son of
7
Da - vid, to the Son of Da -
to the Son of Da - vid, to
to the Son of Da - vid, Da - - - vid,
the Son of Da - vid, of Da - vid, to
to the Son of Da - vid, Da - vid, to
Da - vid, to the Son of Da - vid, to the Son


10
-vid, of Da - - - vid. Bless - ed be the
the Son of Da - vid. Bless - ed be
of Da - vid. Bless - ed be the
the Son of Da - vid. Bless - ed be *the*
the Son of Da - vid. Bless - ed be
of Da - vid. Bless - ed be
13
King that com - eth in the
the King
King, the King that
King that com - eth in the name of the
the King that com - eth in the name of the
the King, *the* King that com - eth in the


15
name of the Lord, that com - eth in the
that com - eth in the name of the
com - eth in the name of the Lord, that com - - - eth
Lord, that com - eth in the name of the Lord, that
Lord, that
name of the Lord, in the name of the
17
name of the Lord, of the Lord. Ho -
Lord, of the Lord, of the Lord. Ho -
in the name of the Lord. Ho -
com - eth in the name of the Lord.
com - eth in the name of the Lord, of the Lord.
Lord, that com - eth in the name of the Lord.


19
- san - - na, Ho - san - na, Ho - san - na.
- san - - na, Ho - san - na, Ho - san - na.
- san - - na, Ho - san - na, Ho - san - na. Thou that
Ho - san - na, Ho - san - na.
Ho - san - na, Ho - san - na.
Ho - san - na.
22
Thou that
sit - test in the high - est heavens, thou
Thou that sit - test in the high - est heavens,
Thou that sit - test in the
Thou that sit - test in the high - - -

24

sit - test in the high - *est* *heavens,*

Thou that sit - test in the high - est heavens,

that sit - test in *the* *high* - *est* heavens, the

thou that sit - test in the *high* - *est*

high - est heavens, thou that sit - test in the high - -

- - est heavens, the high - est heavens,

27

thou that sit - test in the high - est

thou that sit - test in the

high - - - - est heavens,

heavens, thou that sit - test in the

- - est heavens, thou that

thou that sit - test in the high - est heavens,

29

heavens, the high - est heavens, the high - est

high - est heavens, the high-est heavens, the high - est

thou that sit - test in the high - est heavens, *in the high - est*

high - est heavens, high - est heavens, in the high -

sit - test in the high - est heavens, in the high - *est*

the high - est heavens, in the high -

32

heavens. Ho - san - na, Ho -

heavens. Ho - san - na, Ho -

heavens. Ho - san - na, Ho -

- - est heavens. Ho - san - na, Ho -

heavens. Ho - san - na, Ho -

- - est heavens. Ho - san - na, Ho -

35

- san - na in ex - cel - - sis, in ex -

- san - na in ex - cel - sis De - - o,

- san - na in ex - cel - sis, in ex - cel - - - -

- san - na in ex - - - - cel - - - sis

- san - na in ex - cel -

- san - na in ex - cel - - - sis,

38

- cel - sis De - o, De - o.

in ex - cel - sis De - - - o.

- - - sis, in ex - cel - sis De - o.

De - o, De - - - - o.

- sis, in ex - cel - sis De - o.

in ex - cel - sis De - - - - o

Editorial Note

Sources:

This edition is based on the following 'secular' sources:

- **A** Christ Church, Oxford, MSS. 56–60 (lacks Bass 2).
- **B** British Museum, Additional MSS. 17786–91 (contains all voice parts).
- **C** St. Michael's College, Tenbury, MSS. 807–811 (lacks Mean 2).
- **D** St. Michael's College, Tenbury, MS. 309 (contains Mean 2, Bass 1 and Bass 2 only).

The fact that this anthem does not survive in any liturgical source suggests very strongly that it was intended purely for secular use. This theory is supported by the unusual scoring and by the use of the Latin phrase 'Hosanna in excelsis Deo'. No positive order of primacy for the four sources can be established.

Variants:

The procedure in indicating variant readings is as follows: Bar. Voice part (reading downwards). Symbol in bar (tied note from a previous bar is treated as 0): Variant reading. (Source). Italic letters indicate note-values (*e.g.* *m* = minim, *c.* = dotted-crotchet).

Pref. staves 1–6: omit mensuration symbol (A)/2.1.1: '-san*m.q*na*qm*' (C)/2.3.1: '-san*m.q*na*qm* (C)/2.4.4: omit ♮ (B)/3.2.2: omit ♯ (D)/4.2.2: omit ♯ (D)/4.6.1: *mm* for *m.c* (D)/5.2.1: omit ♯ (D)/5.2.5: 'of*qcc* Da*c*vid*c*' implied (D)/7.3.5: omit ♮ (A-C)/7.6.1: omit ♯ (D)/8.3.6: omit ♮ (A, B)/9.5.4: redundant ♮ (♭) (B, C)/11.3.3: omit ♮ (A, C)/12.3.2: omit ♮ (B)/12.4.3: 'the*c.qq* King*qq* (C)/13.6.3: 'be*c* the*c* (D)/14.6.1: E (B)/16.3.1: *c* (B)/16.4.5: 'that*q* com*c*eth*c* in*c* the*q* name*qc*' (C), 'that*q* com*c*eth*c* in*c* the*qq* name*c* of*q.sq* the*c* (B)/17.2.2: 'in*c* the*q.sq* name*c*. (D)/17.4.2: G (A, C)/18.1.1: 'the*q.sq* Lord*m*' (B)/18.3.1: 'of*qq* the*c*' (A), 'of*q* the*q* Lord*m*' (B)/18.5.2: omit ♮ (B)/19.2.3: omit ♯ (D)/19.3.1: omit ♮ (B)/19.3.5: omit ♮ (A, C)/20.2.2: omit ♯ (D)/20.5.5: omit ♮ (B)/20.5.6: G (D)/21.3.3-4: *q.sq* (A)/21.6.5: omit ♮ (B, D)/23.4.2: '-est*sq* heav*sq*ens*m*' implied (C)/24.1.6: '-est*sq* hea*sq*venss' implied (C)/24.5.2: redundant ♮ (♭) (A, C, D)/25.3.2: 'the*c* high*c*est*mc*' (A, B is ambiguous)/25.6.2: 'in://:' (B)/26.4.1: 'high*c*. *qqq*est*c*' (A, B is ambiguous)/27.6.5: omit ♮ (B, D)/30.3.4: 'in*m*. the*c* high*m*est*c* (A)/31.5.3: '-est*c* hea*m*vens*m*' (D)/33.5.3: omit ♮ (A)/35.3.4: 'ex*q*cel*qqc*' (A), 'ex*q*cel*q*sis*q* De*c*o*c*' (B)/35.4.2: '-na*m*. in*c*. ex*q*cel*c*sis*m* (*sic*) De*c*o*m*, De*m*o*m*., De*c*o' (B)/ 35.6.1: omit ♮ (B)/36.1.3: '-cel*q*sis*q* De*c*o*c*' (B)/36.2.2: omit ♯ (A, D)/36.2.2: '-cel*qqcc*sis*m*' (A)/36.4.2: 'ex*c*.cel*qcm*.' (A)/37.3.1: '-cel*c*.sis*q* De*c*.*qqqqqc*' (B)/37.5.2: 'ex*q*cel*q*sis*q* De*c*o*c*' (B, D)/38.3.3: omit ♮ (A)/38.3.4: '-sis*qc*' (C)/38.5.3: omit ♯ (D)/38.6.4: '-sis*q* De*c*o*s*, De*m*o*s*' (B)/39.3.2: '-sis*qqq* De*c*o*s*' (B)/39.3.3: omit ♮ (B)/40.1.1: omit ♯ (B)/40.2.1: omit pause (D)/40.5.1: omit pause (D).

Editorial Method:

The organ part and the crossed slurs are editorial. Accidentals in round brackets are cautionary and not optional. Italicised text indicates that positive underlay variants are to be found in the list of variant readings.

Acknowledgements:

Grateful acknowledgement is made to the governing bodies of the libraries concerned.

14. IF YE LOVE ME

Edited by
PETER LE HURAY

THOMAS TALLIS
(c. 1505–1585)

St. John 14, 15–17

SOPRANO: If ye love me, keep my com –

ALTO: If ye love me, keep my com –

TENOR: If ye love me, keep my com –

BASS: If ye love me, keep my com –

ORGAN

Sources:

1 John Day, *Certaine notes set forthe in foure and three partes*, 1565
2 Durham, Cathedral Library, MS A3 (0) c. 1635
3 Oxford, Bodleian Library, MSS Mus.sch.e.420-2 (Ct 1&2, B) c. 1548
Also Durham, Cathedral Library, MSS C11 (TD) c. 1660, C17 (BD) c. 1675, C19 (B) c. 1675; London, British Museum, Add.MSS 15166 (Tr) c. 1570, 29289 (A) c. 1625, 30478-9; New York, Public Library, Drexel MSS 4180-4 (CATB) c. 1625; Oxford, Christ Church, MS 6 (0) c. 1630.

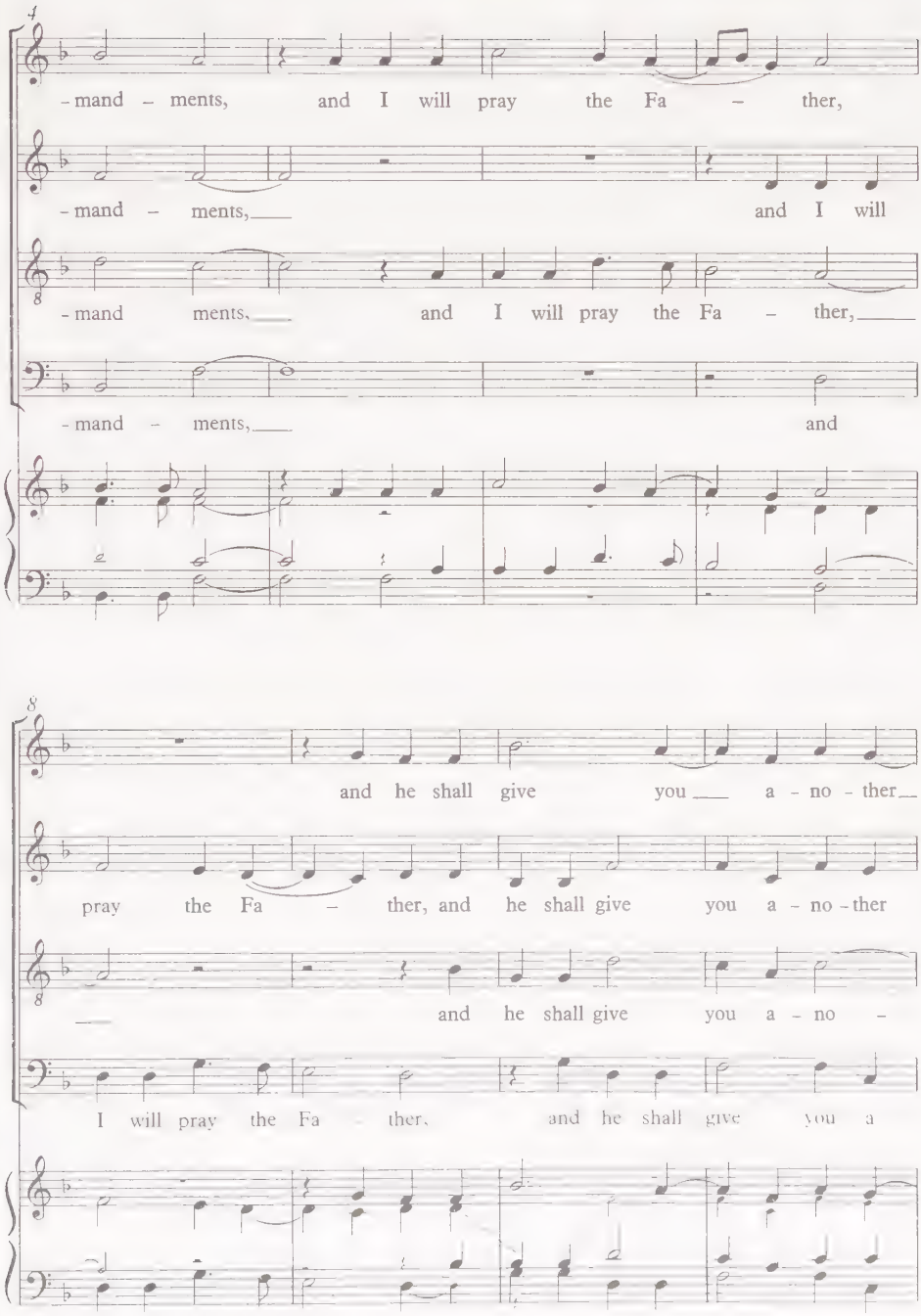
Editorial Method:

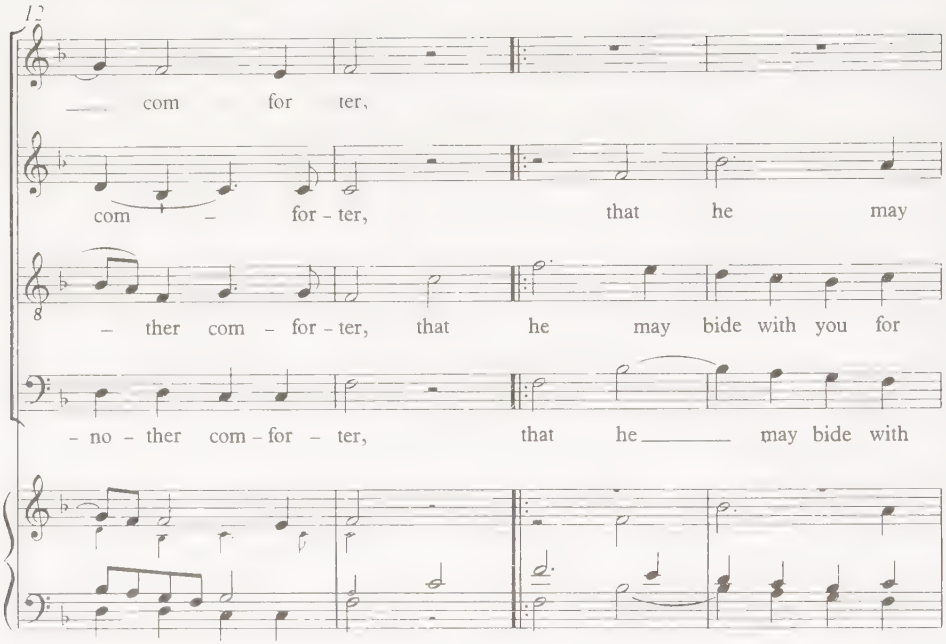
All bar-lines, crossed slurs, and symbols printed small are editorial.

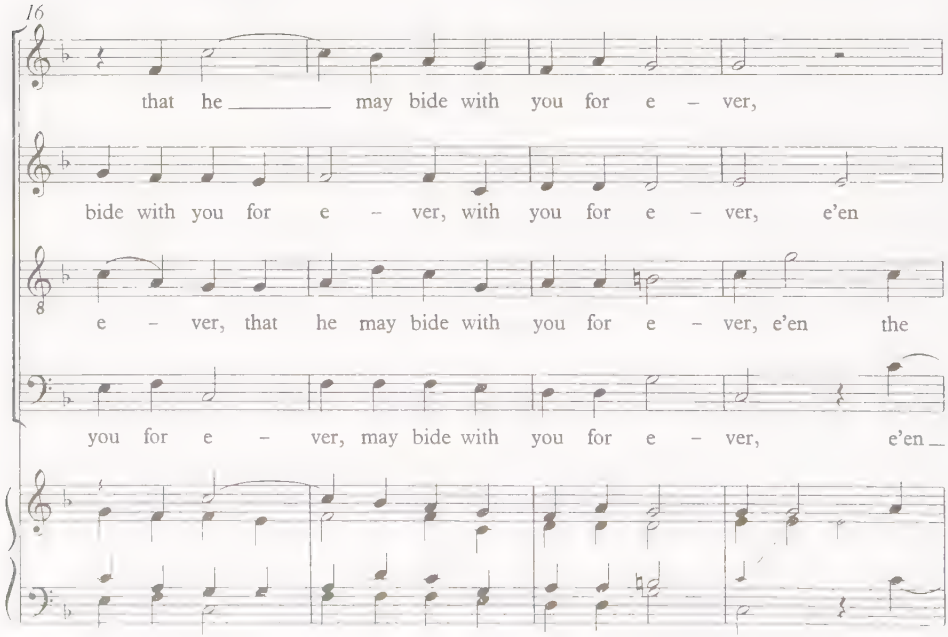
Variants:

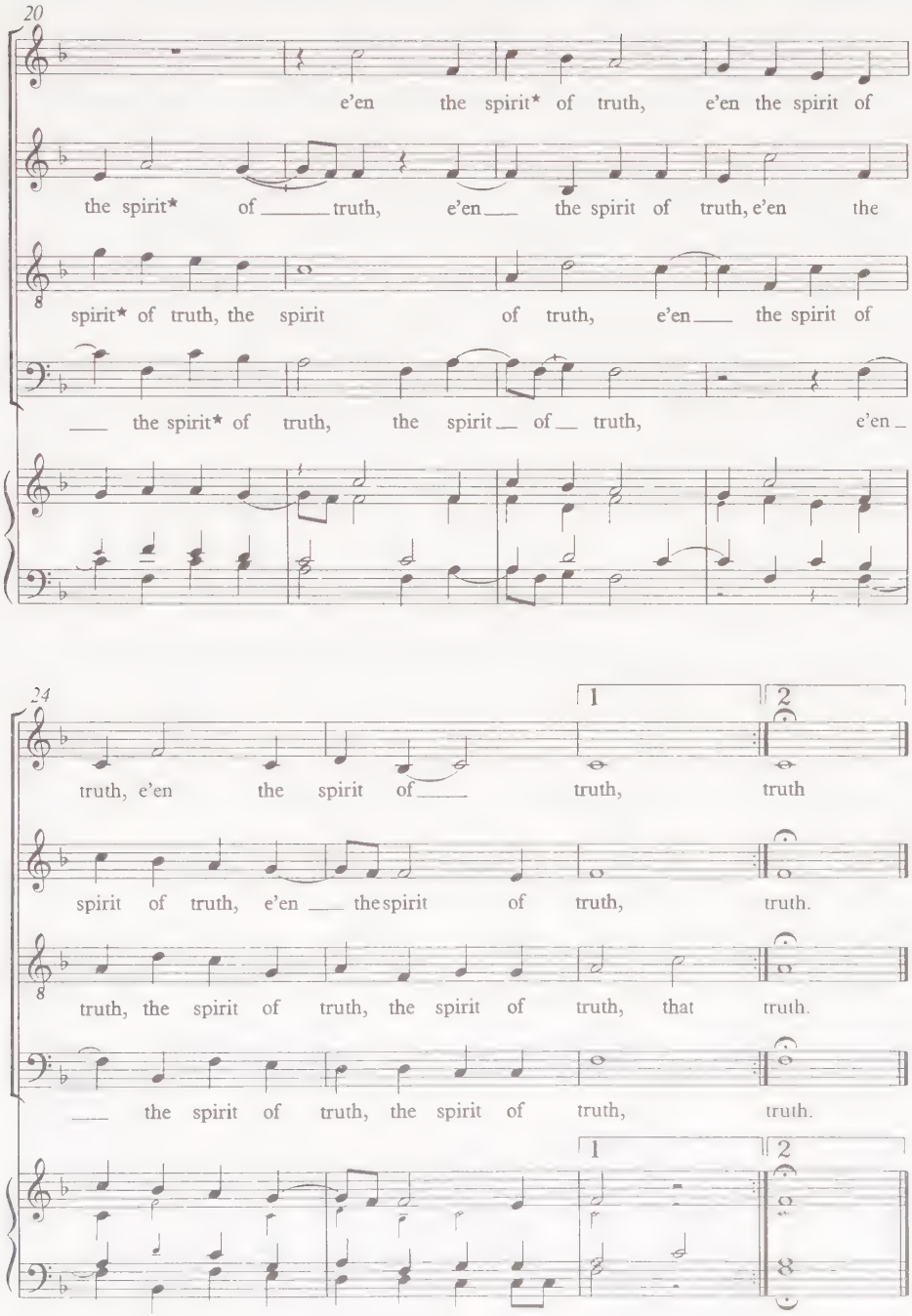
4.i.1: *c.q* (3) / 4.ii.1: *c.q* (3) / 6.i.3-7. i.1:*m* G only (3) / 9.iv.2: *c* and *c*-rest (3).
This edition is based upon the one in *The Treasury of English Church Music*, Volume 2, by permission of Blandford Press Ltd. The anthem may be sung by two altos, tenor and bass, in which case the music should be transposed down a tone.

This anthem is available separately (from O.U.P.)


4
-mand - ments, and I will pray the Fa - ther,
-mand - ments, and I will
8
-mand ments, and I will pray the Fa - ther,
-mand - ments, and
8
and he shall give you a - no - ther
pray the Fa - ther, and he shall give you a - no - ther
8
and he shall give you a - no -
I will pray the Fa - ther, and he shall give you a


12
com for ter,
com – for - ter, that he may
– ther com – for - ter, that he may bide with you for
- no - ther com - for – ter, that he may bide with


16
that he may bide with you for e – ver,
bide with you for e – ver, with you for e – ver, e'en
e – ver, that he may bide with you for e – ver, e'en the
you for e – ver, may bide with you for e – ver, e'en



*pronounced 'sprit'

15. I HEARD A VOICE

Edited by
ANTHONY GREENING
Revelation 14, 13

THOMAS TOMKINS
(1572 – 1656)

SOPRANO
I heard a voice from hea - ven,

ALTO
I heard a voice from hea - ven,

TENOR
I heard a voice from hea - ven, say -

BASS
I heard a voice from hea - ven.

ORGAN

4

say - ing un - - to me: 'Write; from hence - forth bless-

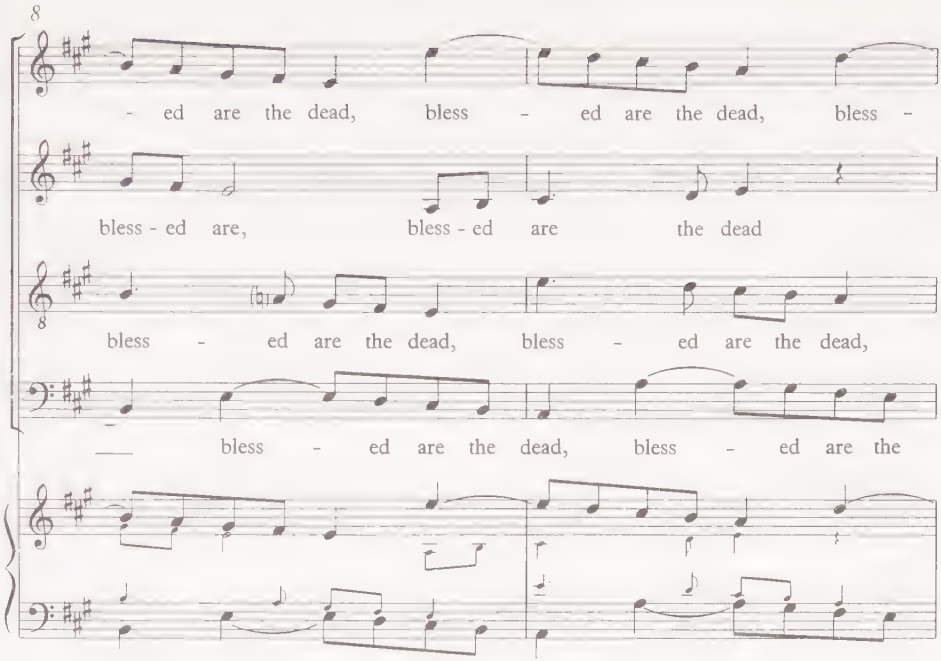
say - ing un - to me: 'Write; from hence - forth

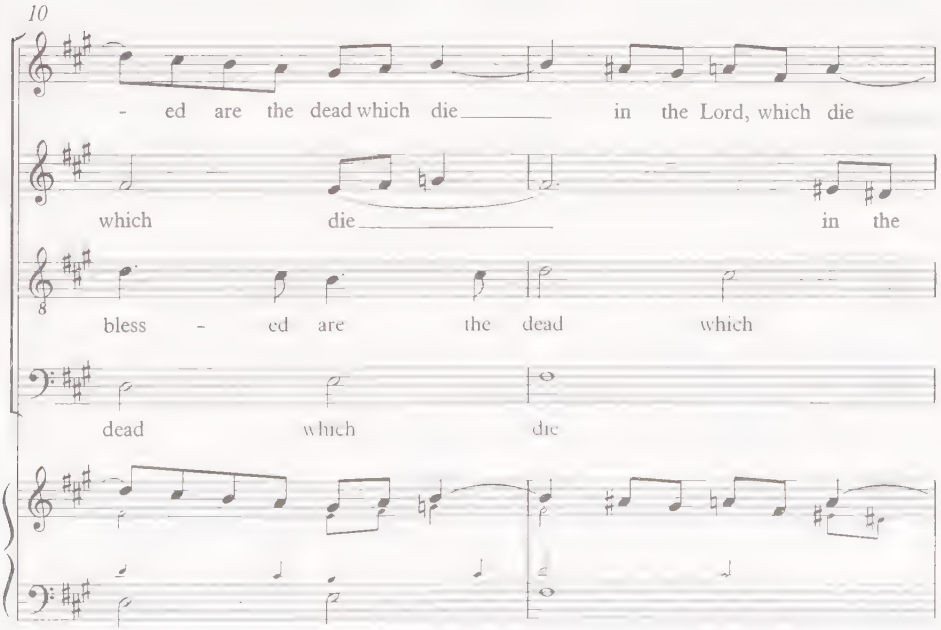
- - ing un - to me: 'Write; from hence - forth

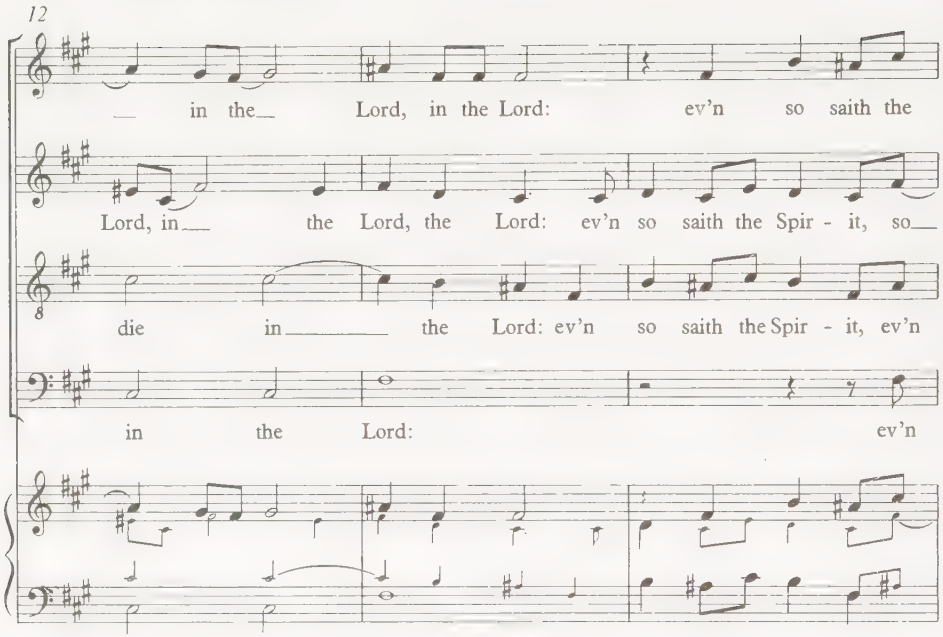
say - ing un - to me: 'Write; from hence - forth

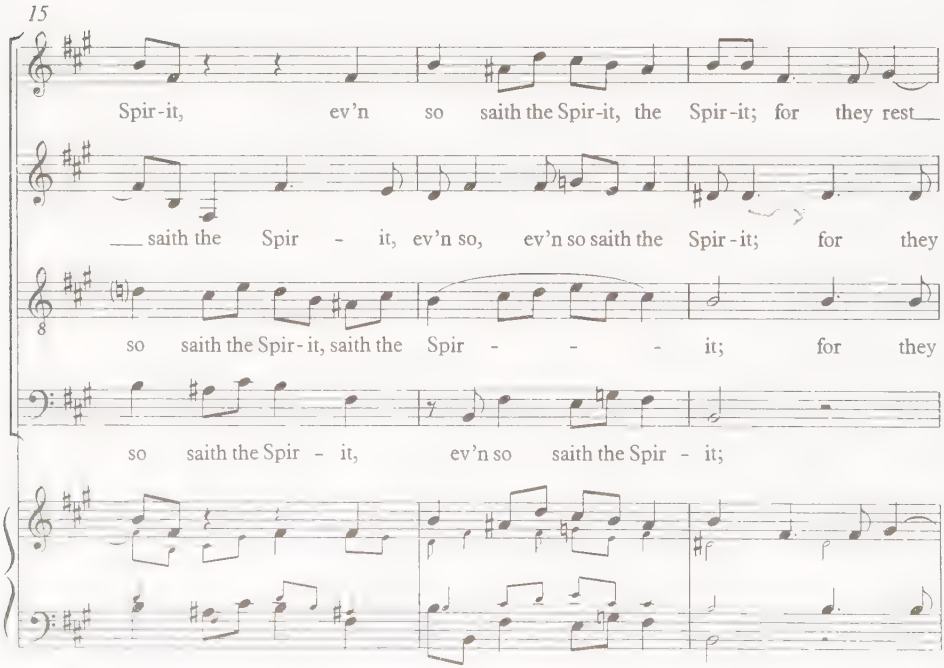
Source: *Musica Deo Sacra*, 1668

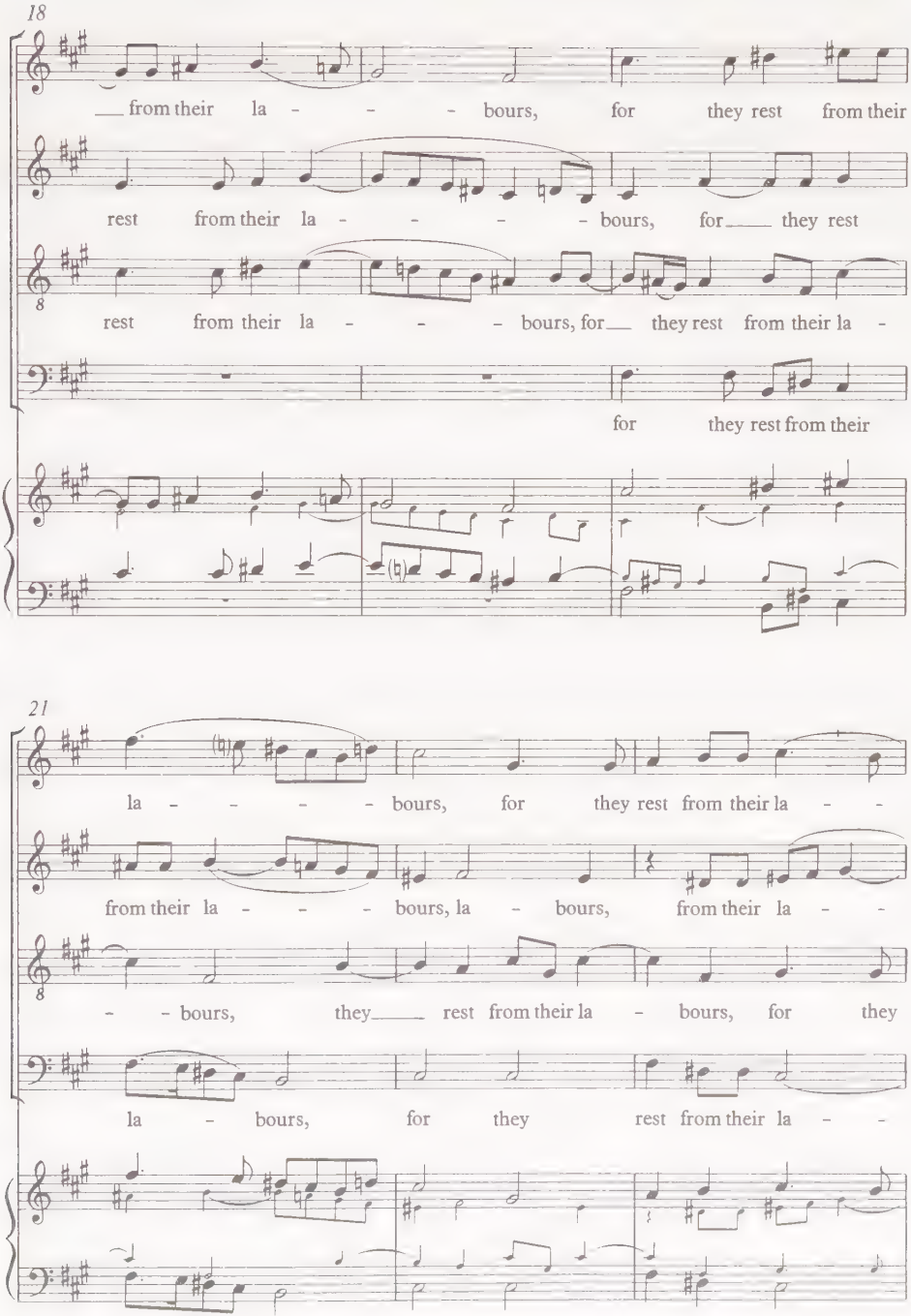
Editorial Method: Small notes, small accidentals, cautionary accidentals in brackets, and the crossed slur are editorial

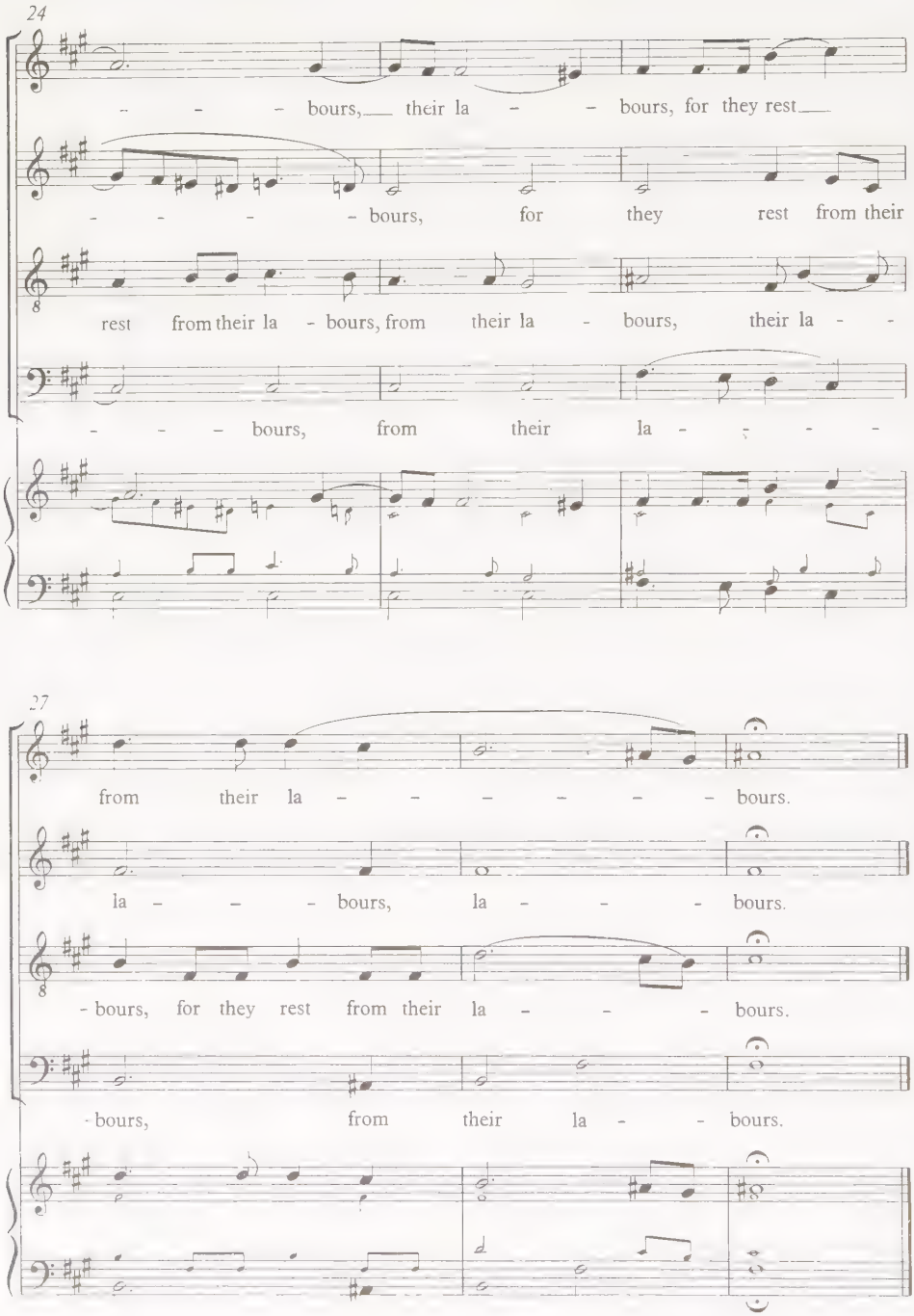

8
- ed are the dead, bless - ed are the dead, bless -
bless - ed are, bless - ed are the dead
bless - ed are the dead, bless - ed are the dead,
bless - ed are the dead, bless - ed are the


10
- ed are the dead which die in the Lord, which die
which die in the
bless - ed are the dead which
dead which die


12
in the Lord, in the Lord: ev'n so saith the
Lord, in the Lord, the Lord: ev'n so saith the Spir - it, so
die in the Lord: ev'n so saith the Spir - it, ev'n
in the Lord: ev'n


15
Spir-it, ev'n so saith the Spir-it, the Spir-it; for they rest
saith the Spir - it, ev'n so, ev'n so saith the Spir-it; for they
so saith the Spir-it, saith the Spir - - - it; for they
so saith the Spir - it, ev'n so saith the Spir - it;


18
from their la - - - bours, for they rest from their
rest from their la - - - - bours, for they rest
rest from their la - - - bours, for they rest from their la -
for they rest from their
21
la - - - - bours, for they rest from their la - -
from their la - - - bours, la - bours, from their la - -
- - bours, they rest from their la - bours, for they
la - bours, for they rest from their la - -

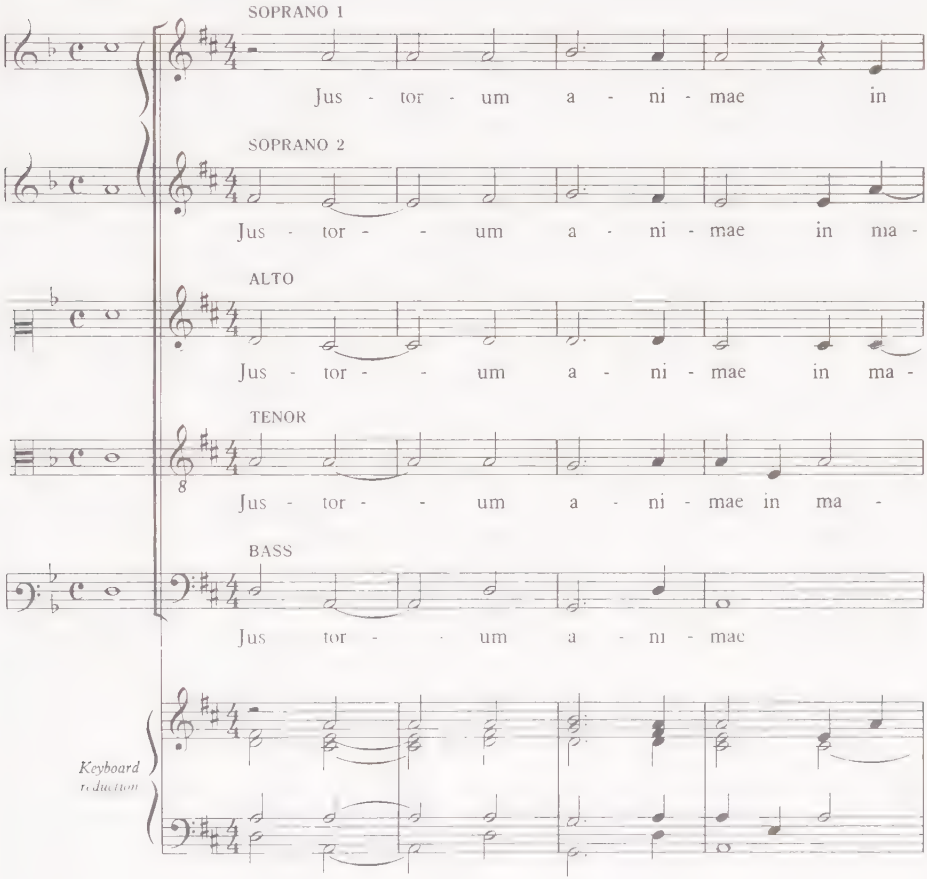

24
- - - bours, their la - - bours, for they rest
- - - - bours, for they rest from their
rest from their la - bours, from their la - bours, their la - -
- - - bours, from their la - - - -
27
from their la - - - - - - bours.
la - - - bours, la - - - bours.
- bours, for they rest from their la - - - bours.
- bours, from their la - - bours.

16. JUSTORUM ANIMAE

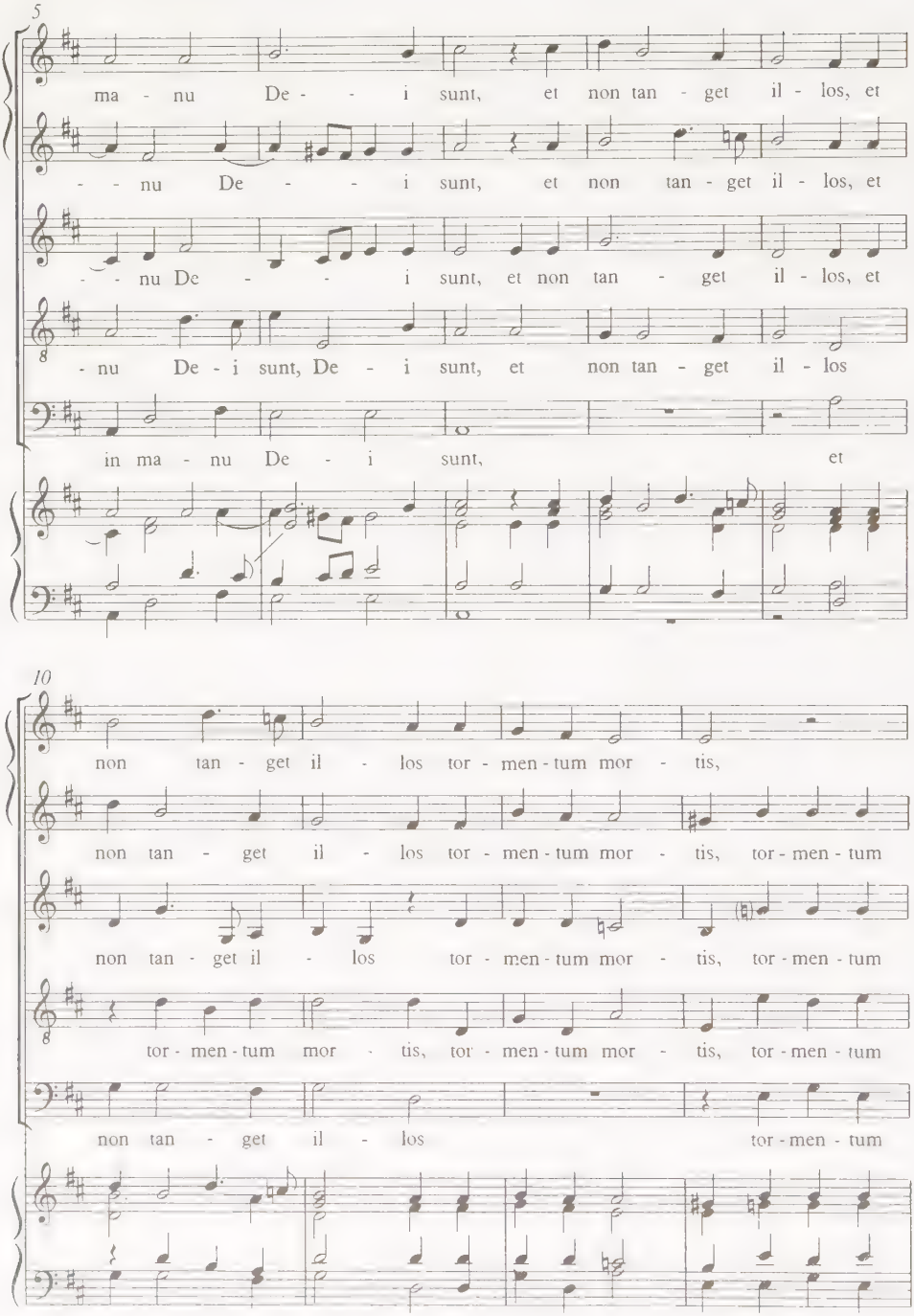
Edited by
ANTHONY GREENING

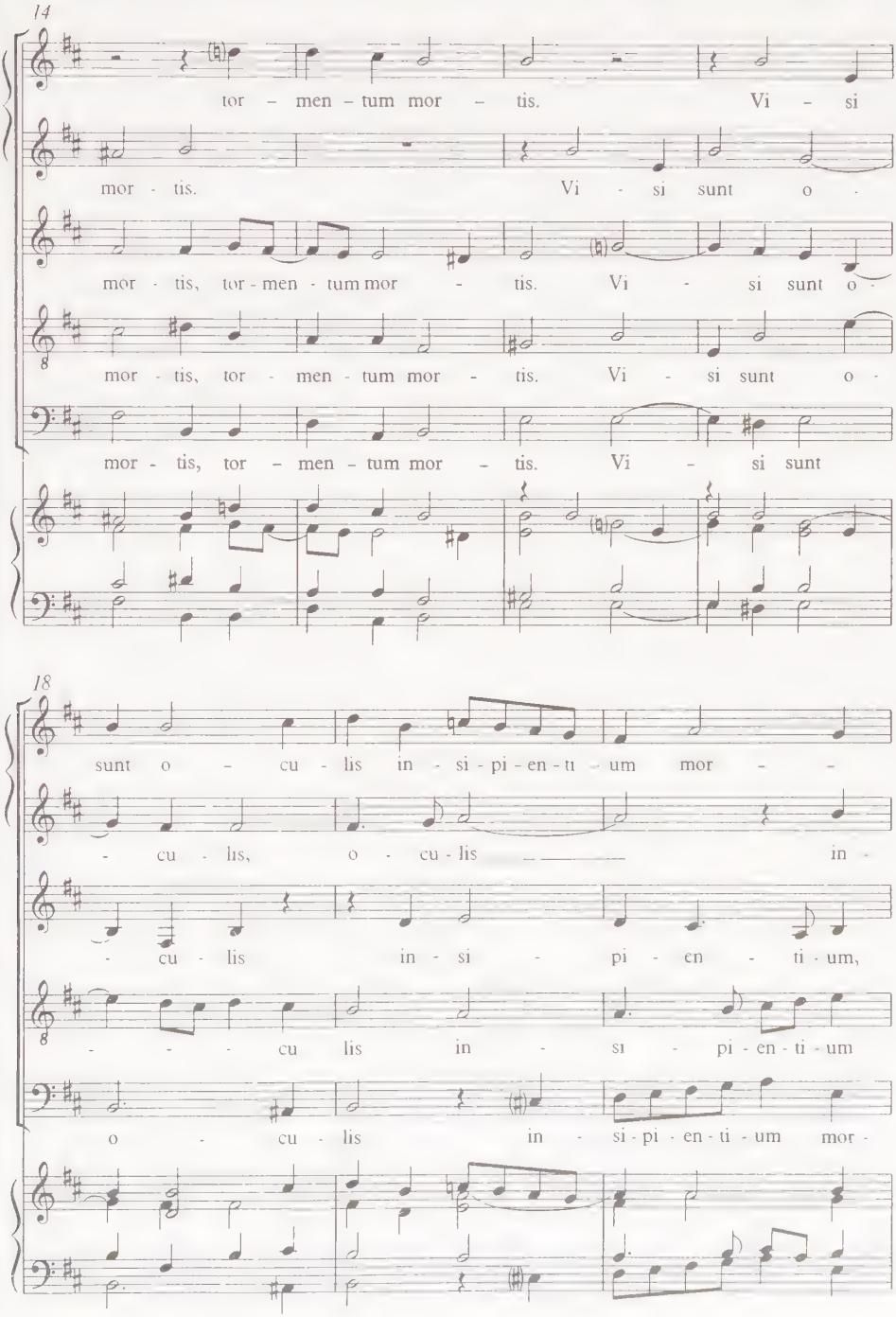
WILLIAM BYRD
(1543–1623)

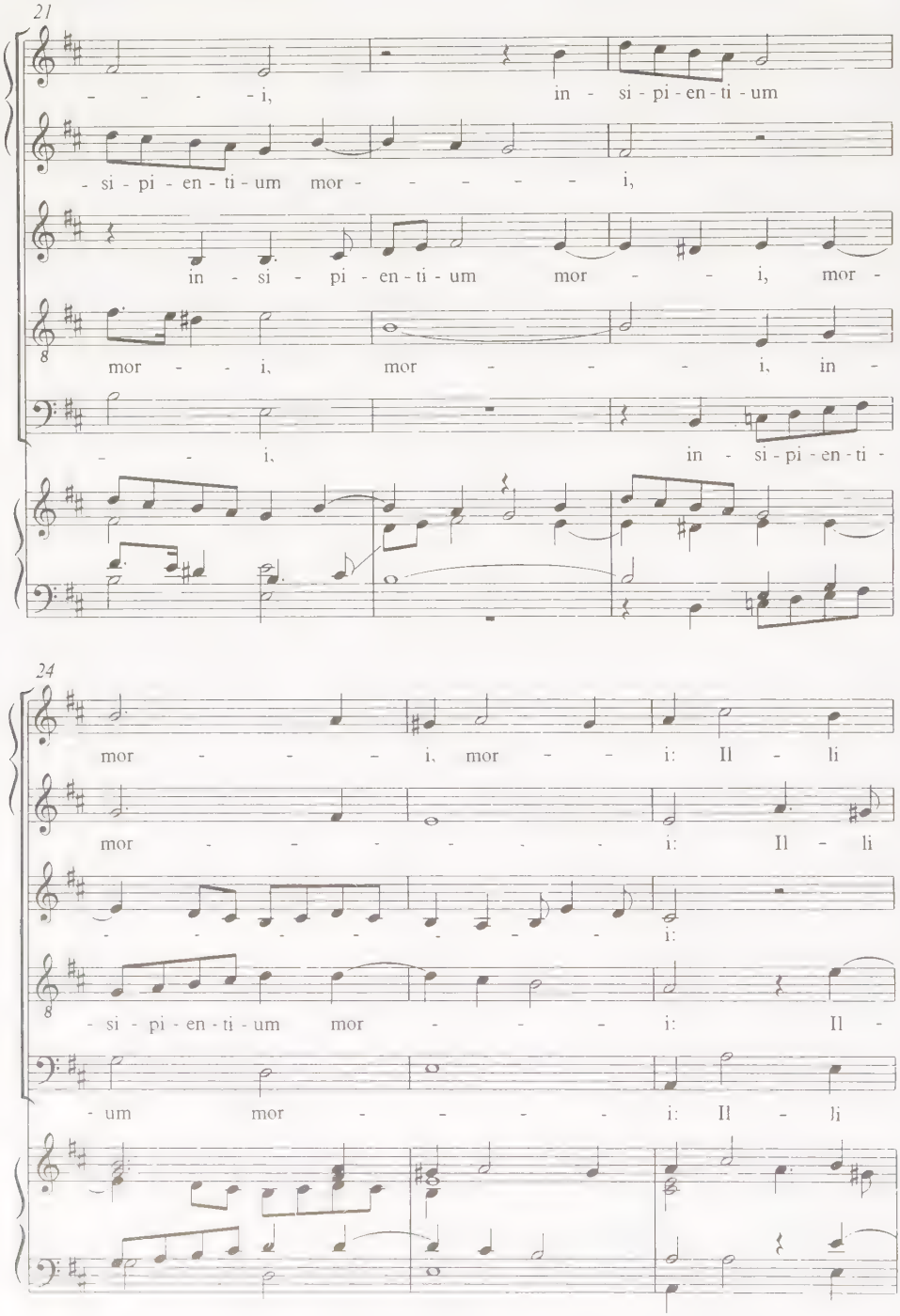
Offertory for All Saints' Day
Wisdom of Solomon: 3, 1–3

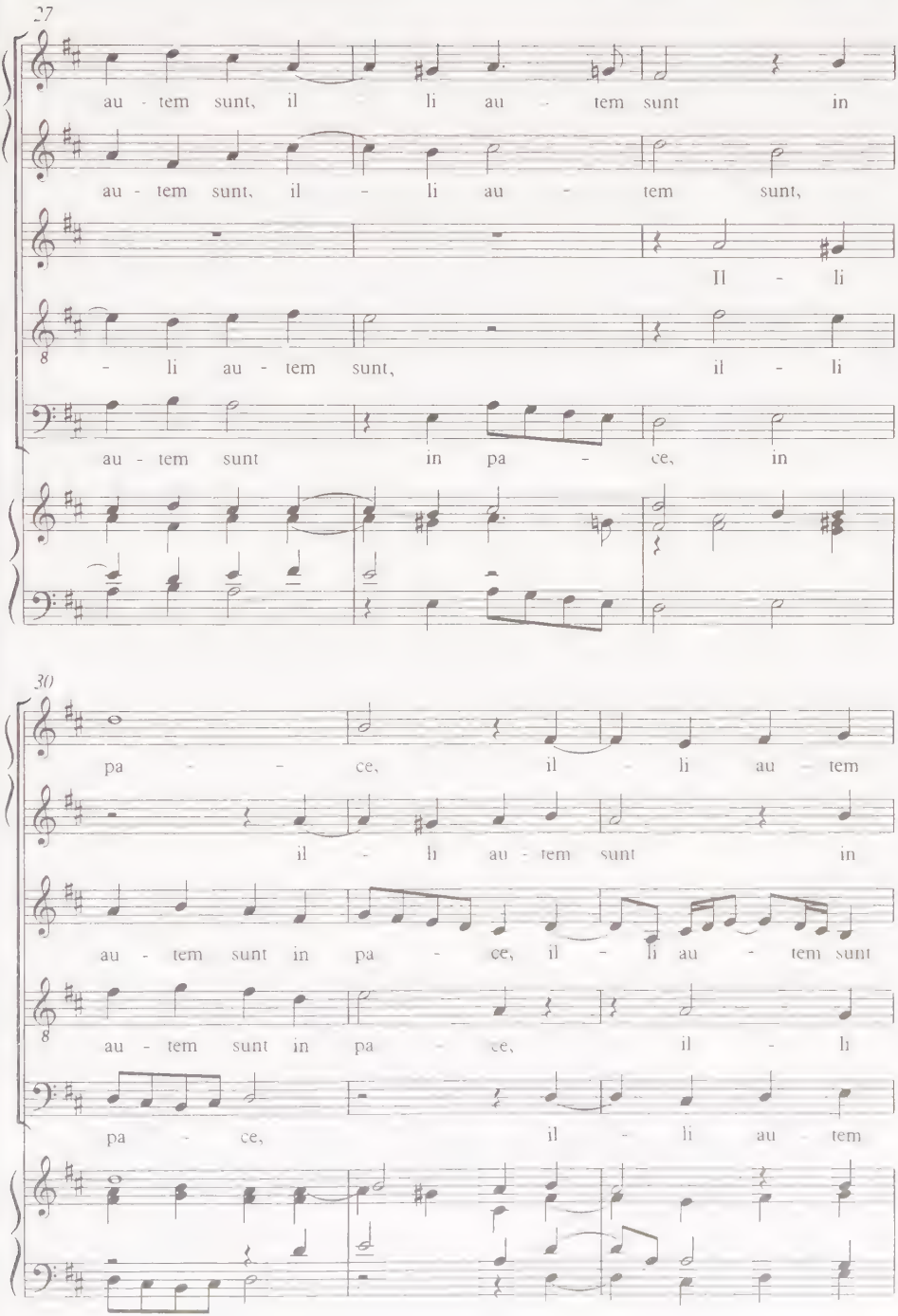


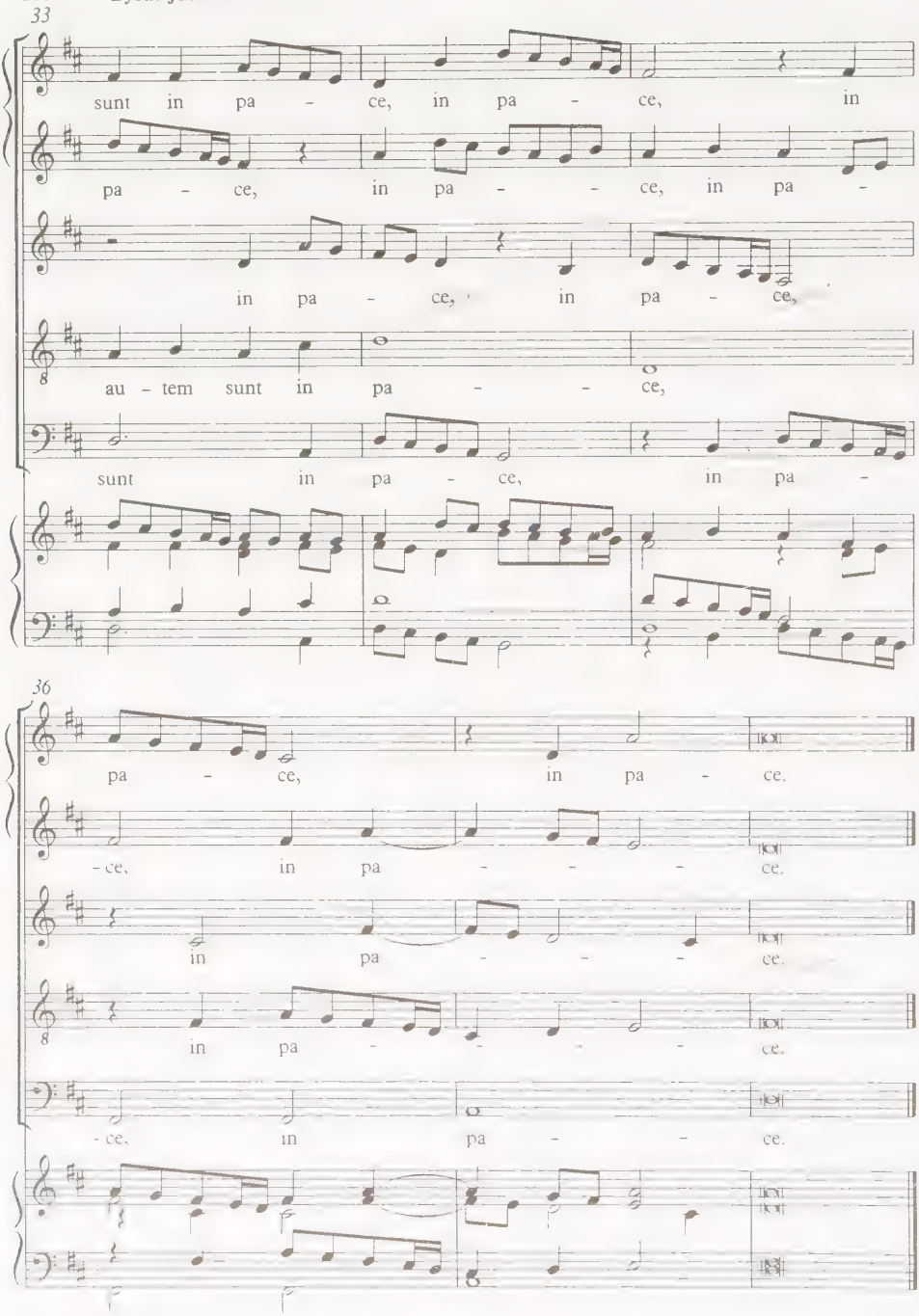
Source: *Gradualia*, Book 1, 1605
Editorial Method:
The text in the source is spaced so as to leave little room for conjecture on underlay.
The keyboard reduction is editorial.


5
ma - nu De - - i sunt, et non tan - get il - los, et
- - nu De - - i sunt, et non tan - get il - los, et
- - nu De - - i sunt, et non tan - get il - los, et
- nu De - i sunt, De - i sunt, et non tan - get il - los
in ma - nu De - i sunt, et
10
non tan - get il - los tor - men - tum mor - tis,
non tan - get il - los tor - men - tum mor - tis, tor - men - tum
non tan - get il - los tor - men - tum mor - tis, tor - men - tum
tor - men - tum mor - tis, tor - men - tum mor - tis, tor - men - tum
non tan - get il - los tor - men - tum


14
tor – men – tum mor – tis. Vi – si
mor - tis. Vi - si sunt o -
mor - tis, tor - men - tum mor - tis. Vi - si sunt o -
mor - tis, tor - men - tum mor - tis. Vi - si sunt o -
mor - tis, tor – men – tum mor – tis. Vi – si sunt
18
sunt o – cu - lis in - si - pi - en - ti - um mor - -
- cu - lis, o - cu - lis in -
- cu - lis in - si - pi - en - ti - um,
- - - cu lis in - si - pi - en - ti - um
o - cu - lis in - si - pi - en - ti - um mor -


21
- - - - i, in - si - pi - en - ti - um
- si - pi - en - ti - um mor - - - - - i,
in - si - pi - en - ti - um mor - - i, mor -
mor - - i, mor - - - i, in -
- - i, in - si - pi - en - ti -
24
mor - - - i, mor - - i: Il - li
mor - - - - - - i: Il - li
- - - - - - - - - i:
- si - pi - en - ti - um mor - - - i: Il -
- um mor - - - - i: Il - li


27
au - tem sunt, il - li au - tem sunt in
au - tem sunt, il - li au - tem sunt,
Il - li
- li au - tem sunt, il - li
au - tem sunt in pa - ce, in
30
pa - ce, il - li au - tem
il - li au - tem sunt in
au - tem sunt in pa - ce, il - li au - tem sunt
au - tem sunt in pa - ce, il - li
pa - ce, il - li au - tem



English version

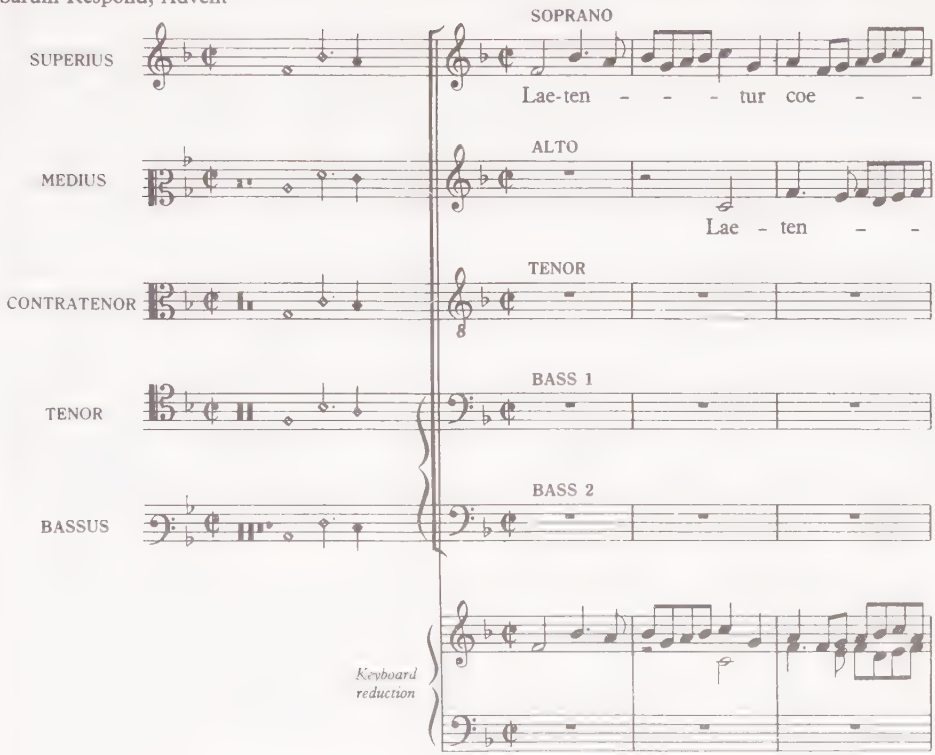
The souls of the righteous are in the hand of God, and there no torment shall touch them.
In the sight of the unwise they seemed to die: but they are in peace.

17. LAETENTUR COELI

Edited by
ROGER BRAY

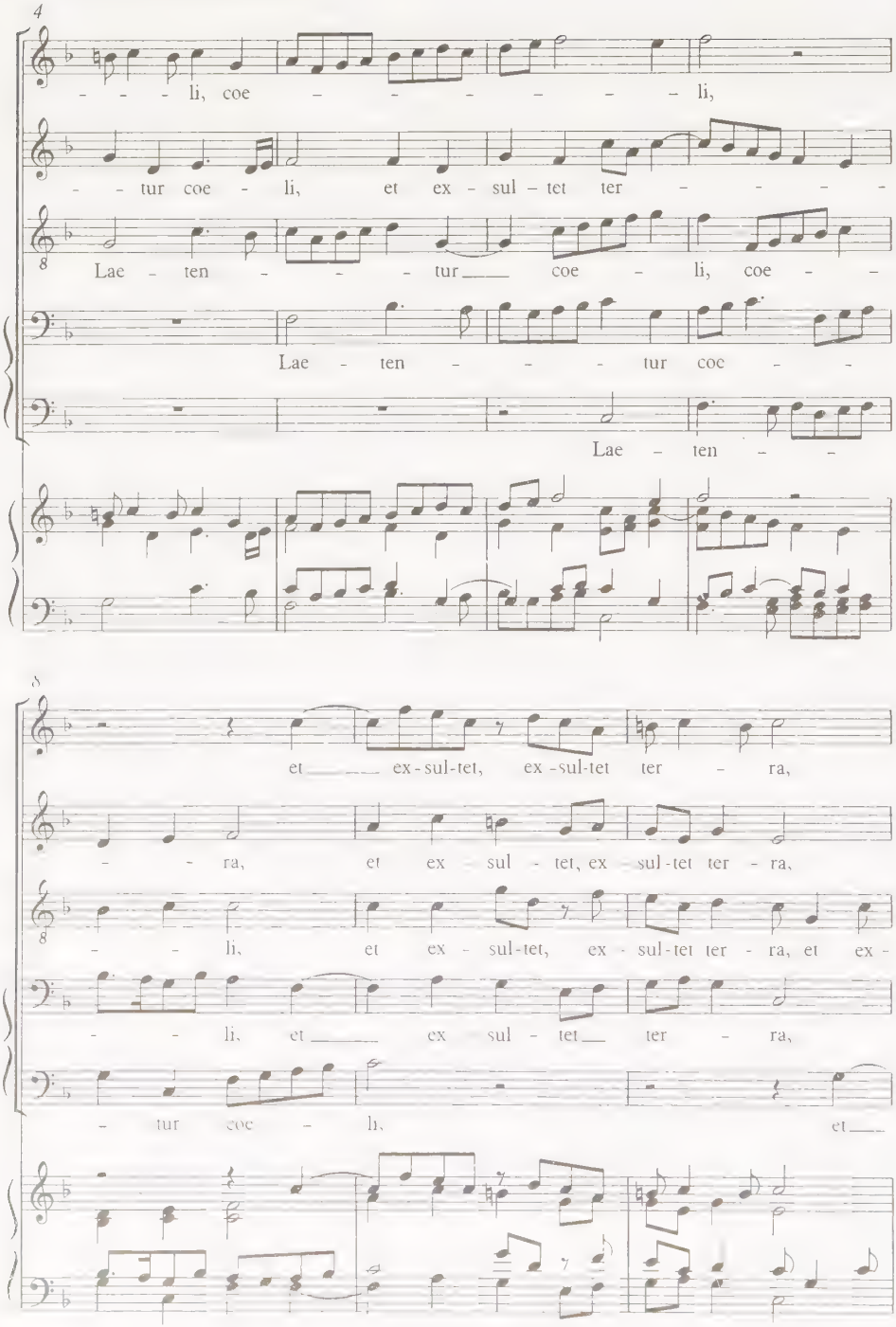
WILLIAM BYRD
(1543–1623)

Sarum Respond, Advent



Sources: *Liber primus Sacrarum Cantionum* (1589), Nos. 28–29. Oxford, Christ Church, MSS 984–8 (1580s), No. 46. Tenbury, St. Michael's College, MS 389 (late 16th century), a single part-book not used in this edition.
Apart from minor variations in underlay and ligatures (not noted in this edition), the printed source and the Oxford manuscript source are the same with the following two exceptions: clef of Bass: C^5 in MS source (equivalent of F^3 of printed source) – bar 21 Soprano: MS source has no B♯ (= B♮).
This piece is an excellent example of terraced scoring, implying that it could be sung at various suitable pitches. It is quite reasonable to sing it a tone lower for the same voices, or up a semitone or a tone for two soprano voices (one high, one low), alto, tenor, and bass.

This anthem is available separately.


li, coe li,
tur coe - li, et ex - sul - tet ter
Lae - ten - tur coe li, coe -
Lae - ten - tur coe -
Lae - ten -
et ex - sul - tet, ex - sul - tet ter - ra,
ra, et ex - sul - tet, ex - sul - tet ter - ra,
li, et ex - sul - tet, ex - sul - tet ter - ra, et ex -
li, et ex sul - tet ter - ra,
tur coe - li, et

11

et ex-sul-tet ter - ra, ex-sul-tet, ex - sul-tet, ex-sul-tet ter -

et ex-sul-tet ter - ra, et ex - sul-tet ter - -

- sul-tet ter - ra, ex - sul-tet ter - ra, ex - sul - tet ter - -

ter - ra, et ___ ex-sul-tet, ex-sul-tet, ex-sul-tet ter - -

___ ex-sul-tet, ex-sul-tet, ex-sul-tet ter - - ra, ter - -

14

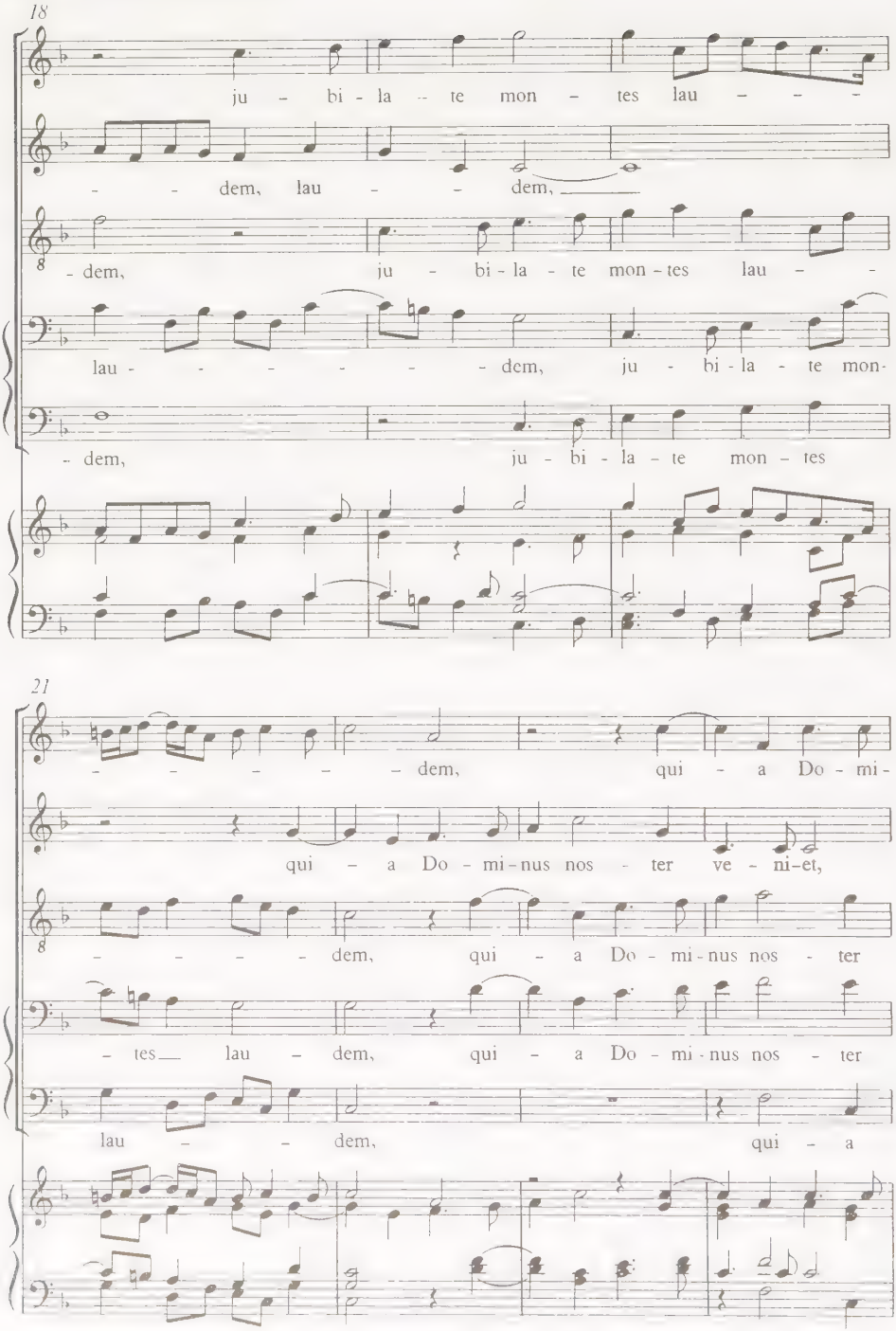
- ra. Ju - bi-la - te mon - tes lau - - dem,

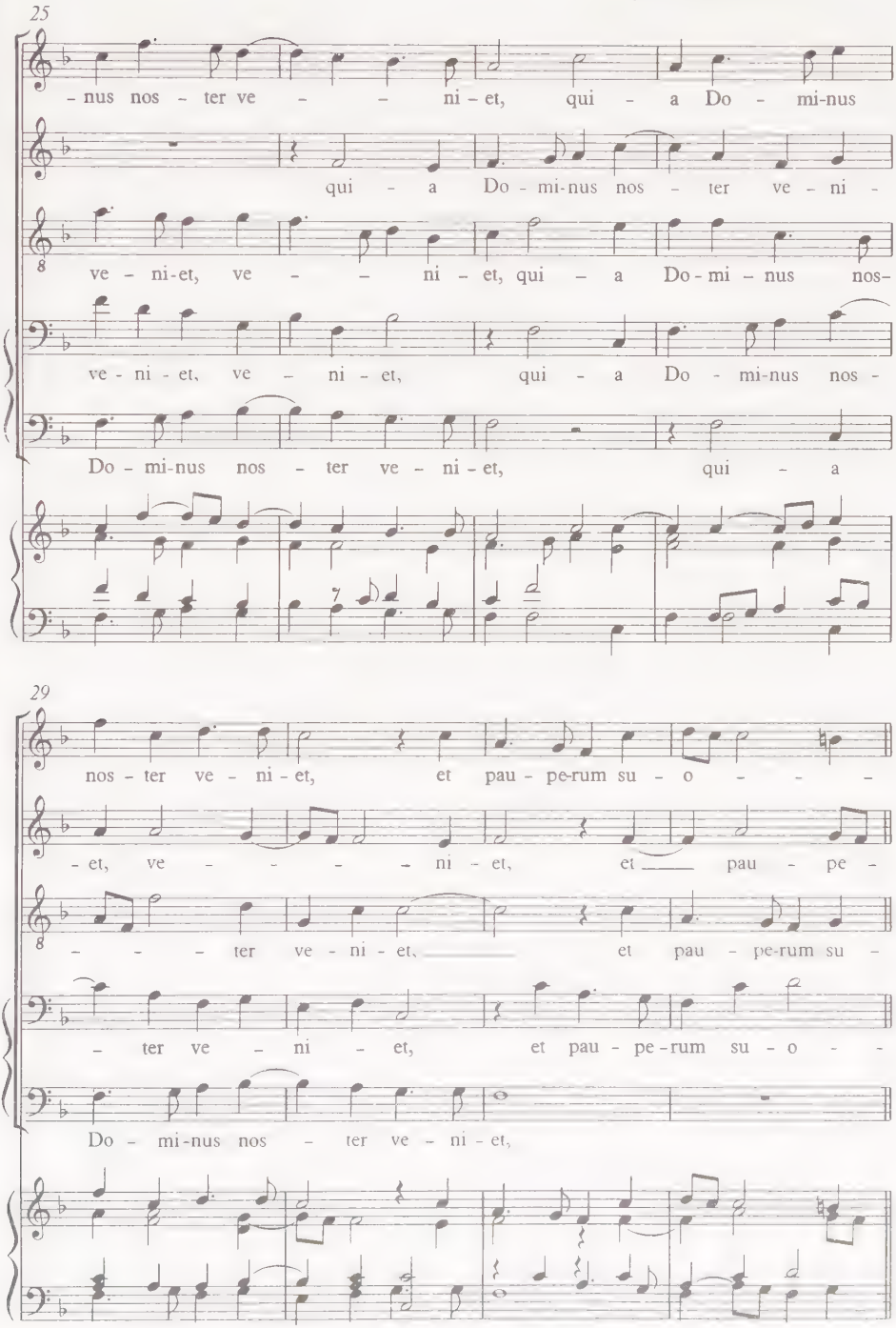
- ra. Ju - bi-la - te mon-tes lau -

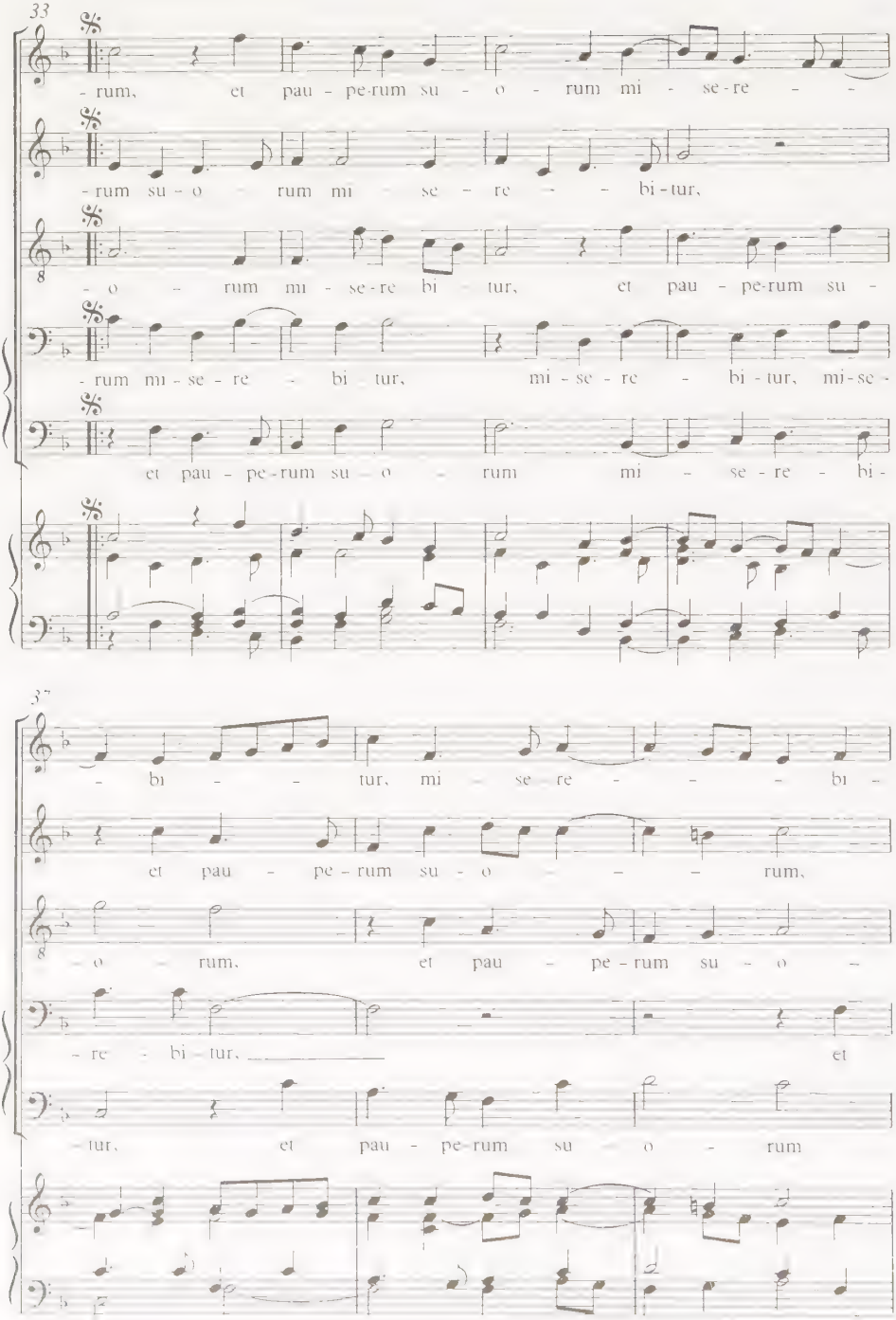
ra. Ju - bi - la - te mon - tes lau - dem, lau - -

- - ra. ___ Ju - bi - la - te mon - tes

ra. Ju - bi - la - te mon tes lau - -


18
ju - bi - la - te mon - tes lau - - -
- - dem, lau - - dem,
- dem, ju - bi - la - te mon - tes lau - -
lau - - - - - - dem, ju - bi - la - te mon-
- dem, ju - bi - la - te mon - tes
21
- - - - - dem, qui - a Do - mi-
qui - a Do - mi - nus nos - ter ve - ni - et,
- - - - dem, qui - a Do - mi - nus nos - ter
- tes lau - dem, qui - a Do - mi - nus nos - ter
lau - - dem, qui - a


25
-nus nos - ter ve - - ni - et, qui - a Do - mi-nus
qui - a Do - mi-nus nos - ter ve - ni -
ve - ni-et, ve - - ni - et, qui - a Do - mi - nus nos-
ve - ni - et, ve - ni - et, qui - a Do - mi-nus nos -
Do - mi-nus nos - ter ve - ni - et, qui - a
29
nos - ter ve - ni - et, et pau - pe-rum su - o - - -
- et, ve - - - - ni - et, et pau - pe -
- - - ter ve - ni - et, et pau - pe-rum su -
- ter ve - ni - et, et pau - pe - rum su - o - -
Do - mi-nus nos - ter ve - ni - et,


33
-rum, et pau - pe-rum su - o - rum mi - se-re - -
-rum su - o - rum mi - se - re - - bi-tur,
- o - rum mi - se-re bi - tur, et pau - pe-rum su -
-rum mi - se - re - bi - tur, mi - se - re - bi - tur, mi-se -
et pau - pe-rum su - o - rum mi - se - re - bi -
37
- bi - - tur, mi - se re - - - bi -
et pau - pe - rum su - o - - rum,
- o - rum, et pau - pe - rum su - o -
- re - bi - tur, et
- tur, et pau - pe-rum su - o - rum

40

- tur. et pau - pe-rum su - o -

et pau - pe - rum su - o - rum, et pau - pe - rum su - o -

- rum. et pau - pe - rum su - o - rum

pau - pe-rum su - o - rum mi - se - re - - - -

mi - se - re bi tur. et pau - pe-rum su

44

Fine

- rum mi - se - re - - - - bi - tur.

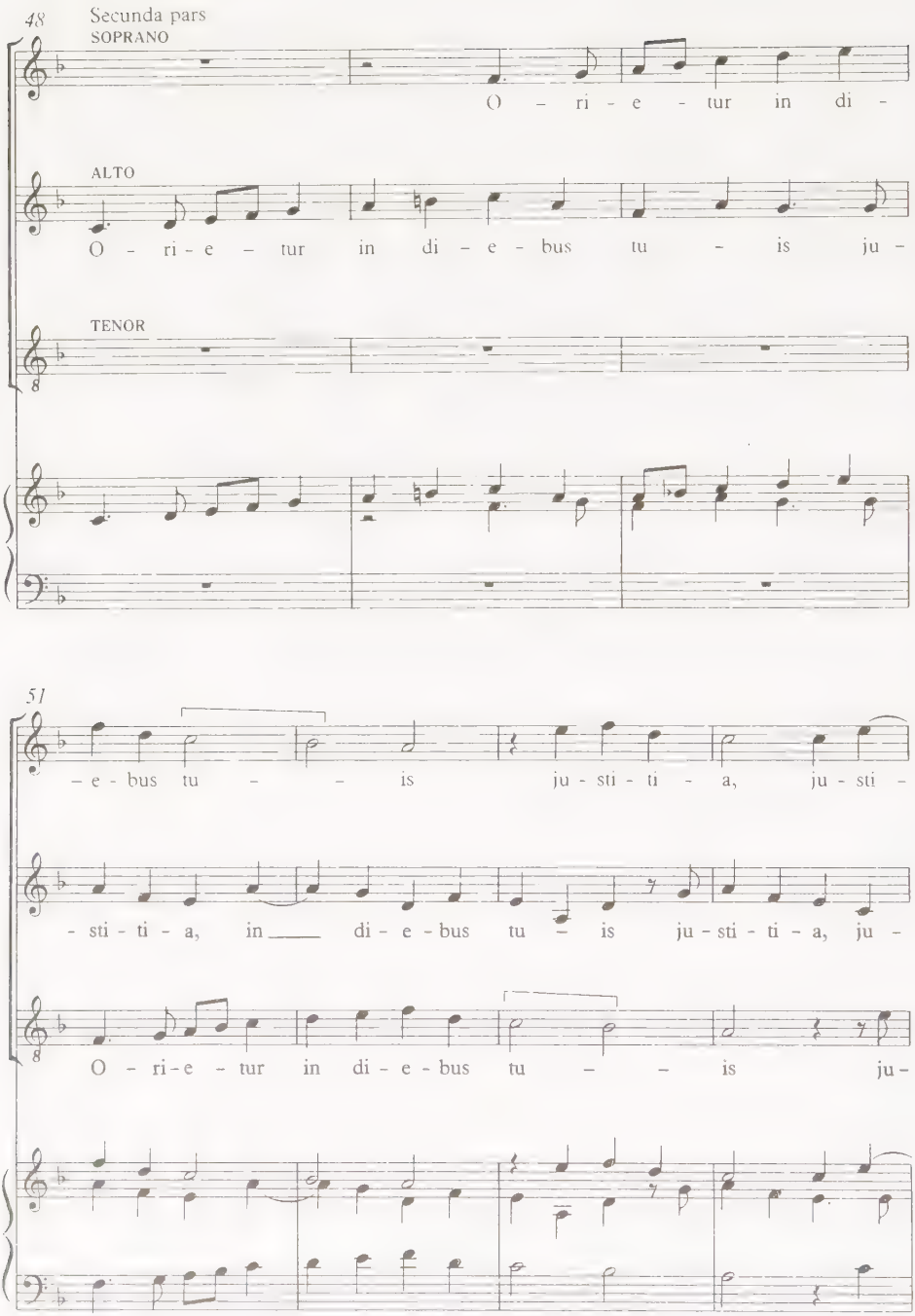
- rum mi - se - re - - bi - tur.

mi - se - re - - - - bi - tur.

- bi - tur. mi - se - re - bi - tur.

- o - rum mi - se - re - - bi - tur.

Fine


48
Secunda pars
SOPRANO
O - ri - e - tur in di -
ALTO
O - ri - e - tur in di - e - bus tu - is ju -
TENOR
51
- e - bus tu - - is ju - sti - ti - a, ju - sti -
- sti - ti - a, in di - e - bus tu - is ju - sti - ti - a, ju -
O - ri - e - tur in di - e - bus tu - - is ju -

55

- - - ti - a, et a - bun - dan - ti - a pa -

- sti - ti - a, et a - bun - dan - ti - a pa - - -

- sti - ti - a, ju - sti - ti - a, et

59

- - cis, pa - - cis, et a - bun - dan - ti - a pa -

- - cis, et a - bun - dan - ti - a pa - - -

a - bun-dan - ti - a pa - - cis, et a - bun -

63

– – – – – cis, et a - bun - dan - ti - a pa – –

– – – cis, et a - bun – dan – ti - a pa – – –

– dan – ti - a pa – – cis, et a - bun - dan – ti -

67

SOPRANO

Dal Segno al Fine

– – – cis, et pau – pe-rum su – o – – –

ALTO

– – – cis, et pau – pe – rum su – o – –

TENOR

– a pa – cis, et pau - pe-rum su –

BASS 1

et pau – pe – rum su – o –

BASS 2

et pau – pe – rum,

Dal Segno al Fine

English version

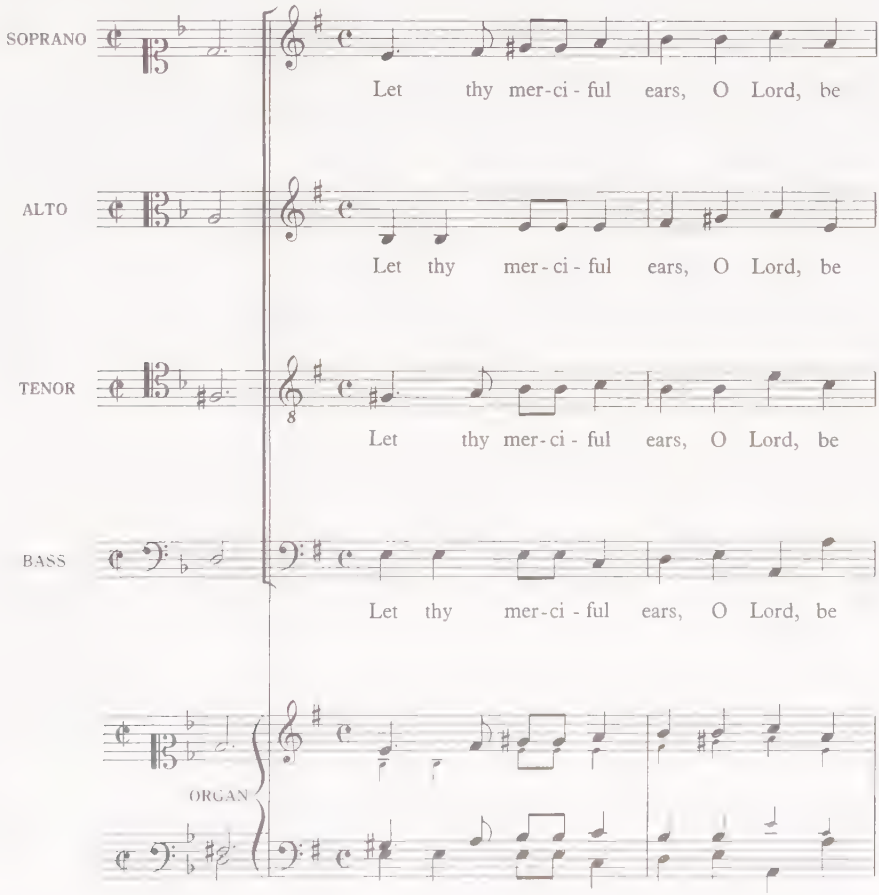
Rejoice, O heavens, and be joyful, O earth.
Give praise, O hills, for our Lord shall come
and show mercy to his humble people.
There shall rise up in those days justice and
abundance of peace.

18. LET THY MERCIFUL EARS

Edited by
W. S. COLLINS

MUDD
(Formerly attributed to
THOMAS WEELKES)

Collect for the Tenth Sunday after Trinity



For Editorial Note see page 151.

This anthem is available separately.

3

o - pen un - to the pray - ers of thy hum - ble ser - - -

o - pen un - to the pray - ers of thy hum - ble ser - -

o - pen un - to the pray - ers of thy hum - ble ser - -

o - pen un - to the pray - ers of thy hum - ble ser - -

6

- vants; and that they may ob -

- vants; and

- vants; and that they may ob - tain, 1. may ob - -

- vants; and that they may ob - tain, may

1. G♯ A E are rests in Br. Lib. Add. MS. 30478.

9

- tain, may ob - tain their pe - ti - ti - ons

that they may ob - tain their pe - ti - ti - ons make

- tain their pe - ti - ti - ons make them to

ob - tain their pe - ti - ti - ons

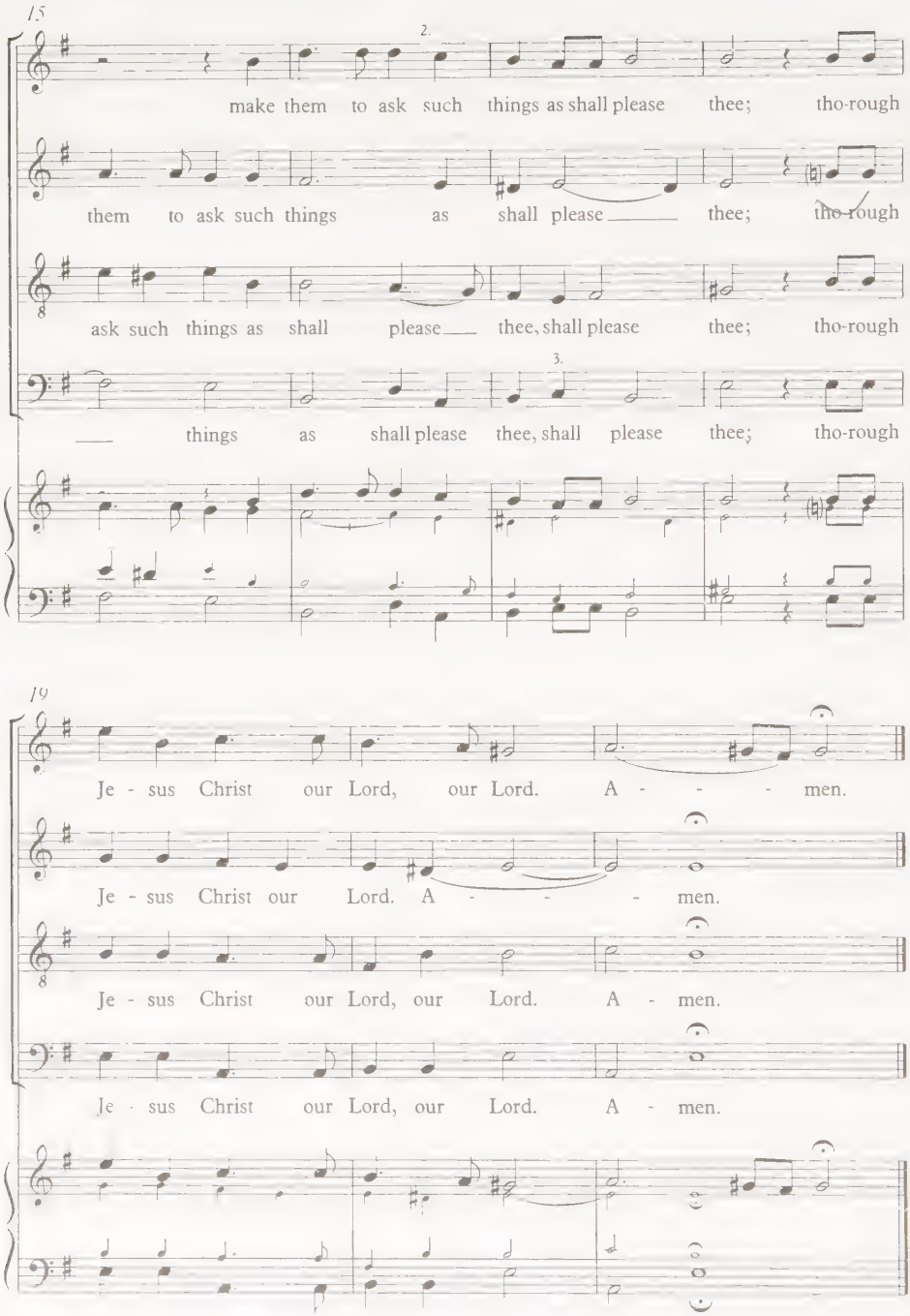
12

make them to ask such things,

them to ask such things, make

ask such things, such things, make them to

make them to ask such things, make them to ask such



2. Extra D ♩ before C in Durham MS. C.1.
3. ♩ ♩ "as shall" in Durham MSS. C.17 and C.19.

Editorial Note

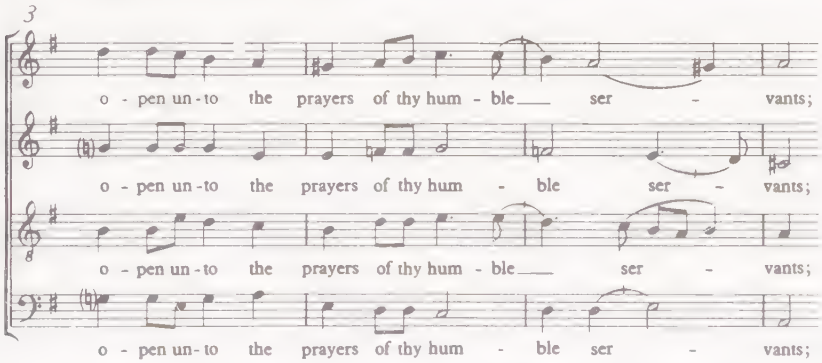
Fellowes's attribution of this anthem to Thomas Weelkes resulted from his use of the sources at Peterhouse College, Cambridge, where the anthem appears without ascription next to Weelkes's *Short Service for Four Voices*. All ascribed sources for the composition name Mudd (Mudds, Muds) as the composer without distinguishing among the several 17th-century composers of that surname.

Fellowes's original edition of 1924 (T.C.M. 35) contained alto and organ parts of his own composition since the Peterhouse part-books are lacking these parts. He later found the alto part at Durham, and in the 1930's revised the edition to include most of the original alto. This version has resulted in many derived editions, which have even gone so far as a recent translation into English (*O Holy Banquet*) of a Latin adaptation (*O sacrum convivium*), all attributed to Weelkes.

Editorial Method:

Small notes, cautionary accidentals in brackets, crossed slurs, and bar lines are editorial. Punctuation follows *The Book of Common Prayer* version of the collect. Spelling has been modernized with the exception of "thorough", which may be performed as a single syllable if desired. Note values have been halved and the pitch raised a tone.

Where a choice between different underlays in the manuscripts was necessary, Fellowes's version has been used. Since it was based on the Peterhouse sources, which are probably the oldest, it is assumed to be closest to Mudd's wishes. Some choirs may wish to modernize the word "prayers" into one syllable, in which cases a version similar to Fellowes's adaptation may be used:



Variant readings of importance are noted in the score. Others, chiefly minor differences in text underlay, are not mentioned.

Sources:

All known 17th-century sources for the piece were used. They are: Soprano, Durham Cathedral MS C.1; Peterhouse College MS 45. Alto, Durham C.7. Tenor, Durham C. 9, C. 10, C.11, C.15; British Library Add. MSS 30478, 30479; Peterhouse 43. Bass, Durham C.16, C.17, C.19; York Minster MS M-29s; Peterhouse 36. Organ, Durham A.3.

Performance:

While unaccompanied performance would be historically permissible the composer probably would have expected some form of organ accompaniment. The present editor believes that a tempo based on slow minims will be closer to the composer's intentions than one based on crotchets.

19. LORD, FOR THY TENDER MERCY'S SAKE

Edited by
ANTHONY GREENING

FARRANT/HILTON
late 16th century

SOPRANO
Lord, for thy ten-der mer-cy's sake, lay

ALTO
Lord, for thy ten-der mer - cy's sake, lay

TENOR
Lord, for thy ten-der mer-cy's sake, lay

BASS
Lord, for thy ten-der mer cy's sake, lay

ORGAN

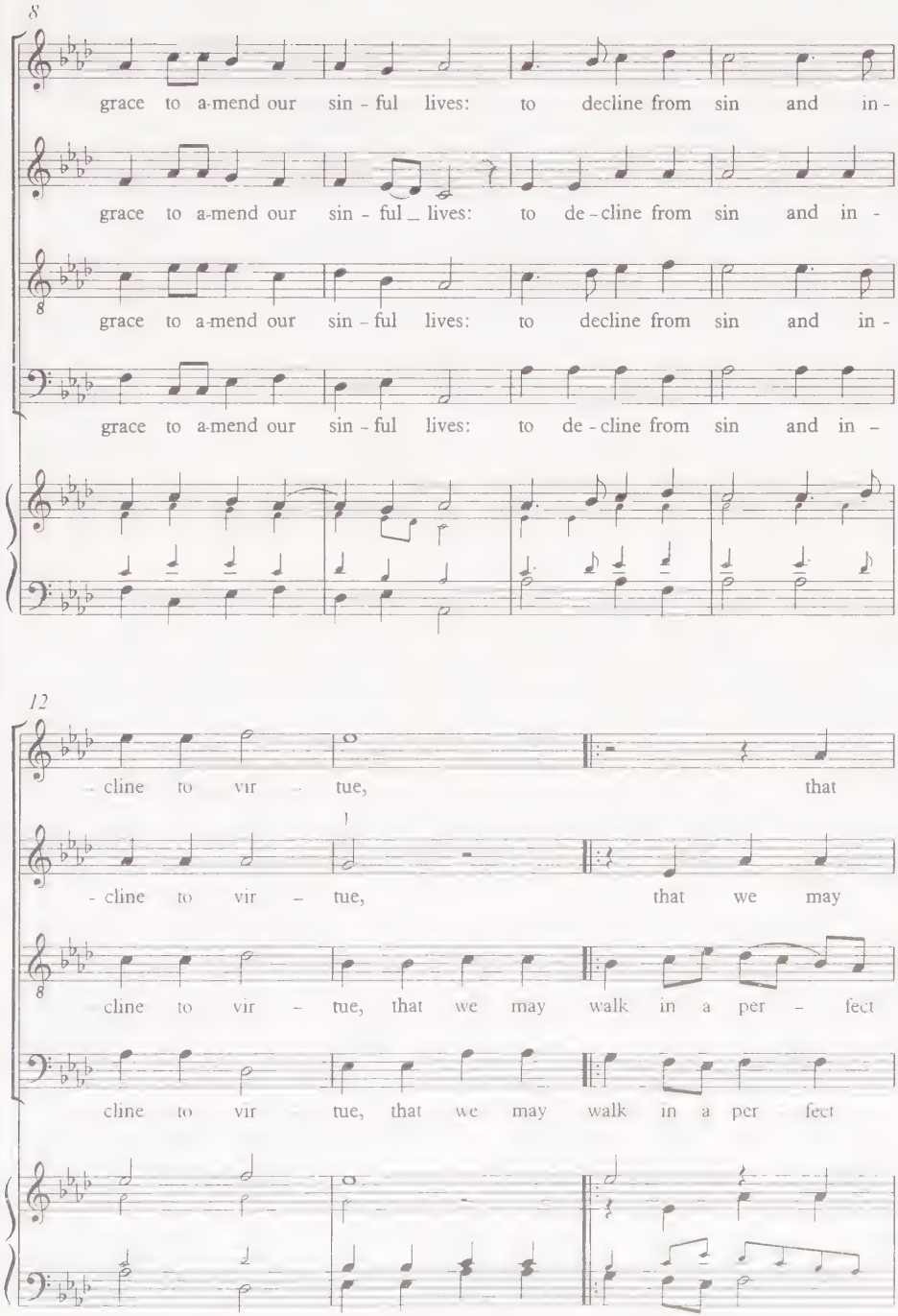
not our sins to our charge, but for - give that is past, and give us

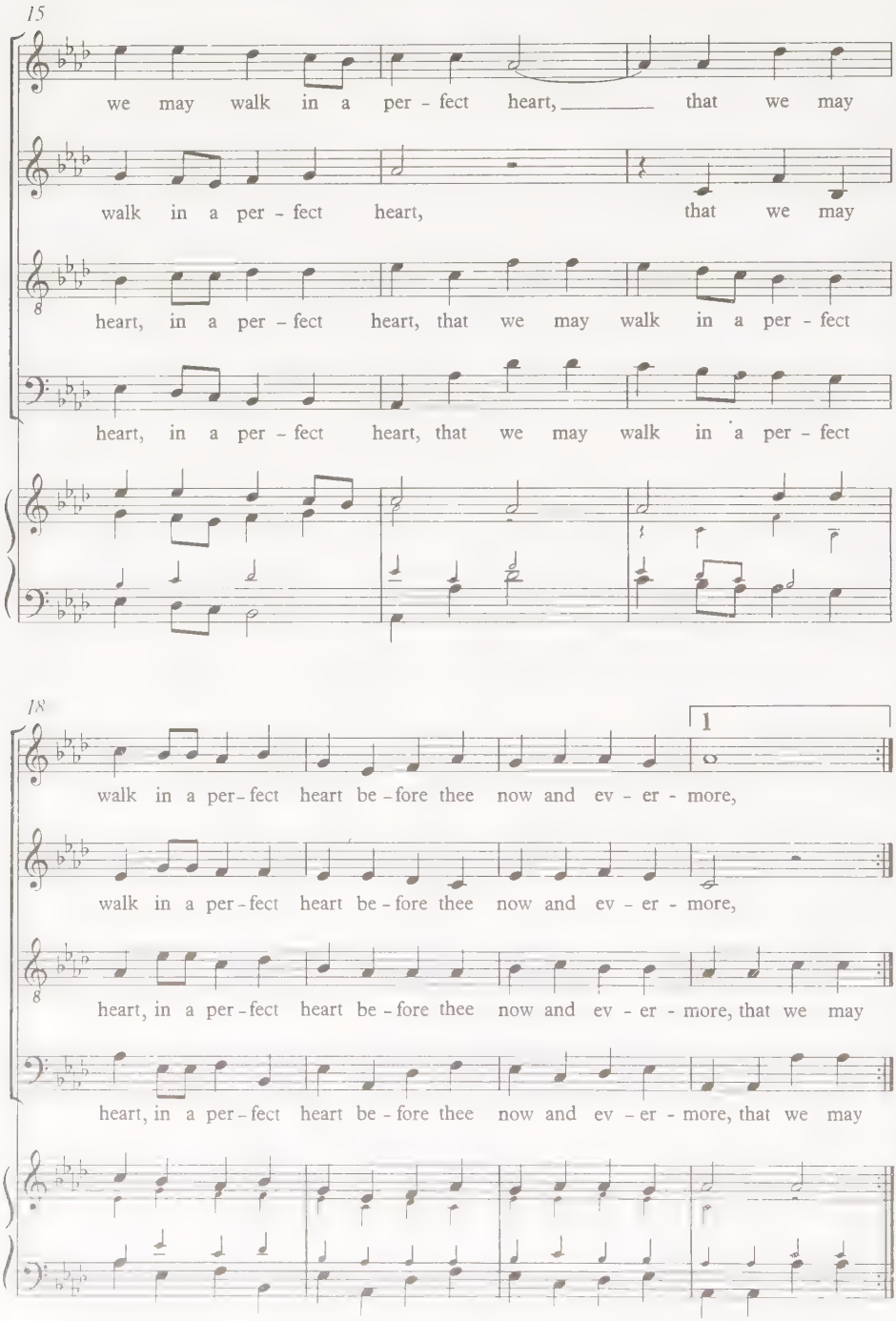
not our sins to our charge, but for - give that is past, and give us

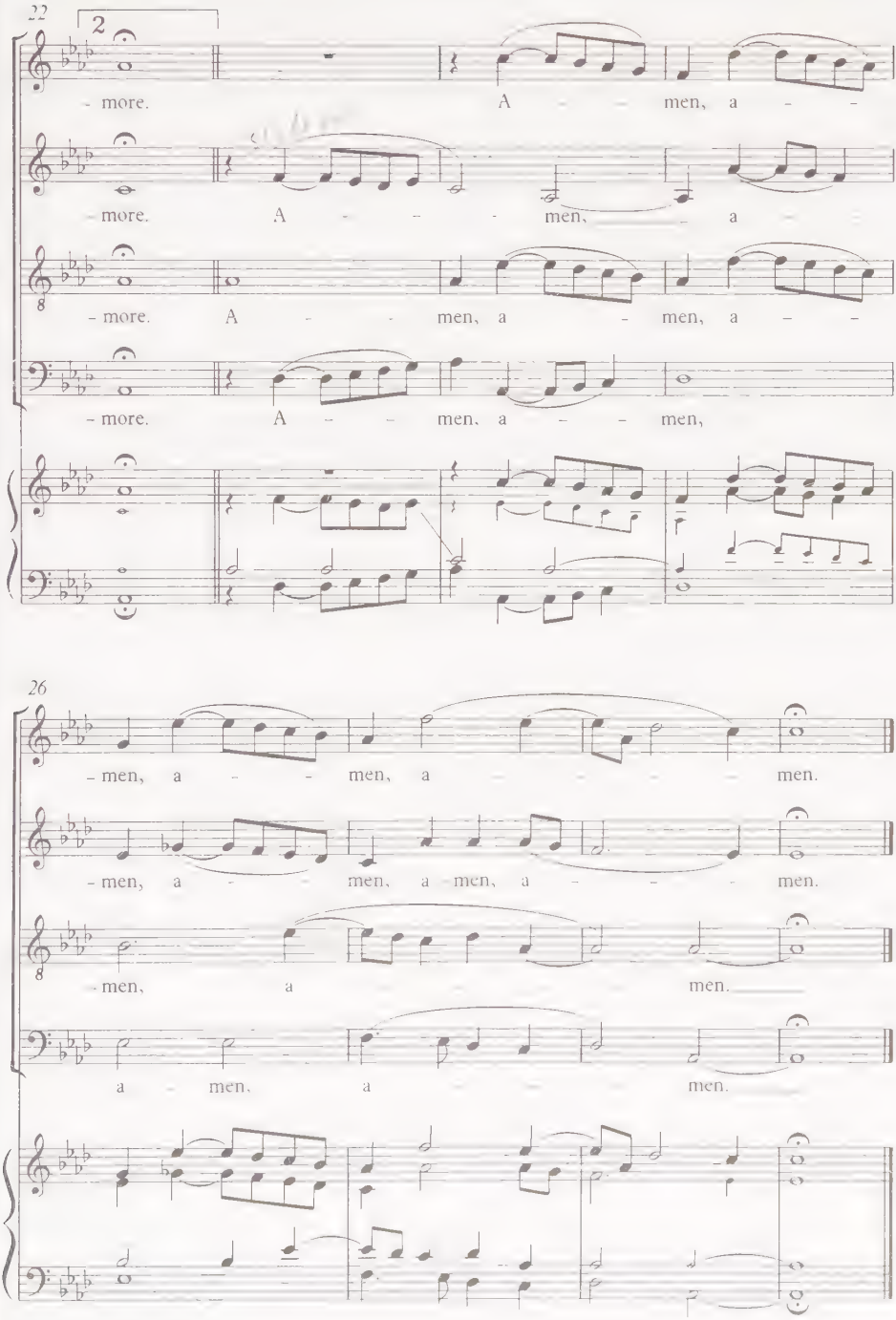
not our sins to our charge, but for - give that is past, and give us

not our sins to our charge, but for - give that is past, and give us

For Editorial Note see page 156.


8
grace to a-mend our sin - ful lives: to decline from sin and in -
grace to a-mend our sin - ful _ lives: to de - cline from sin and in -
grace to a-mend our sin - ful lives: to decline from sin and in -
grace to a-mend our sin - ful lives: to de - cline from sin and in -
12
- cline to vir - tue, that
- cline to vir - tue, that we may
cline to vir - tue, that we may walk in a per - fect
cline to vir tue, that we may walk in a per fect


15
we may walk in a per - fect heart, that we may
walk in a per - fect heart, that we may
heart, in a per - fect heart, that we may walk in a per - fect
heart, in a per - fect heart, that we may walk in a per - fect
18
1
walk in a per - fect heart be - fore thee now and ev - er - more,
walk in a per - fect heart be - fore thee now and ev - er - more,
heart, in a per - fect heart be - fore thee now and ev - er - more, that we may
heart, in a per - fect heart be - fore thee now and ev - er - more, that we may


22
2
- more. A - - men, a - -
- more. A - - - men, - a -
- more. A - - men, a - men, a - -
- more. A - - men, a - - men,
26
- men, a - - men, a men.
- men, a - - men, a - men, a - - - men.
- men, a men.
a - men, a men.

Editorial Note

Sources:

A	Christ Church Library, Oxford:	(1) MSS 1220–1224	*c.* 1645
		(2) MS 437	*c.* 1670
B	Ely Cathedral Library:	(1) MS 4	*c.* 1670
		(2) MS 5	*c.* 1700
		(3) MS 28	*c.* 1670
C	The British Library, London:	Harl. MS 7340	1717

Text: J. Bull, *Christian Prayers and Holy Meditations* (1568)

Editorial Method:

The present edition represents a collation of the different MS sources which ascribe the music variously to 'Farrant' (A) and 'Mr John Hilton' (B & C). The final 'Amen' is found only in the latter sources. The organ part is here conflated from A(2) and B(1), and all small notes are editorial.

Variants:

Minor discrepancies of textual underlay are not noted.

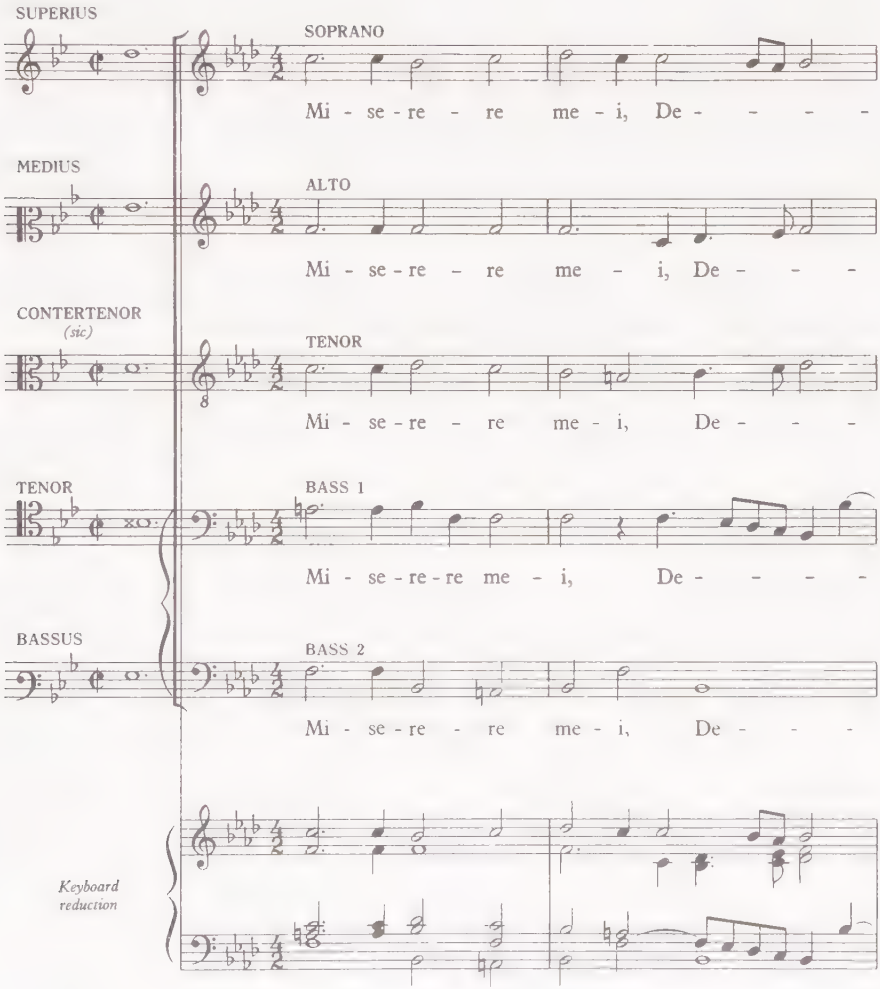
Bar	Stave	Beat	Source	Variant
4	1 & 5	4	B(1) & (2) & C	two quavers, E♭ and D
4	4	4	C	lower B♭ quavers
9	3	1	C	B♭
14	6	1–4	A(2)	minims B♭ and C
14	2 & 4	3–4	C	dotted crotchet, quaver
15	1	1–2	C	dotted crotchet, quaver
16	1	2	C	E♭
18	3	1	B(1) & C	C
19	4	2	C	upper A♭
20	1 & 3	3–4	C	dotted crotchet, quaver
20	2	4	C	quavers E♭, D♭

20. MISERERE MEI

Edited by
JOHN MOREHEN

WILLIAM BYRD
(1542/3–1623)

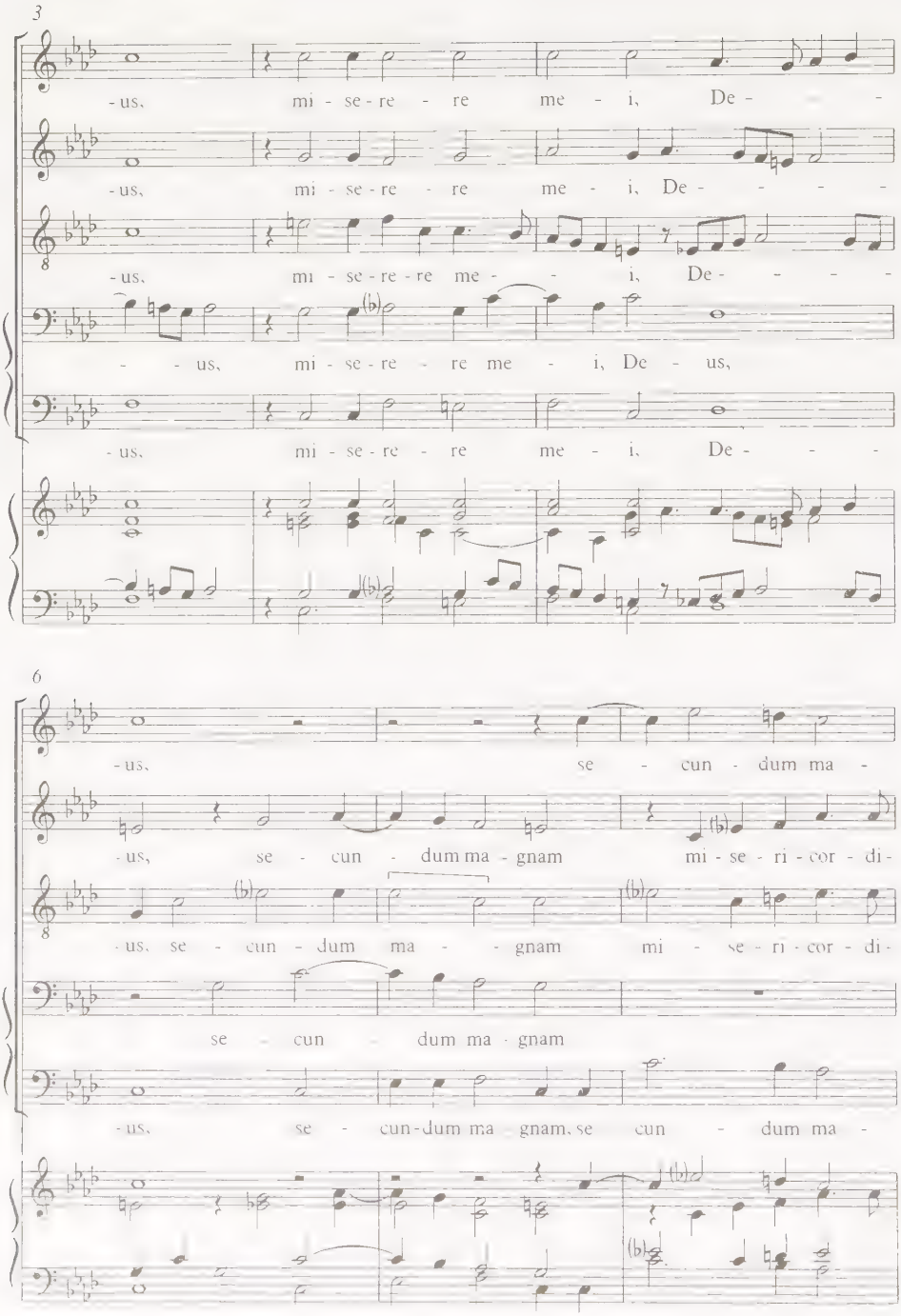
Psalm, 51, 1

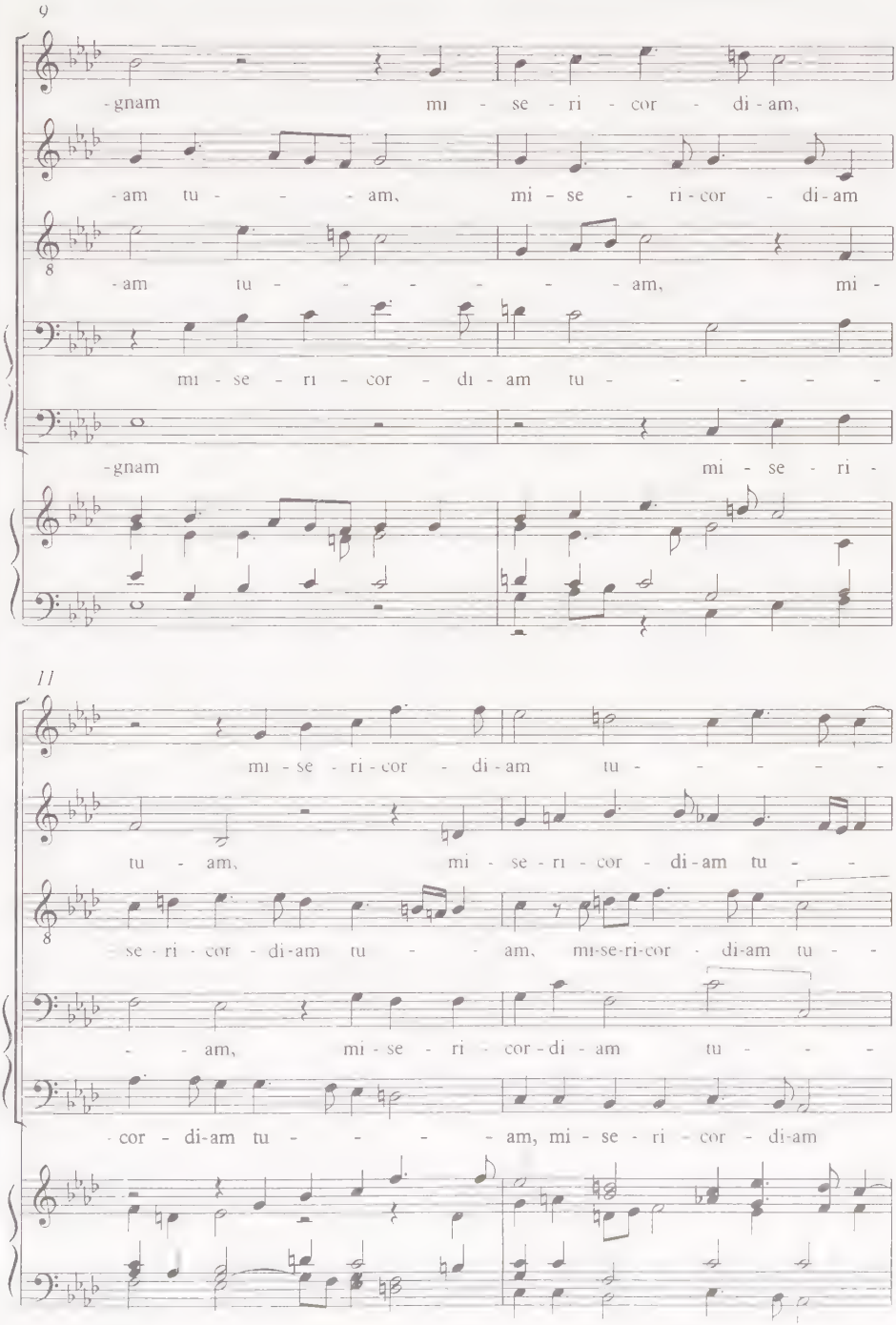


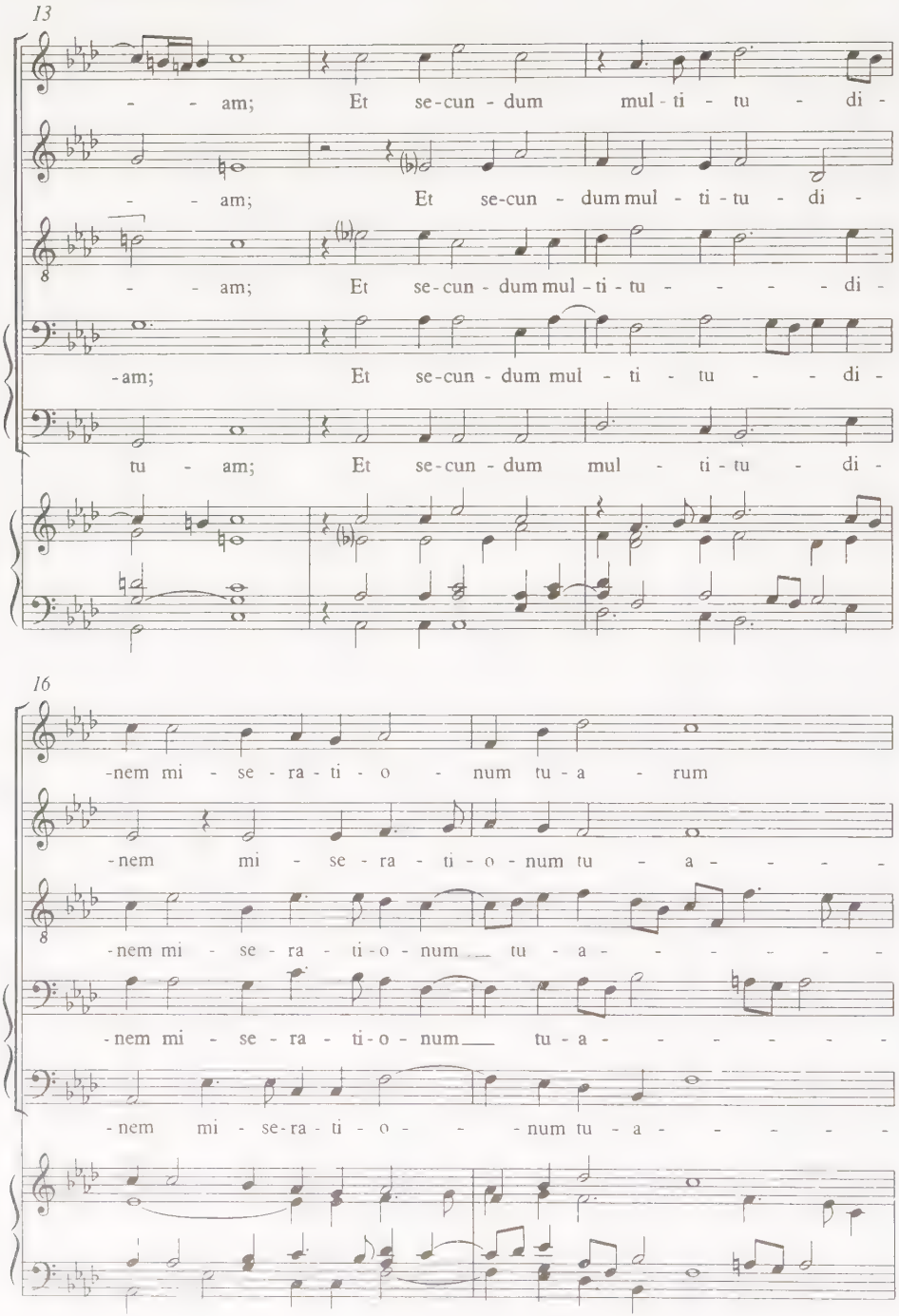
Source: Byrd's *Liber Secundus Sacrarum Cantionum*, 1591 (copy consulted Christ Church, Oxford, Mus. 489–493).

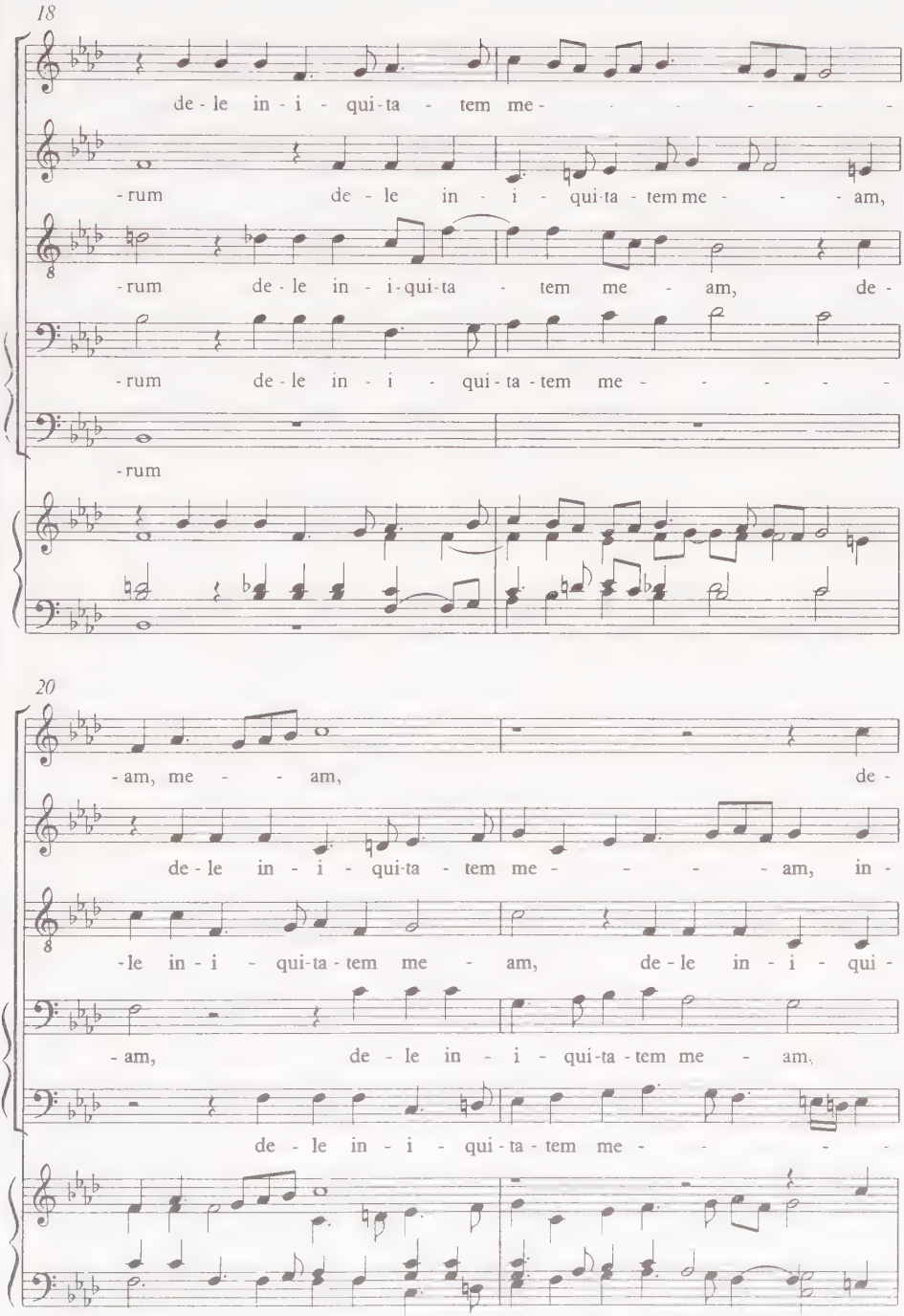
Editorial Method: Small accidentals, cautionary accidentals in brackets and the keyboard part are editorial. Ligatures indicated thus ⌐¬.

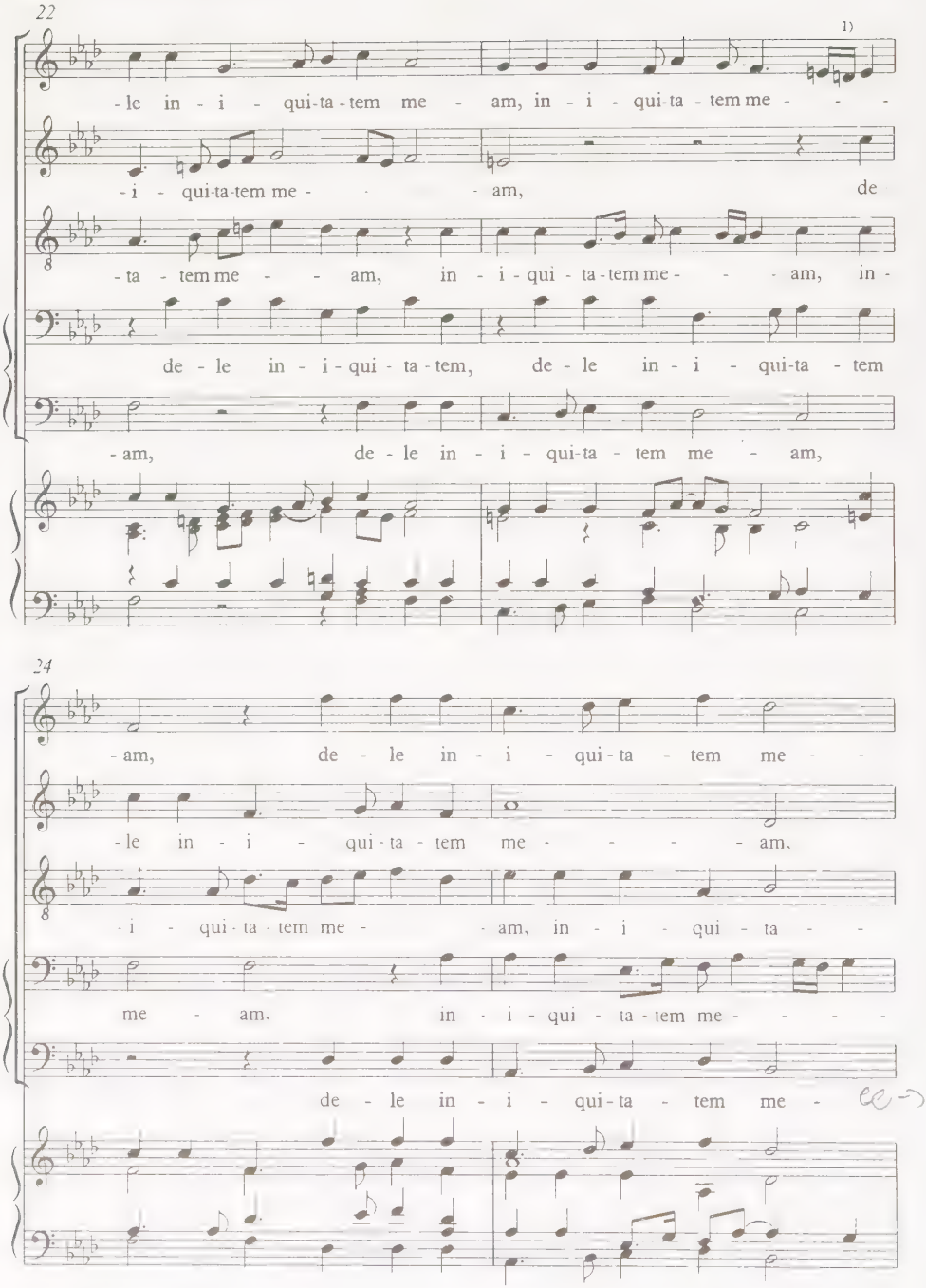
This anthem is available separately.


3
-us, mi - se - re - re me - i, De - -
-us, mi - se - re - re me - i, De - - - -
-us, mi - se - re - re me - - i, De - - - -
- - us, mi - se - re - re me - i, De - us,
-us, mi - se - re - re me - i, De - - -
6
-us, se - cun - dum ma -
-us, se - cun - dum ma - gnam mi - se - ri - cor - di -
-us, se - cun - dum ma - - gnam mi - se - ri - cor - di -
se - cun - dum ma - gnam
-us, se - cun - dum ma gnam, se cun - dum ma -


9
-gnam mi - se - ri - cor - di - am,
-am tu - - - am, mi - se - ri - cor - di - am
-am tu - - - - - - am, mi -
mi - se - ri - cor - di - am tu - - - - -
-gnam mi - se - ri -
11
mi - se - ri - cor - di - am tu - - - - -
tu - am, mi - se - ri - cor - di - am tu - -
- se - ri - cor - di - am tu - - am, mi-se-ri-cor - di-am tu - -
- - am, mi - se - ri - cor - di - am tu - - -
- cor - di-am tu - - - - am, mi - se - ri - cor - di-am


13
- - am; Et se-cun - dum mul - ti - tu - di -
- - am; Et se-cun - dum mul - ti - tu - di -
- - am; Et se-cun - dum mul - ti - tu - - - - di -
-am; Et se-cun - dum mul - ti - tu - - di -
tu - am; Et se-cun - dum mul - ti - tu - di -
16
-nem mi - se - ra - ti - o - num tu - a - rum
-nem mi - se - ra - ti - o - num tu - a - - - -
-nem mi - se - ra - ti - o - num tu - a - - - - - -
-nem mi - se - ra - ti - o - num tu - a - - - - - -
-nem mi - se - ra - ti - o - - - num tu - a - - - - -


18
de - le in - i - qui - ta - tem me - - - - - - -
- rum de - le in - i - qui - ta - tem me - - - am,
- rum de - le in - i - qui - ta - tem me - am, de -
- rum de - le in - i - qui - ta - tem me - - - - - -
- rum
20
- am, me - - am, de -
de - le in - i - qui - ta - tem me - - - - am, in -
- le in - i - qui - ta - tem me - am, de - le in - i - qui -
- am, de - le in - i - qui - ta - tem me - am,
de - le in - i - qui - ta - tem me - - - -



1) Bar 23 (Soprano): the ♭ in the key-signature is present only at the upper pitch; the ♮ to the D is therefore not strictly editorial.

26

-am, de - le in - i - qui - ta - tem me -

de - le in - i - qui - ta - tem me - - - - - -

-tem me - - - - - - am, de -

-am, de - le in - i - qui - ta - tem me -

- - - am, de -

28

-am, in - i - qui - ta - tem me - - - am.

-am, in - i - qui - ta - tem me - - - - am.

-le in - i qui - ta - tem me - - - - - - am.

-am, in - i - qui - ta - tem me - am.

-le in - i - qui - ta - tem me - - - am.

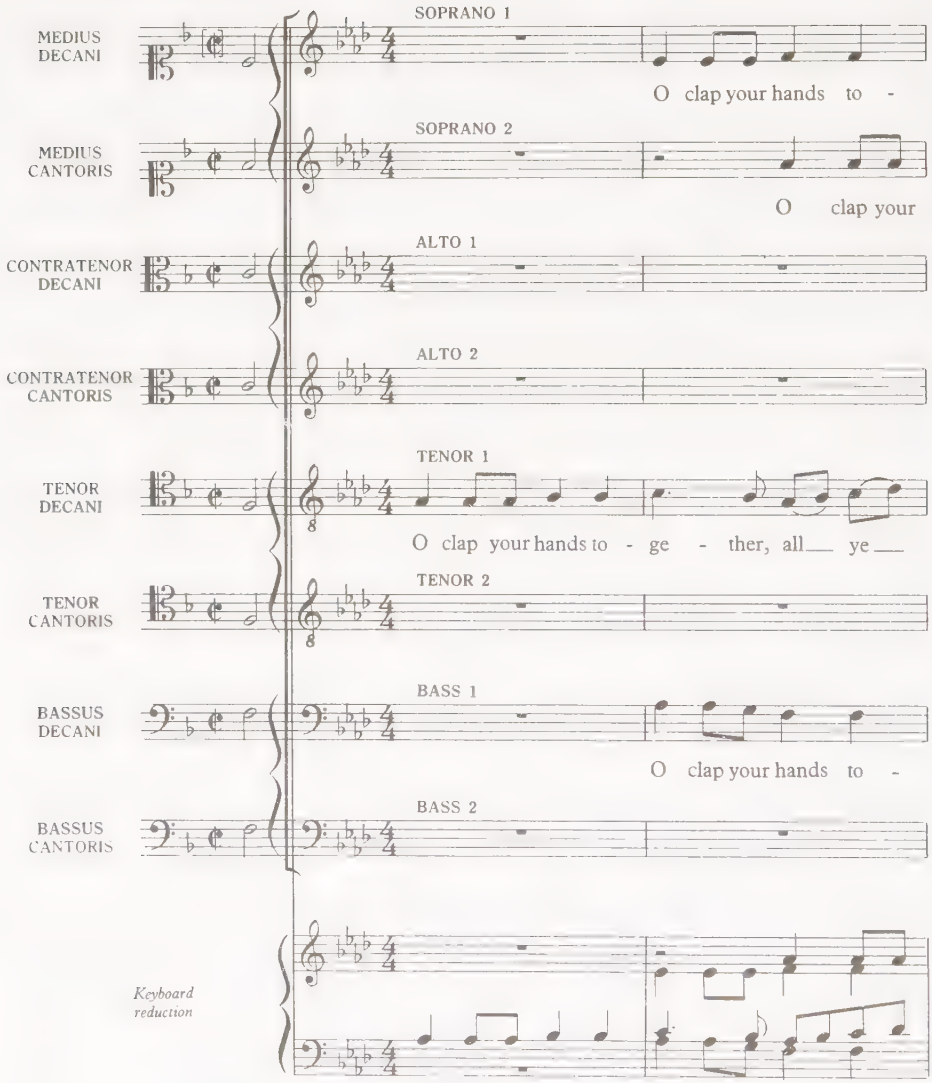
English version
Have mercy upon me, O God, after thy great goodness:
according to the multitude of thy mercies do away mine offences.

21. O CLAP YOUR HANDS

Edited by
JOHN MOREHEN

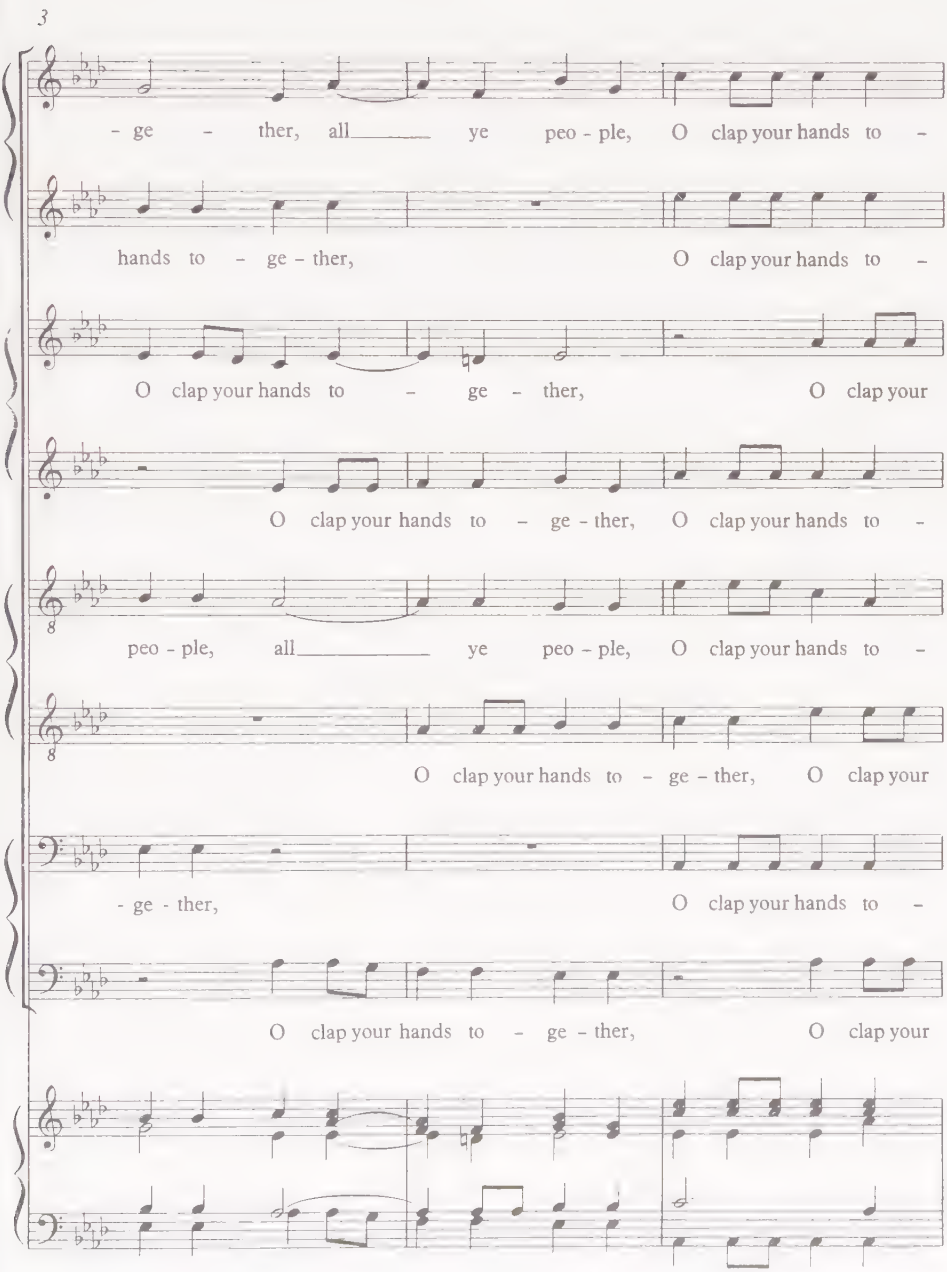
ORLANDO GIBBONS
(1583–1625)

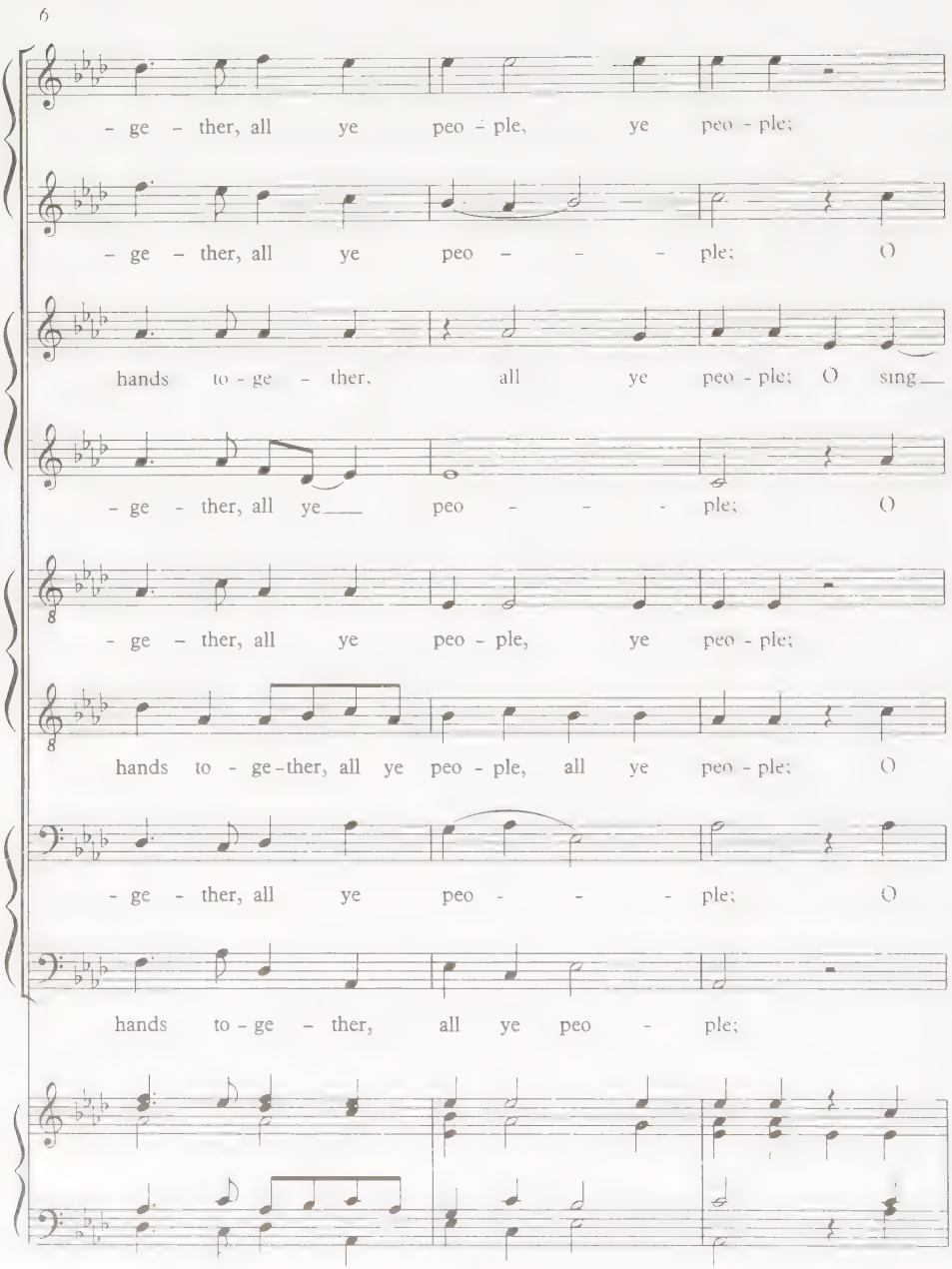
from Psalm 47 (with Gloria)

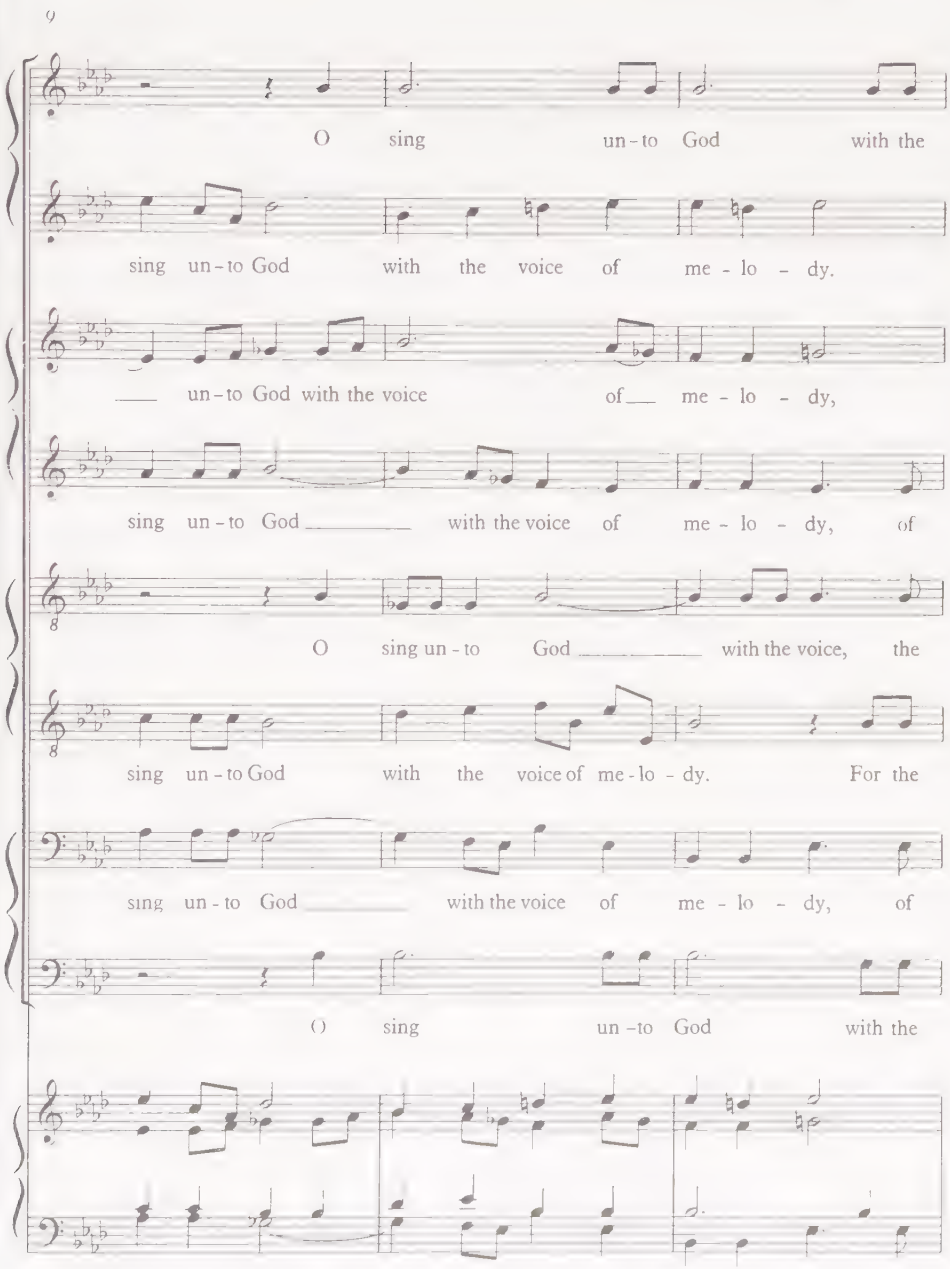


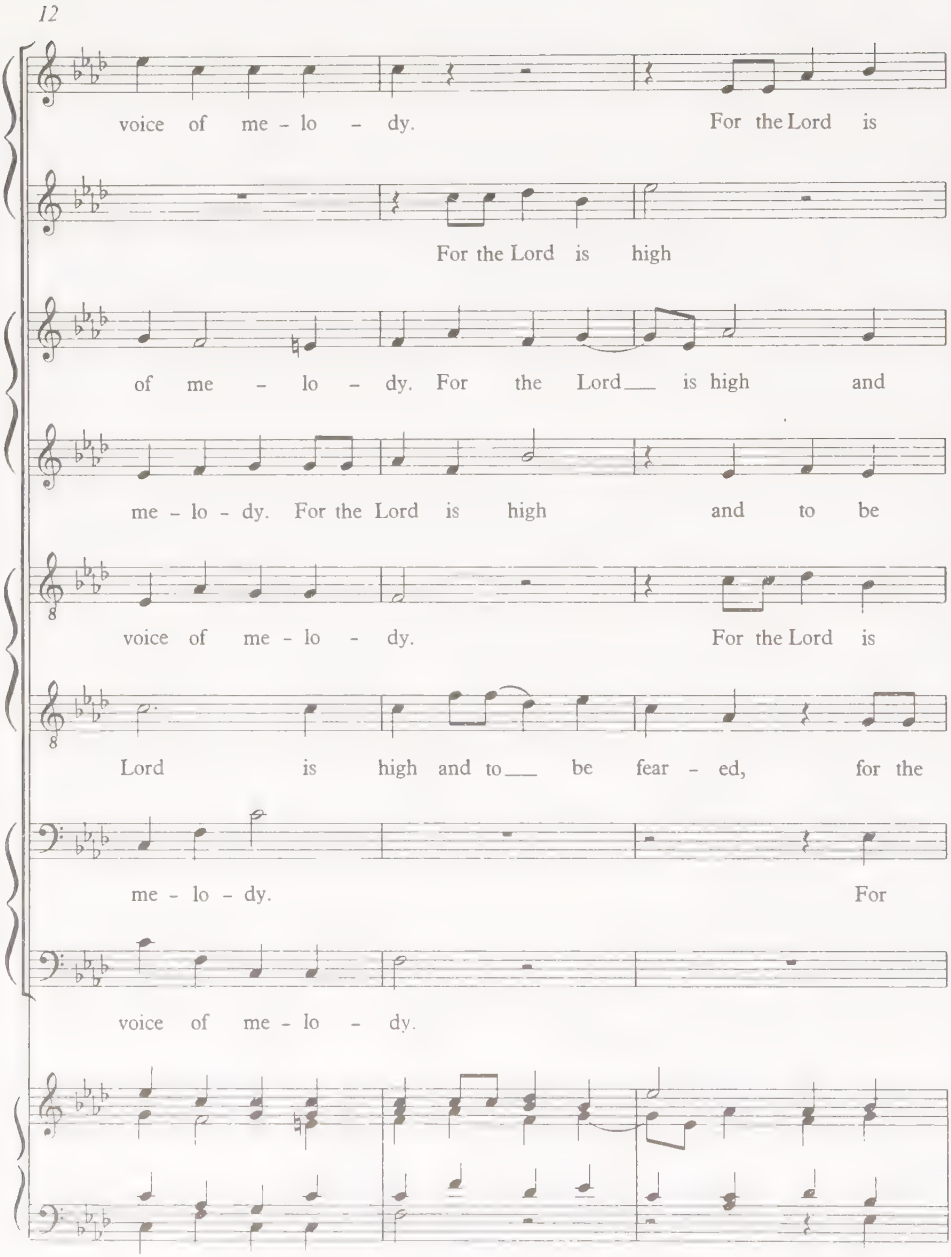
For Editorial Note see page 208.

This anthem is available separately.


3
- ge - ther, all ye peo - ple, O clap your hands to -
hands to - ge - ther, O clap your hands to -
O clap your hands to - ge - ther, O clap your
O clap your hands to - ge - ther, O clap your hands to -
peo - ple, all ye peo - ple, O clap your hands to -
O clap your hands to - ge - ther, O clap your
- ge - ther, O clap your hands to -
O clap your hands to - ge - ther, O clap your


6
- ge - ther, all ye peo - ple, ye peo - ple;
- ge - ther, all ye peo - - - ple; O
hands to - ge - ther, all ye peo - ple; O sing
- ge - ther, all ye peo - - - ple; O
- ge - ther, all ye peo - ple, ye peo - ple;
hands to - ge - ther, all ye peo - ple, all ye peo - ple; O
- ge - ther, all ye peo - - - ple; O
hands to - ge - ther, all ye peo - ple;


9
O sing un-to God with the
sing un-to God with the voice of me-lo-dy.
un-to God with the voice of me-lo-dy,
sing un-to God with the voice of me-lo-dy, of
O sing un-to God with the voice, the
sing un-to God with the voice of me-lo-dy. For the
sing un-to God with the voice of me-lo-dy, of
O sing un-to God with the


12
voice of me - lo - dy. For the Lord is
For the Lord is high
of me - lo - dy. For the Lord is high and
me - lo - dy. For the Lord is high and to be
voice of me - lo - dy. For the Lord is
Lord is high and to be fear - ed, for the
me - lo - dy. For
voice of me - lo - dy.

15

high and to be fear - ed, and to be fear -

and to be fear - ed; He

to be fear-ed, for the Lord is high and to be fear - ed;

fear - ed, and to be fear - ed;

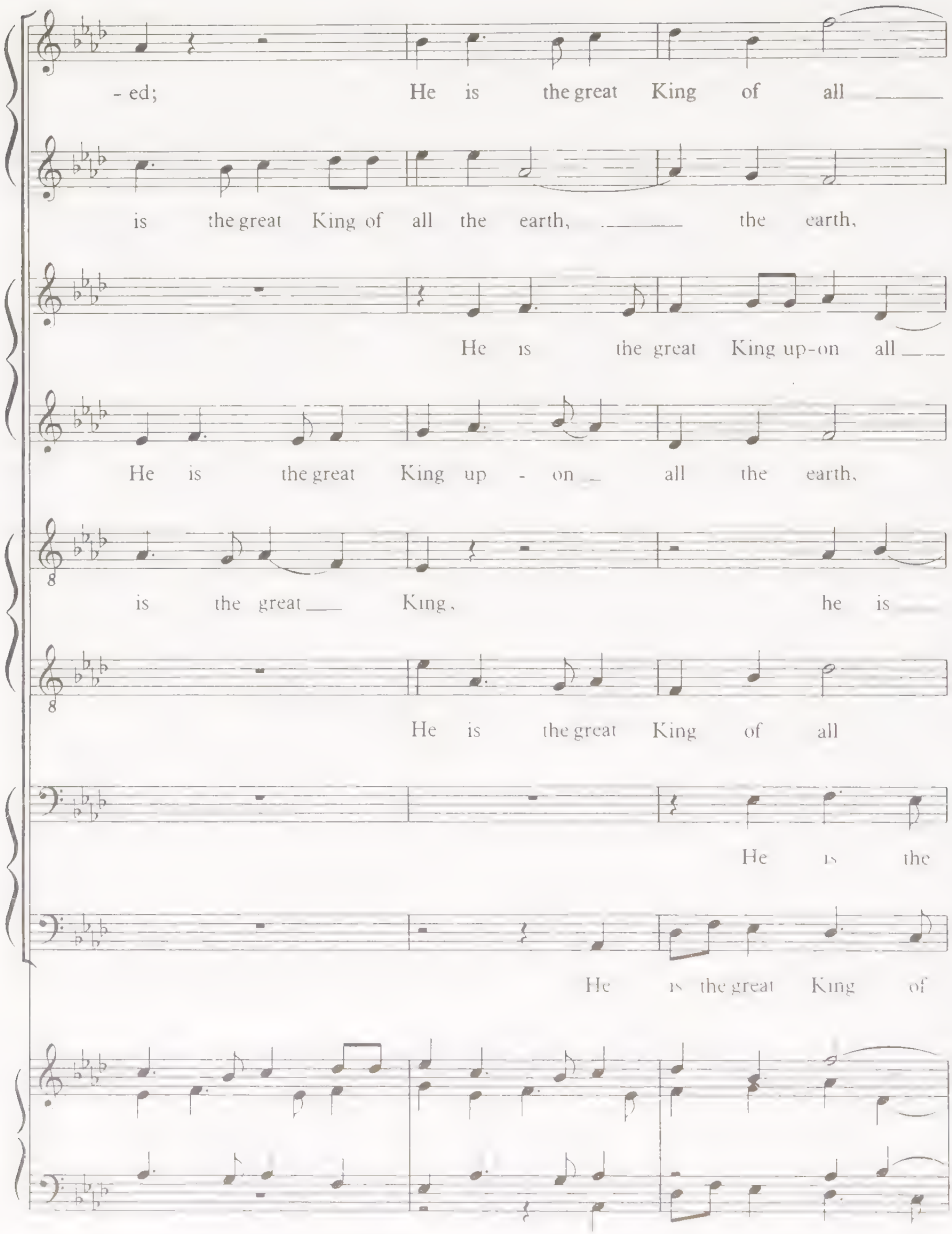
high and to be fear - - - ed; He

Lord is high, is high and to be fear - ed;

the Lord is high and to be fear - - ed;

For the Lord is high and to be fear - ed;

18


- ed; He is the great King of all
is the great King of all the earth, the earth,
He is the great King up-on all
He is the great King up - on all the earth,
is the great King, he is
He is the great King of all
He is the
He is the great King of

21

the earth, of all the earth,

he is the great King

the earth, up - on all the earth, he is the

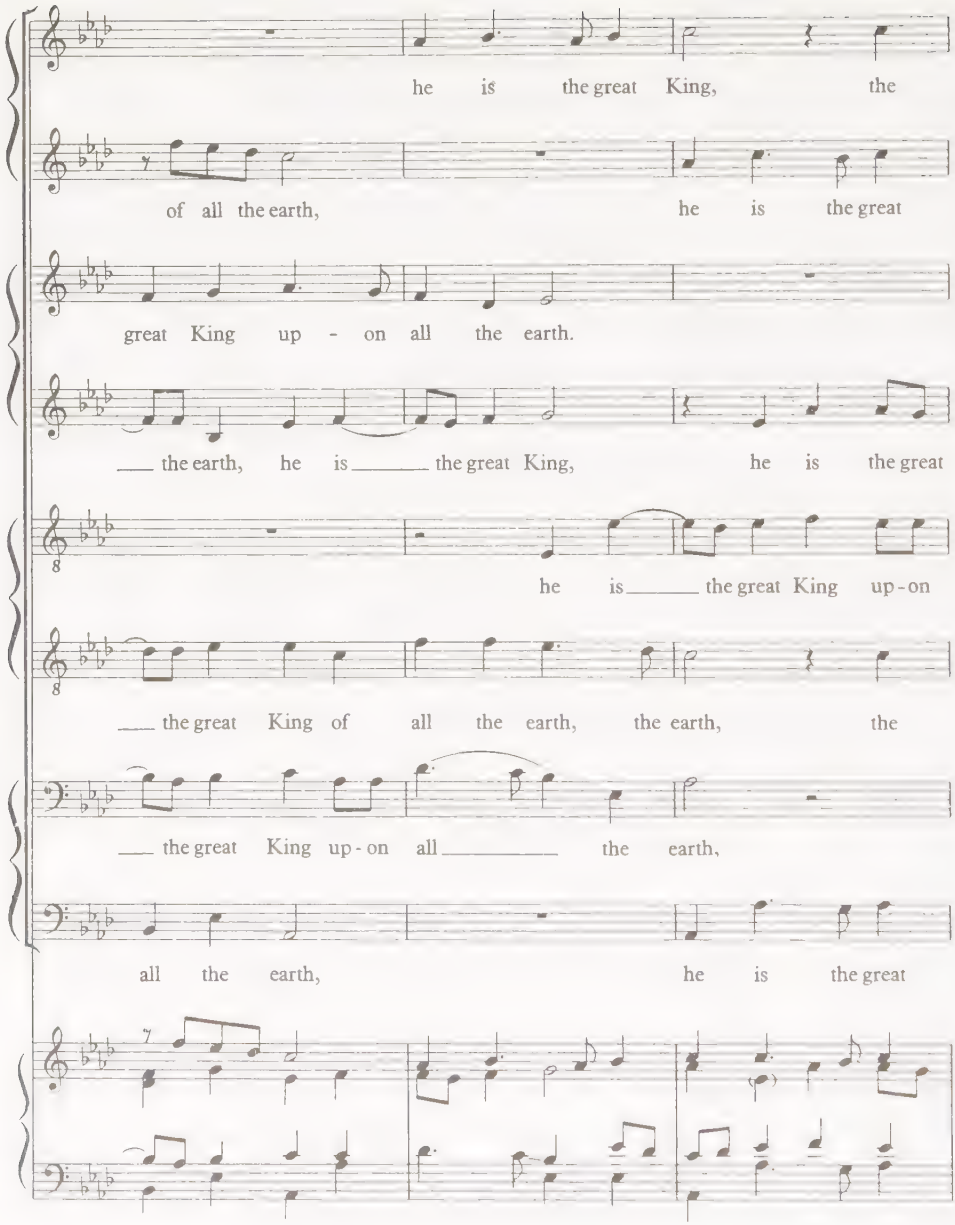
he is the great King up - on all

the great King up - on all the earth,

the earth, he is

great King up - on all the earth, he is

all the earth, he is the great King, the great King of


24
he is the great King, the
of all the earth, he is the great
great King up - on all the earth.
the earth, he is the great King, he is the great
he is the great King up-on
the great King of all the earth, the earth, the
the great King up-on all the earth,
all the earth, he is the great

27

great King of all the earth. He shall sub-due,

King of all the earth. He shall sub-

He shall sub - due, he

King up - on all the earth. He shall sub-due,

all the earth, the earth. He shall sub-due,

great King of all the earth. He shall sub-

up - on all the earth. He shall sub-due,

King of all the earth. He shall sub-

30

he shall sub - due the peo - ple, the

- due, he _____ shall sub-due the peo-ple un - - der

_____ shall sub-due, he shall sub - due the peo -

he shall sub - due the peo - ple un - der

he shall sub - due the peo - ple, the

- due, he _____ shall sub-due the peo - ple un - der

he shall sub - due the peo - ple un - der

- due, he _____ shall sub-due the peo - ple un -

33

peo - ple un - der us, and the na - tions un - der our

us, and the na - tions un-der our feet, the na - tions

- ple un - der us, and the na - tions un -

us, and the na - tions un-der our feet, our feet.

peo - ple un - der us, and the na - - - tions un - der

us, un - der us, and the na - tions un-der

us, and the na - tions un-der our feet.

- der us, and the na - tions un - der our

36

feet, our feet.

un - der our feet.

- der our feet. He shall choose out an he - ri - tage

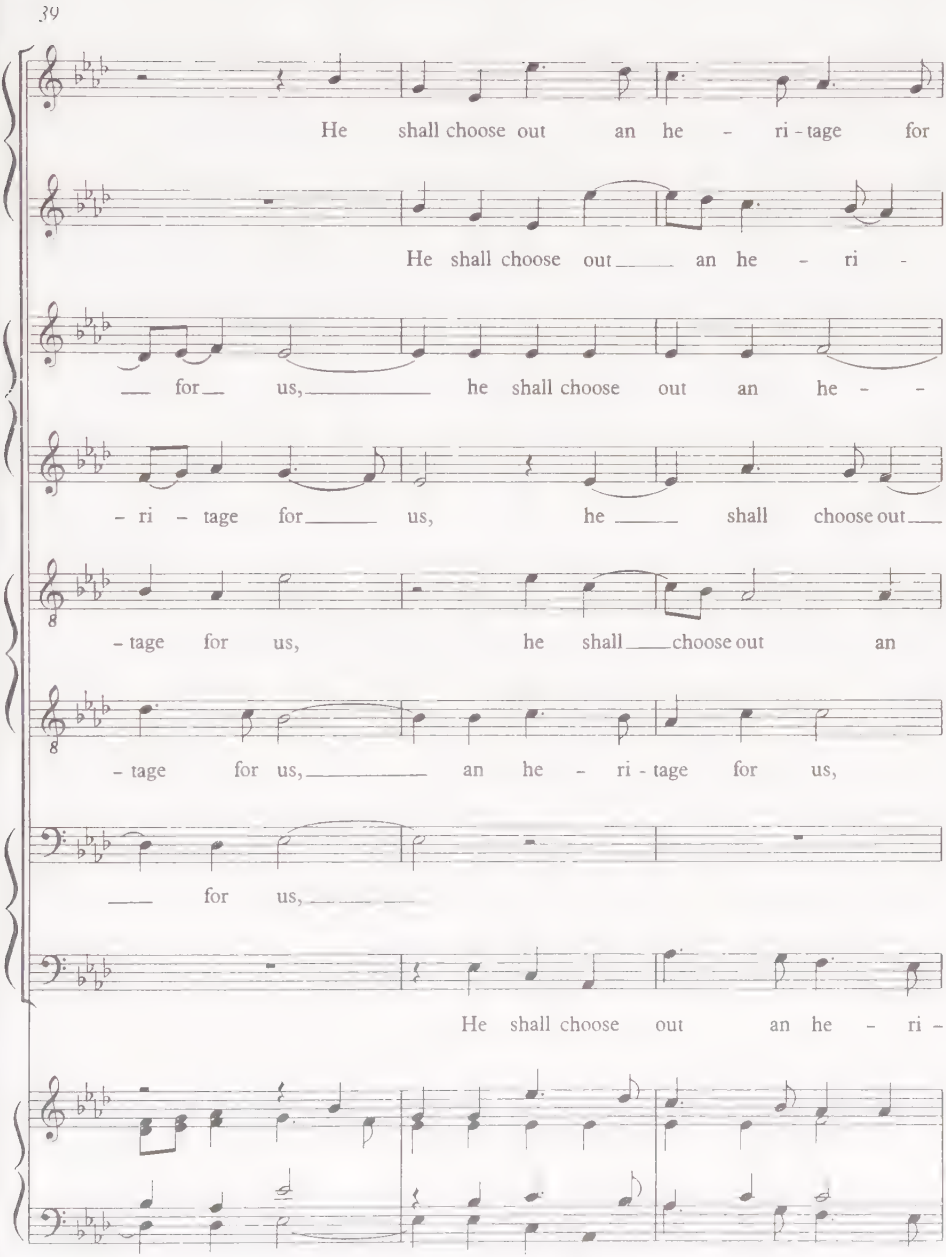
He shall choose out an he - -

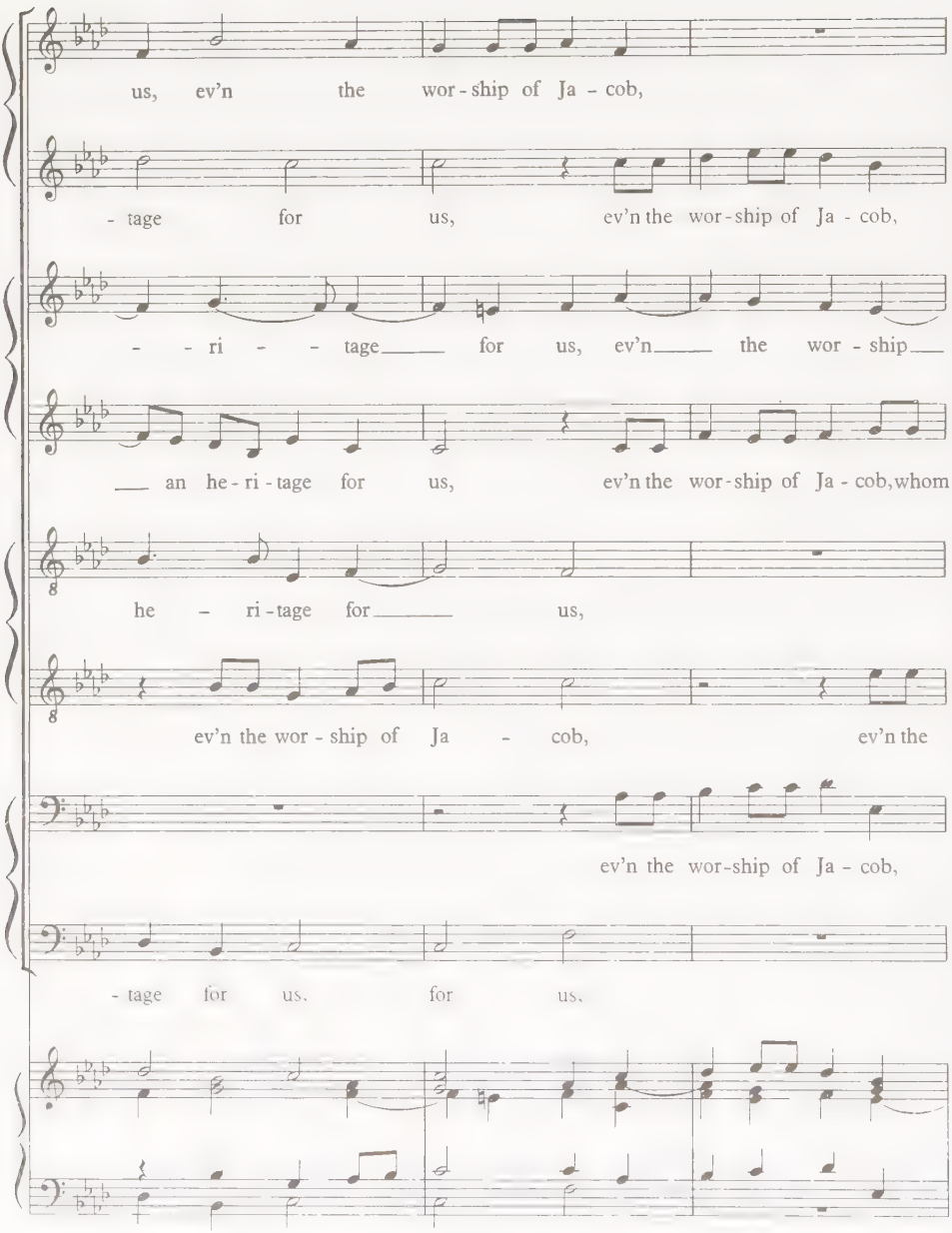
our feet. He shall choose out an he - ri -

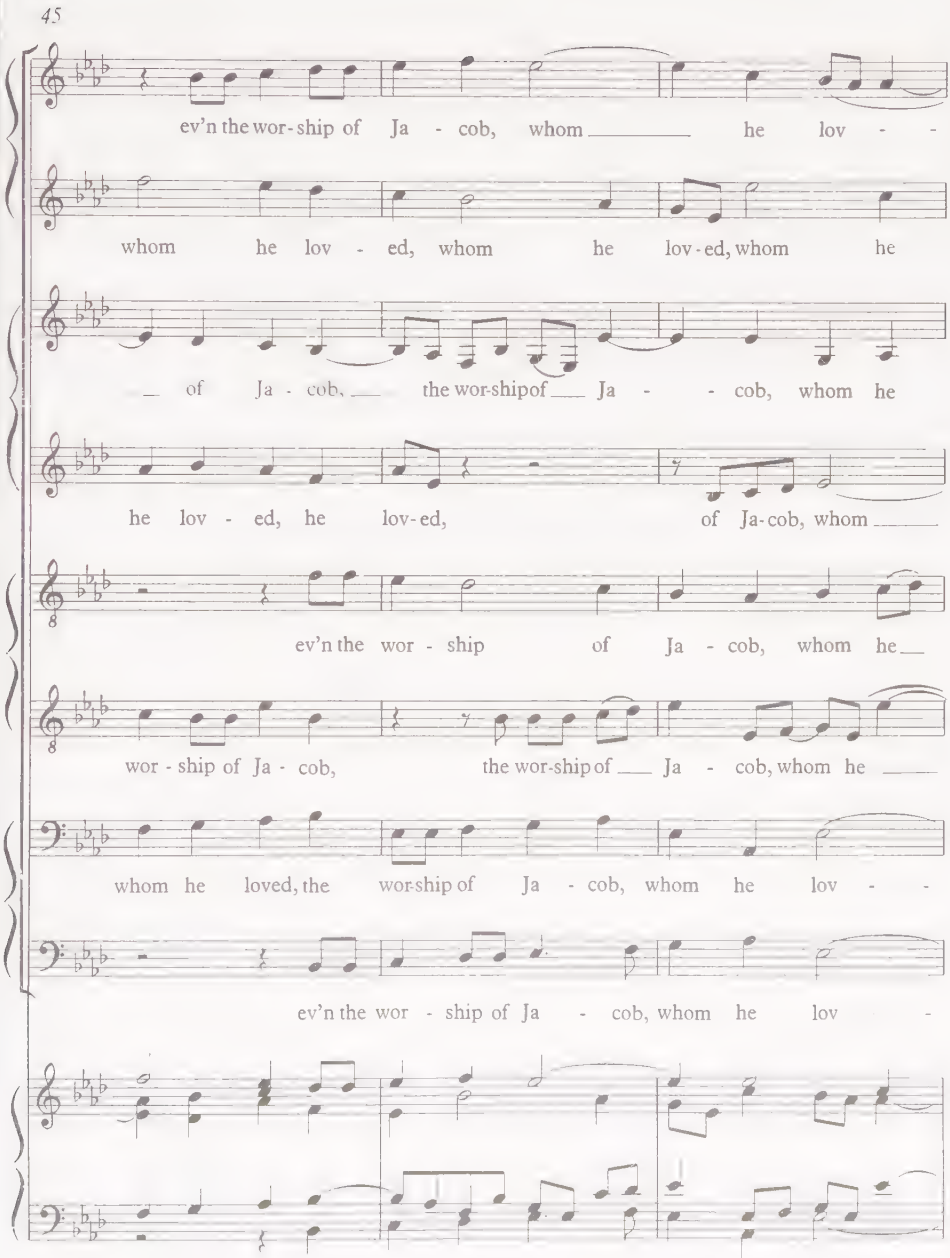
our feet. He shall choose out an he - ri -

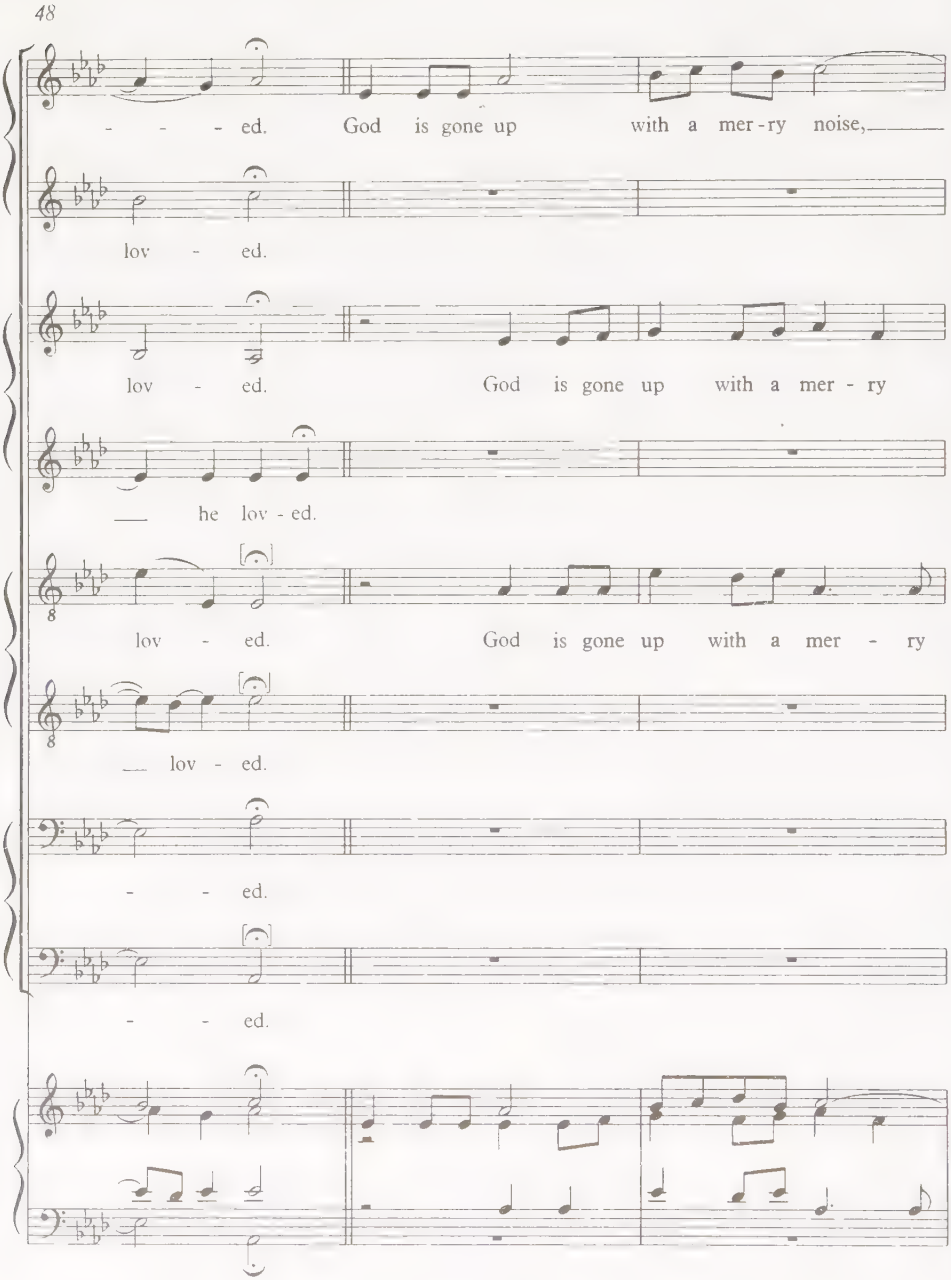
He shall choose out an he - ri - tage

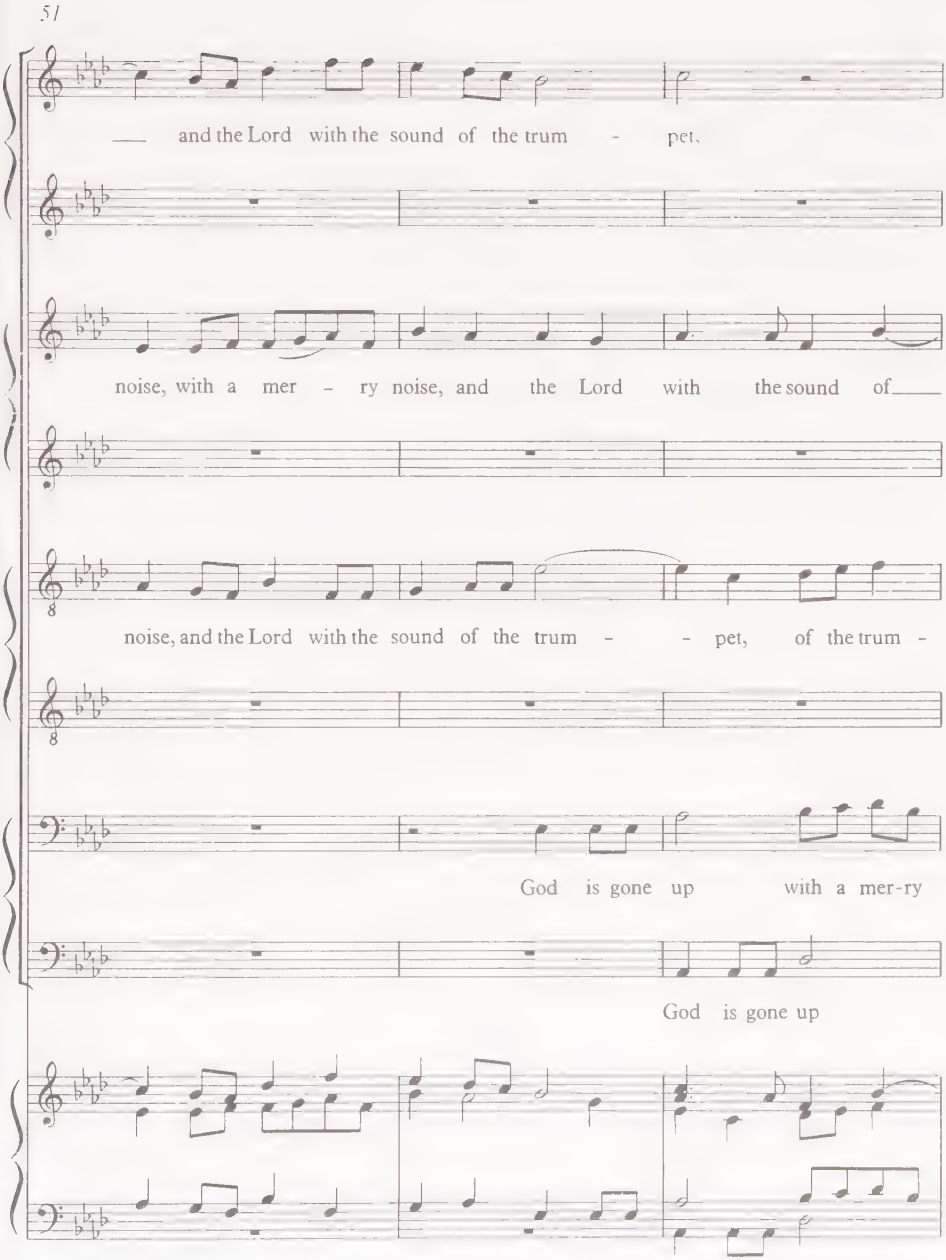
feet.

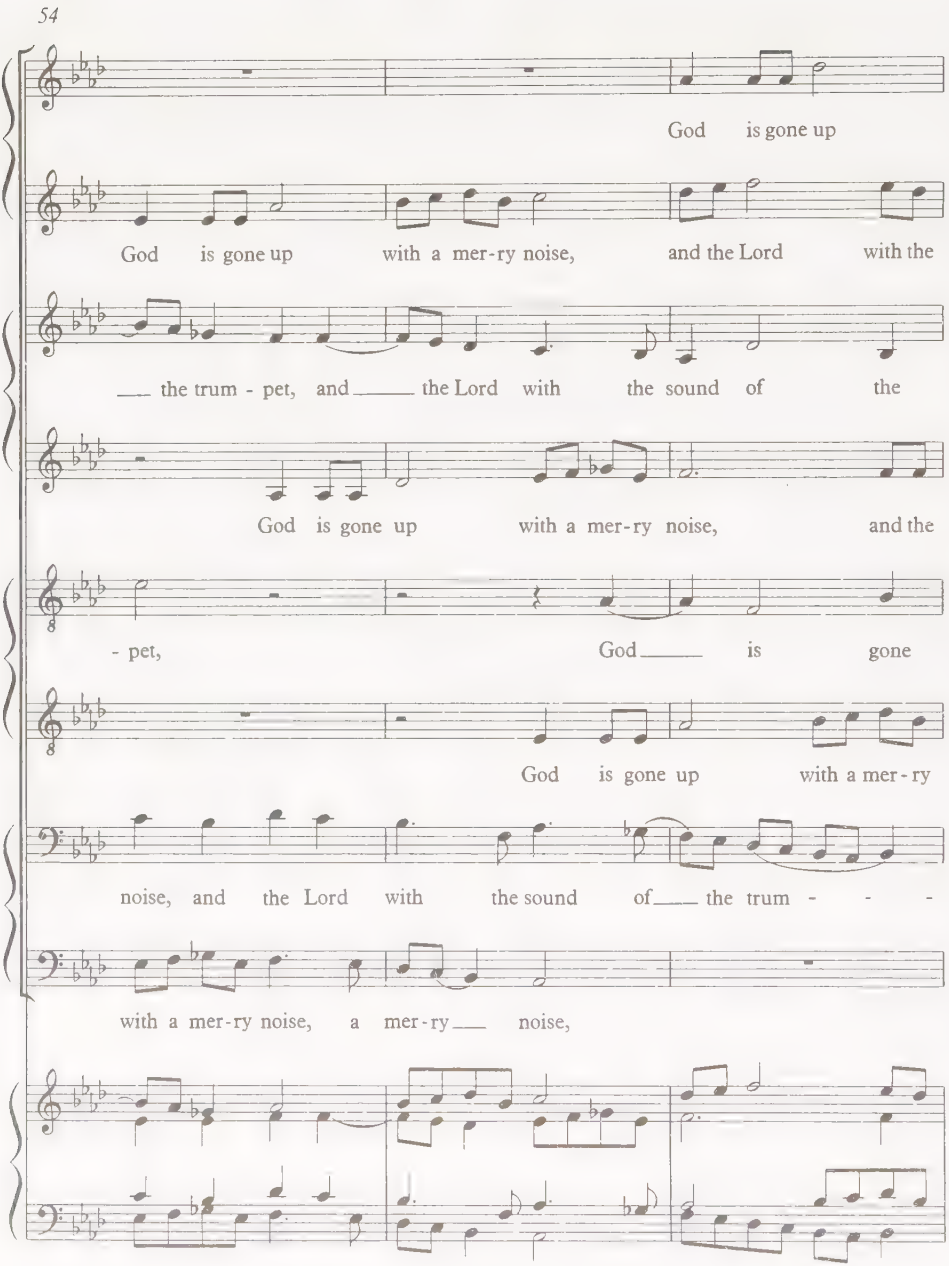

39
He shall choose out an he - ri - tage for
He shall choose out an he - ri -
for us, he shall choose out an he - -
- ri - tage for us, he shall choose out
- tage for us, he shall choose out an
- tage for us, an he - ri - tage for us,
for us,
He shall choose out an he - ri -


42
us, ev'n the wor - ship of Ja - cob,
- tage for us, ev'n the wor - ship of Ja - cob,
- - ri - - tage for us, ev'n the wor - ship
an he - ri - tage for us, ev'n the wor - ship of Ja - cob, whom
he - ri - tage for us,
ev'n the wor - ship of Ja - cob, ev'n the
ev'n the wor - ship of Ja - cob,
- tage for us, for us,


45
ev'n the wor-ship of Ja - cob, whom he lov - -
whom he lov - ed, whom he lov-ed, whom he
of Ja - cob, the wor-ship of Ja - - cob, whom he
he lov - ed, he lov-ed, of Ja-cob, whom
ev'n the wor - ship of Ja - cob, whom he
wor - ship of Ja - cob, the wor-ship of Ja - cob, whom he
whom he loved, the wor-ship of Ja - cob, whom he lov - -
ev'n the wor - ship of Ja - cob, whom he lov -


48
- - - ed. God is gone up with a mer - ry noise,
lov - ed.
lov - ed. God is gone up with a mer - ry
he lov - ed.
lov - ed. God is gone up with a mer - ry
lov - ed.
- - ed.
- - ed.


51
and the Lord with the sound of the trum - pet,
noise, with a mer - ry noise, and the Lord with the sound of
noise, and the Lord with the sound of the trum - - pet, of the trum -
God is gone up with a mer-ry
God is gone up


54
God is gone up
God is gone up with a mer-ry noise, and the Lord with the
___ the trum - pet, and ___ the Lord with the sound of the
God is gone up with a mer-ry noise, and the
- pet, God ___ is gone
God is gone up with a mer-ry
noise, and the Lord with the sound of ___ the trum - - -
with a mer-ry noise, a mer-ry ___ noise,

57

with a mer-ry noise, and the Lord with the sound of the trum - - -

sound of___ the trum - pet, God is gone up with a mer-ry

trum - pet, God is gone up

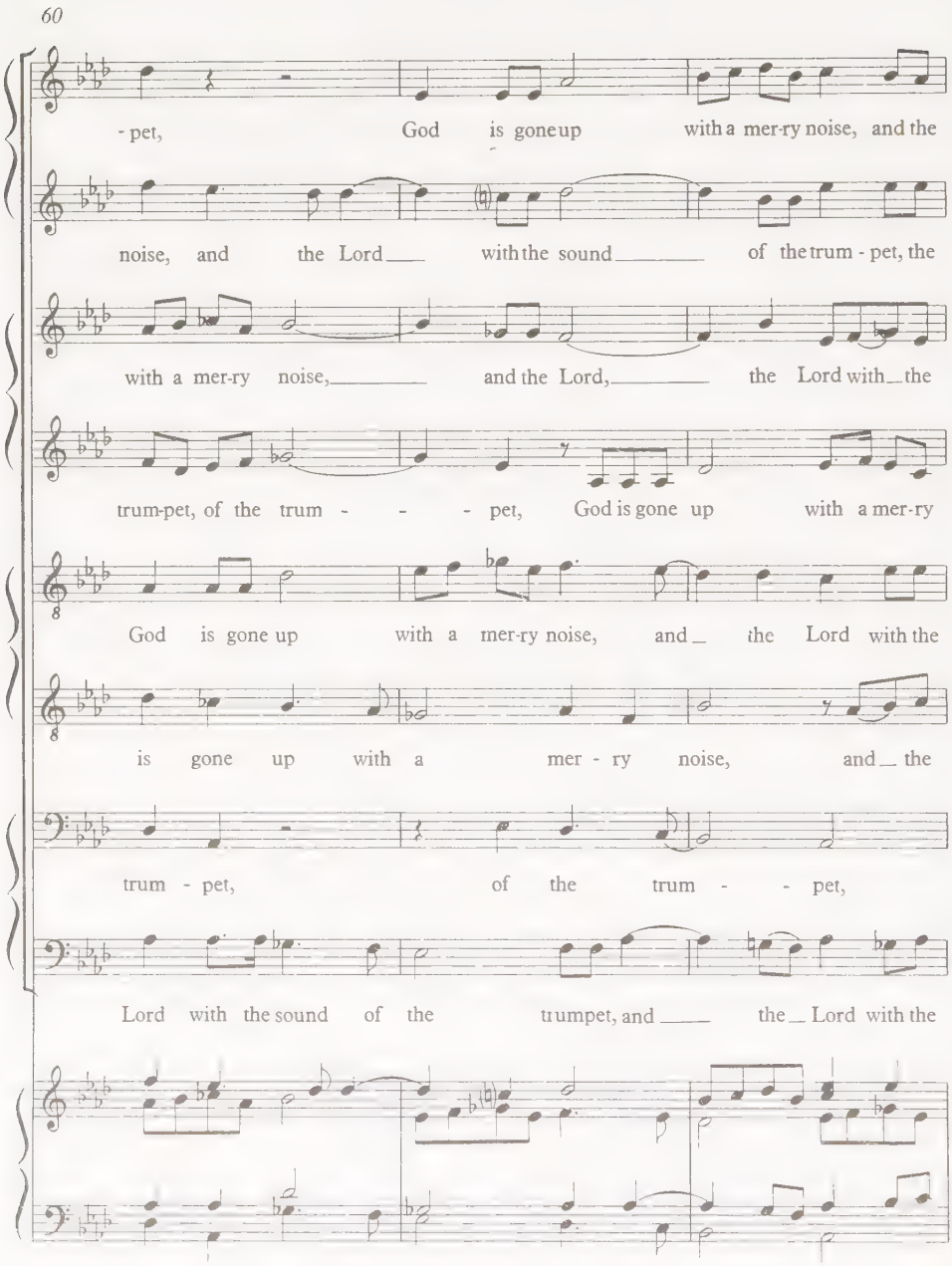
Lord with the sound of the trum - pet, the sound of the

up with a mer - ry noise,

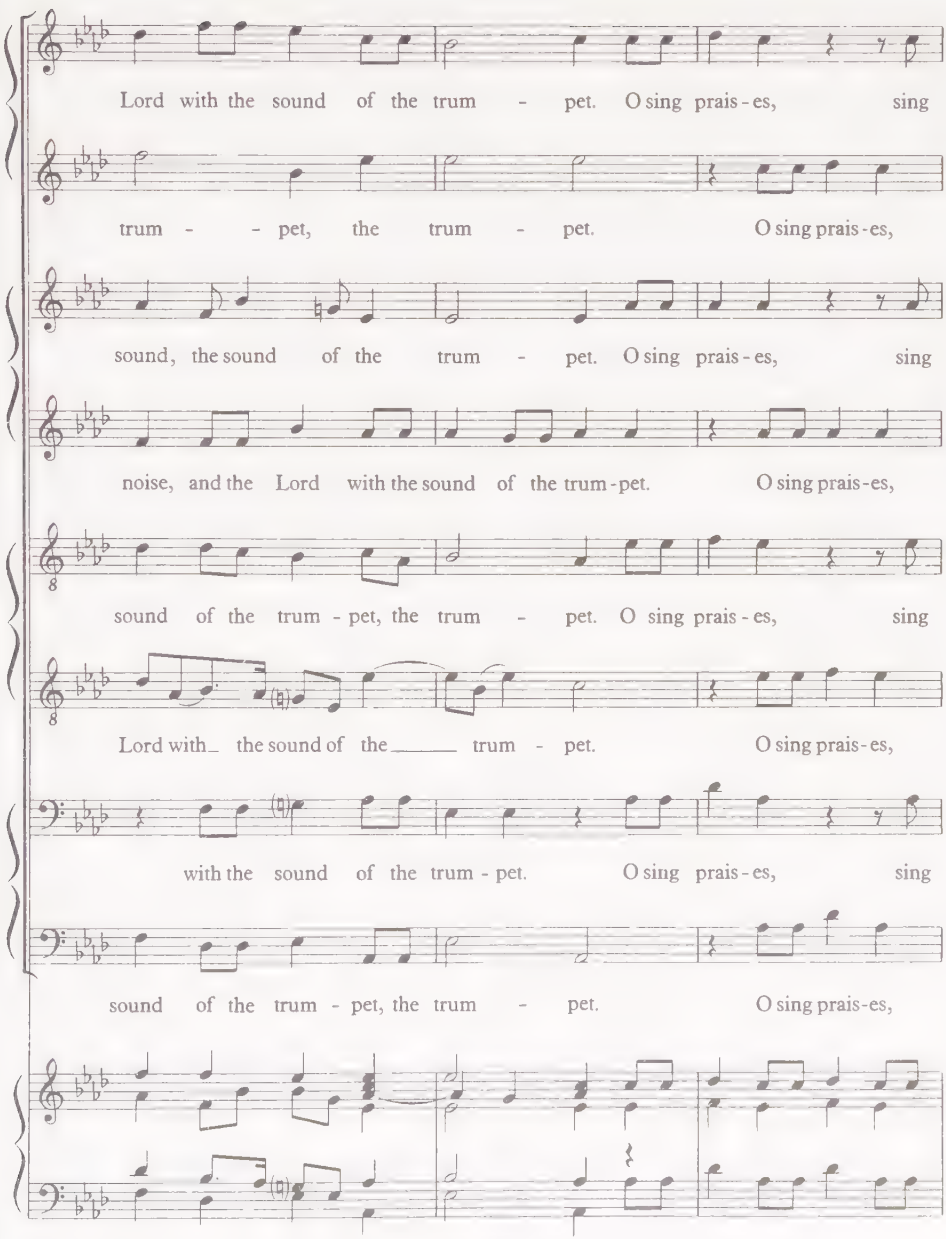
noise, and the Lord with the sound of the trum - pet, God

- pet, and the Lord___ with the_sound of the

God is gone up with a mer-ry noise, and___ the


60
- pet, God is gone up with a mer-ry noise, and the
noise, and the Lord with the sound of the trum - pet, the
with a mer-ry noise, and the Lord, the Lord with the
trum-pet, of the trum - - - pet, God is gone up with a mer-ry
God is gone up with a mer-ry noise, and the Lord with the
is gone up with a mer - ry noise, and the
trum - pet, of the trum - - pet,
Lord with the sound of the trumpet, and the Lord with the

63


Lord with the sound of the trum - pet. O sing prais-es, sing
trum - - pet, the trum - pet. O sing prais-es,
sound, the sound of the trum - pet. O sing prais-es, sing
noise, and the Lord with the sound of the trum-pet. O sing prais-es,
sound of the trum - pet, the trum - pet. O sing prais-es, sing
Lord with the sound of the trum - pet. O sing prais-es,
with the sound of the trum - pet. O sing prais-es, sing
sound of the trum - pet, the trum - pet. O sing prais-es,

66

prais - es, sing prais - es un - to our God:

sing prais - es, sing prais - es un -

prais - es, sing prais - es un - to our God: sing prais - es,

sing prais - es, sing prais - es un - to

prais - es, sing prais - es un - to our God:

sing prais - es, sing prais - es un -

prais - es, sing prais - es un - to our God:

sing prais - es, sing prais - es un -

69

O sing prais - es, sing prais - es un -

- to our God: O sing prais - es, sing prais - es

O sing prais - es, sing prais - es

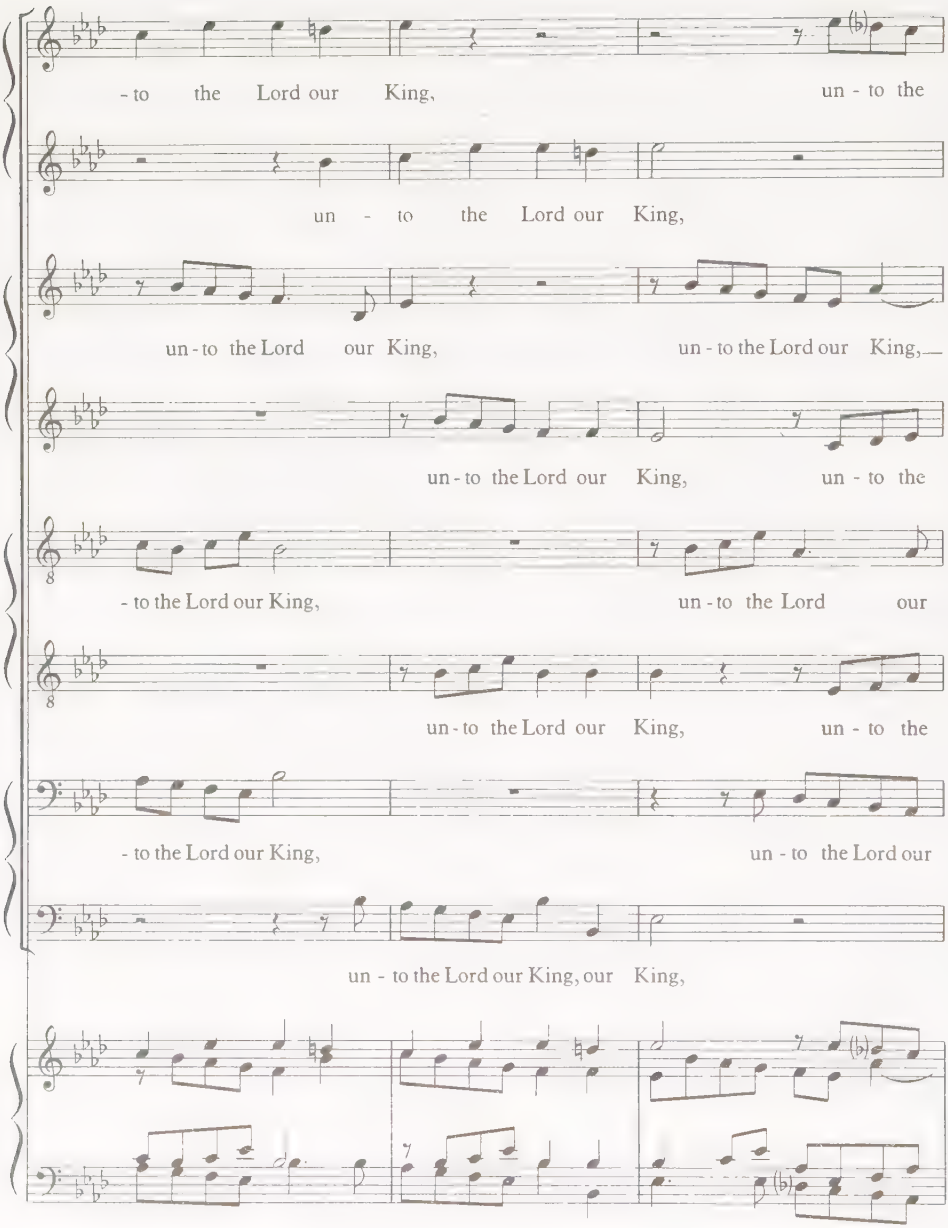
our God: O sing prais - es, sing prais - es

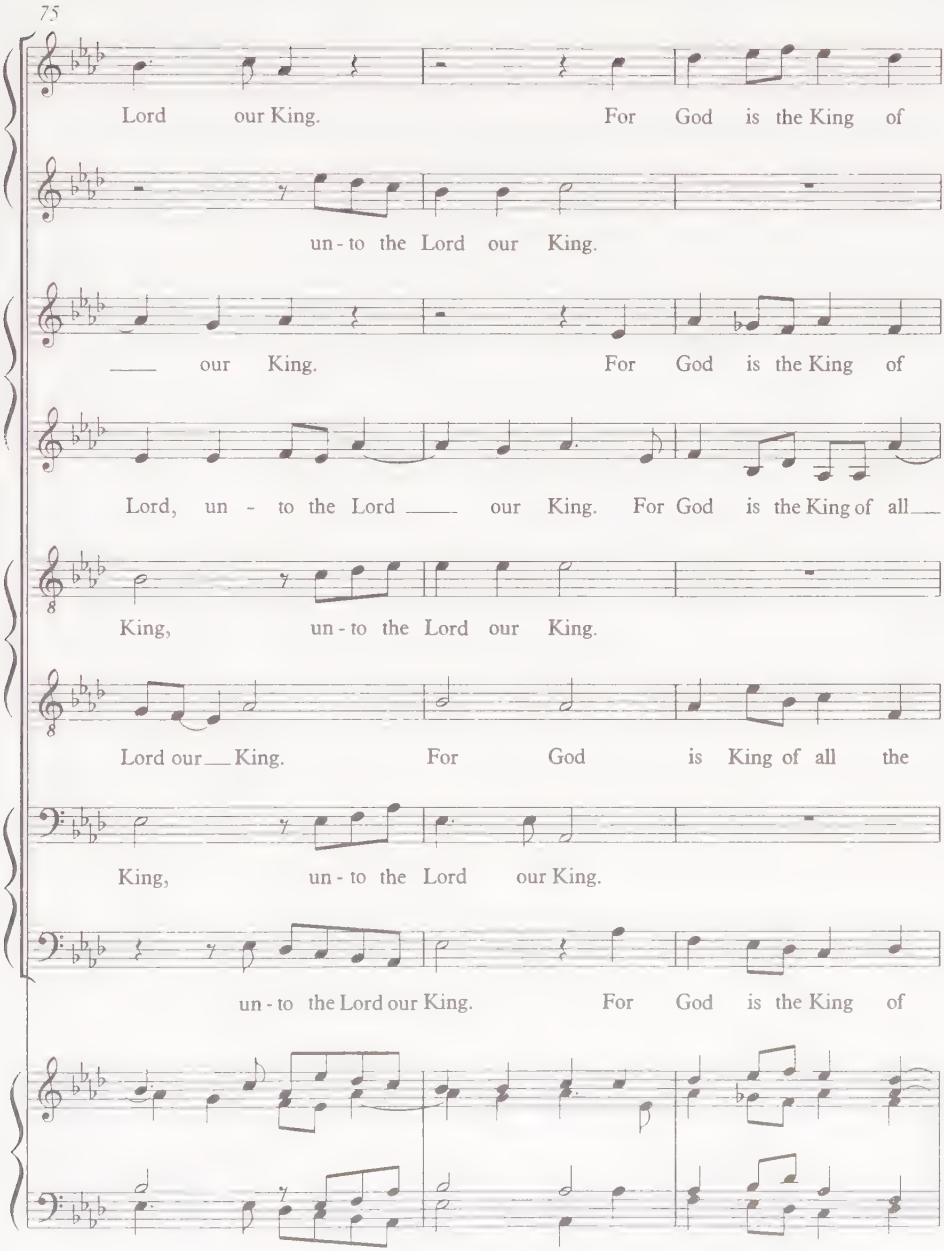
O sing prais - es, sing prais - es un -

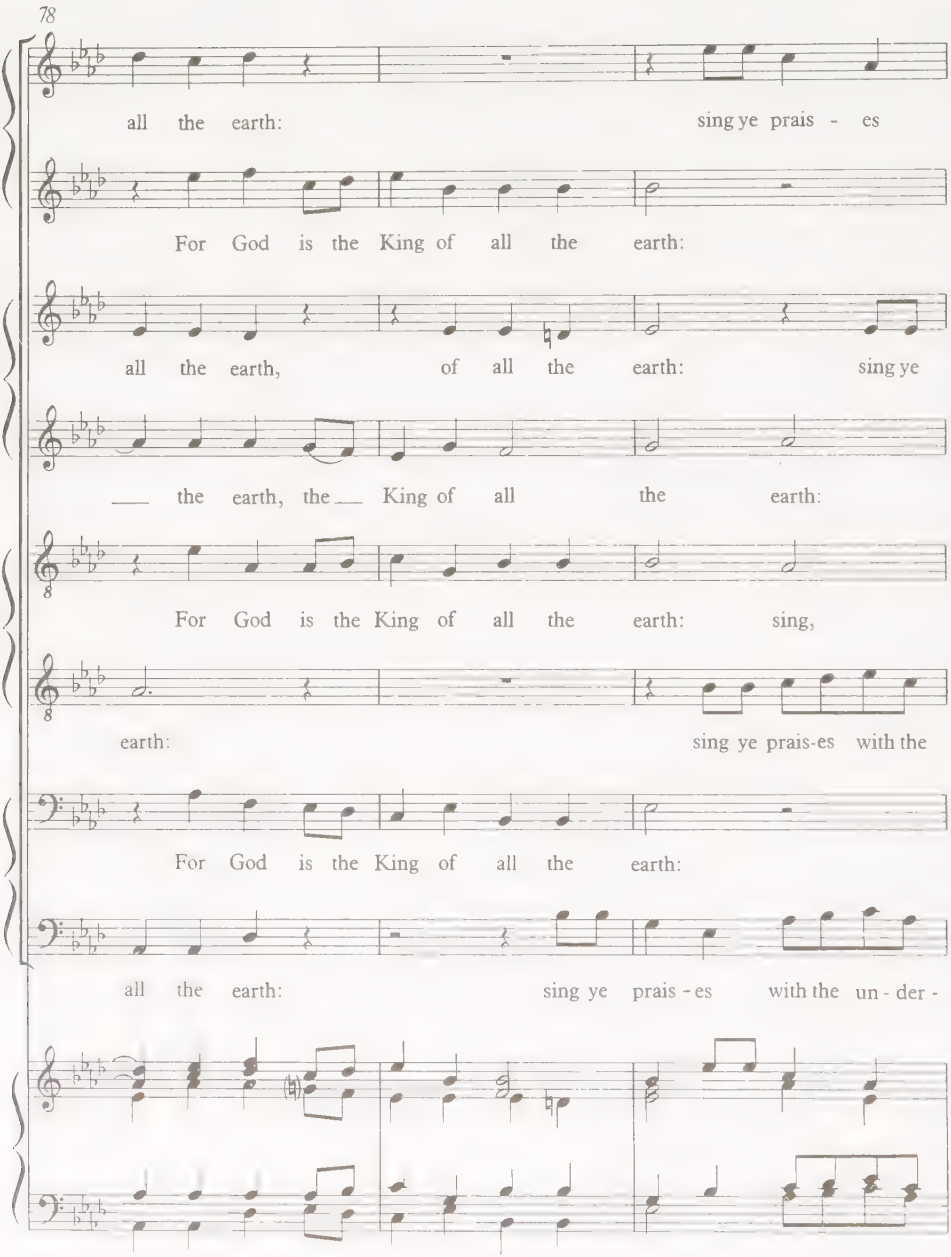
- to our God: O sing prais - es, sing prais - es

O sing prais - es, sing prais - es un -

- to our God: O sing prais - es, sing prais - es


72
- to the Lord our King, un - to the
un - to the Lord our King,
un - to the Lord our King, un - to the Lord our King,
un - to the Lord our King, un - to the
- to the Lord our King, un - to the Lord our
un - to the Lord our King, un - to the
- to the Lord our King, un - to the Lord our
un - to the Lord our King, our King,


75
Lord our King. For God is the King of
un - to the Lord our King.
our King. For God is the King of
Lord, un - to the Lord our King. For God is the King of all
King, un - to the Lord our King.
Lord our King. For God is King of all the
King, un - to the Lord our King.
un - to the Lord our King. For God is the King of


78
all the earth: sing ye prais - es
For God is the King of all the earth:
all the earth, of all the earth: sing ye
the earth, the King of all the earth:
For God is the King of all the earth: sing,
earth: sing ye prais-es with the
For God is the King of all the earth:
all the earth: sing ye prais - es with the un - der -

81

with the un-der-stand - - ing, sing prais-es, sing prais - es with the un -

sing ye prais - es with the un-der-stand-ing, sing ye prais - es

prais-es with the un - der - stand - ing, with the

sing ye prais - es with the un-der-

sing ye prais - es with the un - der - standing, with the un - der -

un - der - stand - ing, sing ye prais-es with the

sing ye prais - es with the un-der-stand-ing, with the un-der-stand - -

-stand - ing, with the un-der-stand - ing.

84

– – der - stand - ing. God reign - eth o –

with the un- der-stand - ing. God reign - eth o - ver the hea – –

un - der - stand - ing. God reign - eth o – –

- stand - ing. God reign - eth ___ o - ver ___

- stand - ing. God reign - eth ___ o - ver the ___

un - der - stand - ing. God reign - eth ___ o – – ver ___

– – – ing. God reign - eth o –

God reign - eth ___ o - ver the

87

- ver the hea - then: God sit - teth up -

- then, o - ver the hea - then:

- ver the hea - then: God sit - teth up - on his

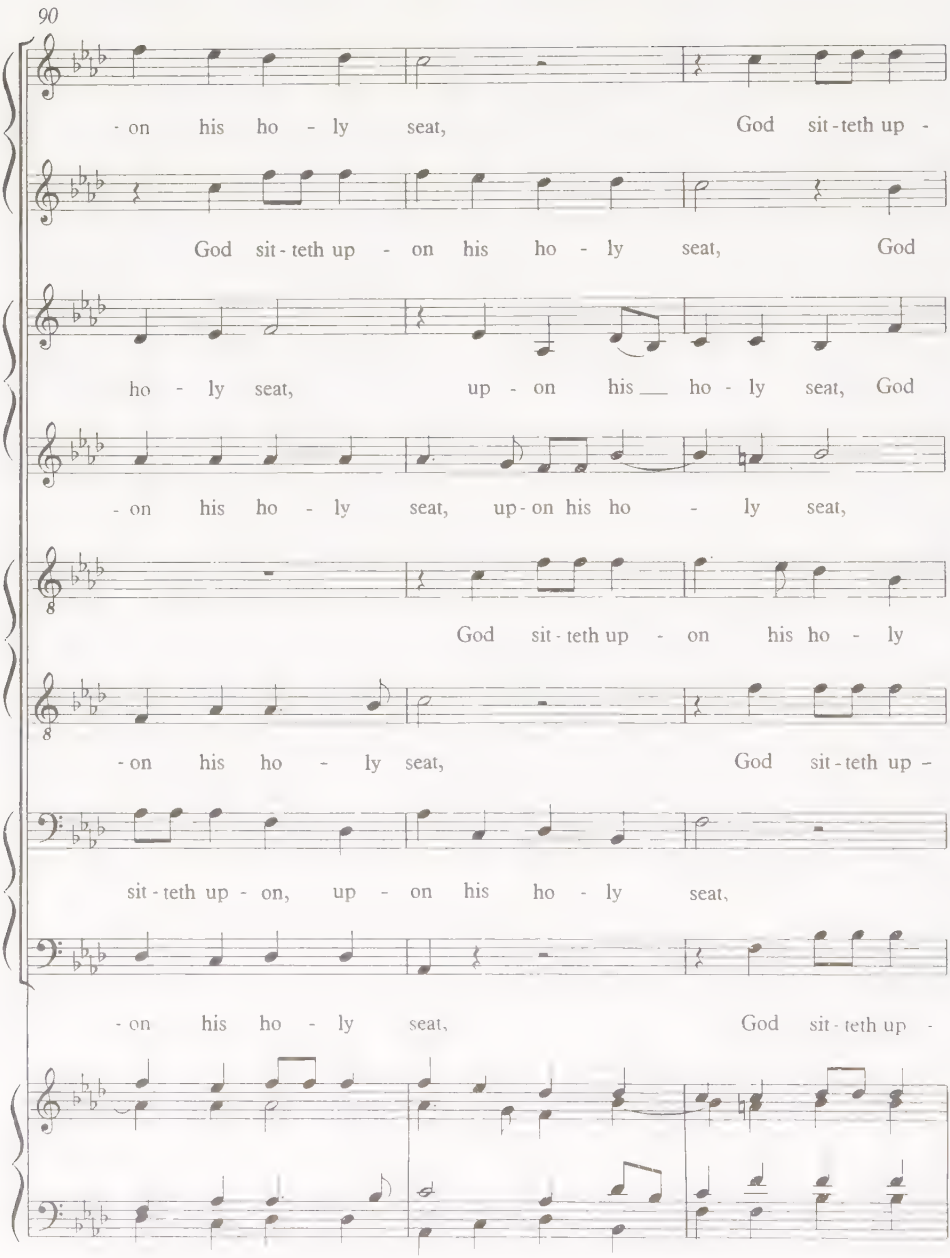
— the hea-then, o - ver the hea - then: God sit - teth up -

— hea - then, the hea - then:

— the hea - - - - then: God sit - teth up -

- ver the hea - - - - then. God

hea - then, the hea - then: God sit - teth up -


90
- on his ho - ly seat, God sit - teth up -
God sit - teth up - on his ho - ly seat, God
ho - ly seat, up - on his ho - ly seat, God
- on his ho - ly seat, up - on his ho - ly seat,
God sit - teth up - on his ho - ly
- on his ho - ly seat, God sit - teth up -
sit - teth up - on, up - on his ho - ly seat,
- on his ho - ly seat, God sit - teth up -

93

on his ho - ly, ho - ly seat, sit - teth

sit - teth up - on his ho - ly seat, God

sit - teth up - on his ho - ly seat, sit - teth

God sit - teth up - on his

seat, his ho - - ly seat, God sit - teth up -

- on his ho - ly, ho - ly seat.

God sit - teth up -

- on, up - on his ho - ly seat.

96

on his ho - ly, his ho - ly seat.

sit - teth up - on his ho - ly seat. For God, which is

up - on his ho - ly seat.

ho - ly seat, up - on his ho - ly seat. For God, which is

- on his ho - - - ly seat.

For God, which is

- on, up - on his ho - ly seat.

For God, which is

99

For God, which is high - ly ex - alt - ed,

high - ly ex - alt - ed, doth de - fend the

For God, which is high - ly ex - alt - ed,

high - ly ex - alt - ed, doth de - fend the

For God, which is high-ly ex - alt - ed,

high - ly ex - alt - ed, doth de - fend the

For God, which is high - ly ex - alt - ed,

high - ly ex - alt - ed, doth de - fend the

102

doth de-fend the earth, as it were with a

earth, as it were with a shield.

doth de-fend the earth, as it were with a

earth, as it were with a shield.

doth de-fend the earth, as it were with a

earth, as it were with a shield.

doth de-fend the earth, as it were with a

earth, as it were with a shield, as it were with a

105

shield. Glo - ry be to the

Glo - ry be to the Fa - ther,

shield. Glo - ry be to the Fa - ther,

Glo-ry be to the Fa - ther, glo - ry be to

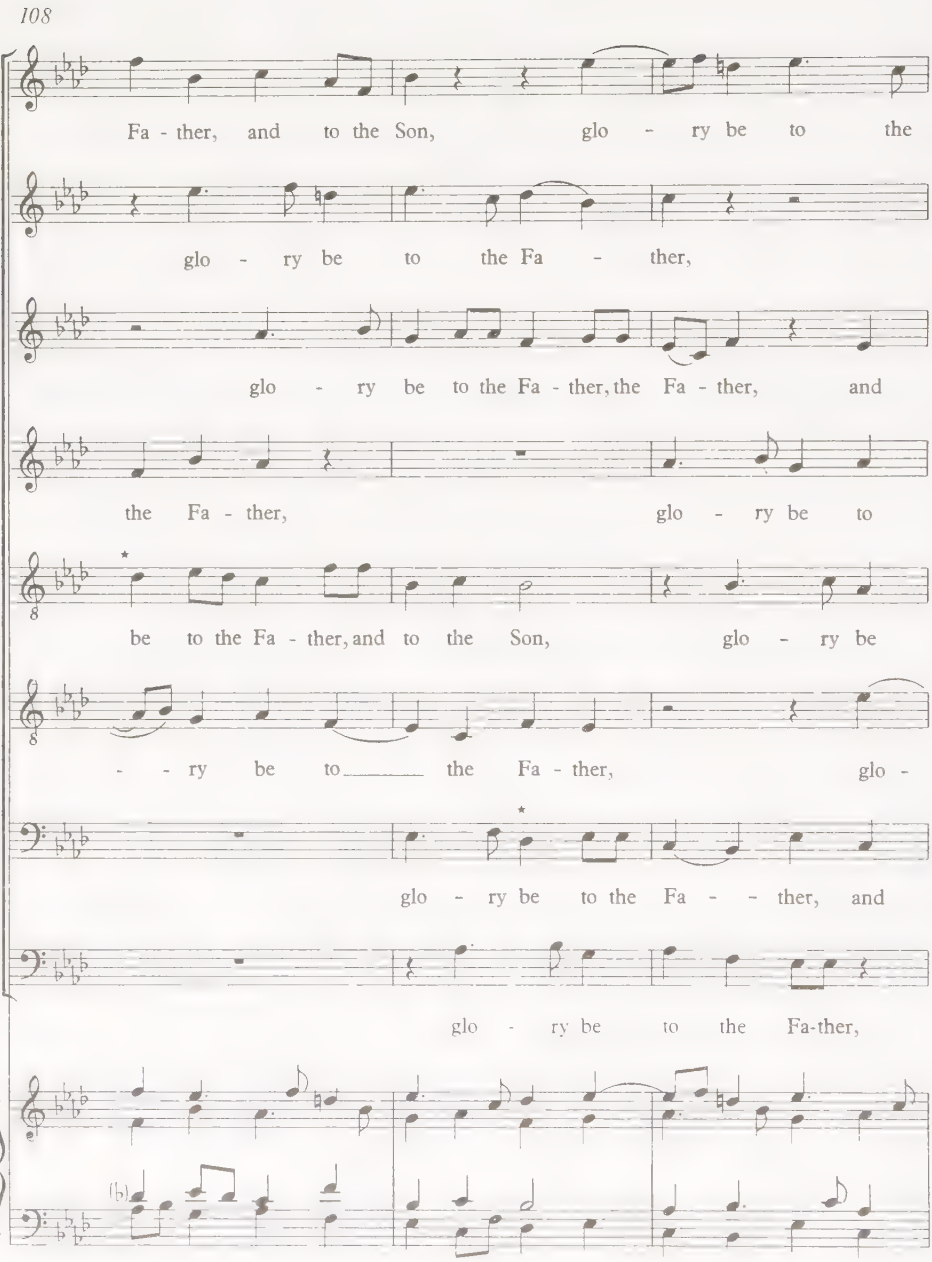
shield. Glo - ry

Glo-ry be to the Fa-ther, and to the Son, glo -

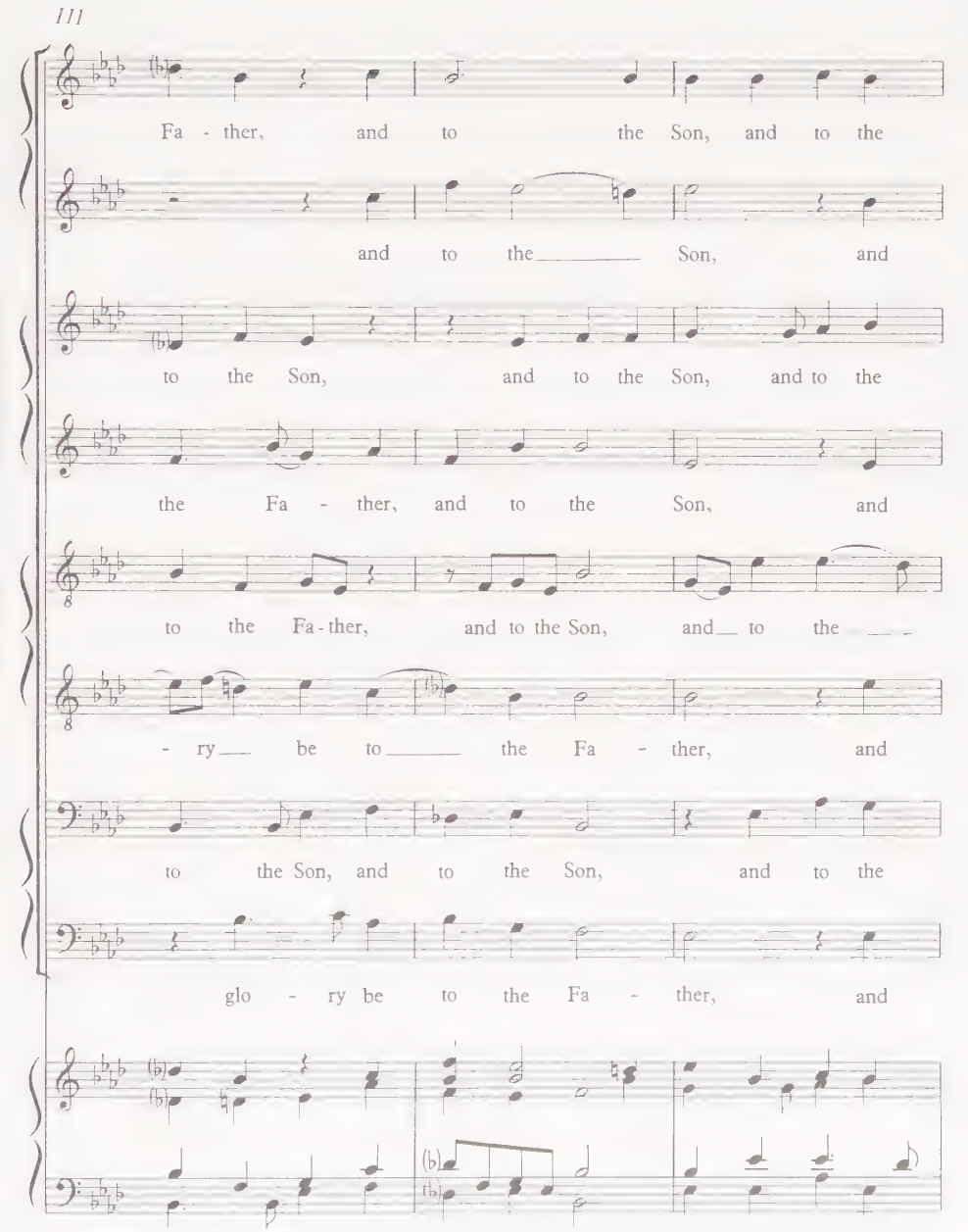
shield. Glo - ry be to the Fa - ther,

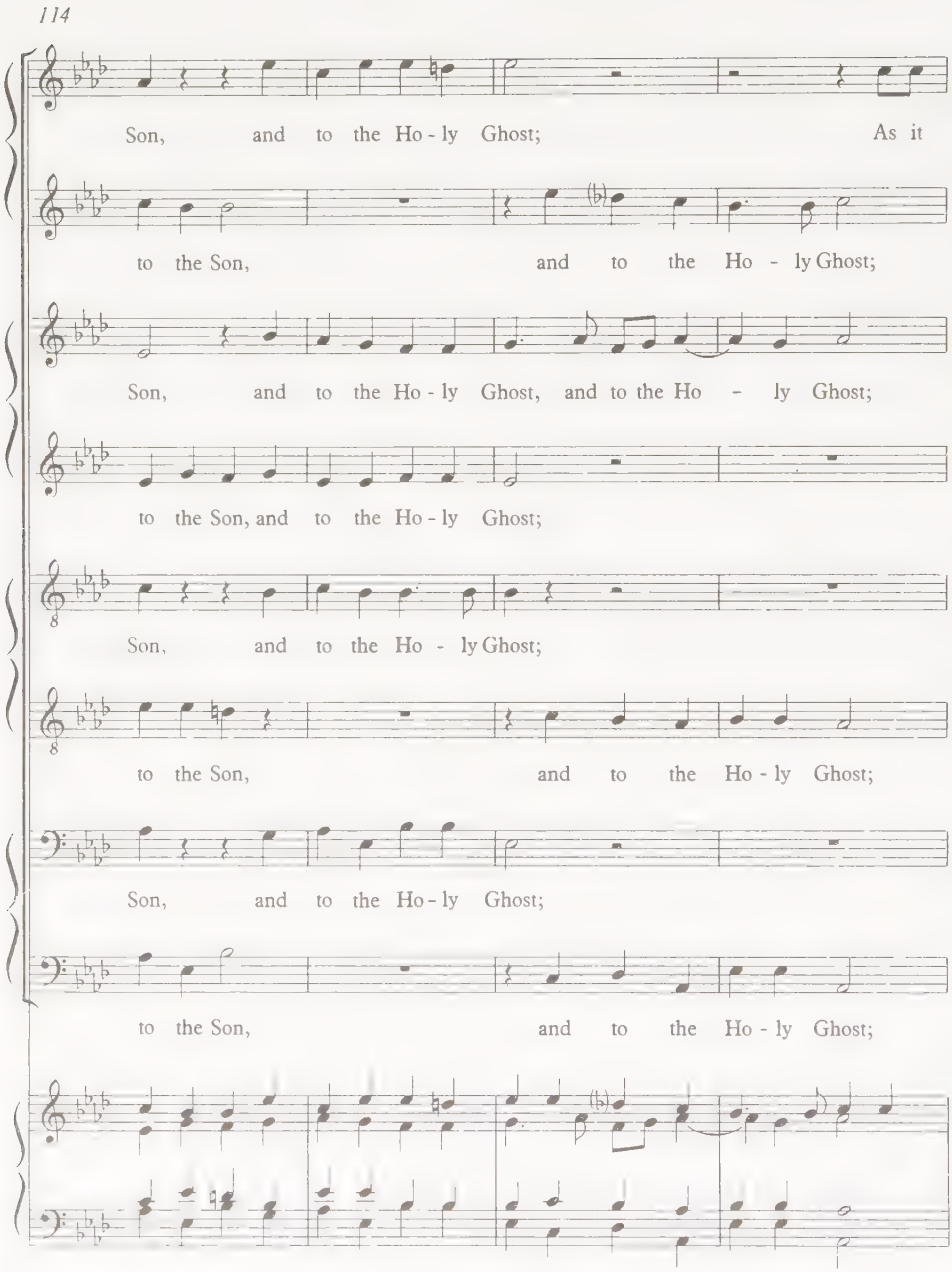
shield. Glo - ry be to the Fa - ther,

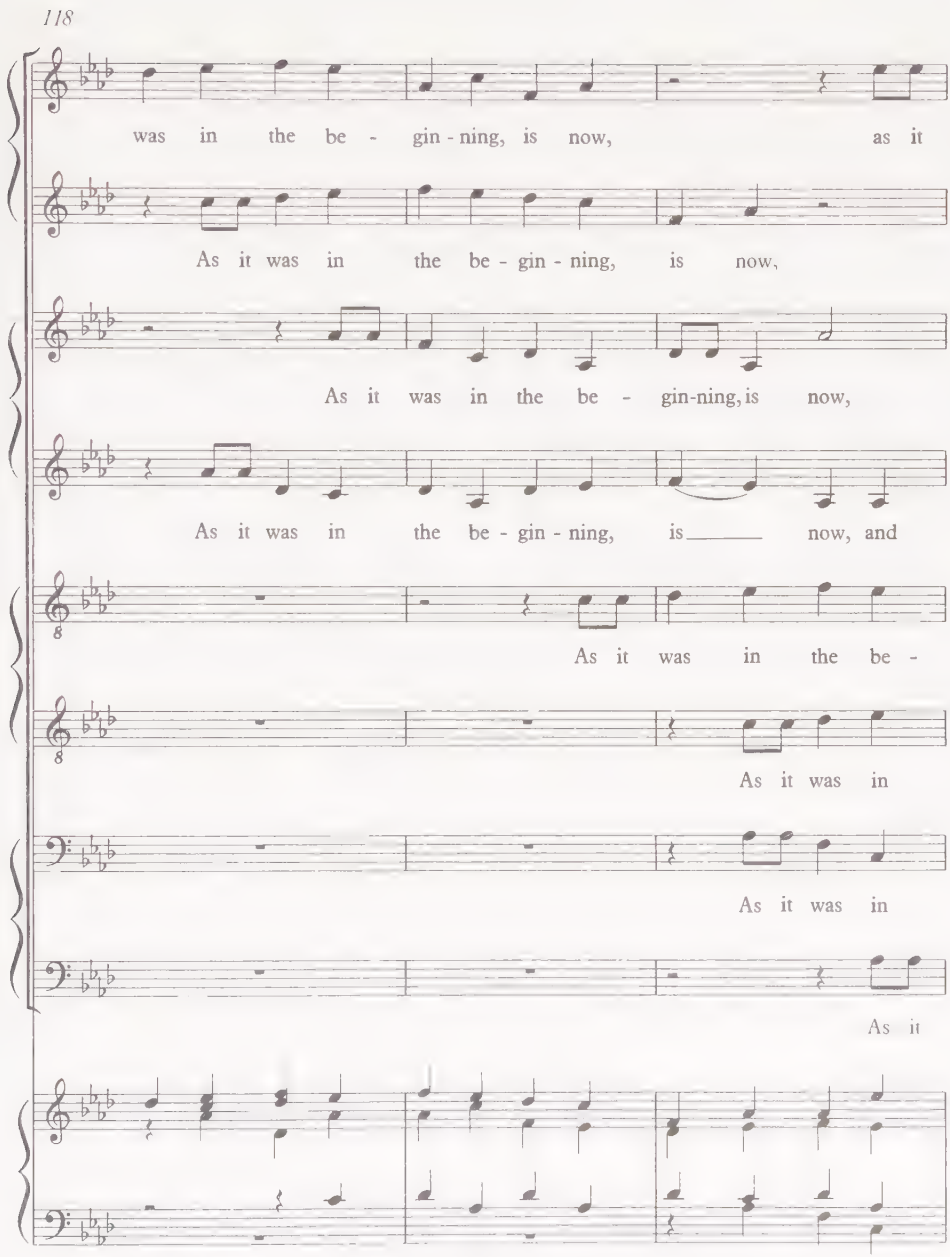
* Bars 106, 108, 109. Dr. Fellowes considered these should all be D♮; in bar 109 this entailed altering the 2nd Treble D♭ to F. In the editor's opinion much of the effect of this passage lies in the alternation of D♮ and D♭.



*Bars 108 and 109 See footnote on page 199


111
Fa - ther, and to the Son, and to the
and to the Son, and
to the Son, and to the Son, and to the
the Fa - ther, and to the Son, and
to the Fa - ther, and to the Son, and to the
- ry be to the Fa - ther, and
to the Son, and to the Son, and to the
glo - ry be to the Fa - ther, and


114
Son, and to the Ho - ly Ghost; As it
to the Son, and to the Ho - ly Ghost;
Son, and to the Ho - ly Ghost, and to the Ho - ly Ghost;
to the Son, and to the Ho - ly Ghost;
Son, and to the Ho - ly Ghost;
to the Son, and to the Ho - ly Ghost;
Son, and to the Ho - ly Ghost;
to the Son, and to the Ho - ly Ghost;


118
was in the be - gin - ning, is now, as it
As it was in the be - gin - ning, is now,
As it was in the be - gin-ning, is now,
As it was in the be - gin - ning, is now, and
As it was in the be -
As it was in
As it was in
As it

121

was in the be - gin-ning, is now,

as it was in the be - gin-ning, is now, and ev - er shall

and ev - er shall be, world with - out end, and

ev - er shall be, and ev - er shall be, world

- gin - ning, is now, and

the be - gin - ning, is now, and ev - er shall be, world

the be - gin - ning, is now,

was in the be - gin - ning, is now,

124

and ev- er shall be,

be, world with - out end, and ev - er shall

ev - er shall be, and ev - er shall be,

with - out end, and ev - er shall be, world with - out

is now, and ev - er shall be, world with - out

with - out end, world with-out end. A - men, and

and ev - er shall be,

and ev - er shall

127

world with - out end, and ev - er shall be, world

be, world with - out end. A - men, world

world with - out end. A men, and ev - er shall be,

end, and ev - er shall be,

end, world with - out end, and ev - er shall be, world

ev - - - er shall be, world with-out end, world

world with - out end. A - men, and ev - er shall be,

be, world with - out end. A - men, world

130

with- out end. A - men, world with - out end. A - men.

with - out end, world with-out end. A - men.

world with-out end. A - men, with - out end. A - men.

world with - out end, world with - out end. A - men.

with - out end. A - men, with - out end. A - men.

with - out end, world with-out end. A - men, A - men.

world with - out end. A - men.

with - out end, with - out end. A - men.

Editorial Note

This work was performed, probably for the first time, on the 17th May, 1622, when Gibbons and his friend William Heyther were admitted to the degree of Doctor of Music at Oxford.

Sources:

A. York Minster Library, the 'Gostling' part-books. This is a complete set of manuscripts dating from about 1675. The pagination is as follows:

Medius Decani (p. 144); Medius Cantoris (p. 104); Contratenor Decani (p. 139); Contratenor Cantoris (p. 146); Tenor Decani (p. 108); Tenor Cantoris (p. 102); Bassus Decani (p. 143); Bassus Cantoris (p. 128).

B. British Library, Additional MS. 29289, f.95v. This Contratenor part-book appears to date from about 1630; it may well have been used in St. Paul's Cathedral.

Editorial Method:

Editorial and 'cancelling' accidentals are printed in small size; cautionary accidentals are printed in brackets *when they are not present in the sources.* Redundant accidentals are omitted. The spelling and punctuation have been modernized. The keyboard reduction is editorial.

Variants:

Variants are set out in the following order: bar. stave. symbol in bar (tied note from previous bar treated as O): variant. Note-values are shown in italics (e.g. *c*=crotchet, *sq*·=dotted-semi-quaver). All variants refer to the York MSS. unless otherwise stated. Prefatory staves.4: omit mensuration symbol / 6.8.3: E♭ / 6.4.5: the 2 E♭s are slurred / 9.4.4: omit ♭ / 10.5.2–3: omit accidentals / 16.2.1: redundant ♭ / 17.2.4: 'and to ·//·' but the underlay is correct from the 2nd note of bar 18 / 19.4.2: possibly up$^{c\cdot q}$on^{c} (29289) / 21.6.1: redundant ♭ / 22.4.2: the^{q} great^{c} King^{c} up^{c}on$^{c\cdot q}$ / 32.6.1: C / 32.7.2: omit ♭ / 38.4.3: he$^{c\cdot}$ri^{qqqc}tage$^{c\cdot}$ for^{q} (29289) / 44.4.3: the^{q} wor^{c}chip^{q} of^{q} Ja^{c}cob^{c} whom^{c} he^{c} lov^{q}ed^{q} (29289) / 45.6.1: D♭ / 47.4.2: whom^{qq} he$^{qm\cdot}$ lov^{c}ed^{m} / 48.4.3: no pause / 56.4.2: and^{c} the^{m} Lord^{m} with$^{c\cdot}$ the^{q} sound^{c} of^{q} the^{q} trum$^{m\cdot}$pet^{c} the^{q} sound^{q} / 59.4.1: omit ♭ / 59.4.2–3: omit both accidentals (both sources) / 60.4.5: omit ♭ / 61.4.3: and^{qq} (*sic*) the^{q} Lord^{m} with$^{c\cdot}$ the^{q} sound^{c} of^{m} the^{mc} trum^{c}pet^{c} (A♭, A♭, A♭, D♭, E♭, C, F, B♭, A♭, G, A♭, A♭) / 68.4.3: un^{qc}to^{c} our^{c} God^{c} / 75.4.2: our^{c} King^{q} / 78.4.3: is^{q} the^{q} / 79.4.3: all^{c} the^{c} earth^{m} sing^{m} / 83.4.2: E♭ / 87.4.4: the^{m} hea^{c}then^{m} / 90.6.3: B♭ / 96.4.4: his^{c} ho^{cc}ly^{m} seat^{c} / 104.8.6: redundant ♮ / 110.4.4: to^{q} the^{q} Fa^{c}(G)ther^{c}(F) and^{c} to^{c} the^{c} Son^{m} the^{c} Son^{m} (29289) / 120.4.1–2: and^{c} is^{c} (29289); presumably the other books of this set gave 'and^{c} is^{c}' at bars 121 (Tenor 1) and 122 (Tenor 2) / 123.6.2: no accidental / 124.4.1: with^{c}out^{c} end^{c} A^{c}men^{c} (29289) / 125.7.4: no accidental / 126.8.4: no accidental / 128.5.4: F in addition / 131.5.3: 'world ·//·' / 133.3,6,7: ^{m}

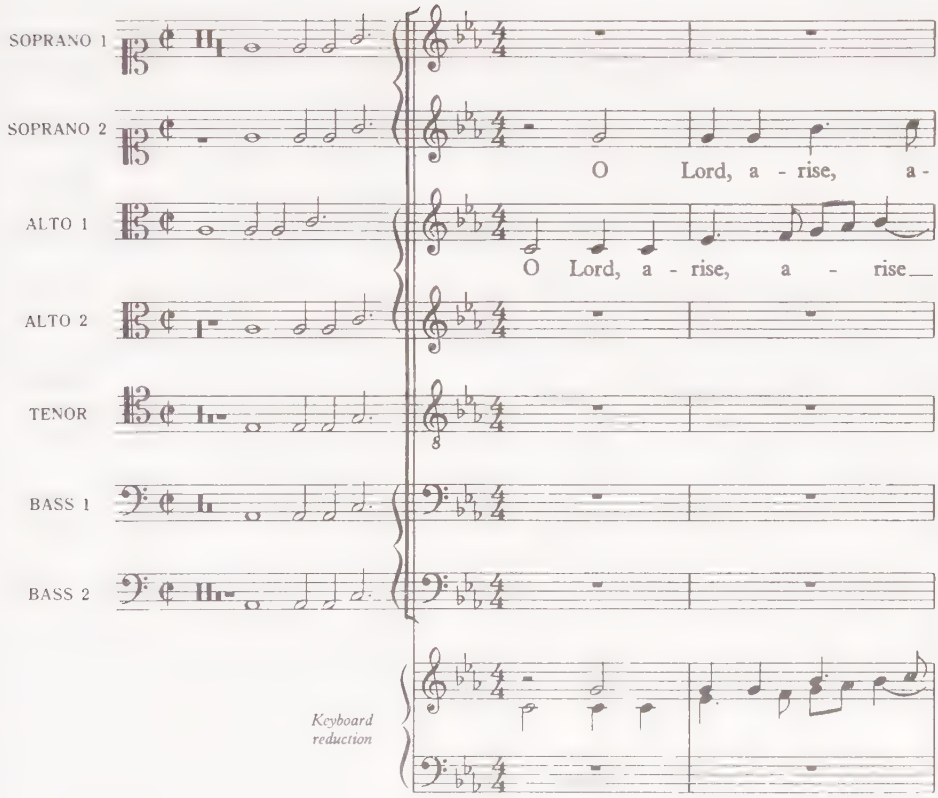
Grateful acknowledgement is made to the governing bodies of the libraries concerned.

22. O LORD, ARISE

Edited by
ROGER BRAY

THOMAS WEELKES
(c. 1575–1623)

Psalm 132, 8–9
Te Deum, 22

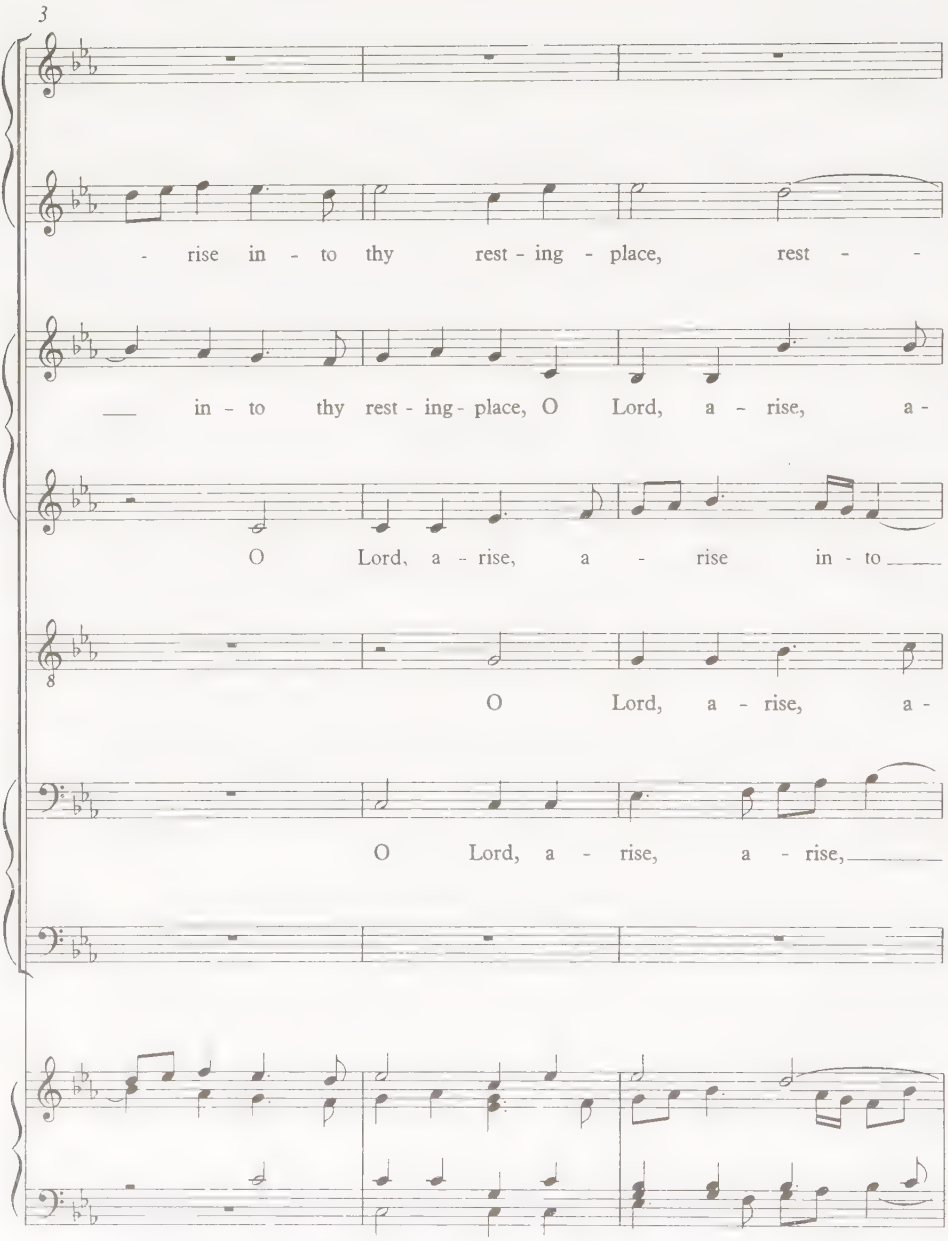


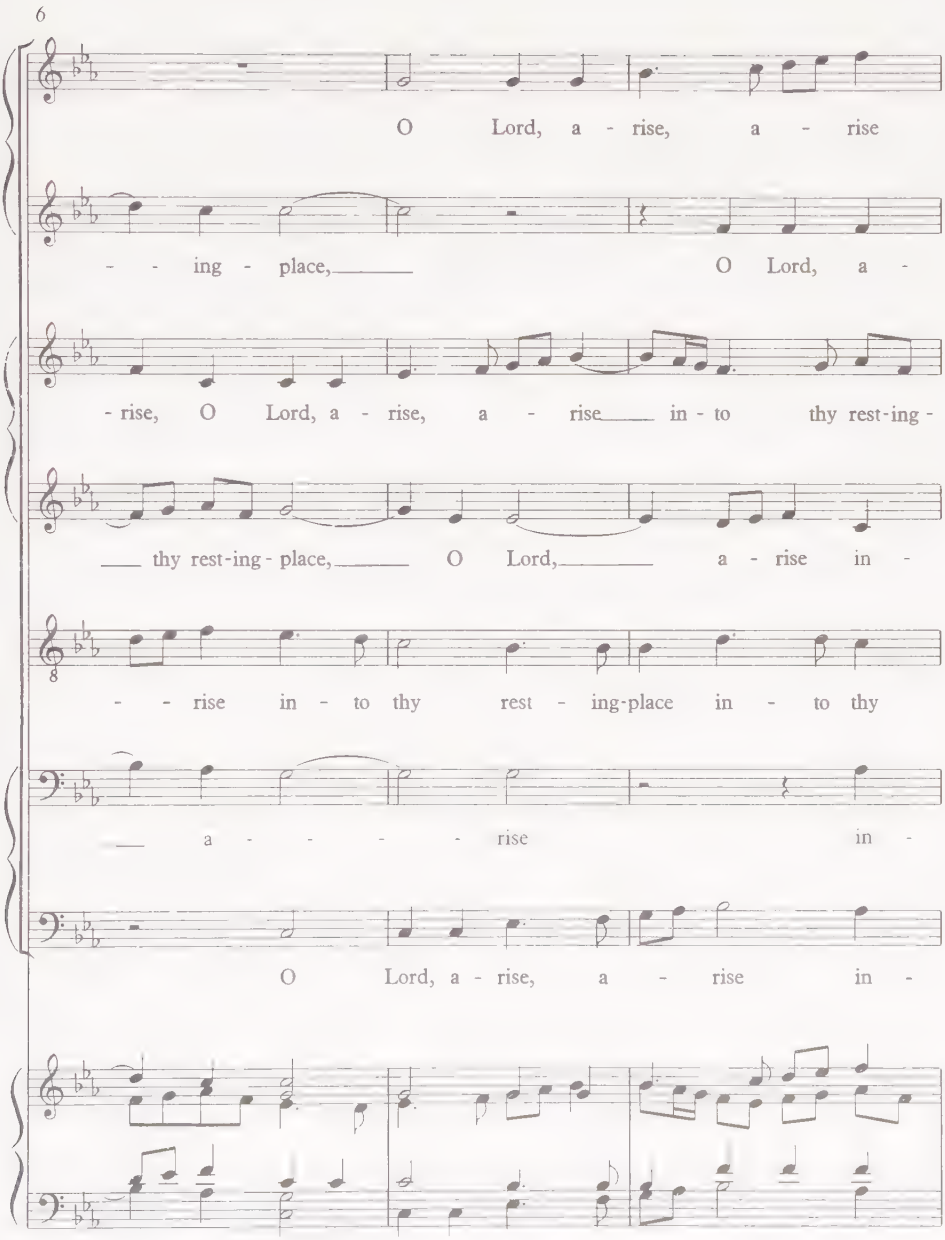
Sources:

London, British Library, MSS Add. 17786–91 (early C17th); S1, S2, A1, T, B1, B2.
London, British Library, MSS Add. 17792–6 (early C17th); S1, A1, A2, T, B2.
London, Royal College of Music, MSS 1045–51 (early C17th); S1, S2, A1, A2, T, B2.
New York, Public Library, MSS Drexel 4180–5 (*c.* 1620); all voices.
Tenbury, St. Michael's College, MS 1382 (1617); T.

Editorial Method:

This is a performing edition. A full list of variants, especially of underlay which differs extensively between sources, would take up too much space, and in any case such a critical edition is available elsewhere (*Musica Britannica*, Vol. 23). All accidentals in ordinary print are present in at least one source, or are consequent or retrospective. Editorial accidentals are printed small.


3
- rise in - to thy rest - ing - place, rest - -
in - to thy rest - ing - place, O Lord, a - rise, a -
O Lord, a - rise, a - rise in - to
8
O Lord, a - rise, a -
O Lord, a - rise, a - rise,


6
O Lord, a - rise, a - rise
- - ing - place, O Lord, a -
- rise, O Lord, a - rise, a - rise in - to thy rest-ing -
thy rest-ing - place, O Lord, a - rise in -
- - rise in - to thy rest - ing-place in - to thy
a - - - - rise in -
O Lord, a - rise, a - rise in -

9

in - to thy rest - ing - place, thy rest-ing - place,

- rise in-to thy rest - ing-place, thy rest-ing - place, thy

place, thy rest - ing - place, thy rest - ing-place, thy rest - ing-place, thy

- to thy rest - ing - - place, thy rest - ing-place, thy rest - ing-place, thy

rest-ing - place, thy rest-ing - place,

- to thy rest - ing - place, thy rest-ing - place, thy rest - ing-place, thy

- to thy rest - ing - - place, thy rest - ing-place, thy

13

thou

rest - ing-place,

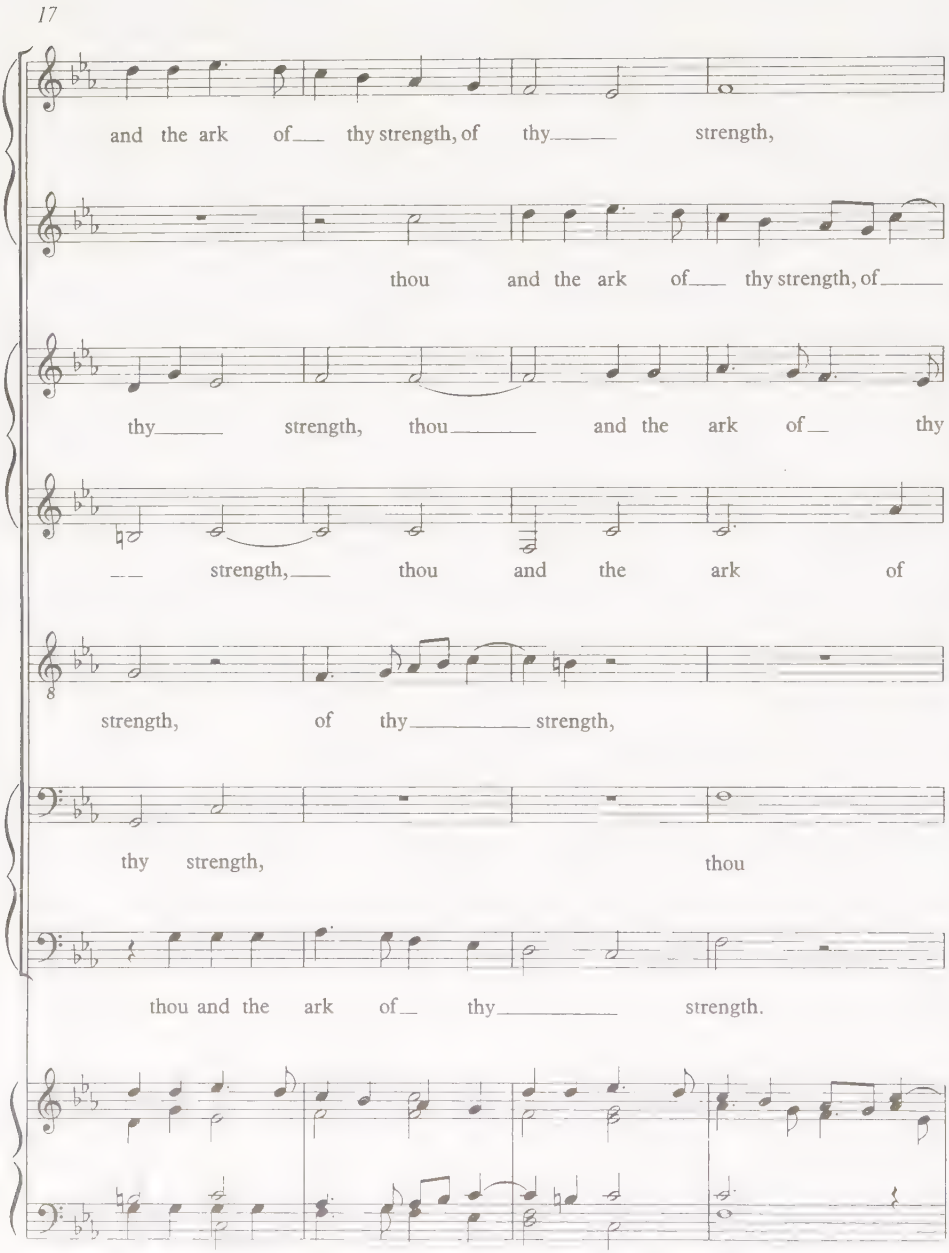
rest - ing-place, thou and the ark of

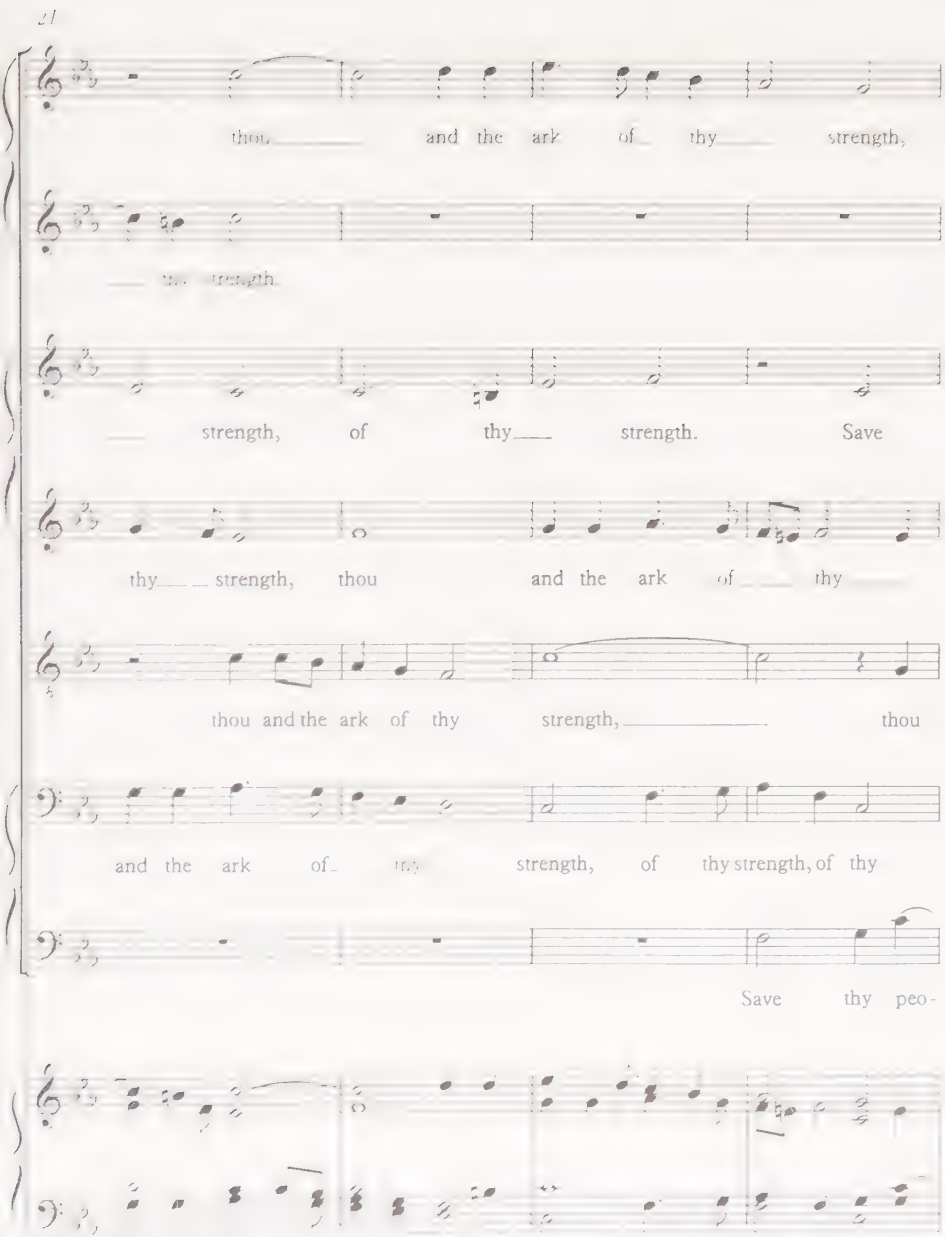
rest-ing - place, thou and the ark of thy strength, thy

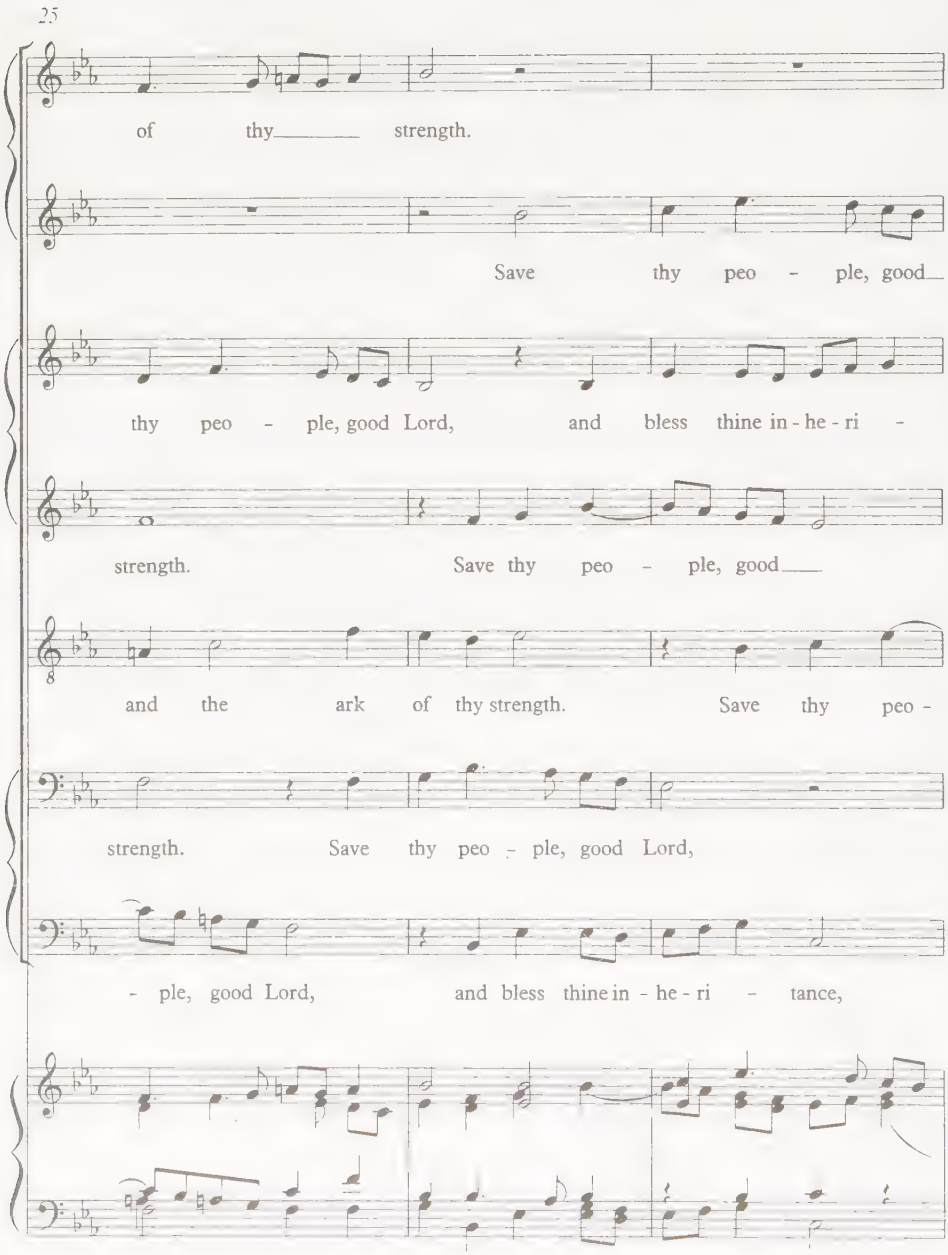
thou and the ark of thy strength, of thy

rest - ing - place, thou and the ark of thy strength, of

rest - ing- place,


17
and the ark of thy strength, of thy strength,
thou and the ark of thy strength, of
thy strength, thou and the ark of thy
strength, thou and the ark of
strength, of thy strength,
thy strength, thou
thou and the ark of thy strength.


thou and the ark of thy strength,
strength
strength, of thy strength. Save
thy strength, thou and the ark of thy
thou and the ark of thy strength, thou
and the ark of thy strength, of thy strength, of thy
Save thy peo-


25
of thy strength.
Save thy peo - ple, good
thy peo - ple, good Lord, and bless thine in - he - ri -
strength. Save thy peo - ple, good
and the ark of thy strength. Save thy peo -
strength. Save thy peo - ple, good Lord,
- ple, good Lord, and bless thine in - he - ri - tance,

28

Save thy peo - ple, good Lord,

Lord, save

- tance, save thy peo - ple, good Lord, good

Lord, and bless thine in - he - ri - tance, and bless thine in - he - ri -

- ple, good Lord, save thy peo - ple, good

and bless thine in - he - ri - tance,

save thy peo - ple, good Lord,

31

save thy peo - ple, good Lord, good Lord,

thy peo - ple, good Lord, and bless thine in-

Lord, and bless thine in - he - ri - - - tance,

- tance, and bless thine in - he - ri - tance, save

Lord, and bless thine in - he - ri - tance,

save thy peo - ple, good Lord,

good Lord, and bless thine in -

34

and bless thine in - he - ri - - - - - tance. Let thy

- he - ri - tance, and bless thine in - he - ri - tance.

and bless thine he - ri - tance.

thy peo - ple, good Lord, and bless thine in - he - ri - tance.

and bless thine in - he - ri - - - tance. Let thy

and bless thine in - he - ri - tance, in - he - ri - tance.

- he - ri - tance, and bless thine he - ri - tance.

37

priests be cloth - ed with right - e - ous - ness,

Let thy priests be cloth - ed with

Let thy priests be cloth - ed with right - eous-

Let thy priests be cloth - ed, let thy priests be cloth - ed with

priests be cloth - ed, let thy priests be cloth - ed

Let thy priests be cloth - ed,

Let thy priests be cloth - ed with right - e -

40

let thy priests be cloth - ed

right - e - ous - ness, let thy priests be cloth - ed with

- ness, let thy priests be cloth - ed with right - e -

right - eous - ness, let thy priests be cloth - ed

with right - eous-ness, with right - eous - ness, with

let thy priests be cloth - ed with right - e -

- ous - - ness, let thy priests be cloth - ed with

43

with right - e - ous - ness, and

right - eous - ness, with right - eous - ness,

- - - ous - ness, and thy saints sing with joy - ful -

with right - e - ous - ness, with right - eous -

right - eous-ness,

- ous ness, right - eous - ness, and

right - - e - ous - ness, and thy saints sing with joy - ful -

46

thy saints sing with joy - ful - - - ness, and

and thy saints sing with joy - ful -

- - - - - - ness,

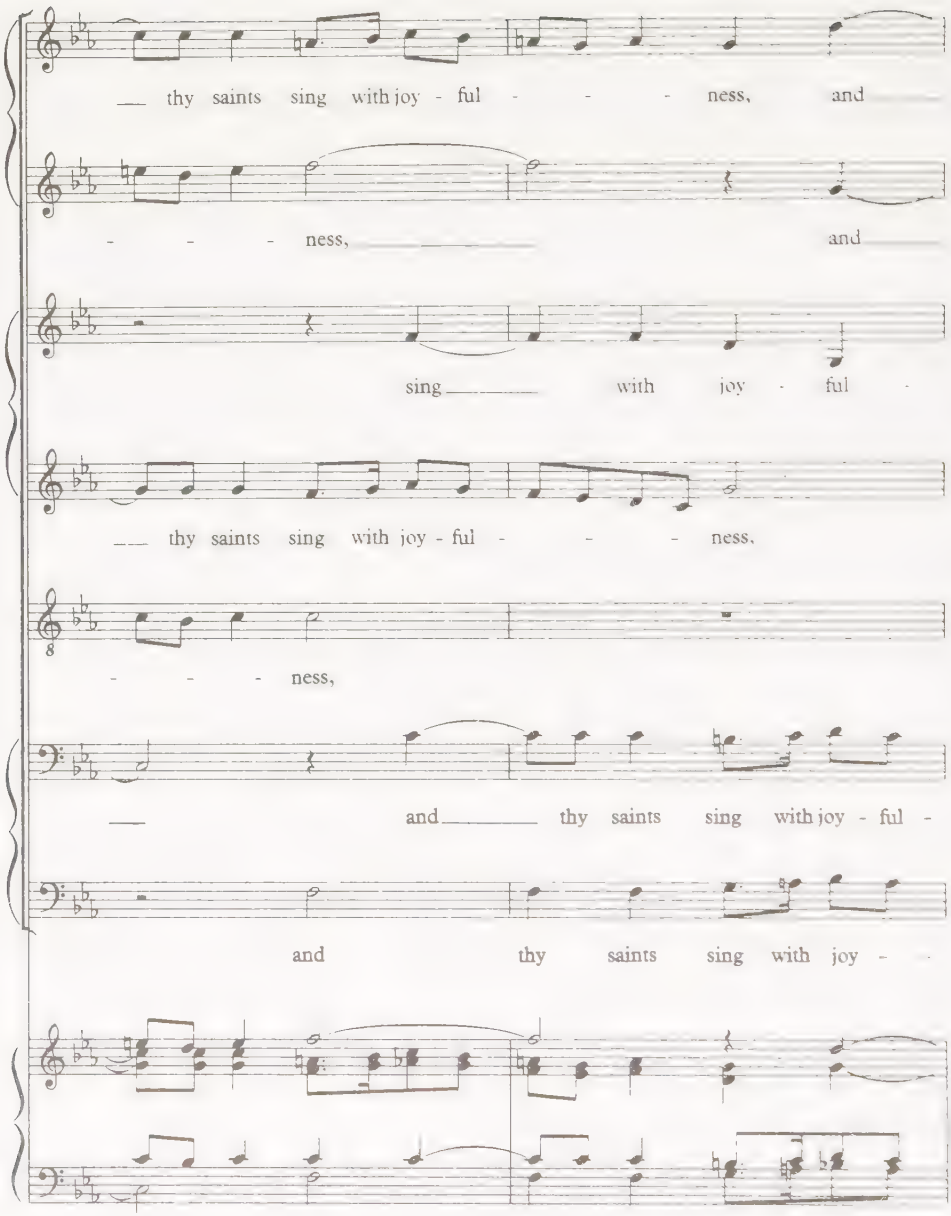
- ness, and

and thy saints sing with joy - ful -

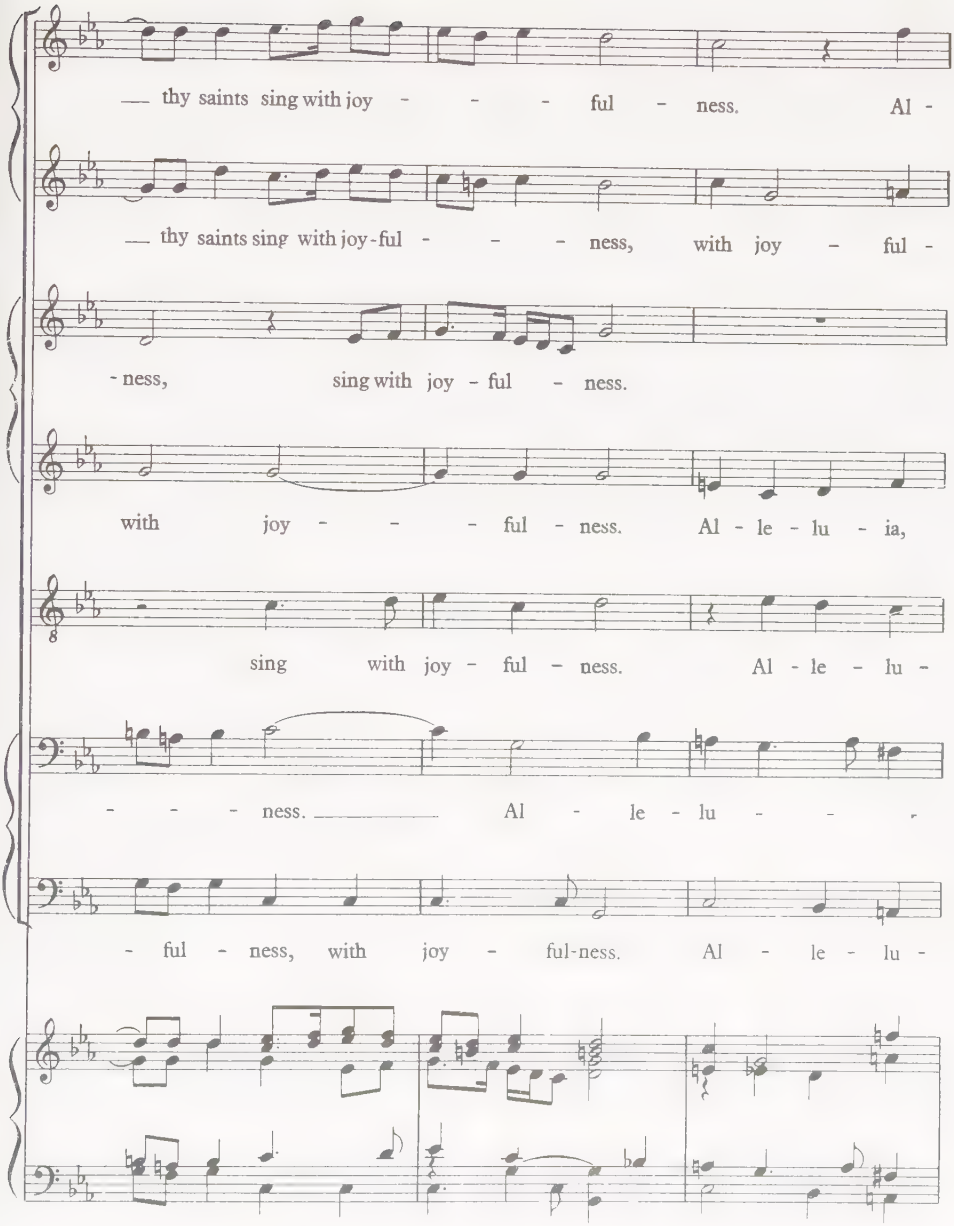
thy saints sing with joy - ful - - - ness,

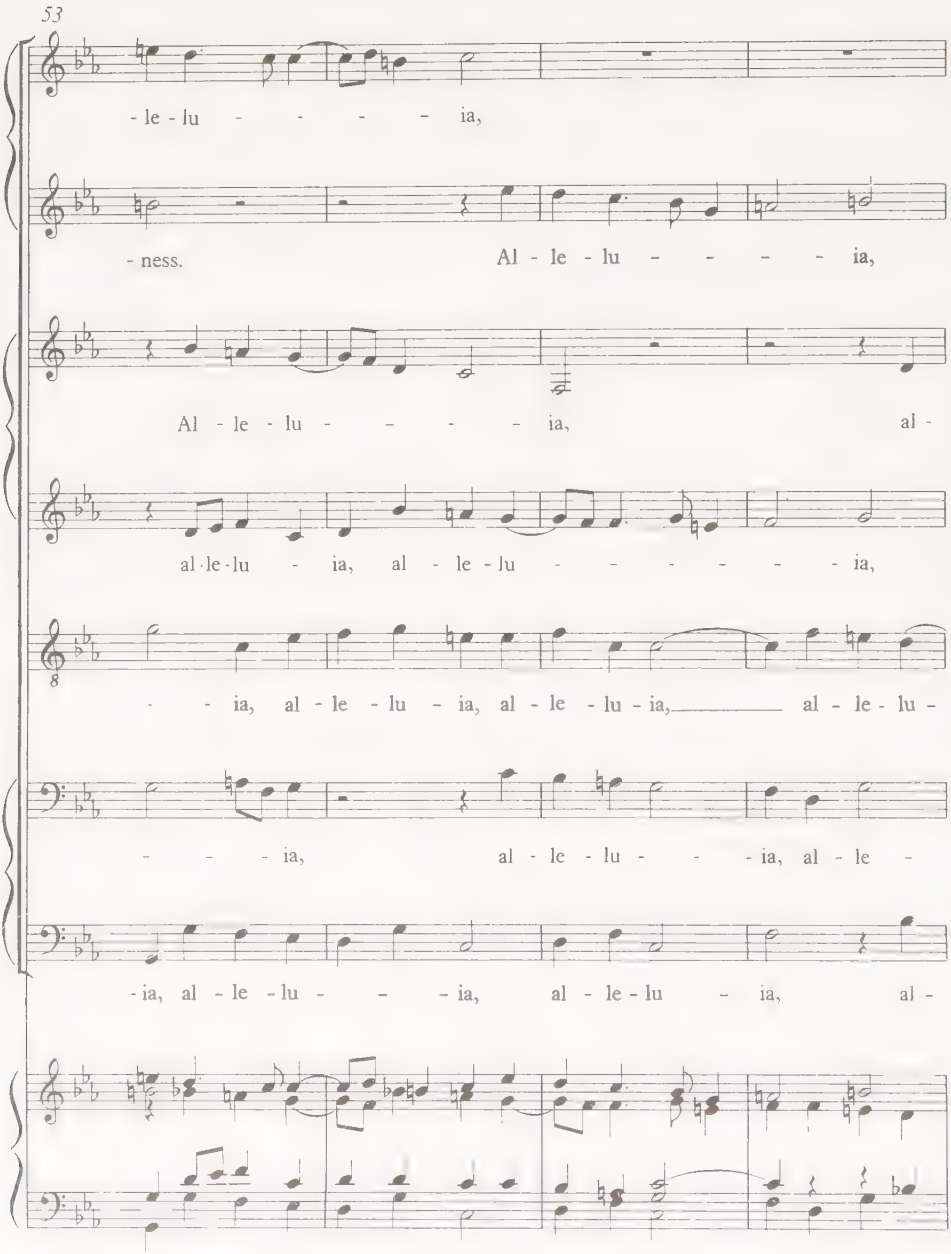
- - - - ness,

48


thy saints sing with joy - ful - - - ness, and
- - - ness, and
sing with joy - ful -
thy saints sing with joy - ful - - - ness,
- - - ness,
and thy saints sing with joy - ful -
and thy saints sing with joy -

50


thy saints sing with joy - - - ful - ness. Al -
thy saints sing with joy-ful - - - ness, with joy - ful -
- ness, sing with joy - ful - ness.
with joy - - - ful - ness. Al - le - lu - ia,
sing with joy - ful - ness. Al - le - lu -
- - - ness. Al - le - lu - - -
- ful - ness, with joy - ful-ness. Al - le - lu -


53
- le - lu - - - - ia,
- ness. Al - le - lu - - - - ia,
Al - le - lu - - - - ia, al -
al - le - lu - ia, al - le - lu - - - - - - ia,
8
- - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
- - - ia, al - le - lu - - - ia, al - le -
- ia, al - le - lu - - - ia, al - le - lu - ia, al -

57

al - le - lu - - - - - ia,

al - le - lu - - - - ia, al - le - lu -

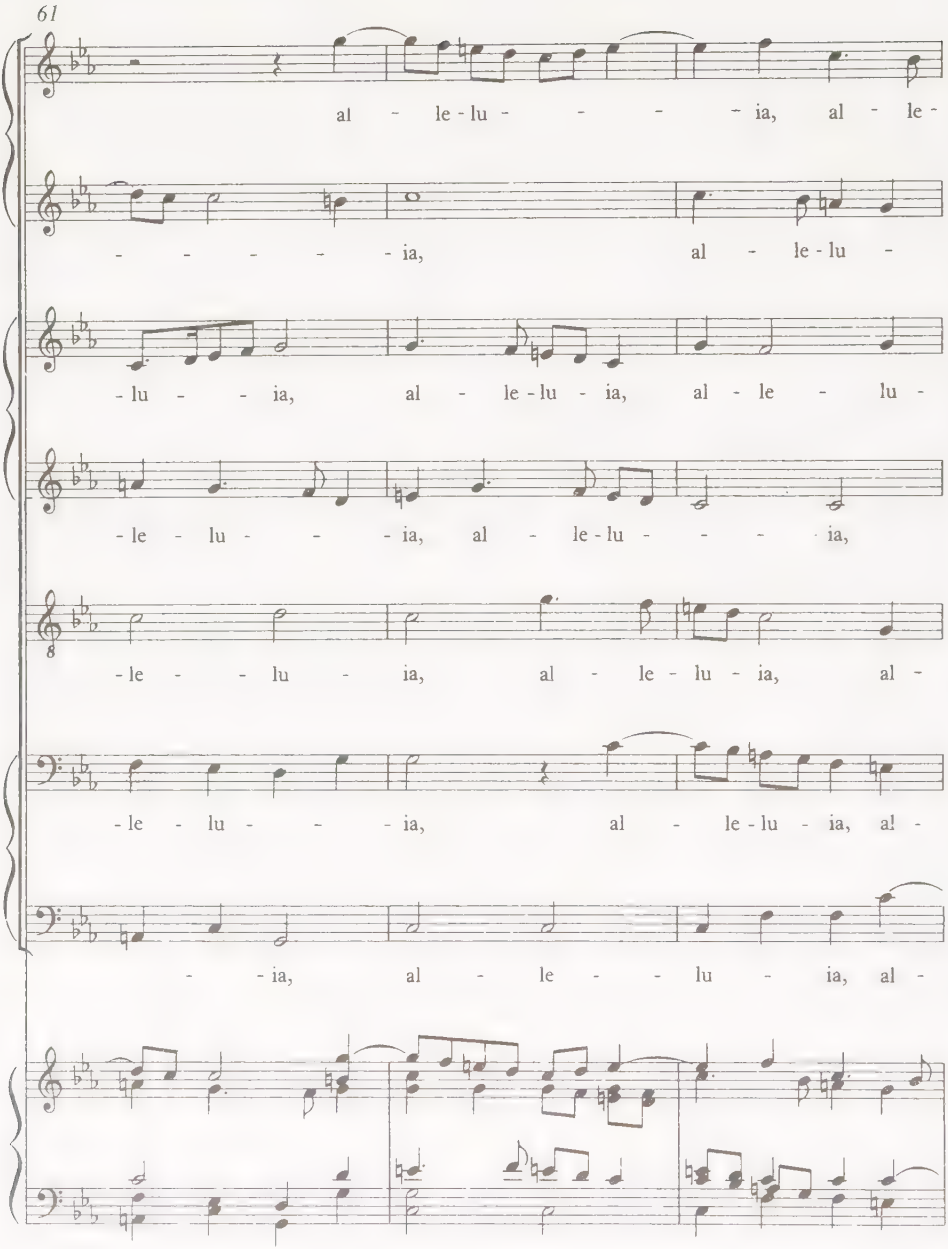
- le - lu - - ia, al - le - lu - - - ia, al - le -

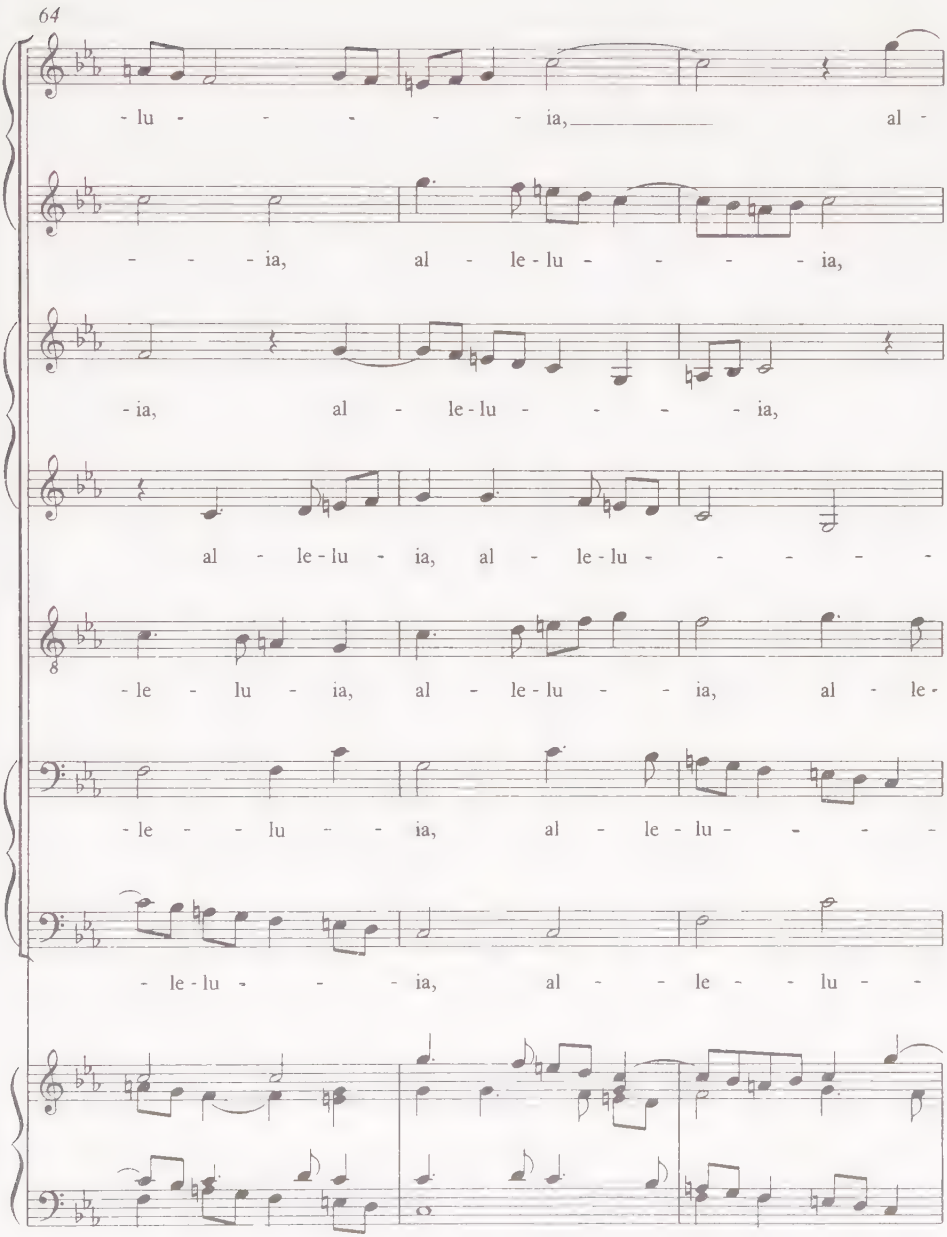
al - le - - - lu - - - ia, al - le - lu - - ia, al -

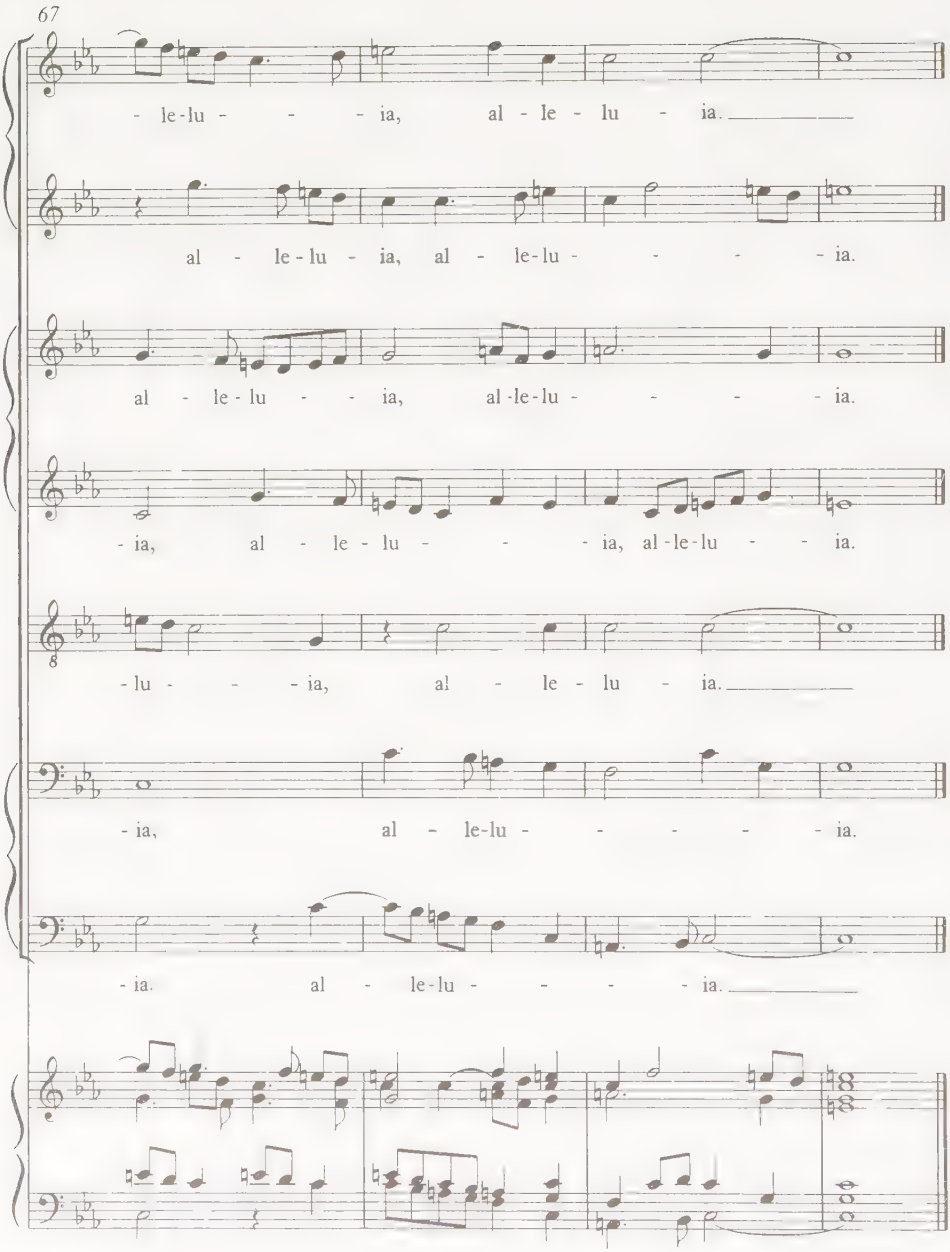
- - - - - ia, al - le - lu - - - - - ia, al -

- lu - - - - ia, al - le - lu - - - ia, al -

- le - lu - - - ia, al - le - lu - - - ia, al - le - lu - -


61
al - le - lu - - - - ia, al - le -
- - - - - ia, al - le - lu -
- lu - - ia, al - le - lu - ia, al - le - lu -
- le - lu - - - ia, al - le - lu - - - - ia,
- le - - lu - ia, al - le - lu - ia, al -
- le - lu - - - ia, al - le - lu - ia, al -
- - ia, al - le - - lu - ia, al -


64
- lu - - - - - ia, al -
- - - ia, al - le - lu - - - - ia,
- ia, al - le - lu - - - - ia,
al - le - lu - ia, al - le - lu - - - - -
- le - lu - ia, al - le - lu - - ia, al - le -
- le - - lu - - ia, al - le - lu - - - -
- le - lu - - - ia, al - - le - - lu - -

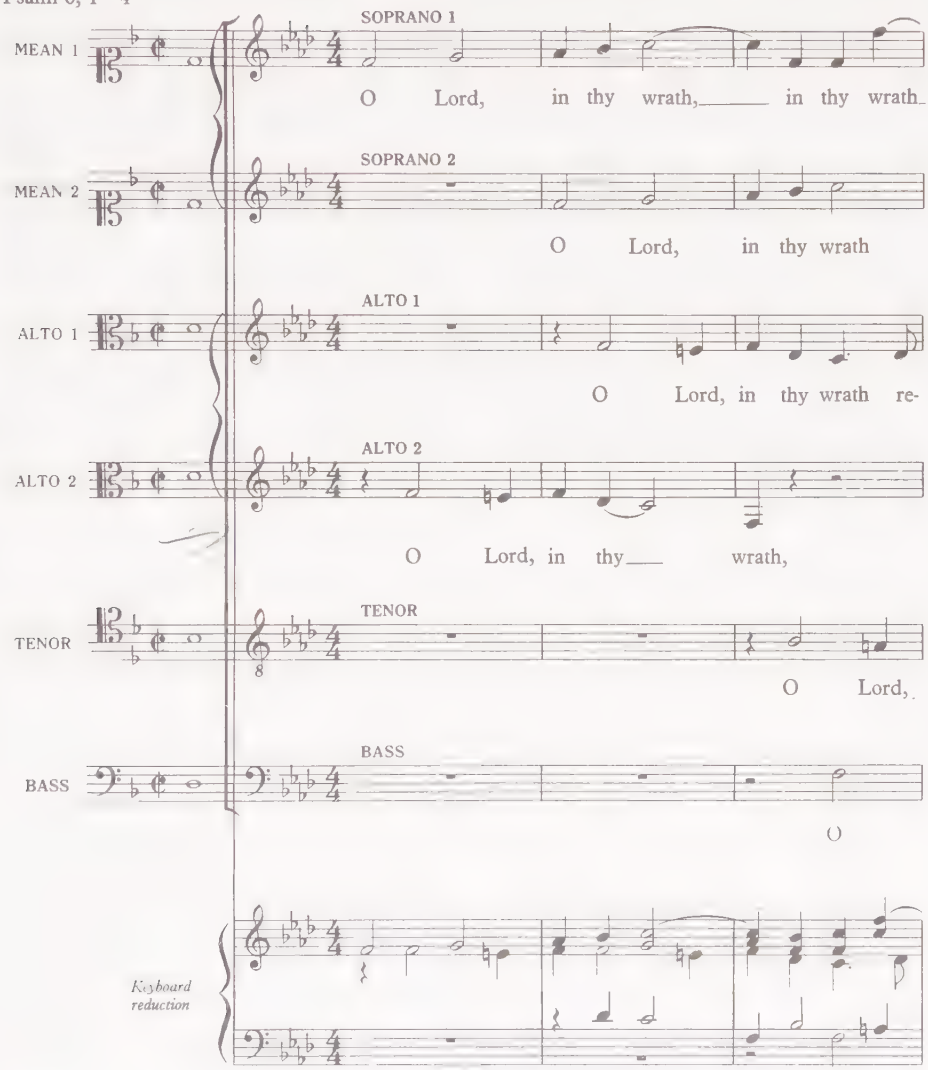

67
- le-lu - - - ia, al - le - lu - ia.
al - le-lu - ia, al - le-lu - - - - ia.
al - le - lu - - ia, al-le-lu - - - - ia.
- ia, al - le - lu - - - ia, al-le-lu - - ia.
- lu - - - ia, al - le - lu - ia.
- ia, al - le-lu - - - - - ia.
- ia. al - le-lu - - - - ia.

23. O LORD, IN THY WRATH

Edited by
JOHN MOREHEN

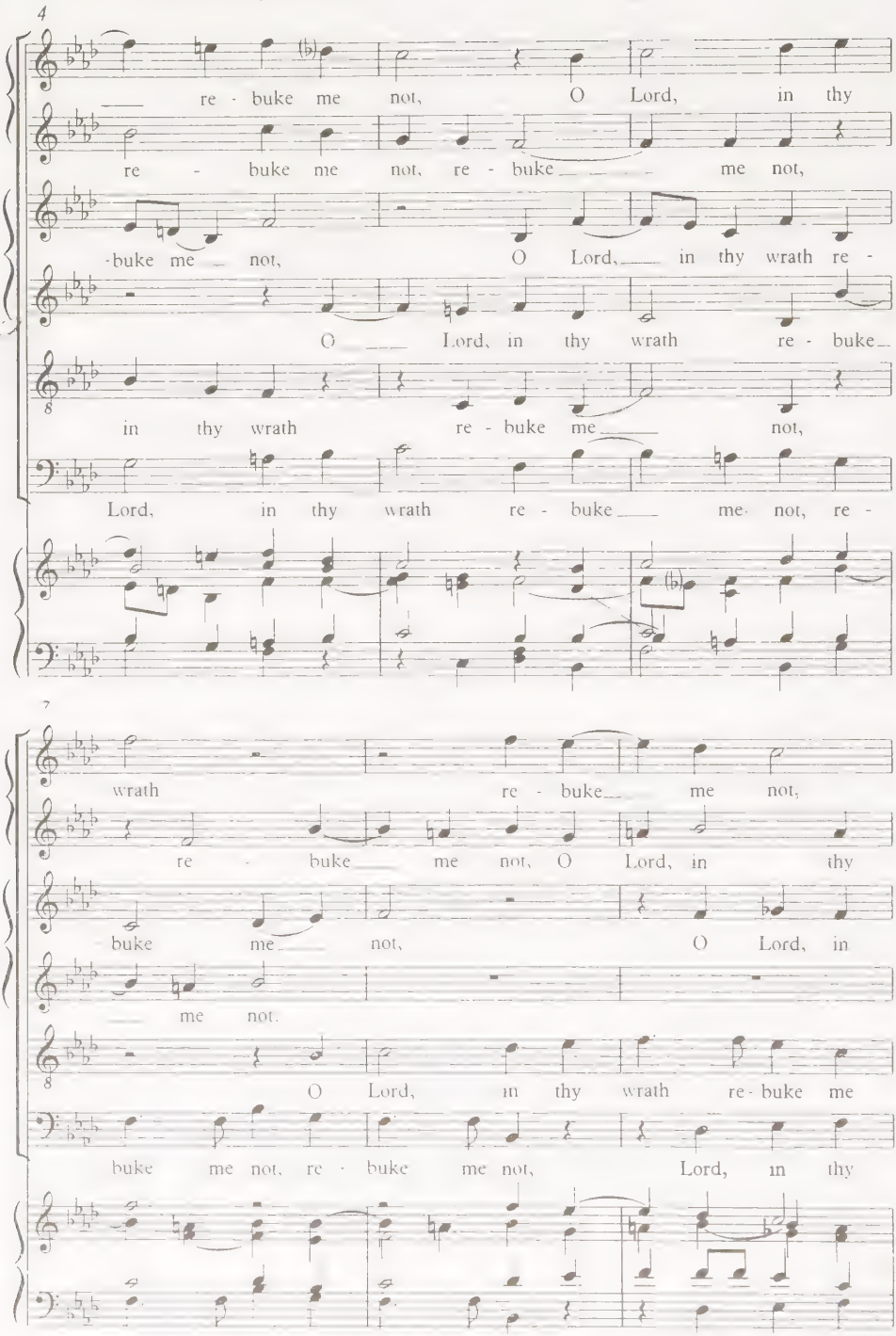
ORLANDO GIBBONS
(1583–1625)

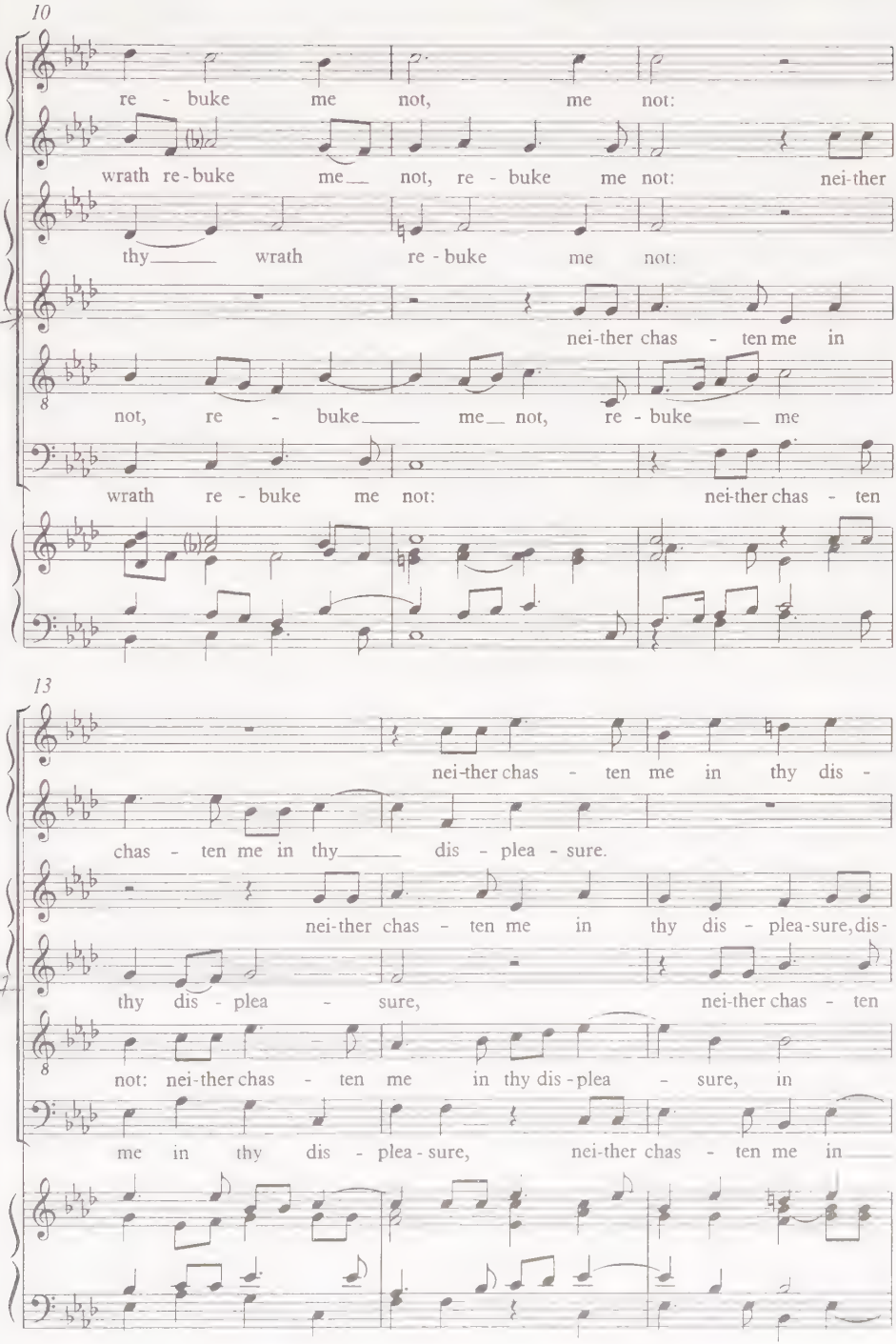
Psalm 6, 1–4

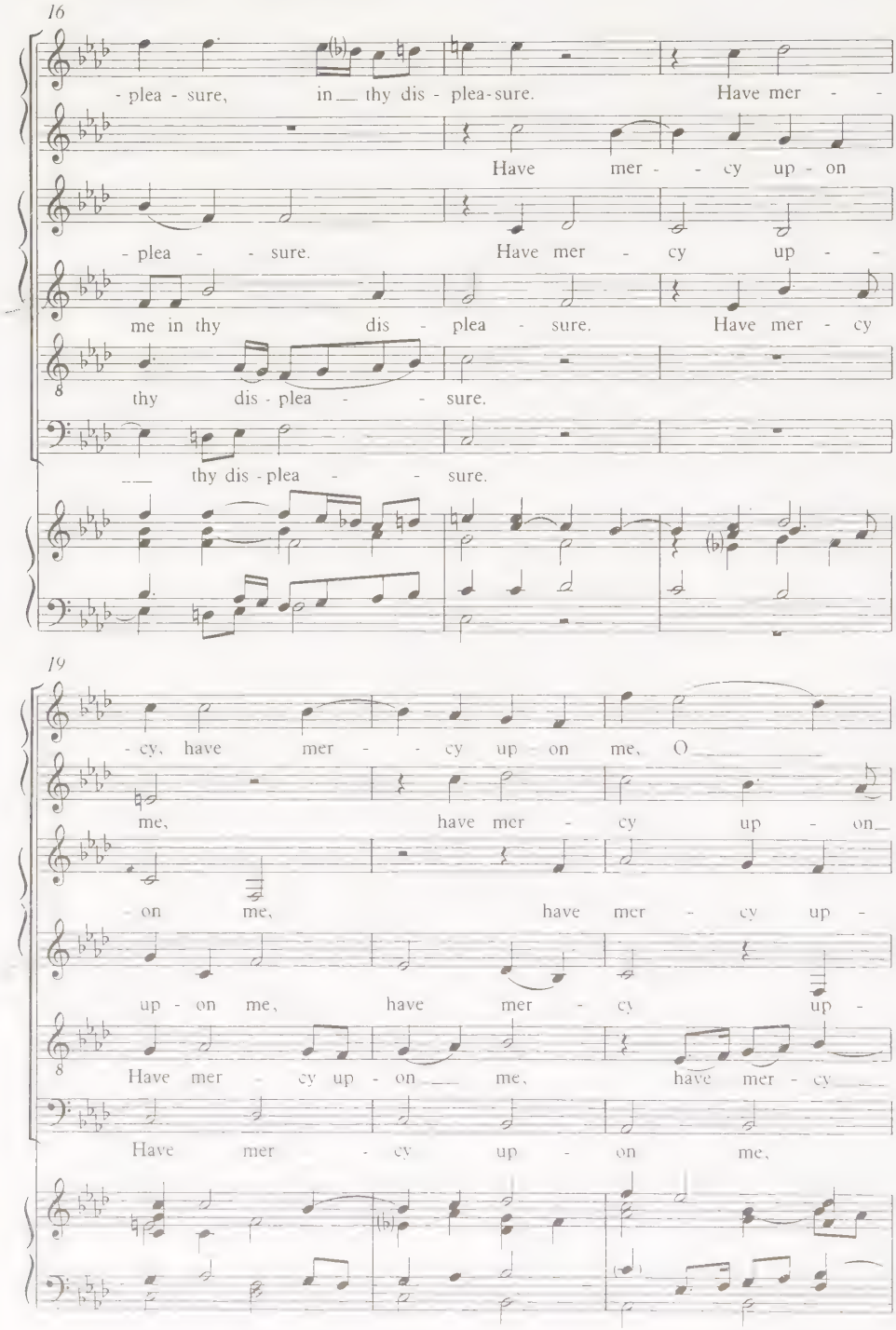


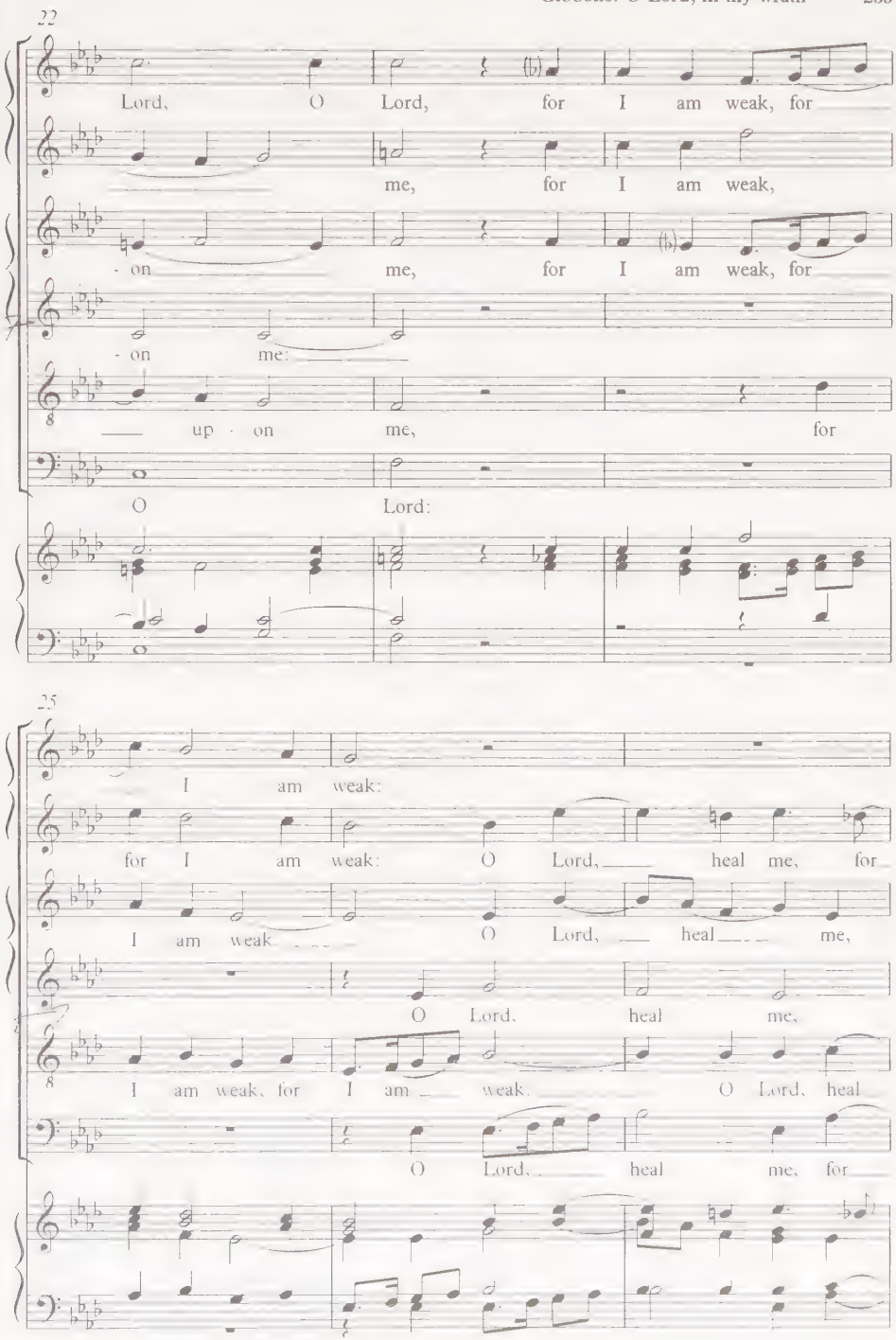
For Editorial Note see page 239.

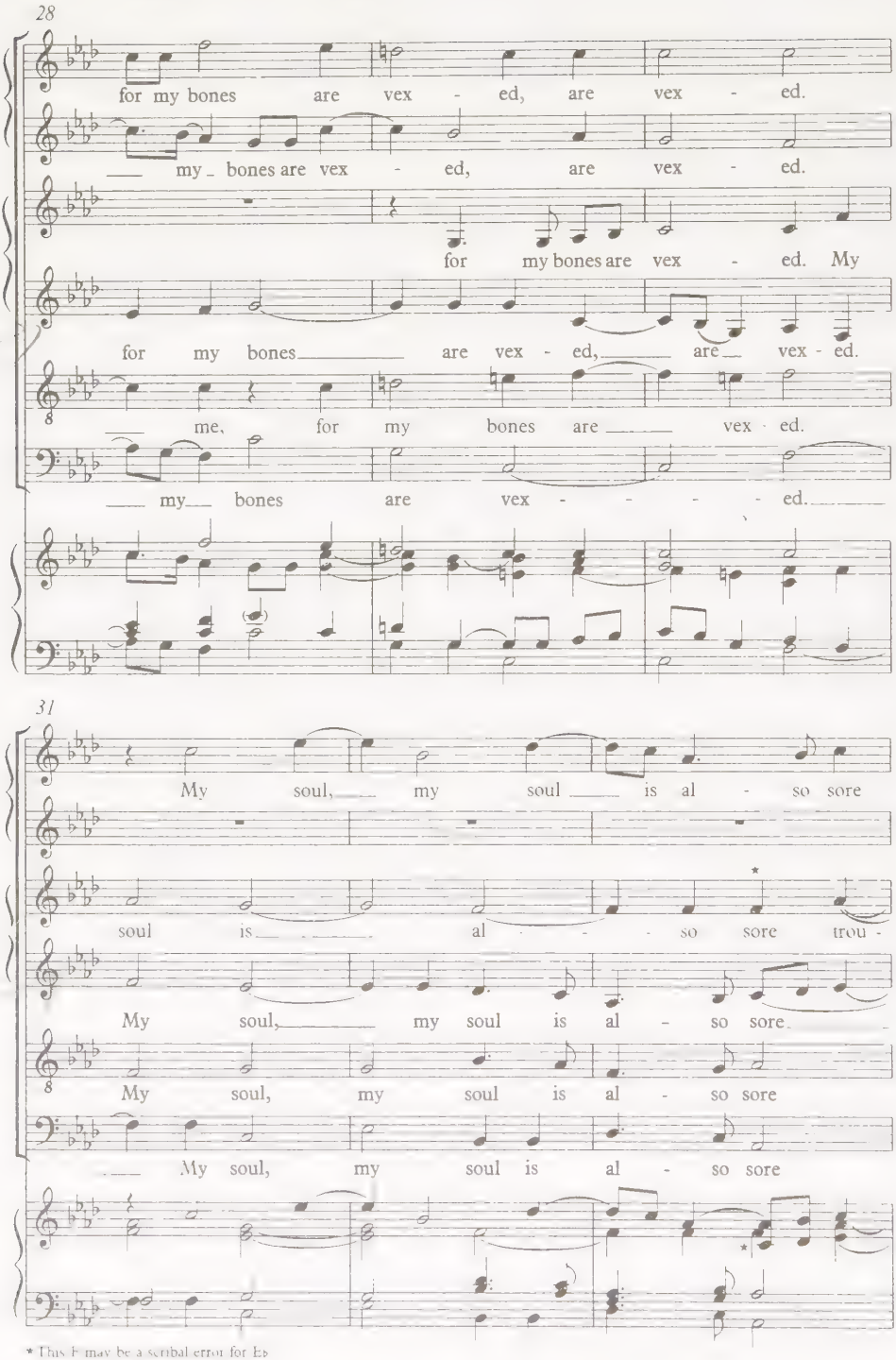
This anthem is available separately.


re - buke me not, O Lord, in thy
re - buke me not, re - buke me not,
-buke me not, O Lord, in thy wrath re -
O Lord, in thy wrath re - buke
in thy wrath re - buke me not,
Lord, in thy wrath re - buke me not, re -
wrath re - buke me not,
re - buke me not, O Lord, in thy
buke me not, O Lord, in
me not.
O Lord, in thy wrath re - buke me
buke me not, re - buke me not, Lord, in thy


10
re - buke me not, me not:
wrath re - buke me not, re - buke me not: nei-ther
thy wrath re - buke me not:
nei-ther chas - ten me in
not, re - buke me not, re - buke me
wrath re - buke me not: nei-ther chas - ten
13
nei-ther chas - ten me in thy dis -
chas - ten me in thy dis - plea - sure.
nei-ther chas - ten me in thy dis - plea-sure, dis-
thy dis - plea - sure, nei-ther chas - ten
not: nei-ther chas - ten me in thy dis - plea - sure, in
me in thy dis - plea - sure, nei-ther chas - ten me in


16
- plea - sure, in thy dis - plea-sure. Have mer - -
Have mer - - cy up - on
- plea - - sure. Have mer - cy up - -
me in thy dis - plea - sure. Have mer - cy
thy dis - plea - - sure.
thy dis - plea - - sure.
19
- cy, have mer - - cy up - on me, O
me, have mer - cy up - on
- on me, have mer - cy up -
up - on me, have mer - cy up -
Have mer - cy up - on me, have mer - cy
Have mer - cy up - on me,


22
Lord, O Lord, for I am weak, for
me, for I am weak,
on me, for I am weak, for
on me:
up on me, for
O Lord:
25
I am weak:
for I am weak: O Lord, heal me, for
I am weak O Lord, heal me,
O Lord, heal me,
I am weak, for I am weak. O Lord, heal
O Lord, heal me, for



* This F may be a scribal error for E♭

34

trou - bled: but, Lord, how long wilt thou pun - ish me,

But, Lord, how long wilt thou pun - ish

- - - bled: but, Lord,

___ trou - bled: but, Lord, how long wilt thou ___ pun - ish

trou - bled: but, Lord, how long wilt thou pun - ish

trou - bled: but, Lord,

38

pun - - - ish me, how long ___ wilt thou pun - ish

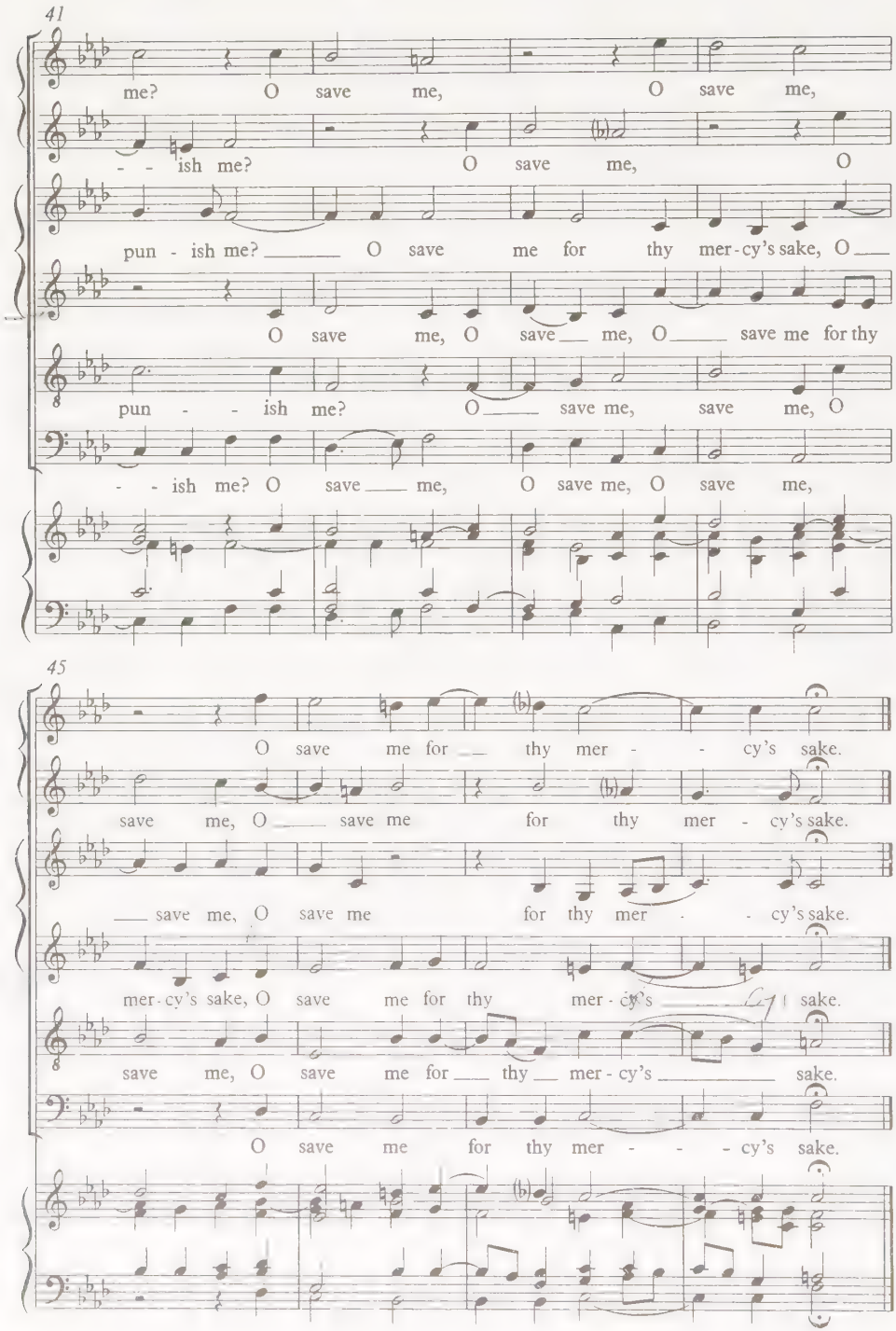
me, how ___ long wilt thou pun - ish me, pun -

- but, Lord, how long wilt thou

me, O Lord?

me, but, Lord, how long wilt thou ___

but, Lord, how long wilt thou pun -


41
me? O save me, O save me,
- - ish me? O save me, O
pun - ish me? O save me for thy mer - cy's sake, O
O save me, O save me, O save me for thy
pun - - ish me? O save me, save me, O
- - ish me? O save me, O save me, O save me,
45
O save me for thy mer - - cy's sake.
save me, O save me for thy mer - cy's sake.
save me, O save me for thy mer - - cy's sake.
mer - cy's sake, O save me for thy mer - cy's sake.
save me, O save me for thy mer - cy's sake.
O save me for thy mer - - - cy's sake.

Editorial Note

The only source of this fine anthem is a set of seven part-books known as the 'Barnard' manuscripts (Royal College of Music, MSS. 1045-1051); the Decani Bass part-book is missing. The manuscripts are thought to have been compiled *c.* 1625-*c.* 1635 by John Barnard, a Minor Canon of St. Paul's Cathedral. They appear to have served as printer's copy for some of the items later printed in Barnard's *First Book of Selected Church Musick*, the first edition of which may have been published in 1641. The Barnard manuscripts provide what appears to be an unusually accurate text; the only errors are that some part-books give *hear* for *heal* in bar 27.

Two of the four six-part anthems in Barnard's publication are by Gibbons, and the editor could be excused for not wanting to include a further one. It is surprising, however, that Barnard should have passed over 'O Lord, in thy wrath' in favour of the inferior 'Lift up your heads'.

No organ score of this anthem has survived, and the keyboard part printed in this edition is editorial. The extent to which the organ was used during services in the early seventeenth century no doubt varied a great deal, though it appears from the Chapter records of several Cathedrals that it was customary for the organist to take his place in the choir whenever it was not absolutely essential for him to be in the organ loft. The keyboard part may therefore be regarded as wholly optional. Accidentals in round brackets are cautionary and not optional.

24. O LORD, THE MAKER

Edited by
PETER LE HURAY

WILLIAM MUNDY
(c. 1530–1591)

The King's Primer 1545

SOPRANO: O Lord, the ma - ker of all thing, We pray thee now in this thing, We pray thee now in this eve - ning Us to de - fend all thing, We pray thee now in this eve - ning

ALTO: O Lord, the ma - ker of all thing, We pray thee now in this eve - ning Us to de - fend all thing, We pray thee now in this eve - ning

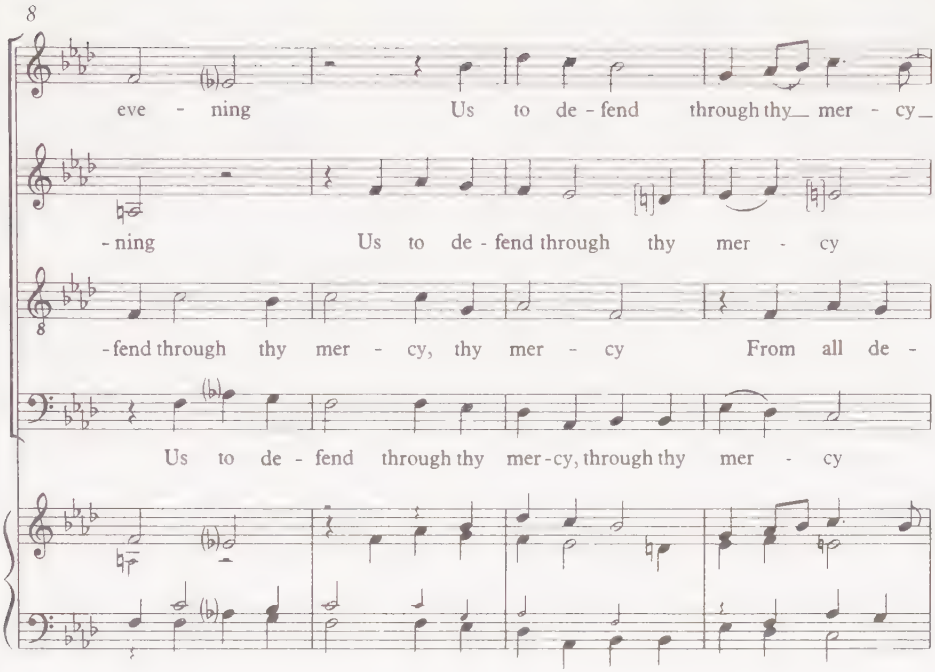
TENOR: O Lord, the ma - ker of all thing, We pray thee now in this eve - ning Us to de - fend all thing, We pray thee now in this eve - ning

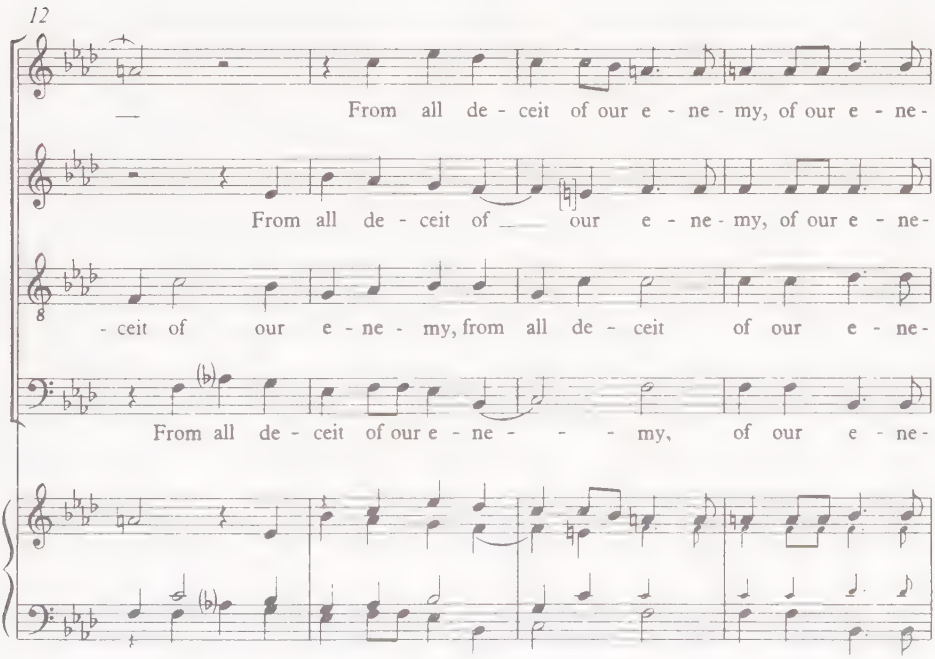
BASS: O Lord, the ma - ker of all thing, We pray thee now in this eve - ning Us to de - fend all thing, We pray thee now in this eve - ning

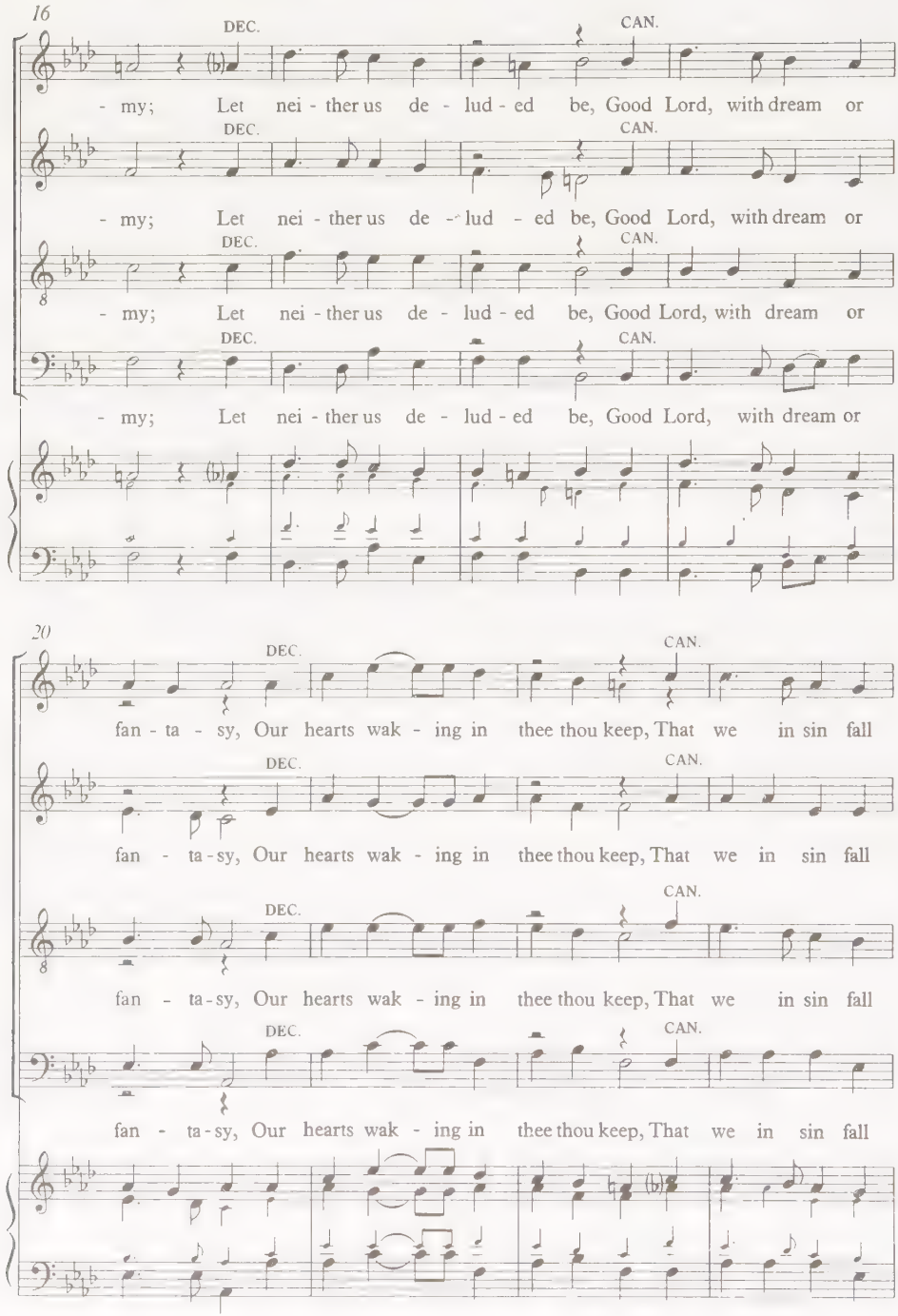
ORGAN

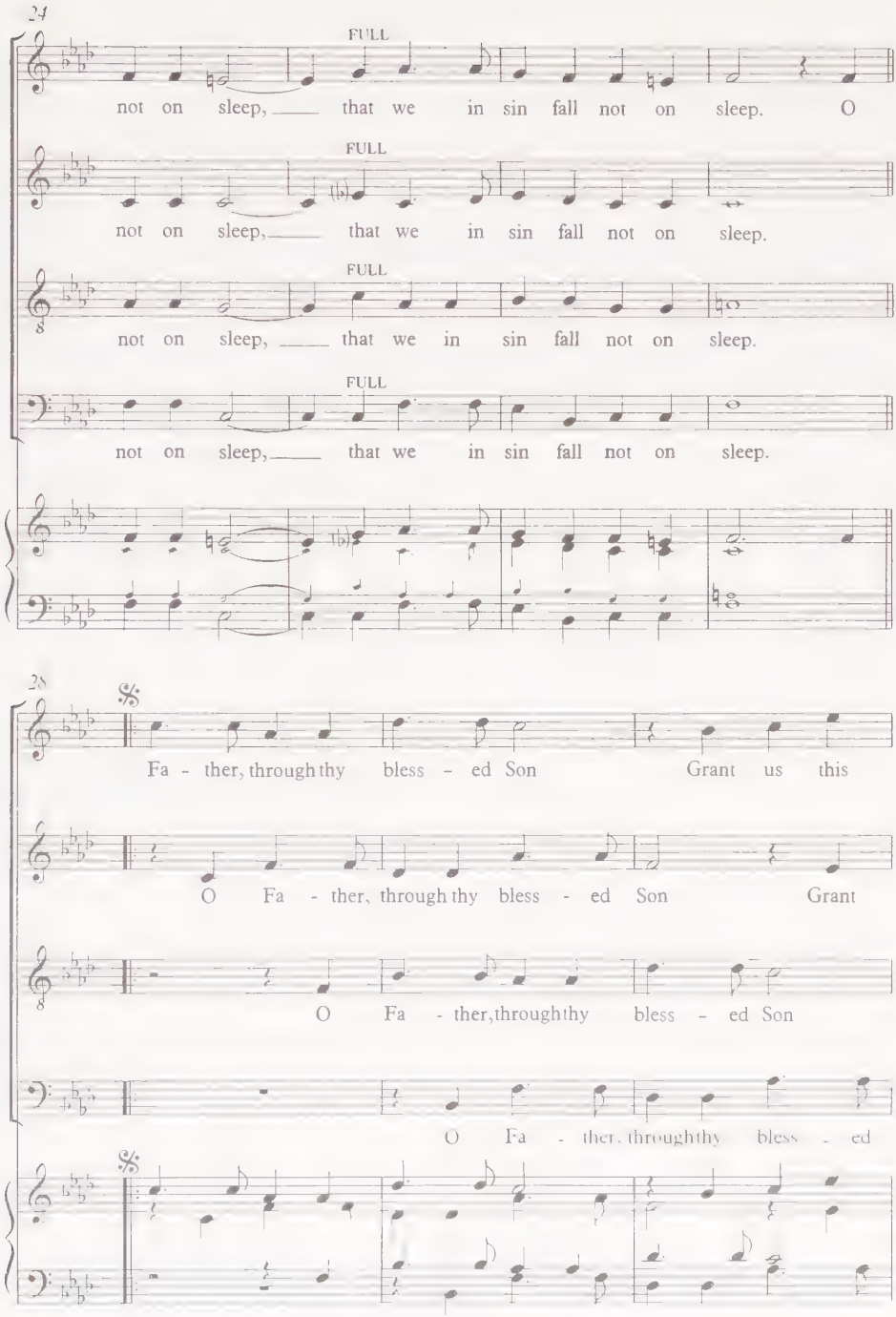
For Editorial Note see page 247.

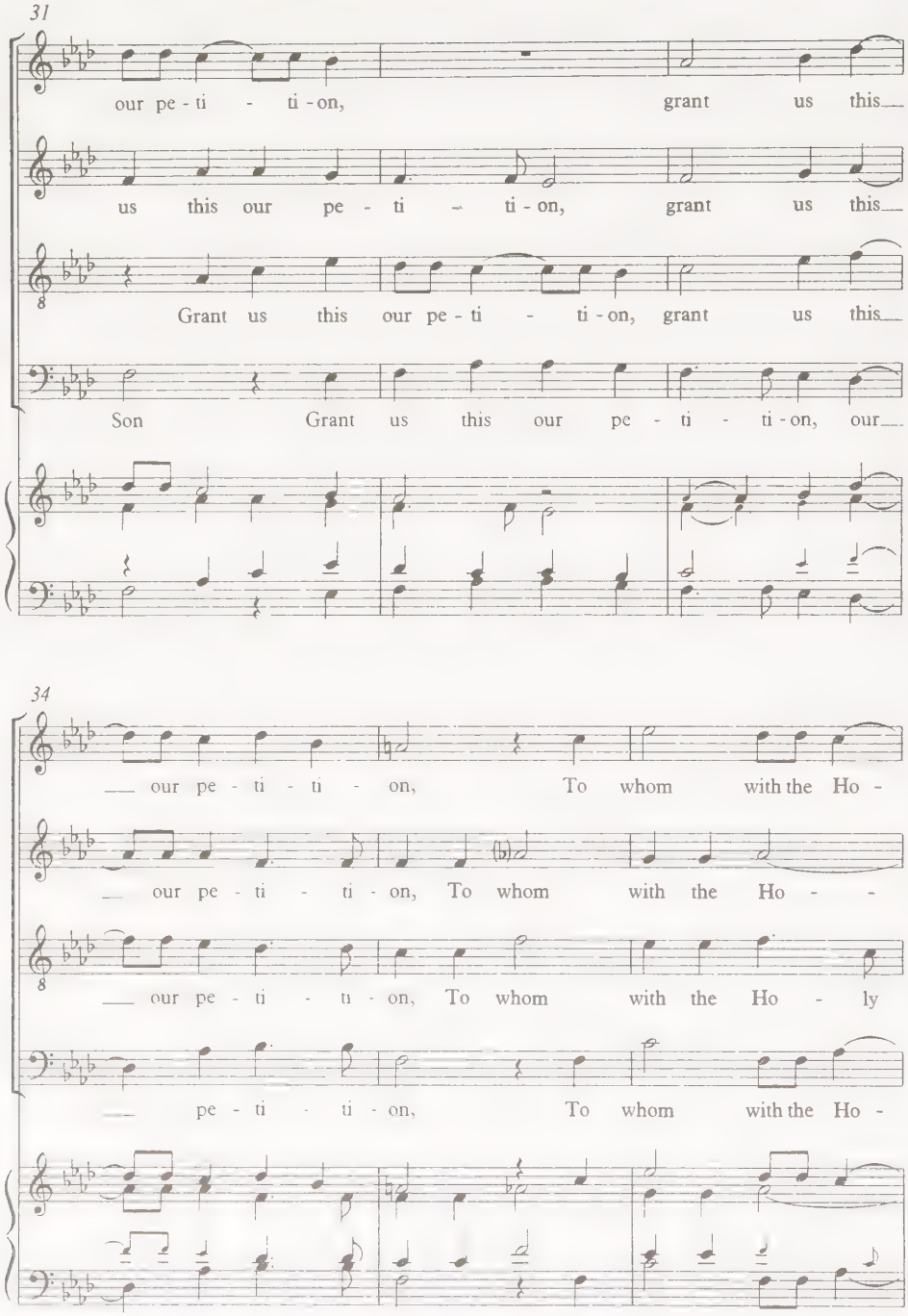
This anthem is available separately (from OUP).


8
eve - ning Us to de - fend through thy mer - cy
- ning Us to de - fend through thy mer - cy
- fend through thy mer - cy, thy mer - cy From all de -
Us to de - fend through thy mer - cy, through thy mer - cy


12
From all de - ceit of our e - ne - my, of our e - ne -
From all de - ceit of our e - ne - my, of our e - ne -
- ceit of our e - ne - my, from all de - ceit of our e - ne -
From all de - ceit of our e - ne - my, of our e - ne -


16
DEC.
CAN.
- my; Let nei - ther us de - lud - ed be, Good Lord, with dream or
- my; Let nei - ther us de - lud - ed be, Good Lord, with dream or
- my; Let nei - ther us de - lud - ed be, Good Lord, with dream or
- my; Let nei - ther us de - lud - ed be, Good Lord, with dream or
20
fan - ta - sy, Our hearts wak - ing in thee thou keep, That we in sin fall
fan - ta - sy, Our hearts wak - ing in thee thou keep, That we in sin fall
fan - ta - sy, Our hearts wak - ing in thee thou keep, That we in sin fall
fan - ta - sy, Our hearts wak - ing in thee thou keep, That we in sin fall


24
FULL
not on sleep, that we in sin fall not on sleep. O
FULL
not on sleep, that we in sin fall not on sleep.
FULL
not on sleep, that we in sin fall not on sleep.
FULL
not on sleep, that we in sin fall not on sleep.
28
Fa - ther, through thy bless - ed Son Grant us this
O Fa - ther, through thy bless - ed Son Grant
O Fa - ther, through thy bless - ed Son
O Fa - ther, through thy bless - ed


31
our pe - ti - ti - on, grant us this
us this our pe - ti - ti - on, grant us this
Grant us this our pe - ti - ti - on, grant us this
Son Grant us this our pe - ti - ti - on, our
34
our pe - ti - ti - on, To whom with the Ho -
our pe - ti - ti - on, To whom with the Ho - -
our pe - ti - ti - on, To whom with the Ho - ly
pe - ti - ti - on, To whom with the Ho -

37

- ly Ghost al - ways In

- ly Ghost al - ways In heav'n and

Ghost al - ways In heav'n and earth be laud and

- ly Ghost al - ways In heav'n and earth be

40

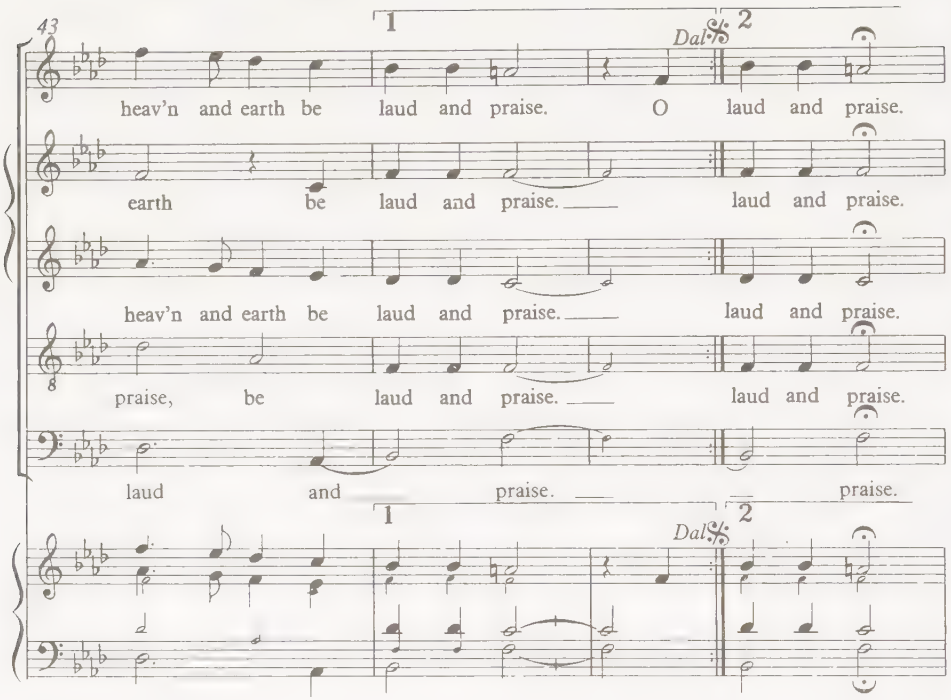
heav'n and earth be laud and praise, in

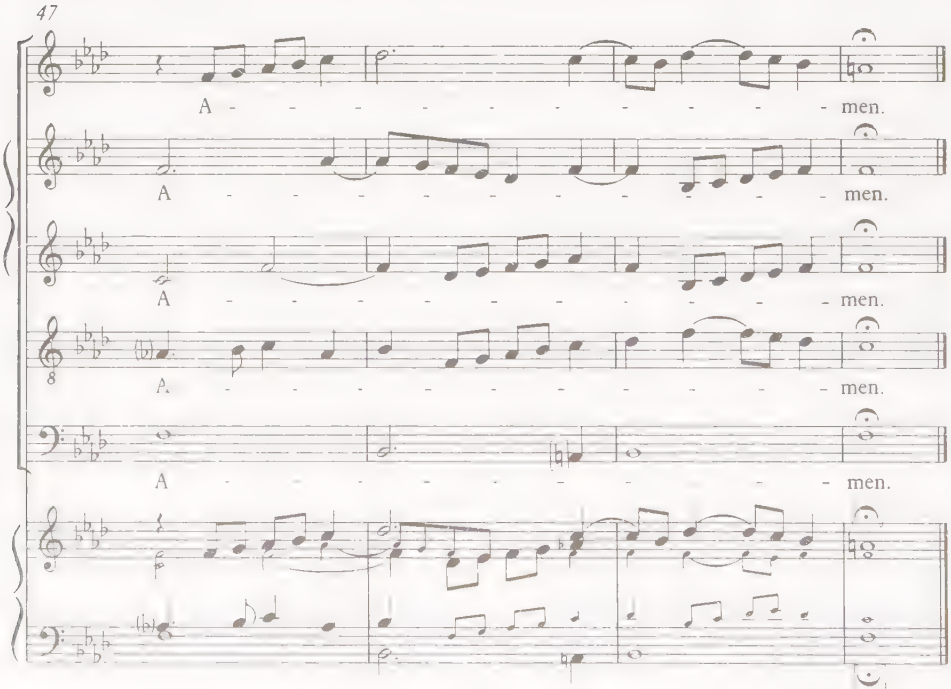
earth be laud and praise, be laud and praise, in heav'n and

earth be laud and praise, be laud and praise, in

praise, in heav'n and earth be laud and

laud and praise, in heav'n and earth be


43
1
Dal
2
heav'n and earth be laud and praise. O laud and praise.
earth be laud and praise. laud and praise.
heav'n and earth be laud and praise. laud and praise.
praise, be laud and praise. laud and praise.
laud and praise. praise.


47
A - - - - - - - - - - men.
A - - - - - - - - - - men.
A - - - - - - - - - - men.
A - - - - - - - - - - men.
A - - - - - - - - men.

Editorial Note

Sources:

1 John Barnard, *The First Book of Selected Church Musick*, 1641
2 Durham Cathedral Library, MS. A3 (O), *c.* 1635
3 London, British Library, Add. MS. 29289 (A), *c.* 1625
4 New York Public Library, Drexel MSS. 4180–3 (C, A, T, B,), *c.* 1625
5 Christ Church, Oxford, MSS. 1220, 1222–4 (AD, TC, BD, BC), *c.* 1640

Also New York Public Library, Drexel MS. 5469 (O), *c.* 1630; Christ Church, Oxford, MS. 6 (O), *c.* 1630, MS. 88 (O), *c.* 1660, and MS. 1001 (O), *c.* 1640.

Editorial Method:

Bar-lines, small notes, small accidentals, cautionary accidentals in round brackets, and crossed slurs are editorial. Accidentals in square brackets are found in some, but not all, sources.

Variants: 4.ii.3: ♭ (4)/2.r.h.1–2: A♭ (2)/5.ii.4: A♭ (4)/6.ii.2–7.ii.1: *cm* (4)/7.i.1: *cc* (4)/7.i.2: ♭ (4)/7.ii.2: *c.q*B♭ (4)/9.ii.3: through *q* thy *q* (4)/10.ii.3: ♭ (3) (4), and also 11.ii.3/14.ii.1: ♭ (4)/16.i.3: C (1)/ 16–24: the antiphonal arrangement of dec. and can. is unique to 1/19: with dream nor fantasy (4)/22.i.3: *m* (1)/23.ii.1–2: *c.q* (4)/29.i.3: *m.* (no *c*-rest) (4)/33.ii.1–34.ii.1: *cccm* (4)/38.ii.1: ♭ (4)/42.i.2–end: missing in (4); this fifth part is not essential to the harmony, and may well be a seventeenth-century addition. There are no repeat marks in (3), or (4); the repeat is fully written out in (2), with minor (unrecorded) variations./45.iii.1–46.iii.2: *mmc*.D*q*E♭ (4)/46.v.2: ♭ (4).

The organ part differs from the voice parts in a few small details, notably in bars 7, 31-2 and 42. The alternative reading suggested by the organ part for the soprano, bars 31-2, may be preferred: our*q* pe*q*ti*m*(C)ti*c*(B)on*m*(A).

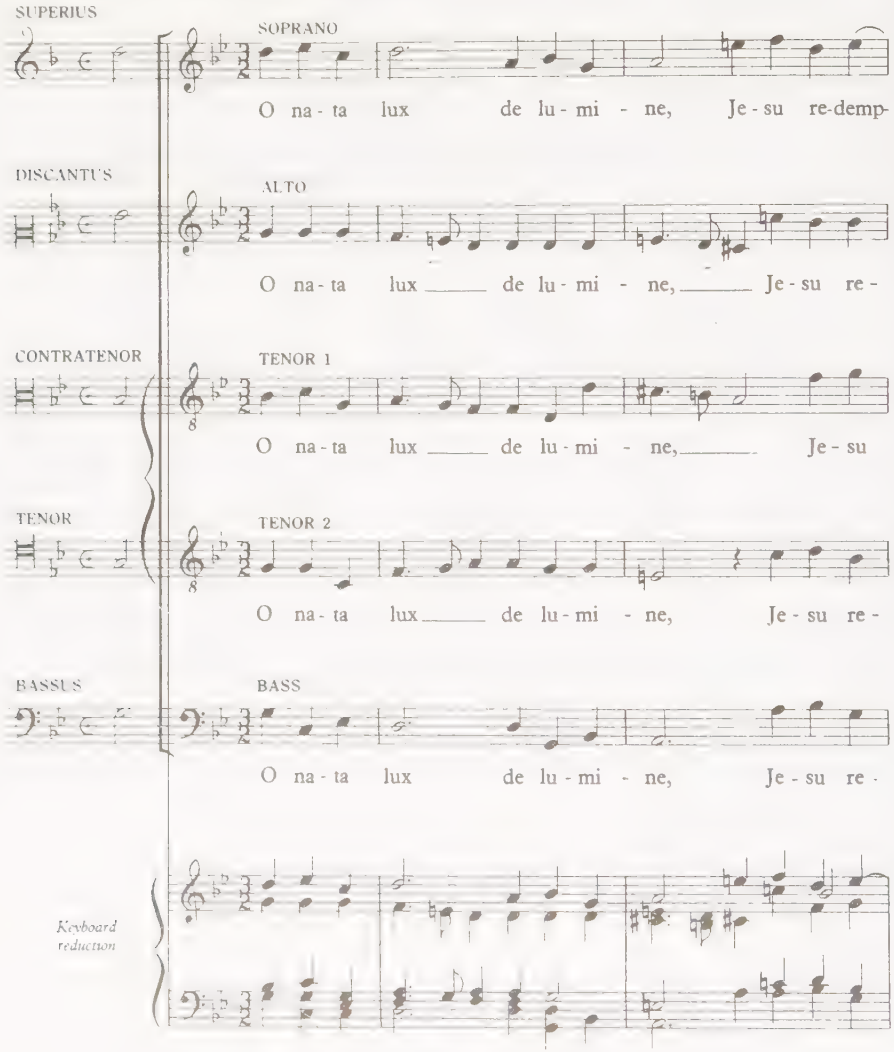
This edition has been reprinted from *The Treasury of English Church Music*, Volume 2, be permission of Blandford Press Ltd.

25. O NATA LUX

Edited by
ANTHONY GREENING

THOMAS TALLIS
(c. 1505–1585)

O.H. for Lauds on the Feast of the Transfiguration



Source: 'Cantiones quae ab argumento sacrae vocantur' 1575.

Editorial Method: Small accidentals and the keyboard reduction are editorial.

This anthem is available separately.

4

- tor sae - cu - - li, Di - gna - re cle - mens sup - pli -

- demp - tor sae - cu - li, Di - gna - re cle - mens sup - pli -

re - demp - tor sae - cu - li, Di - gna - re cle - mens sup - pli -

- demp - tor sae - cu - li, Di - gna - re cle - mens sup - pli -

- demp - tor sae - cu - li, Di - gna - re cle - mens sup - pli -

7

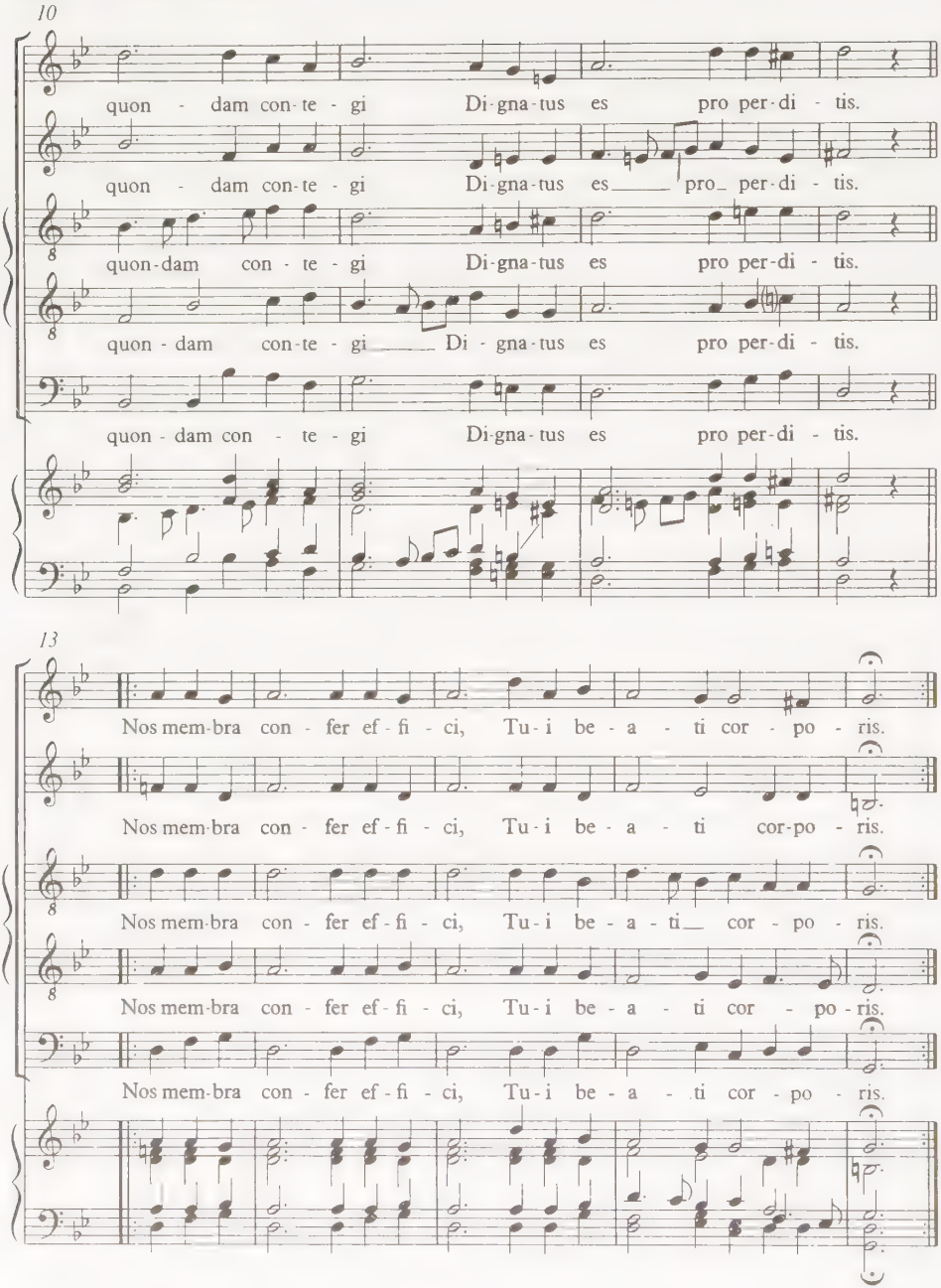
- cum Lau - des pre - ces que su - me - re. Qui car - ne

- cum Lau - des pre - ces que su - me - re. Qui car - ne

- cum Lau - des pre - ces que su - me - re Qui car - ne

- cum Lau - des pre - ces que su - me - re. Qui car - ne

- cum Lau - des pre - ces que su - me - re. Qui car - ne



English version

O Light of light, by love inclined,
Jesu, redeemer of mankind,
With loving-kindness deign to hear
From suppliant voices praise and prayer

Thou who to raise our souls from hell
Didst deign in fleshly form to dwell,
Vouchsafe us, when our race is run,
In thy fair Body to be one.

26. O PRAISE THE LORD

Edited by
ANTHONY GREENING

ADRIAN BATTEN
(1591 – 1637?)

Psalm 117

SOPRANO

O praise the Lord, all ye hea -

ALTO

O praise the Lord, all ye hea -

TENOR

O praise the Lord, all ye hea -

BASS

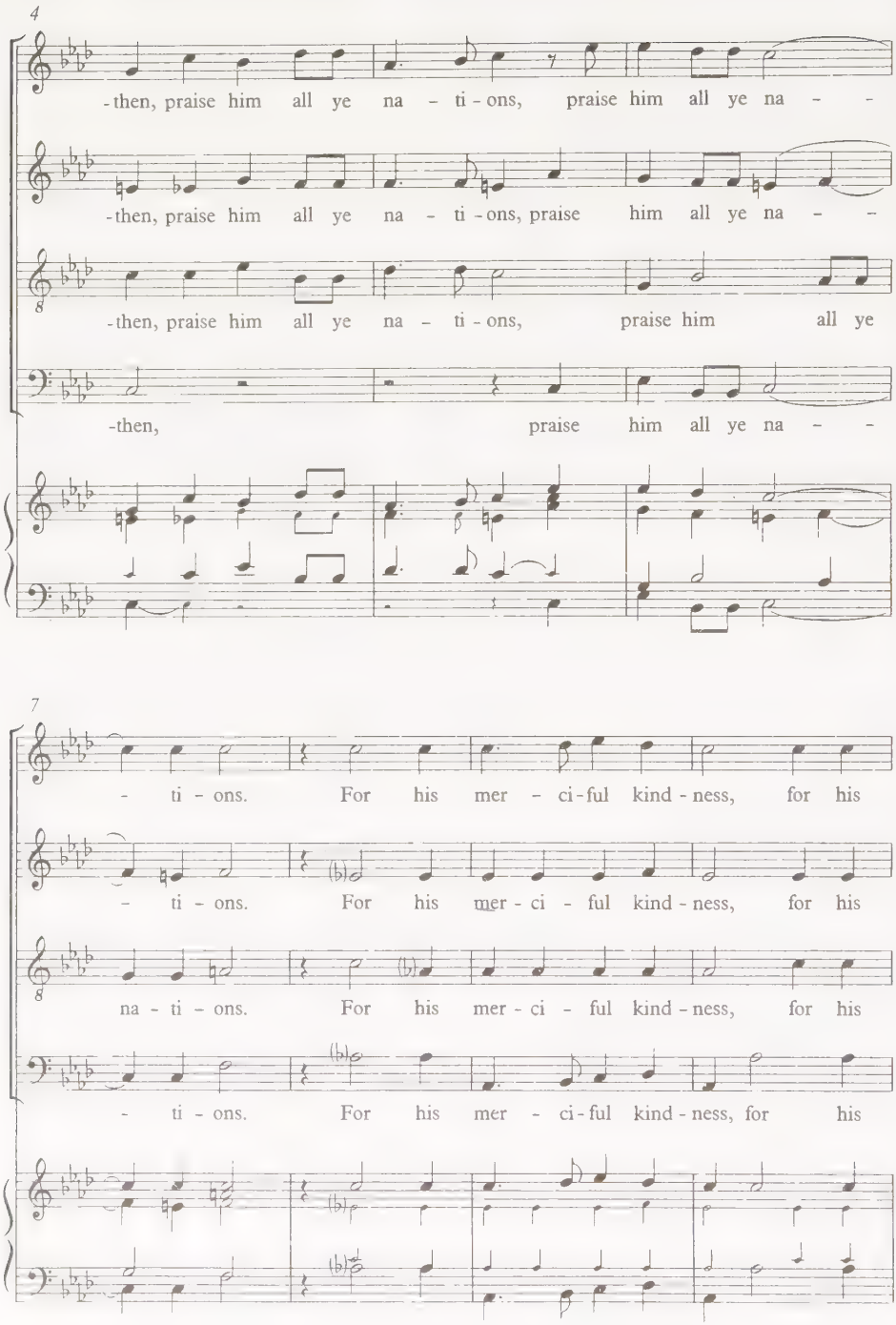
O praise the Lord, all ye hea -

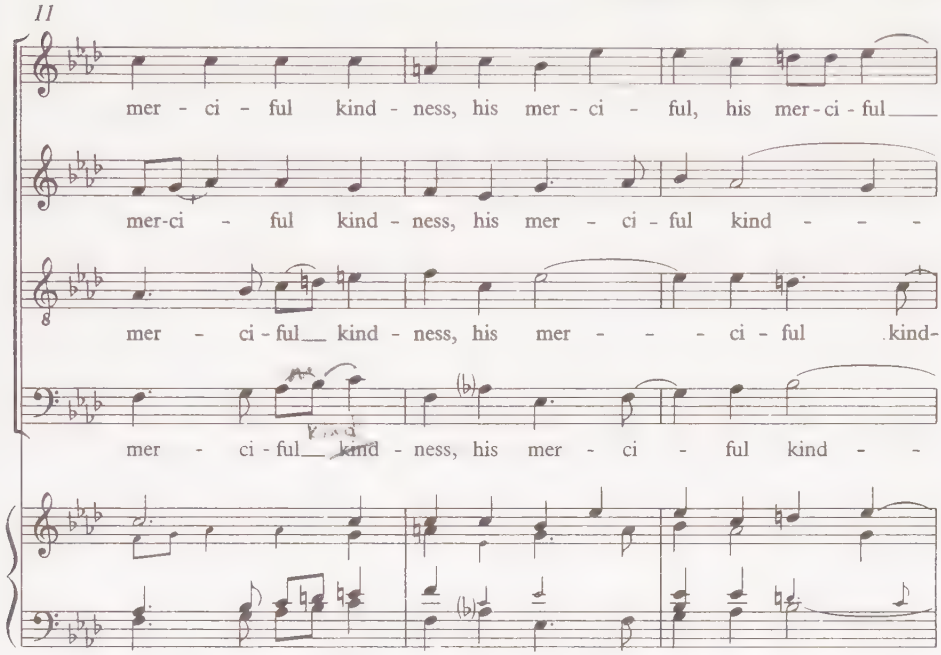
B (1) E & G

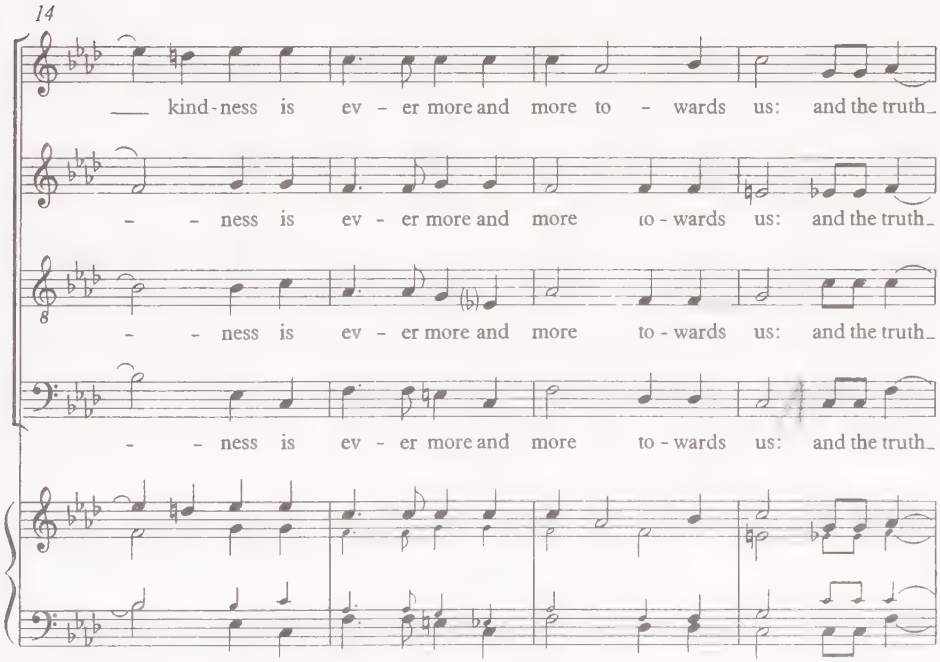
ORGAN

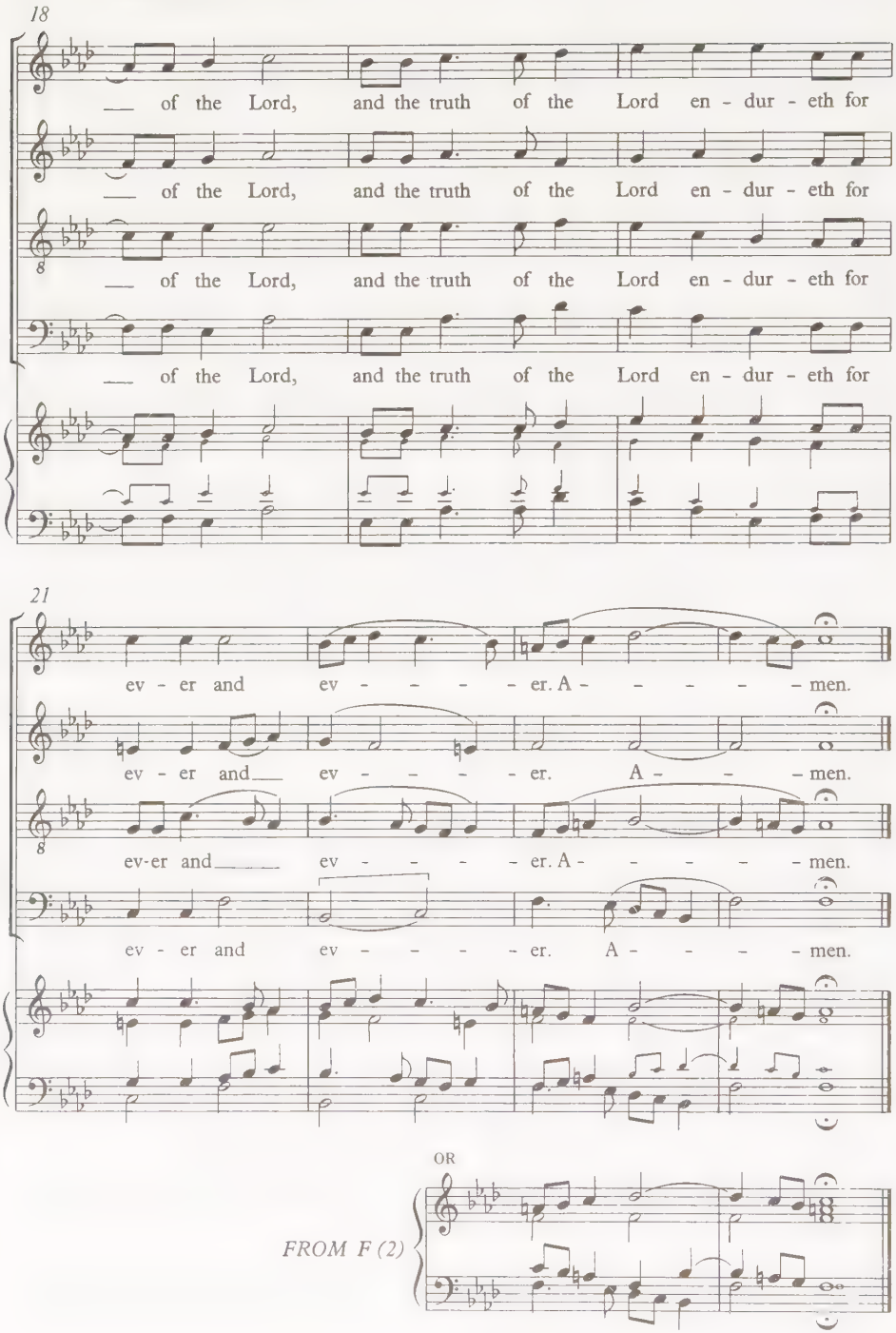
F (2) F (3)

For Editorial Note see page 255. This anthem is available separately.


4
-then, praise him all ye na - ti - ons, praise him all ye na - -
-then, praise him all ye na - ti - ons, praise him all ye na - -
-then, praise him all ye na - ti - ons, praise him all ye
-then, praise him all ye na - -
7
- ti - ons. For his mer - ci - ful kind - ness, for his
- ti - ons. For his mer - ci - ful kind - ness, for his
na - ti - ons. For his mer - ci - ful kind - ness, for his
- ti - ons. For his mer - ci - ful kind - ness, for his


11
mer - ci - ful kind - ness, his mer - ci - ful, his mer - ci - ful
mer-ci - ful kind - ness, his mer - ci - ful kind - - -
mer - ci - ful kind - ness, his mer - - - ci - ful kind-
mer - ci - ful kind - ness, his mer - ci - ful kind - -


14
kind-ness is ev - er more and more to - wards us: and the truth
- - ness is ev - er more and more to - wards us: and the truth
- - ness is ev - er more and more to - wards us: and the truth
- - ness is ev - er more and more to - wards us: and the truth


18
___ of the Lord, and the truth of the Lord en - dur - eth for
___ of the Lord, and the truth of the Lord en - dur - eth for
___ of the Lord, and the truth of the Lord en - dur - eth for
___ of the Lord, and the truth of the Lord en - dur - eth for
21
ev - er and ev - - - - - er. A - - - - - men.
ev - er and___ ev - - - - - er. A - - - - men.
ev-er and___ ev - - - - - er. A - - - - - men.
ev - er and ev - - - - - er. A - - - - - men.
OR
FROM F (2)

Editorial Note

Sources:

A	Barnard's *First Book of Selected Church Music*			1641
B	Durham Cathedral Library:	(1) MS A6	[Organ]	*c.* 1640
		(2) MS C11	[Tenor]	*c.* 1640
		(3) MS C12	[Tenor]	*c.* 1675
		(4) MS C15	[Tenor]	*c.* 1625
		(5) MS C17	[Bass]	*c.* 1675
		(6) MS C19	[Bass]	*c.* 1675
C	British Library, London:	(1) Add. MSS 30478 & 9	[Tenor]	1664
		(2) Add. MS 17784	[Bass]	*c.* 1675
D	Gloucester Cathedral Library:	2 tenor and 1 bass un-numbered part-books, probably copied from A		*c.* 1665
E	University of California, Berkeley:	MS M2 C645	[Organ]	*c.* 1680
F	Christ Church Library, Oxford:	(1) MSS 1220 - 1224 – Alto, tenor & bass parts		*c.* 1680
		(2) & (3) MSS 437 & 438	[Organ]	*c.* 1680
G	St John's College, Oxford:	MS 315	[Organ]	*c.* 1660
H	Wimborne Minster Library:	1 tenor and 1 bass part		*c.* 1670
I	York Minster Library:	the 4 Decani books of the 'Gostling' part-books – MSS M 1/5–8 (S)		*c.* 1675

Other sources which have been consulted, but not collated, include a later bass book in the British Library, (Royal Mus. Lib. 23 m 3), an 18th-century bass part in the Bodleian Library, Oxford, (MS Mus. d 162), and scores in both the Fitzwilliam Library, Cambridge, (MS 116), and the British Library, (Add. MS 30087).

Editorial Method:

Small notes, cautionary accidentals in brackets, and crossed slurs are editorial. The alternative accompaniments given for the last two bars clearly represent two versions of lost originals.

Variants:

Bar	Stave	Beat	Source	Variant
5	5	4	F(2) & G	quaver rest followed by quaver E♭
5	3	3	H	- ons, praise him all ye
10	2	1–3	F(1)	crotchet, minim
11	2	2–3	I(1) & F	minim A♭
13	3	3–4	B(4), F & H	dotted crotchet & quaver underlaid for ' - ful - '
13	4	1–2	B(6)	two crotchets underlaid for ' - ful - '
13–14	4	3–2	Bass	' - ness' on 4-beat note; subsequent crotchet lacking
19	1	4	I(1)	♮ to D
24	3	2	H	crotchet A♮

The ligature in bar 22 is from B(5) & (6) and F

27. O QUAM GLORIOSUM

Edited by
ROGER BRAY

WILLIAM BYRD
(1542/3 – 1623)

SUPERIUS

MEDIUS

CONTRATENOR

TENOR

BASSUS

SOPRANO 1

O _____ quam glo - ri - o - sum est

SOPRANO 2

O _____

ALTO

O quam glo - ri - o - sum est re - -

TENOR

BASS

Keyboard reduction

For editorial note see page 272.

This anthem is available separately.

4

re - gnum, est re - - - - - - - - gnum

quam glo - ri - o - sum est re - - - - -

- gnum, est re - - - - - - - - -

O quam glo - ri -

8

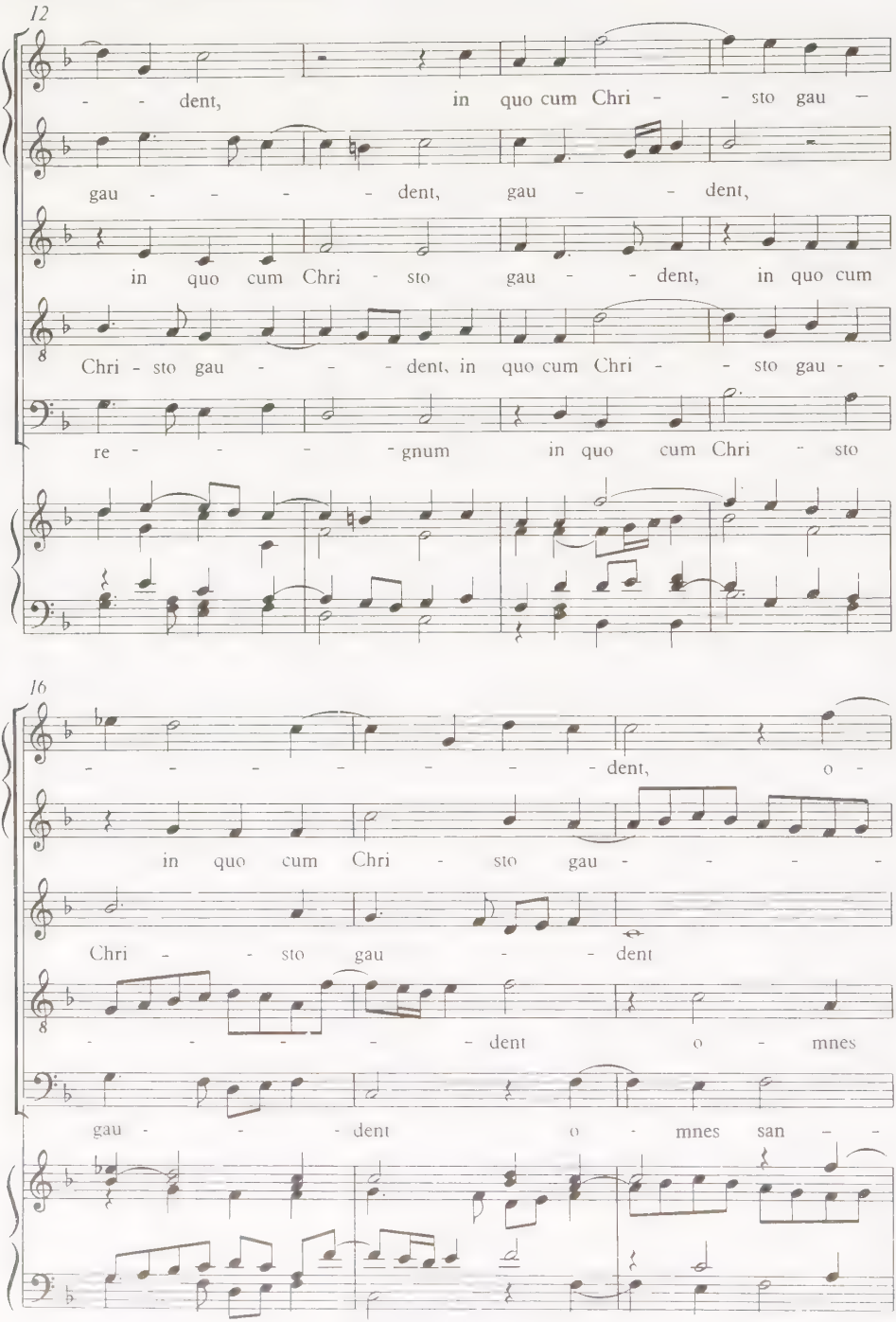
in quo cum Chri - sto gau - - - - - dent, gau -

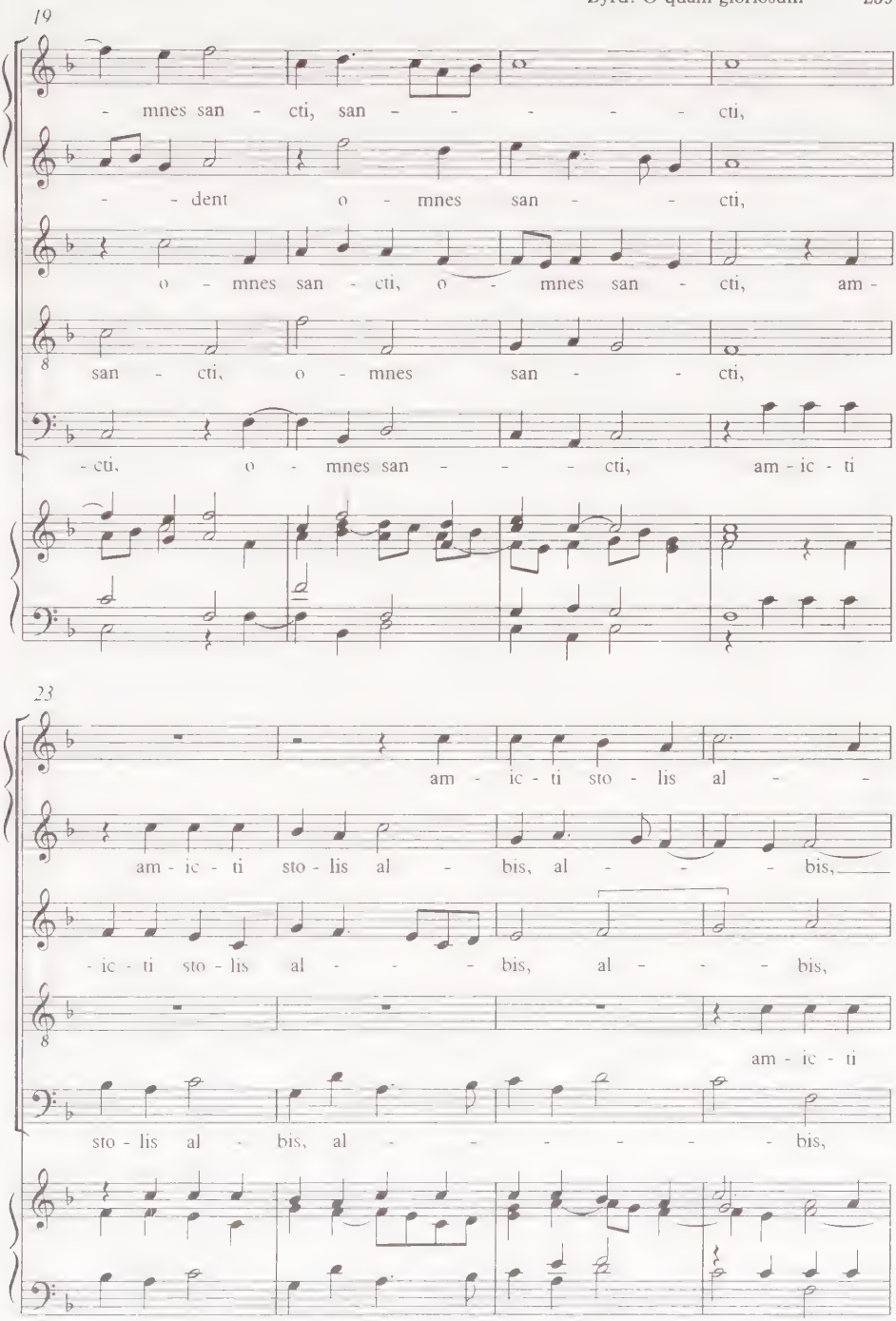
- gnum in quo cum Chri - sto

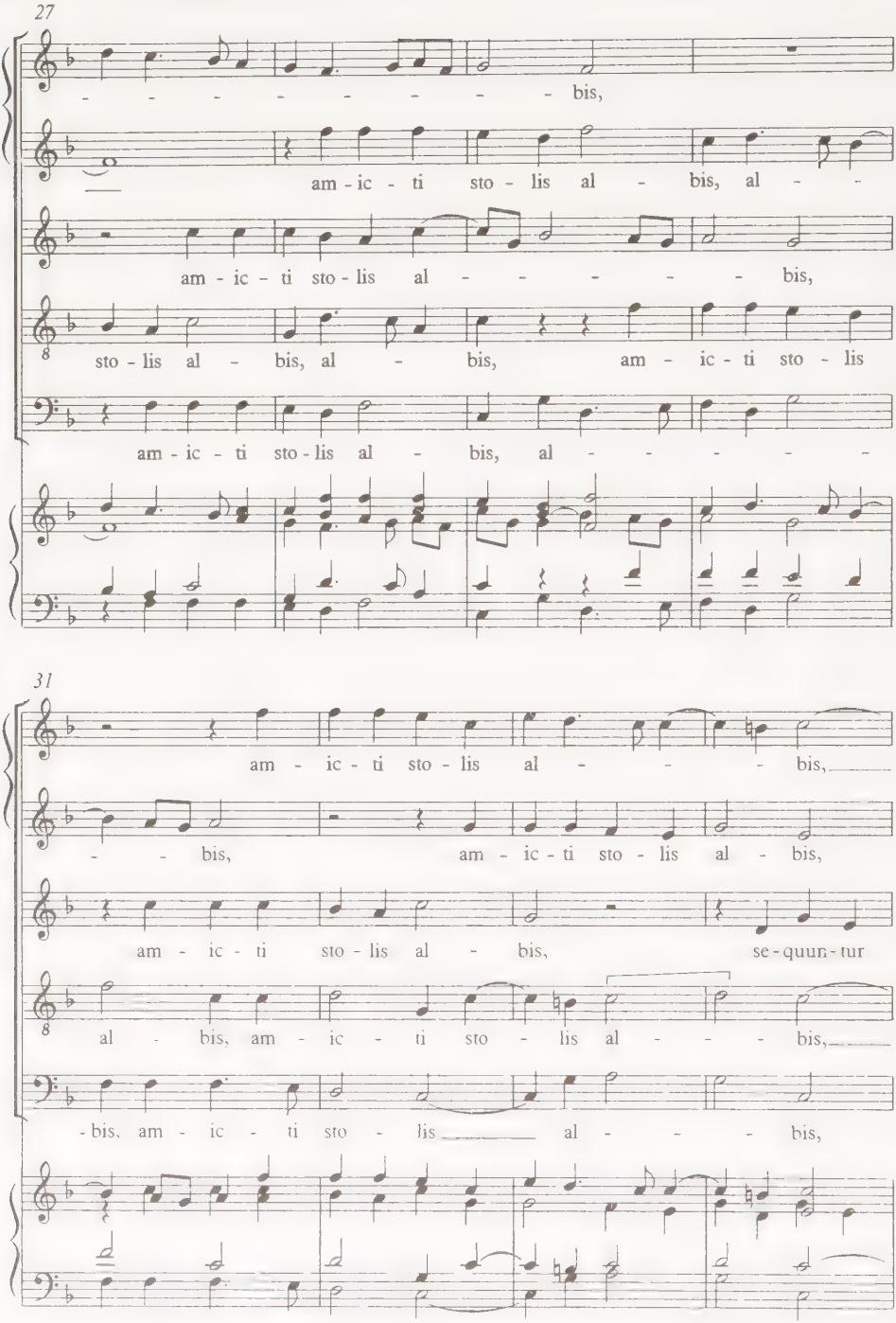
- gnum in quo cum Chri - sto gau - - - - dent,

- o - sum est re - - gnum in quo cum

O quam glo - ri - o - sum est


12
- - dent, in quo cum Chri - - sto gau -
gau - - - - dent, gau - - dent,
in quo cum Chri - sto gau - - dent, in quo cum
Chri - sto gau - - - dent, in quo cum Chri - - sto gau - -
re - - - - gnum in quo cum Chri - sto
16
- - - - - - - dent, o -
in quo cum Chri - sto gau - - - -
Chri - - sto gau - - dent
- - - - - dent o - mnes
gau - - - dent o - mnes san - -


19
- mnes san - cti, san - - - - - cti,
- - dent o - mnes san - - cti,
o - mnes san - cti, o - mnes san - cti, am -
san - cti, o - mnes san - - cti,
- cti, o - mnes san - - - cti, am - ic - ti
23
am - ic - ti sto - lis al - -
am - ic - ti sto - lis al - bis, al - - - bis,
- ic - ti sto - lis al - - - bis, al - - - bis,
am - ic - ti
sto - lis al - bis, al - - - - - - bis,


27
- - - - - - - - bis,
am - ic - ti sto - lis al - bis, al - -
am - ic - ti sto - lis al - - - - - bis,
sto - lis al - bis, al - bis, am - ic - ti sto - lis
am - ic - ti sto - lis al - bis, al - - - - -
31
am - ic - ti sto - lis al - - - bis,
- - bis, am - ic - ti sto - lis al - bis,
am - ic - ti sto - lis al - bis, se - quun - tur
al - bis, am - ic - ti sto - lis al - - - bis,
- bis, am - ic - ti sto - lis al - - - bis,

35

se - quun-tur a - gnum quo-cun - que i - e -

se-quun - tur a - gnum quo - cun-que i - e -

a - gnum quo - cun-que i - e - rit, quo - cun-que i - e -

al - bis, se - quun-tur

39

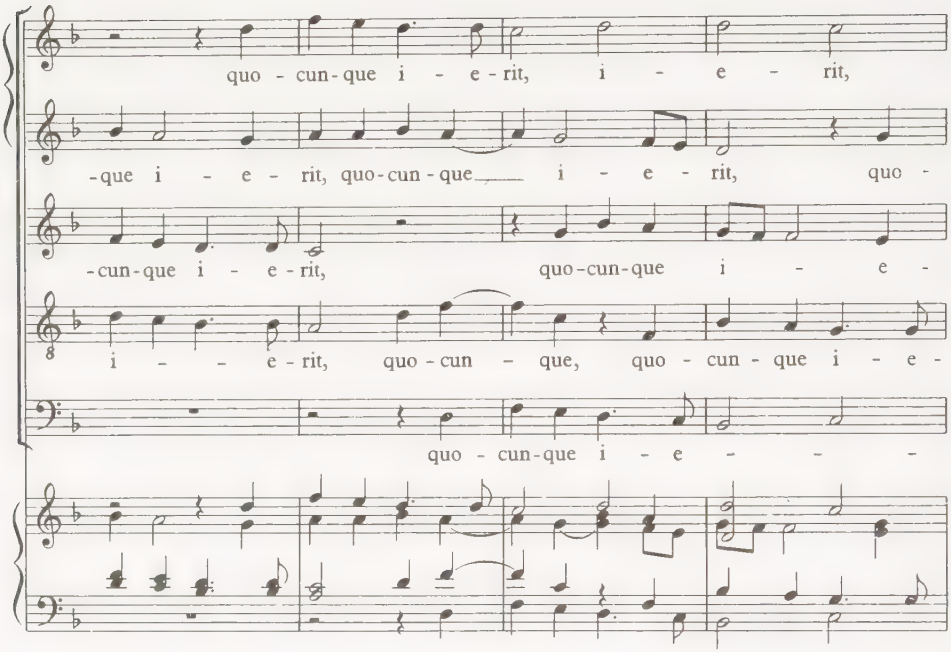
- rit, i - - - e - rit, se - quun-tur a - gnum

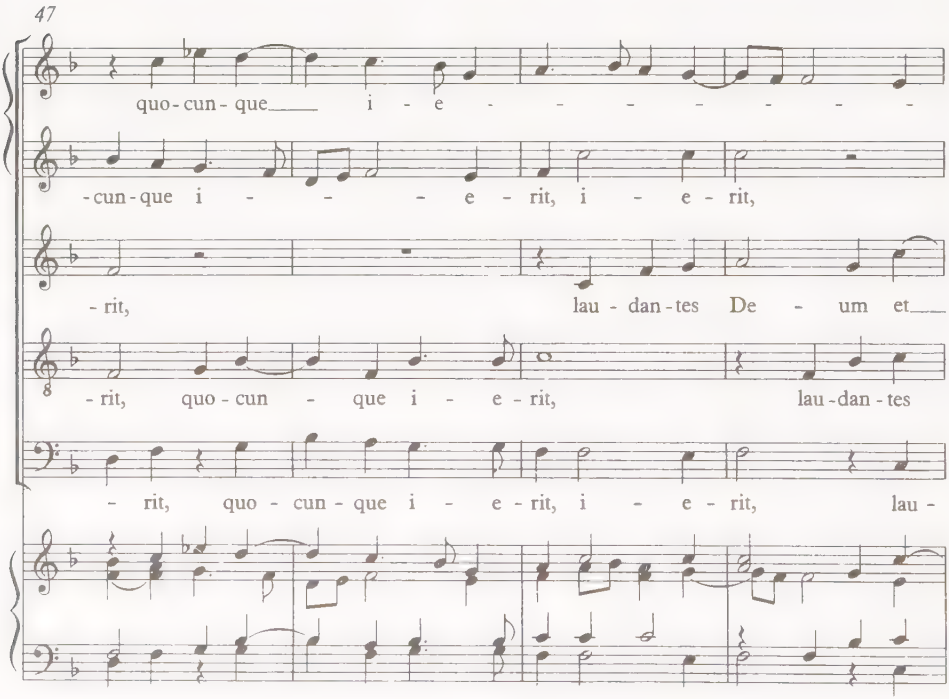
- rit, se - quun-tur a - gnum quo-cun -

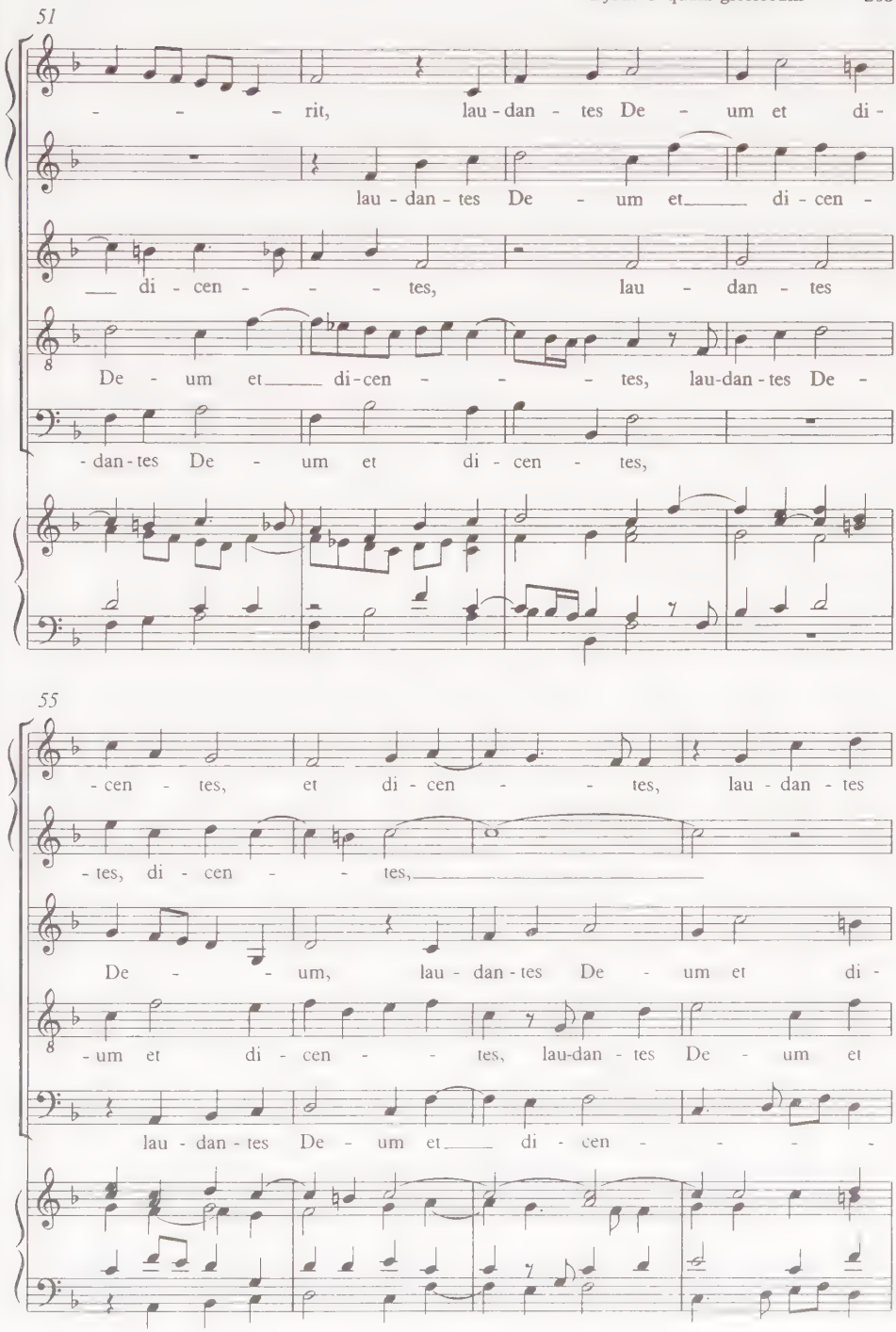
- rit, se - quun - tur a - gnum quo -

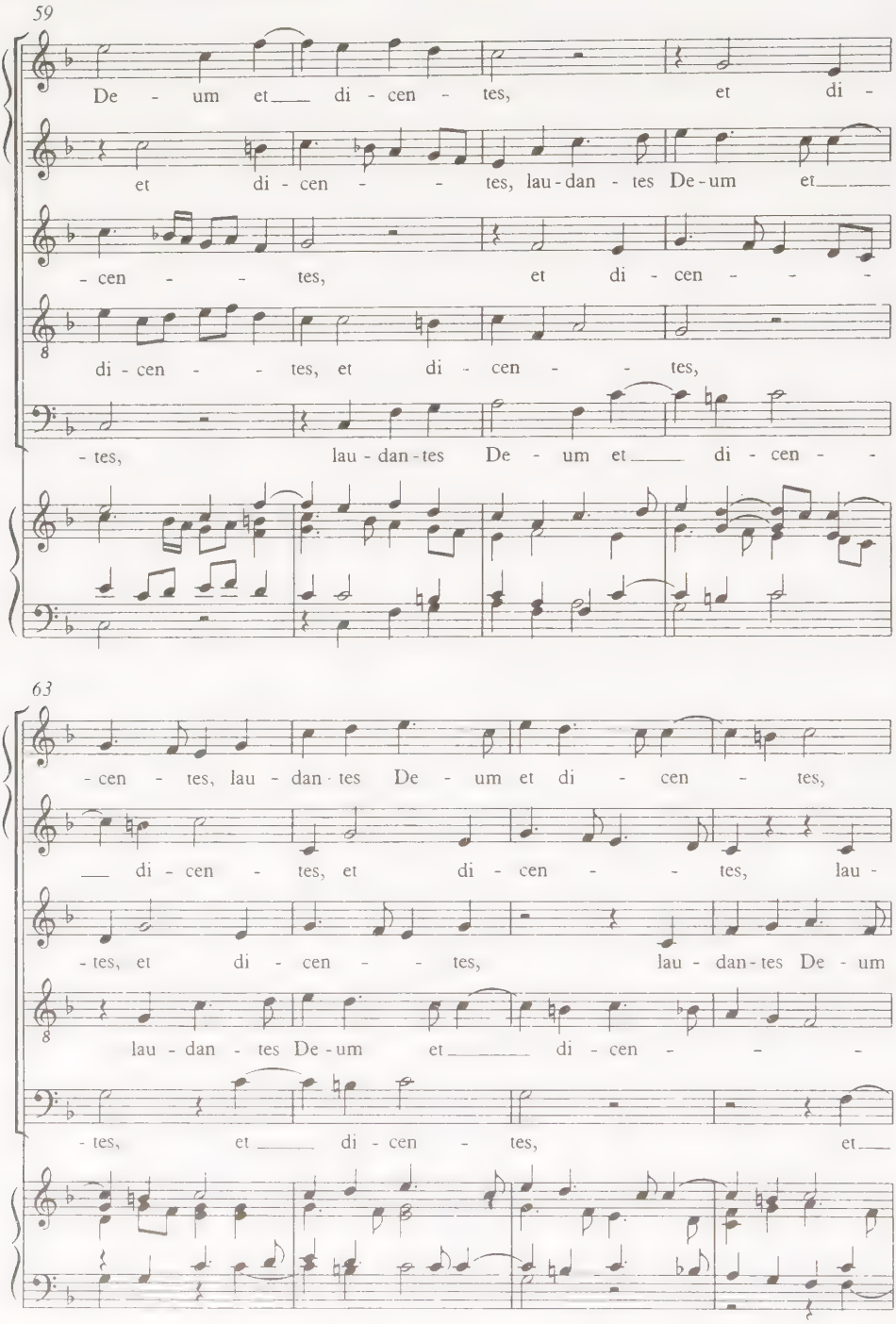
se - quun - tur a - - - gnum quo-cun-que

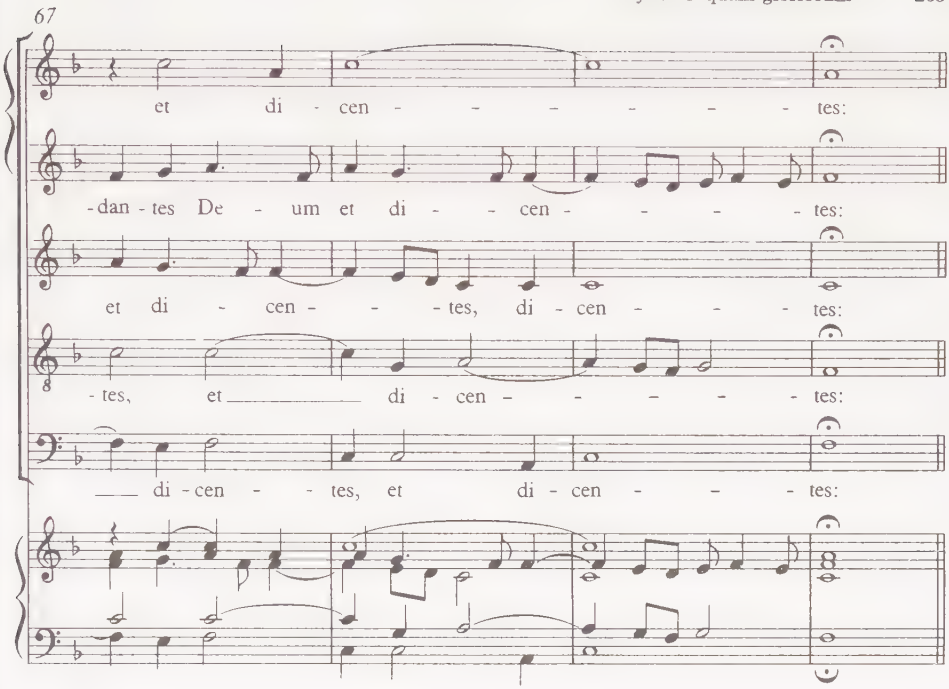
a - gnum quo - cun-que i - e - rit, i - e - rit,

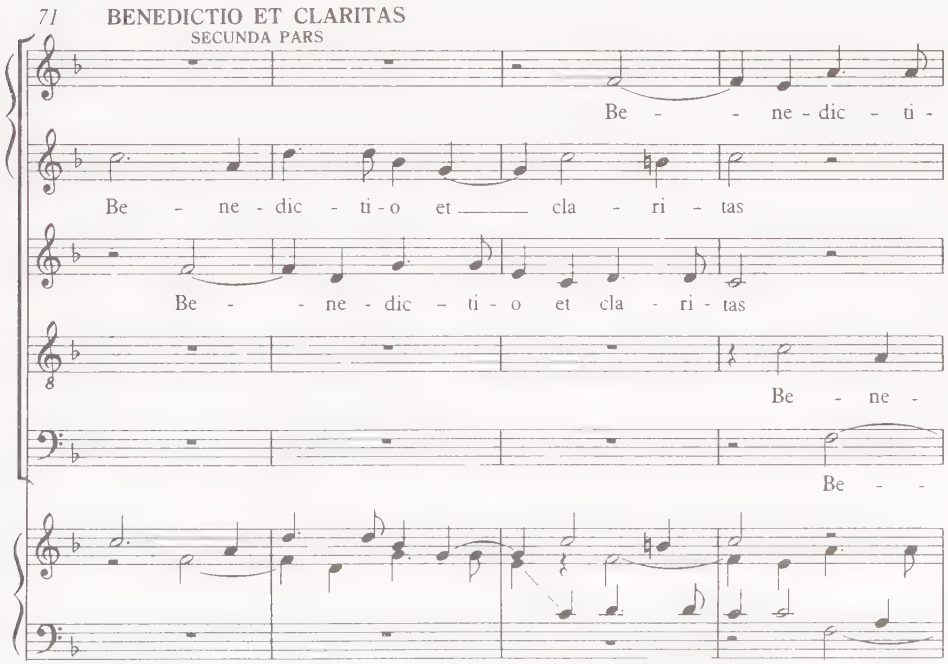

43
quo - cun - que i - e - rit, i - e - rit,
-que i - e - rit, quo - cun - que i - e - rit, quo -
-cun - que i - e - rit, quo - cun - que i - e -
i - - e - rit, quo - cun - que, quo - cun - que i - e -
quo - cun - que i - e - - -

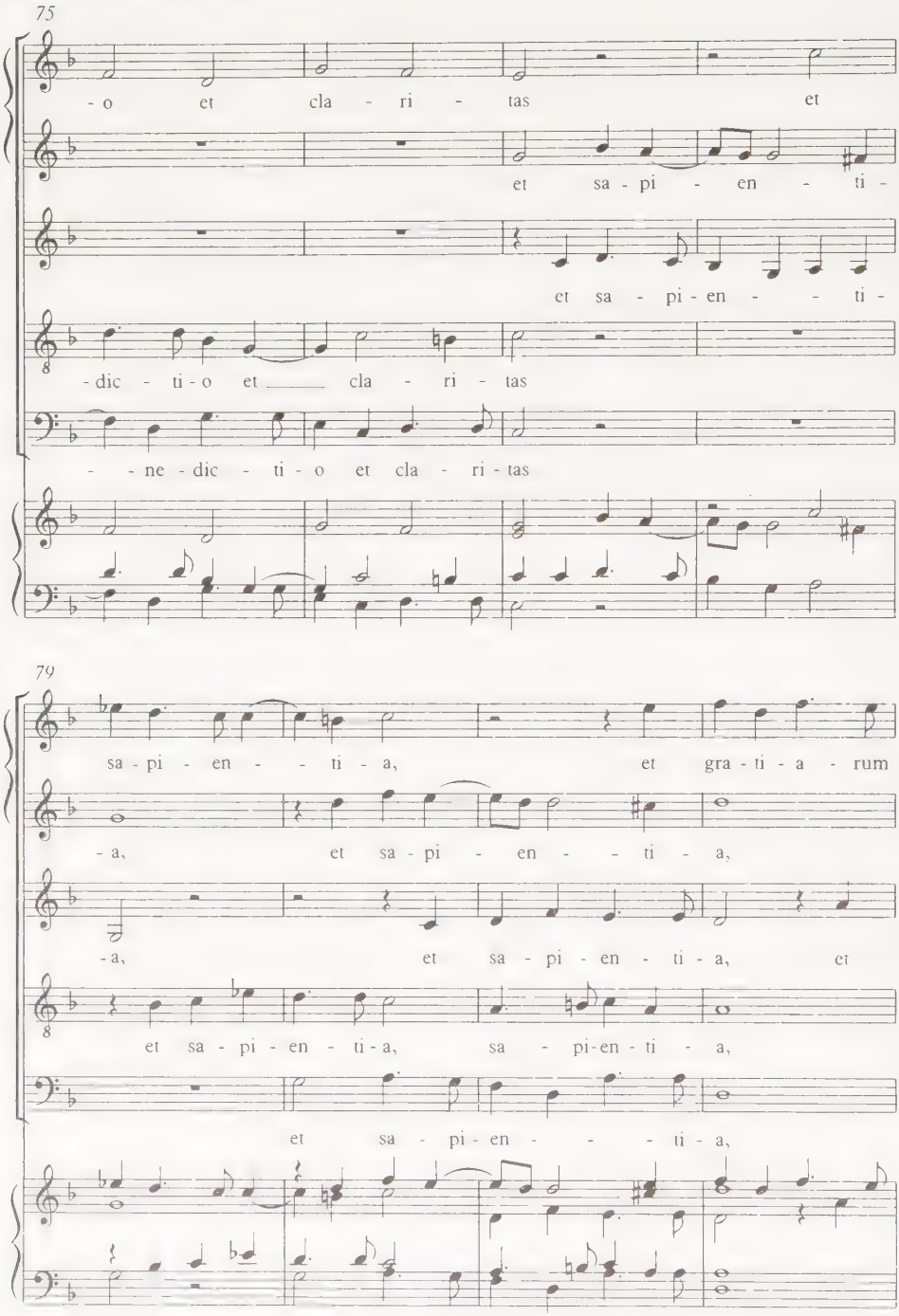

47
quo - cun - que i - e - - - - - - -
-cun - que i - - - e - rit, i - e - rit,
- rit, lau - dan - tes De - um et
- rit, quo - cun - que i - e - rit, lau - dan - tes
- rit, quo - cun - que i - e - rit, i - e - rit, lau -

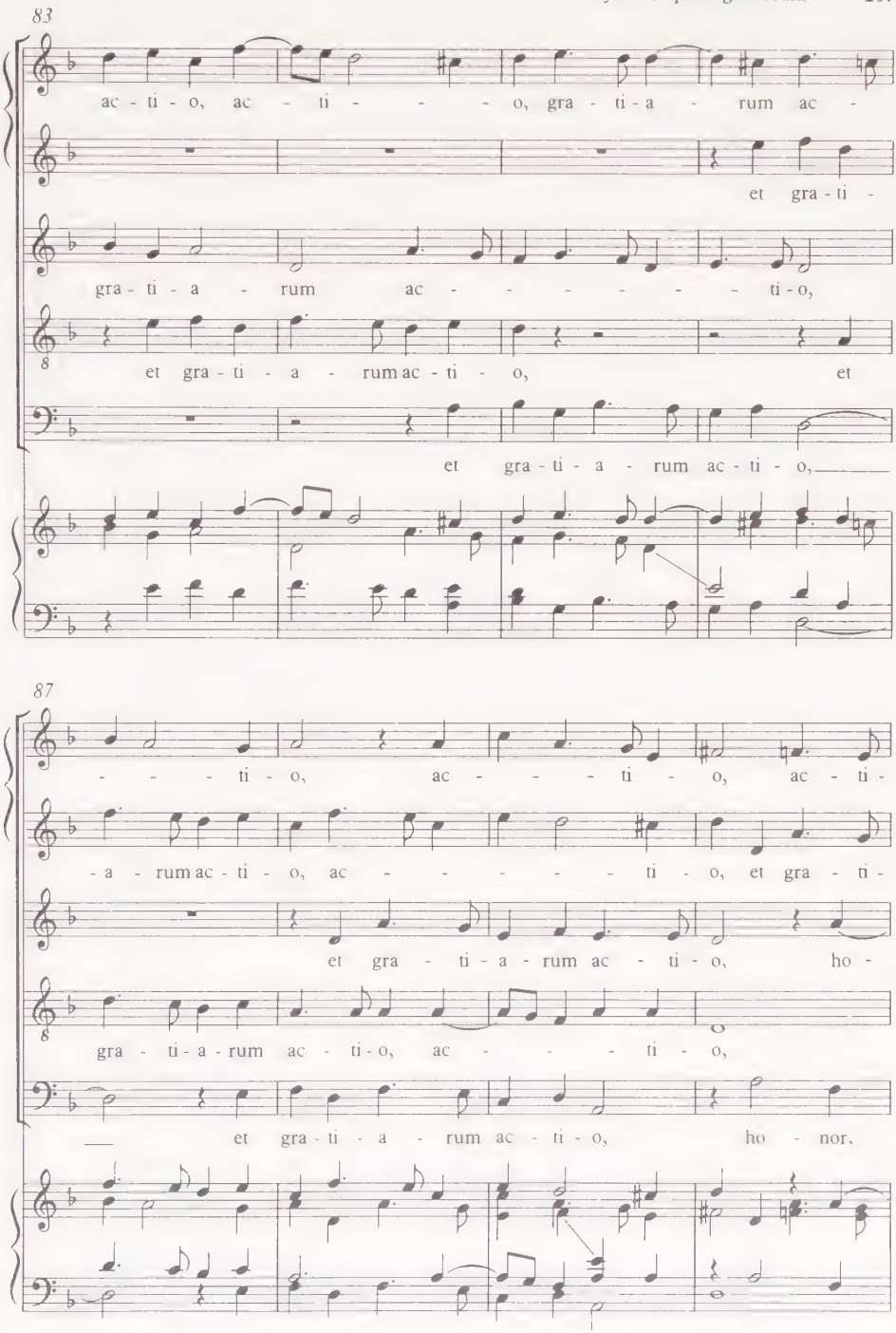

51
- - - rit, lau - dan - tes De - um et di -
lau - dan - tes De - um et di - cen -
di - cen - - - tes, lau - dan - tes
De - um et di - cen - - - tes, lau - dan - tes De -
- dan - tes De - um et di - cen - tes,
55
- cen - tes, et di - cen - - tes, lau - dan - tes
- tes, di - cen - - tes,
De - - um, lau - dan - tes De - um et di -
- um et di - cen - - tes, lau - dan - tes De - um et
lau - dan - tes De - um et di - cen - - - -

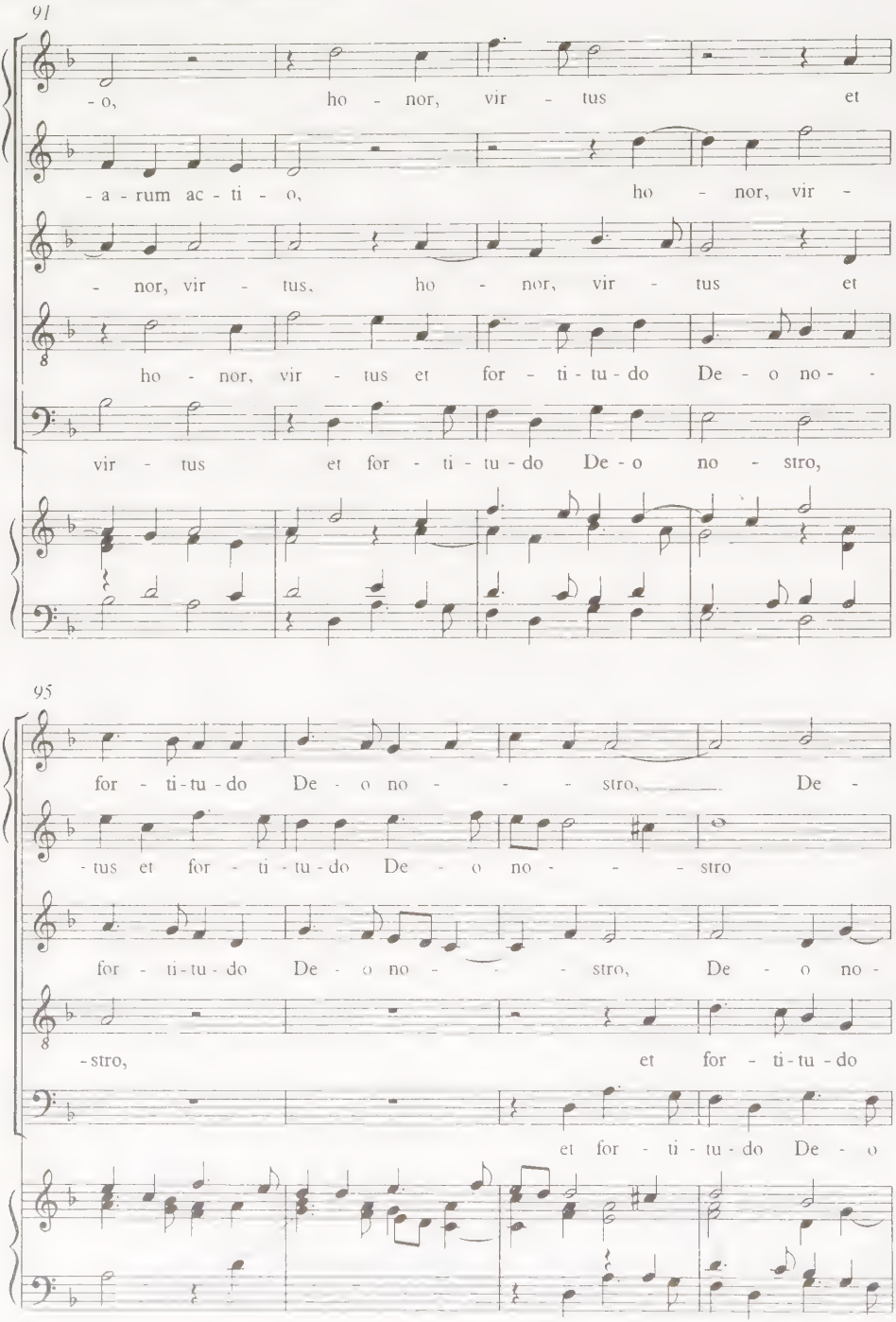

59
De - um et di - cen - tes, et di -
et di - cen - - tes, lau - dan - tes De - um et
- cen - - tes, et di - cen - - -
di - cen - - tes, et di - cen - - tes,
- tes, lau - dan - tes De - um et di - cen - -
63
- cen - tes, lau - dan - tes De - um et di - cen - tes,
di - cen - tes, et di - cen - - tes, lau -
- tes, et di - cen - - tes, lau - dan - tes De - um
lau - dan - tes De - um et di - cen - - -
- tes, et di - cen - tes, et


67
et di - cen - - - - - - tes:
-dan - tes De - um et di - - cen - - - - tes:
et di - cen - - - tes, di - cen - - - tes:
- tes, et di - cen - - - - - tes:
di - cen - - tes, et di - cen - - - tes:


71 BENEDICTIO ET CLARITAS
SECUNDA PARS
Be - - ne - dic - ti -
Be - ne - dic - ti - o et cla - ri - tas
Be - - ne - dic - ti - o et cla - ri - tas
Be - ne -
Be - -


75
-o et cla - ri - tas et
et sa - pi - en - ti -
et sa - pi - en - - ti -
-dic - ti - o et cla - ri - tas
- - ne - dic - ti - o et cla - ri - tas
79
sa - pi - en - - ti - a, et gra - ti - a - rum
- a, et sa - pi - en - - ti - a,
- a, et sa - pi - en - ti - a, et
et sa - pi - en - ti - a, sa - pi - en - ti - a,
et sa - pi - en - - - ti - a,


83
ac - ti - o, ac - ti - - - o, gra - ti - a - rum ac -
et gra - ti -
gra - ti - a - rum ac - - - - - - - ti - o,
et gra - ti - a - rum ac - ti - o, et
et gra - ti - a - rum ac - ti - o,
87
- - - ti - o, ac - - - ti - o, ac - ti -
- a - rum ac - ti - o, ac - - - - - ti - o, et gra - ti -
et gra - ti - a - rum ac - ti - o, ho -
gra - ti - a - rum ac - ti - o, ac - - - ti - o,
et gra - ti - a - rum ac - ti - o, ho - nor,


91
-o, ho - nor, vir - tus et
-a - rum ac - ti - o, ho - nor, vir -
- nor, vir - tus, ho - nor, vir - tus et
ho - nor, vir - tus et for - ti - tu - do De - o no - -
vir - tus et for - ti - tu - do De - o no - stro,
95
for - ti - tu - do De - o no - - - stro, De -
- tus et for - ti - tu - do De - o no - - - stro
for - ti - tu - do De - o no - - - stro, De - o no -
- stro, et for - ti - tu - do
et for - ti - tu - do De - o

99

- o no - - stro

in sae - cu - la sae - cu -

- - - - - stro in sae - cu-la sae - cu - lo - rum A -

De - o no - - stro in sae - cu-la sae - cu - lo - rum

no - - - - stro

103

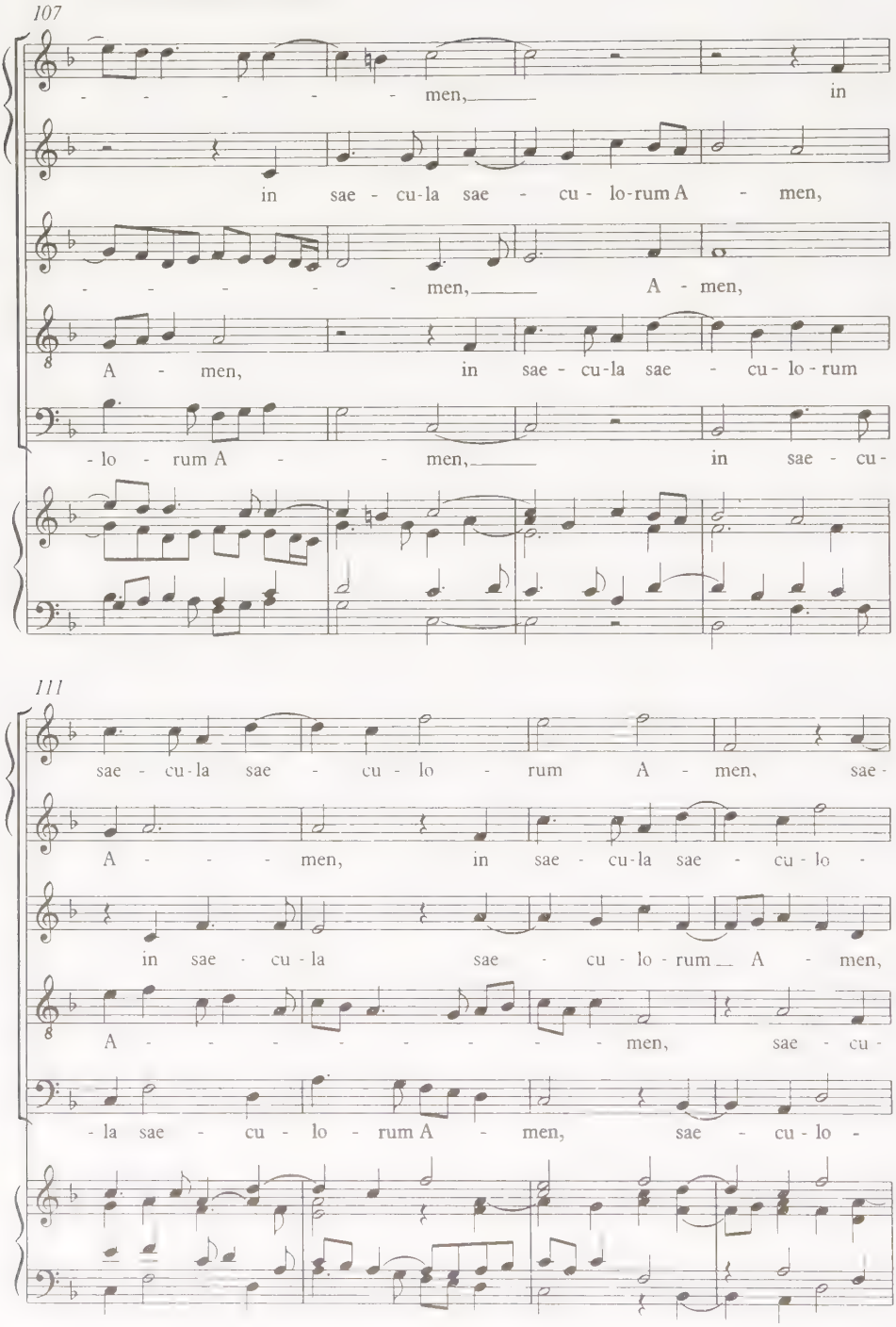
in sae - cu - la sae - cu - lo - rum A - -

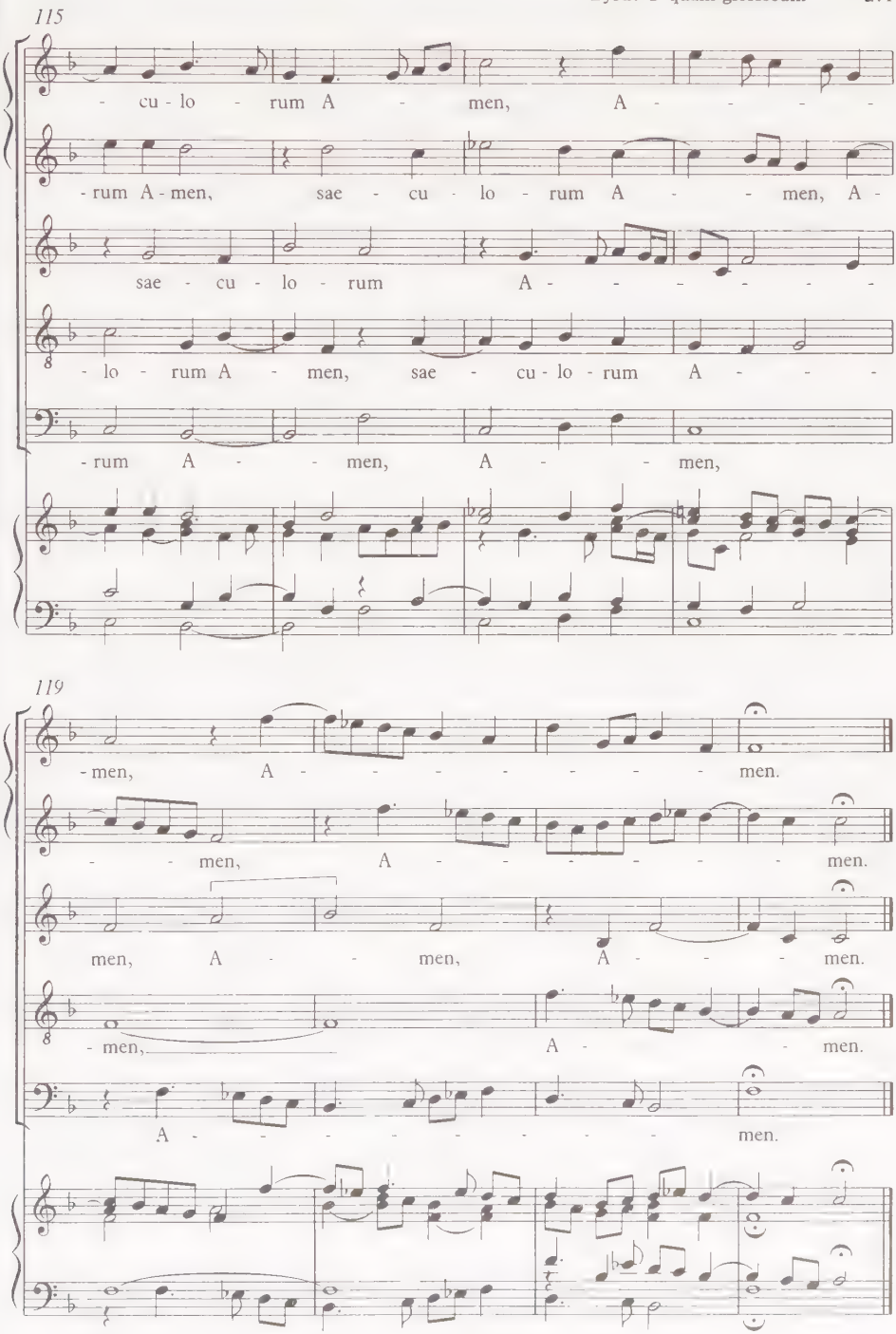
- lo - rum A - - - - men,

- - - - - - men, sae - cu - lo - rum A - -

A - - - - men, A - - men, sae - cu - lo - rum

in sae - cu-la sae - cu -


107
men, in
in sae - cu - la sae - cu - lo - rum A - men,
men, A - men,
A - men, in sae - cu - la sae - cu - lo - rum
- lo - rum A - men, in sae - cu -
111
sae - cu - la sae - cu - lo - rum A - men, sae -
A - men, in sae - cu - la sae - cu - lo -
in sae - cu - la sae - cu - lo - rum A - men,
A - men, sae - cu -
- la sae - cu - lo - rum A - men, sae - cu - lo -


115
- cu - lo - rum A - men, A - - - - -
- rum A - men, sae - cu - lo - rum A - - men, A -
sae - cu - lo - rum A - - - - - - -
- lo - rum A - men, sae - cu - lo - rum A - - -
- rum A - - men, A - - men,
119
- men, A - - - - - - - men.
- - men, A - - - - - - men.
men, A - - men, A - - - men.
- men, A - - men.
A - - - - - - - - men.

Editorial Note

CS *Liber Primus Sacrarum Cantionum* (1589), Nos. 22–3.

Ch Oxford, Christ Church, MSS 979–83 (Baldwin's Partbooks, 1570s and 1580s), No. 9 (lacking Tenor).

Dow Oxford, Christ Church, MSS 984–8 (Robert Dow's Partbooks, 1580s), No. 30.

Bal. London, British Library, R.M. 24 d 2 (Baldwin's Commonplace Book, this piece copied in the 1590s?), No. 66. In score.

The work appears also in other incomplete sources which have not been collated, either because of the fact that they were in all likelihood copied after the appearance of the printed version (and not through any automatic mistrust of their lateness), or because of their incompleteness. These sources include Chelmsford, Essex Record Society, MS D/p 1 (Bass); Tenbury, St Michael's College, MSS 341–4 (lacking Bass), 389, 1486; Worcester, Spetchley Park, 'Willmott' MS.

This piece may well have been copied into *Ch* and *Dow* before 1589. It is not at present possible to say whether the version in *Bal* (probably copied after the appearance of the printed version) was copied from *Ch* (another Baldwin MS) or *CS* or neither. In *Bal* the Alto part gets out of step between bars 43 and 70, as does the Tenor in bar 100, in each case the part in question having 10 beats in a bar against all the other voices' 8 beats (two-bars worth in this edition) in Baldwin's scored and barred version. *Bal* also exchanges the two Soprano parts in the *Secunda Pars* (an odd thing if one is copying from a printed partbook set).

In the commentary following, entries are given in the following order: bar number, name of part, source (as above), variant. Differences in underlay are not noted, since even in *CS* many phrases are marked merely with a 'ditto' sign, and common sense was apparently required then as now.

Clef B C^5 in *Dow* / 6 S^2 *Ch* B♮ / 7 S^2 *Ch* no ♮ for ^{1}C; no ♭ for ^{2}B in any source, though B♭ signified by fact that accidentals apply only to note immediately following / 13 S^2 *Ch* no B♮ / 21–2 S^1 *Dow* breve for first semibreve / 51 A no ♭ for ^{2}B in any source / 56 S^2 *Ch* no B♮ / 59 A no B♭ in any source / 64 B *Dow* no B♮ / 65 T no ♭ for ^{2}B in any source / 71 S^2 *CS* time sig omitted at beginning appears here / 72 S^2 *Dow* B♮ / 75 T *Dow* B♭ / 81 S^1 *Ch* E♮; / T *Dow* no B♮ / 86 S^1 no ♮ for ^{2}C in any source / 90 S^1 *CS, Ch, Bal* no ♮ for ^{2}F though *CS* starts new line with this note / 99 T *Dow* F♯ / 108 S^1 *Bal* no B♮ / 120 B *Bal* no E♭.

Transposition down a tone is implied by the clefs, though by this time it was not as automatically applied as it had been earlier in the century. Small accidentals, and the keyboard reduction are editorial.

English Version

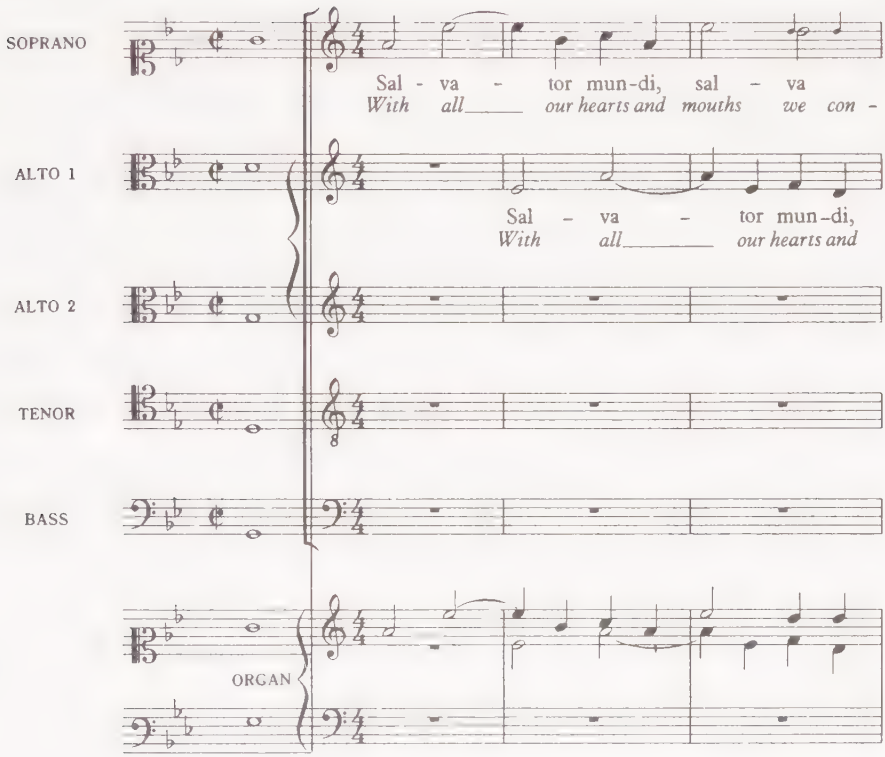
O how glorious is the kingdom wherein all the saints rejoice in Christ; clothed in white robes they follow the Lamb whithersoever he goeth, praising God and saying: Blessing, and glory, and wisdom, and thanksgiving, and honour, and power, and might, be unto our God for ever and ever. Amen.

28. SALVATOR MUNDI

(WITH ALL OUR HEARTS)

Edited by
PETER LE HURAY

THOMAS TALLIS
(c. 1505–1585)

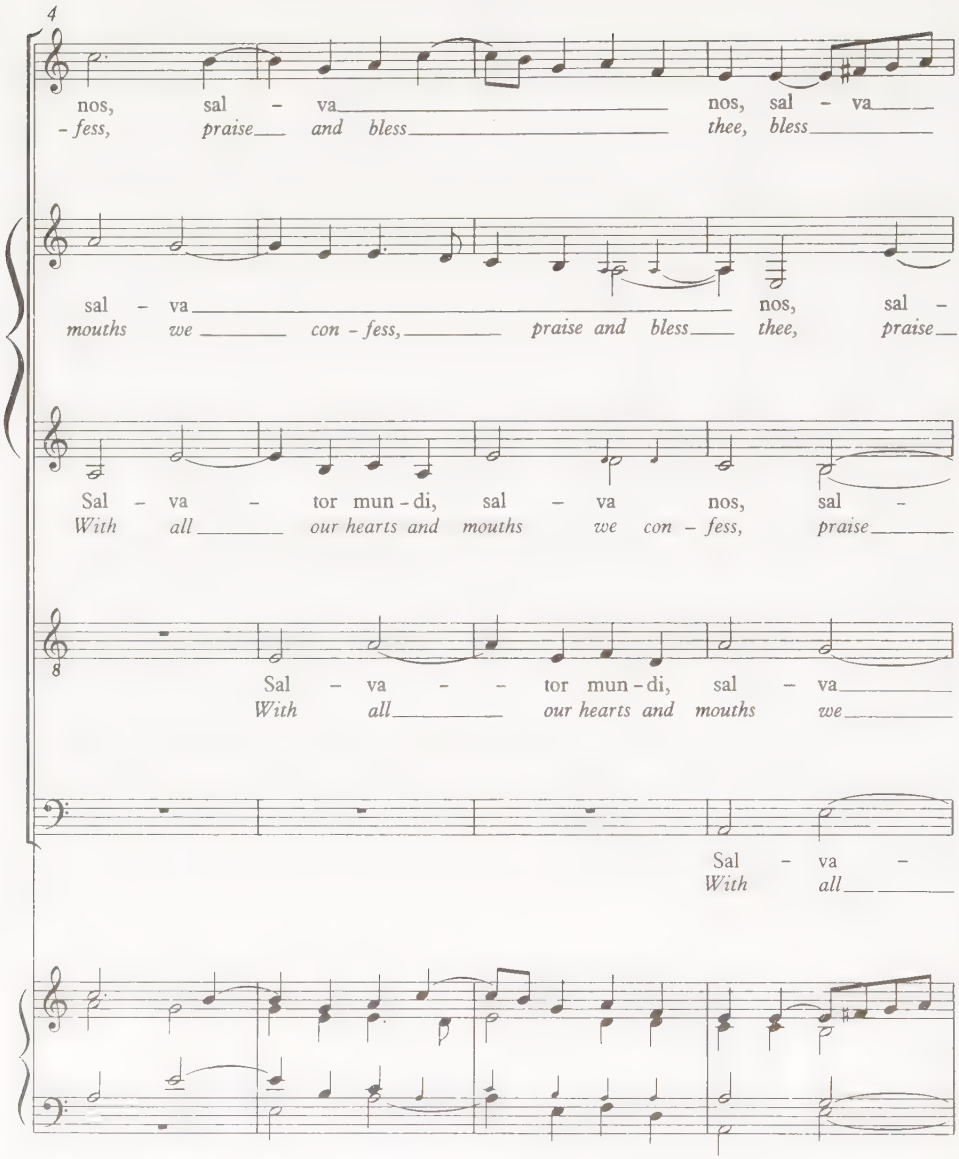


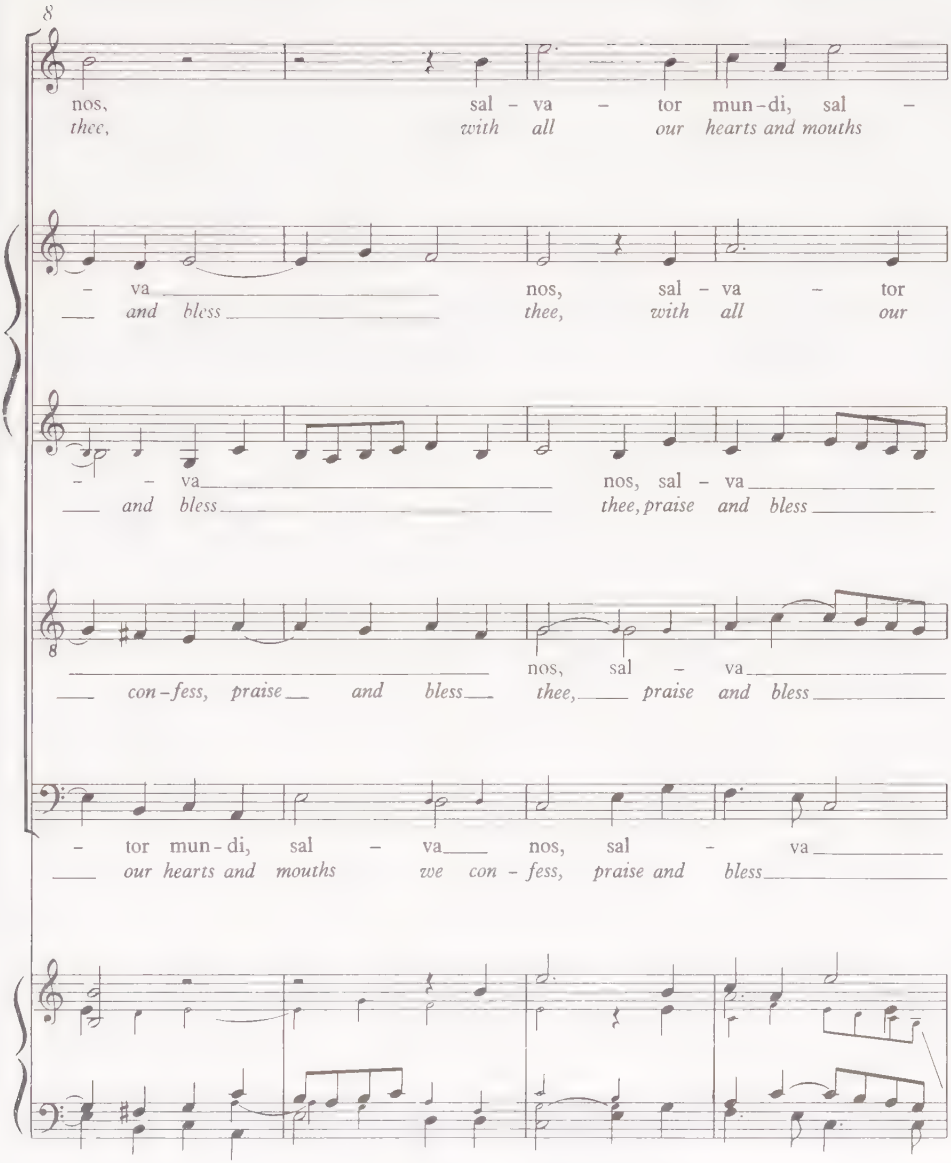
Sources: Tallis and Byrd, *Cantiones, quae ab argumento sacrae vocantur*, 1575 (Latin version); John Barnard, *The First Book of Selected Church Musick*, 1641 (English version); and University of California, MS. M2. C645 late 17th century (organ reduction, English version only).
The musical texts of the Latin and English versions are by no means identical, as may be seen from this conflation.

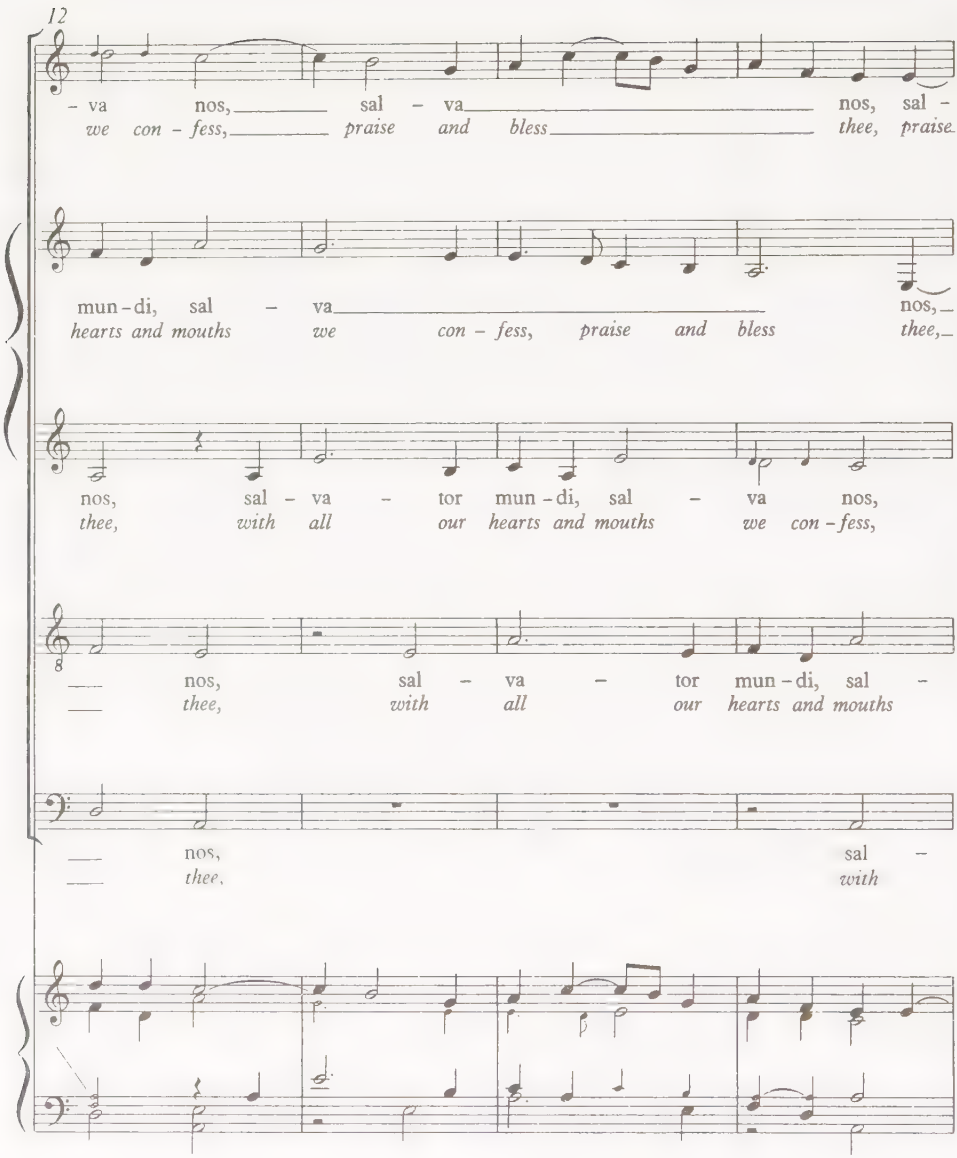
Editorial Method: Bar-lines, small notes in the organ part, names of parts, small accidentals, the crossed tie, and cautionary accidentals in brackets are editorial. Where the music of the English and Latin versions differs, notes to be used with the English text are printed small, with upward stems.

This edition has been reprinted from *The Treasury of English Church Music* volume 2 by permission of Blandford Press Ltd.

This anthem is available separately (from OUP).


4
nos, sal - va nos, sal - va
- fess, praise and bless thee, bless
sal - va nos, sal -
mouths we con - fess, praise and bless thee, praise
Sal - va - tor mun - di, sal - va nos, sal -
With all our hearts and mouths we con - fess, praise
8
Sal - va - - tor mun - di, sal - va
With all our hearts and mouths we
Sal - va -
With all


8
nos, sal - va - tor mun-di, sal -
thee, with all our hearts and mouths
- va nos, sal - va - tor
and bless thee, with all our
- - va nos, sal - va
and bless thee, praise and bless
8
nos, sal - va
con-fess, praise and bless thee, praise and bless
- tor mun-di, sal - va nos, sal - va
our hearts and mouths we con - fess, praise and bless


12
– va nos, sal – va nos, sal –
we con – fess, praise and bless thee, praise
mun – di, sal – va nos,
hearts and mouths we con – fess, praise and bless thee,
nos, sal – va – tor mun – di, sal – va nos,
thee, with all our hearts and mouths we con – fess,
nos, sal – va – tor mun – di, sal –
thee, with all our hearts and mouths
nos, sal –
thee, with

16

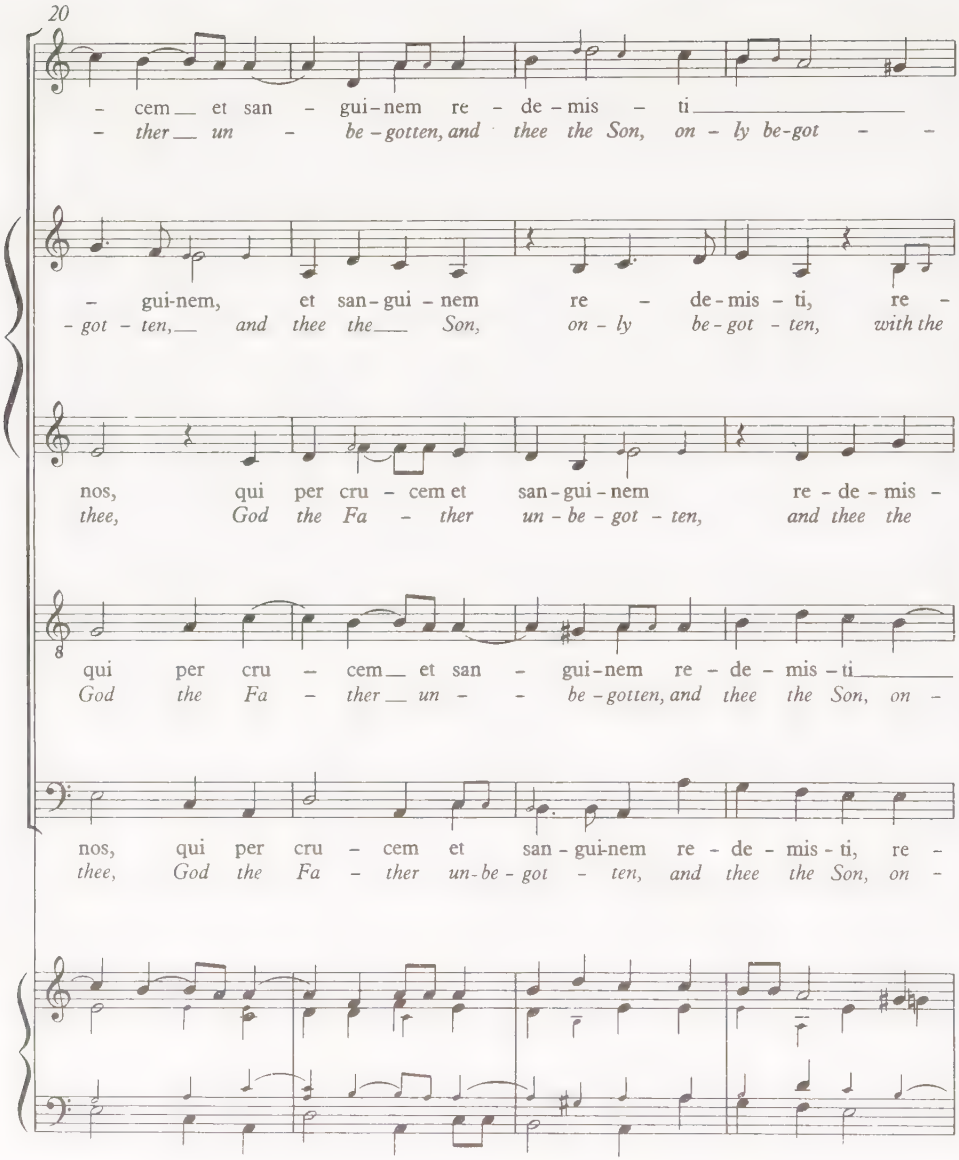
– – – va nos, qui per cru –
and bless thee, God the Fa –

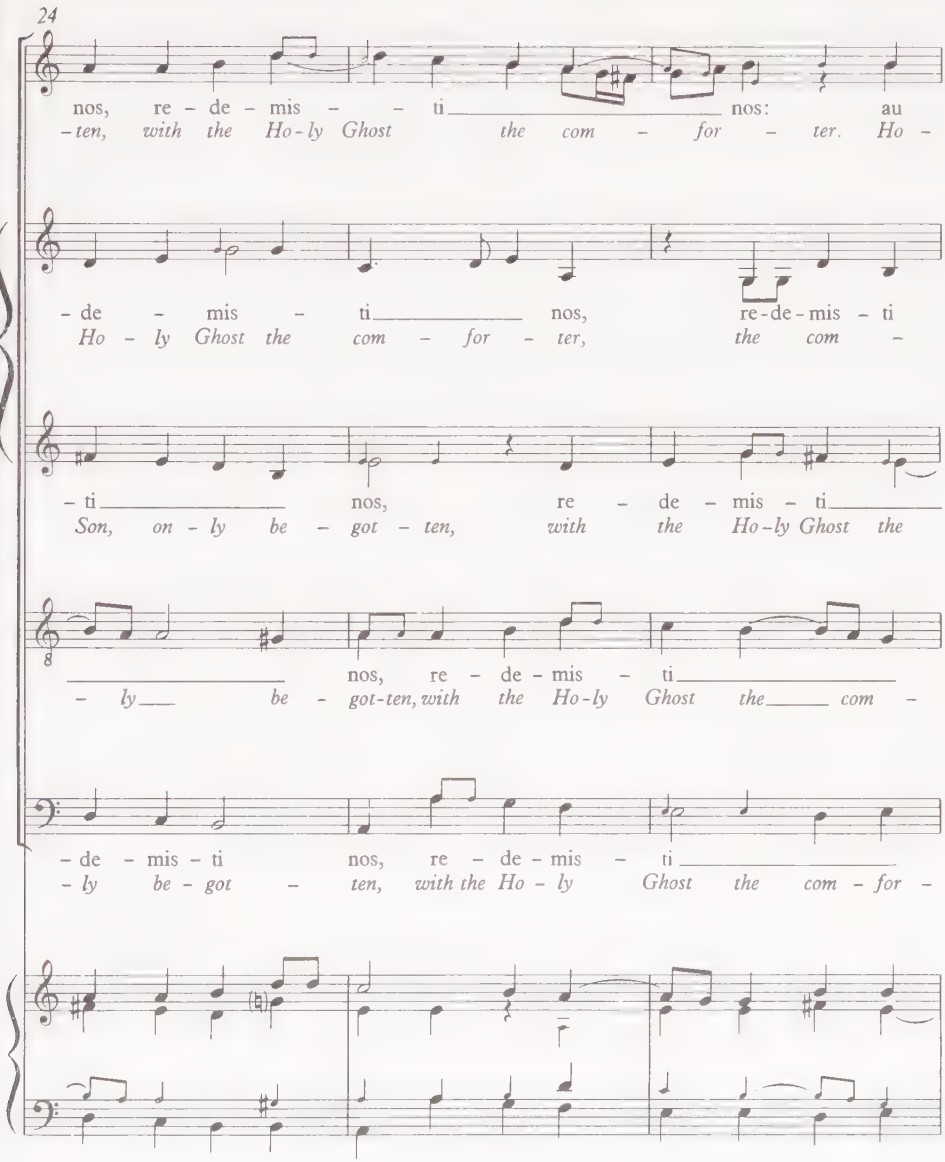
sal – va nos, qui per cru – cem et san –
praise and bless thee, God the Fa – ther un – be –

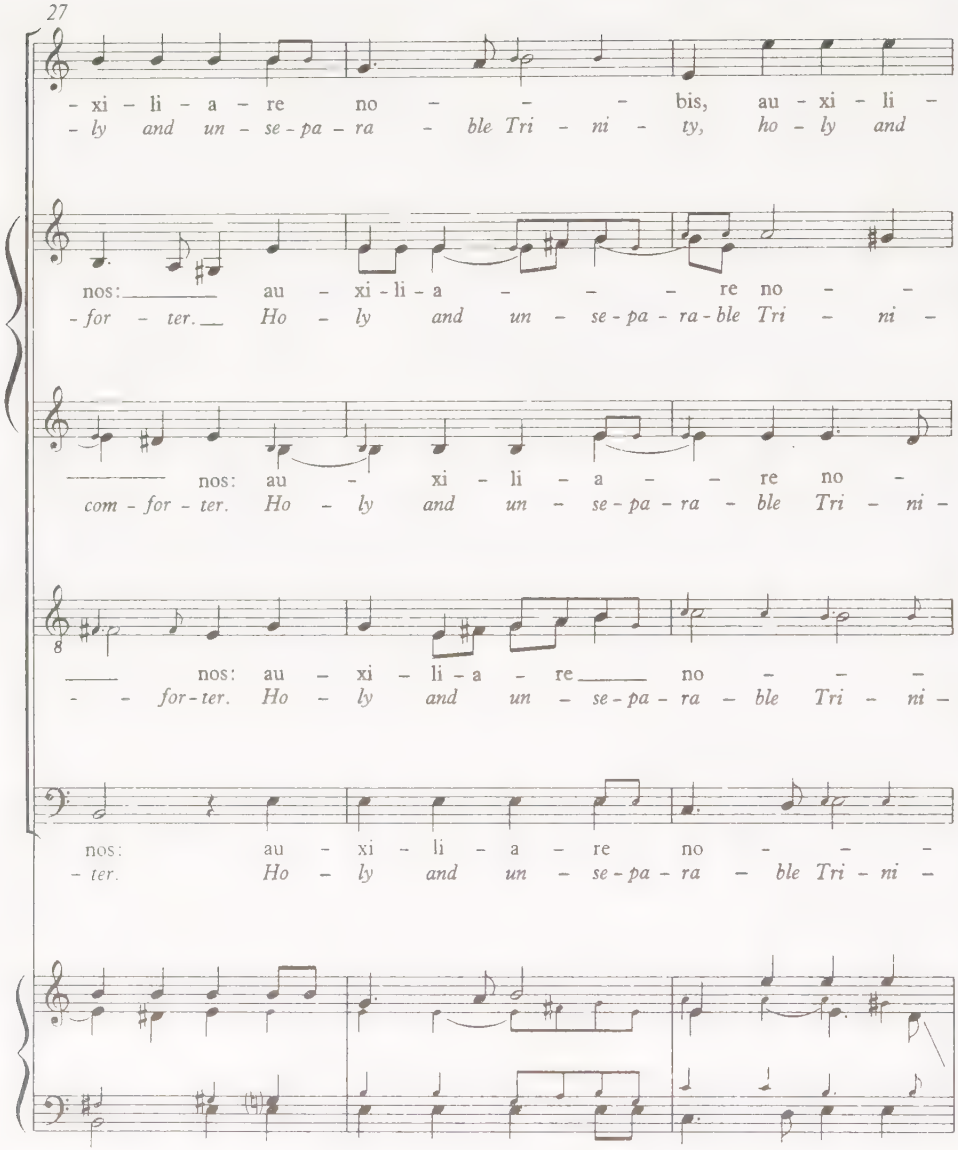
sal – va nos, sal – va
praise and bless thee, praise and bless

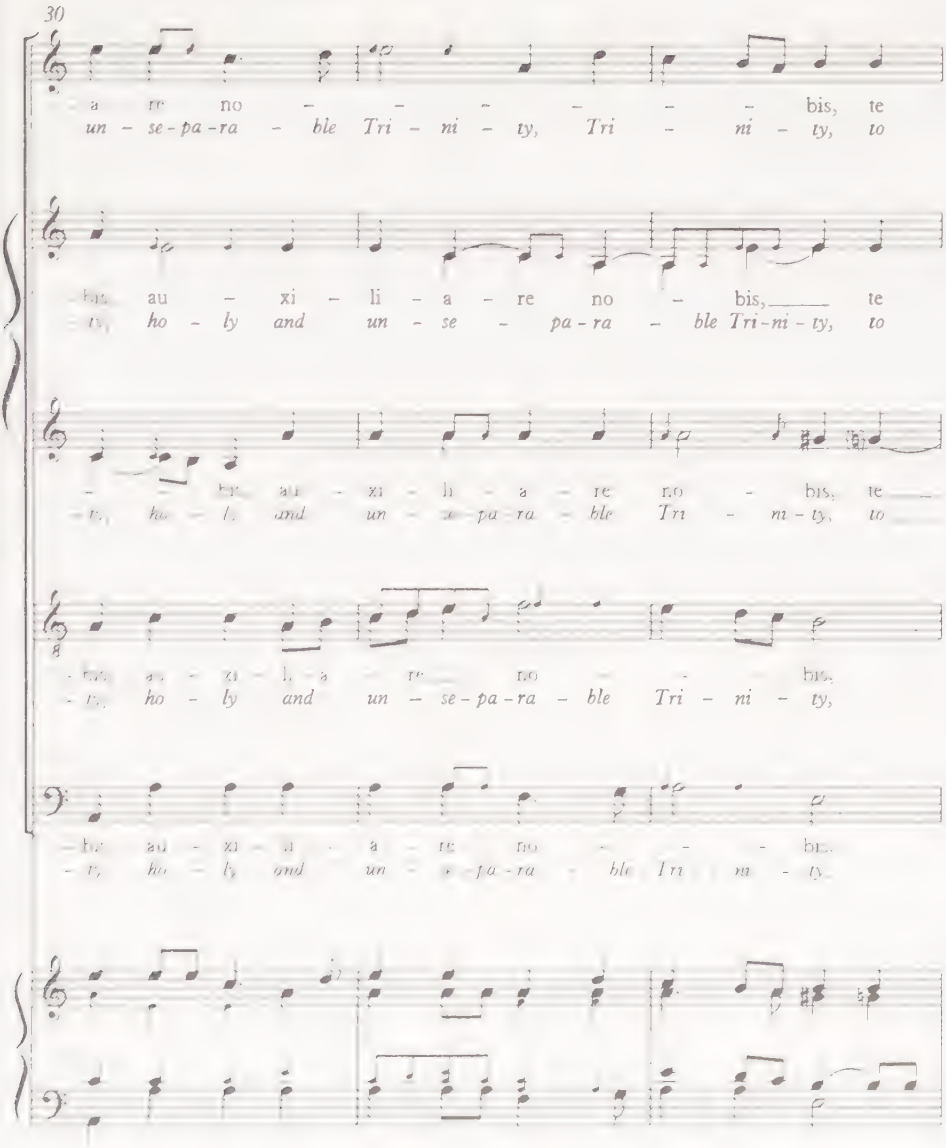
– va nos, sal – va nos,
we con – fess, praise and bless thee,

– va – – tor mun – di, sal – va nos, sal – va
all our hearts and mouths we con – fess, praise and bless


20
- cem et san - gui-nem re - de-mis - ti
- ther un - be-gotten, and thee the Son, on - ly be-got - -
- gui-nem, et san-gui - nem re - de-mis - ti, re -
- got - ten, and thee the Son, on - ly be-got - ten, with the
nos, qui per cru - cem et san-gui-nem re - de - mis -
thee, God the Fa - ther un - be - got - ten, and thee the
8
qui per cru - cem et san - gui-nem re - de - mis - ti
God the Fa - ther un - - be-gotten, and thee the Son, on -
nos, qui per cru - cem et san - gui-nem re - de - mis - ti, re -
thee, God the Fa - ther un-be - got - ten, and thee the Son, on -


24
nos, re - de - mis - - ti nos: au
-ten, with the Ho-ly Ghost the com - for - ter. Ho -
- de - mis - ti nos, re-de-mis - ti
Ho - ly Ghost the com - for - ter, the com -
- ti nos, re - de - mis - ti
Son, on - ly be - got - ten, with the Ho-ly Ghost the
8
nos, re - de - mis - ti
- ly be - got-ten, with the Ho-ly Ghost the com -
- de - mis - ti nos, re - de - mis - ti
- ly be - got - ten, with the Ho - ly Ghost the com - for -


27
- xi - li - a - re no - - - bis, au - xi - li -
- ly and un - se - pa - ra - ble Tri - ni - ty, ho - ly and
nos: au - xi - li - a - - - re no -
- for - ter. Ho - ly and un - se - pa - ra - ble Tri - ni -
nos: au - xi - li - a - - re no -
com - for - ter. Ho - ly and un - se - pa - ra - ble Tri - ni -
8
nos: au - xi - li - a - re no - - -
- - for - ter. Ho - ly and un - se - pa - ra - ble Tri - ni -
nos: au - xi - li - a - re no - - -
- ter. Ho - ly and un - se - pa - ra - ble Tri - ni -


30
a re no – – – – – – bis, te
un – se – pa – ra – ble Tri – ni – ty, Tri – ni – ty, to
bis, au – xi – li – a – re no – bis, te
ty, ho – ly and un – se – pa – ra – ble Tri – ni – ty, to
bis, au – xi – li – a – re no – bis, te
ty, ho – ly and un – se – pa – ra – ble Tri – ni – ty, to
bis, au – xi – li – a – re no – bis,
ty, ho – ly and un – se – pa – ra – ble Tri – ni – ty,
bis, au – xi – li – a – re no – – – bis,
ty, ho – ly and un – se – pa – ra – ble Tri – ni – ty,

33

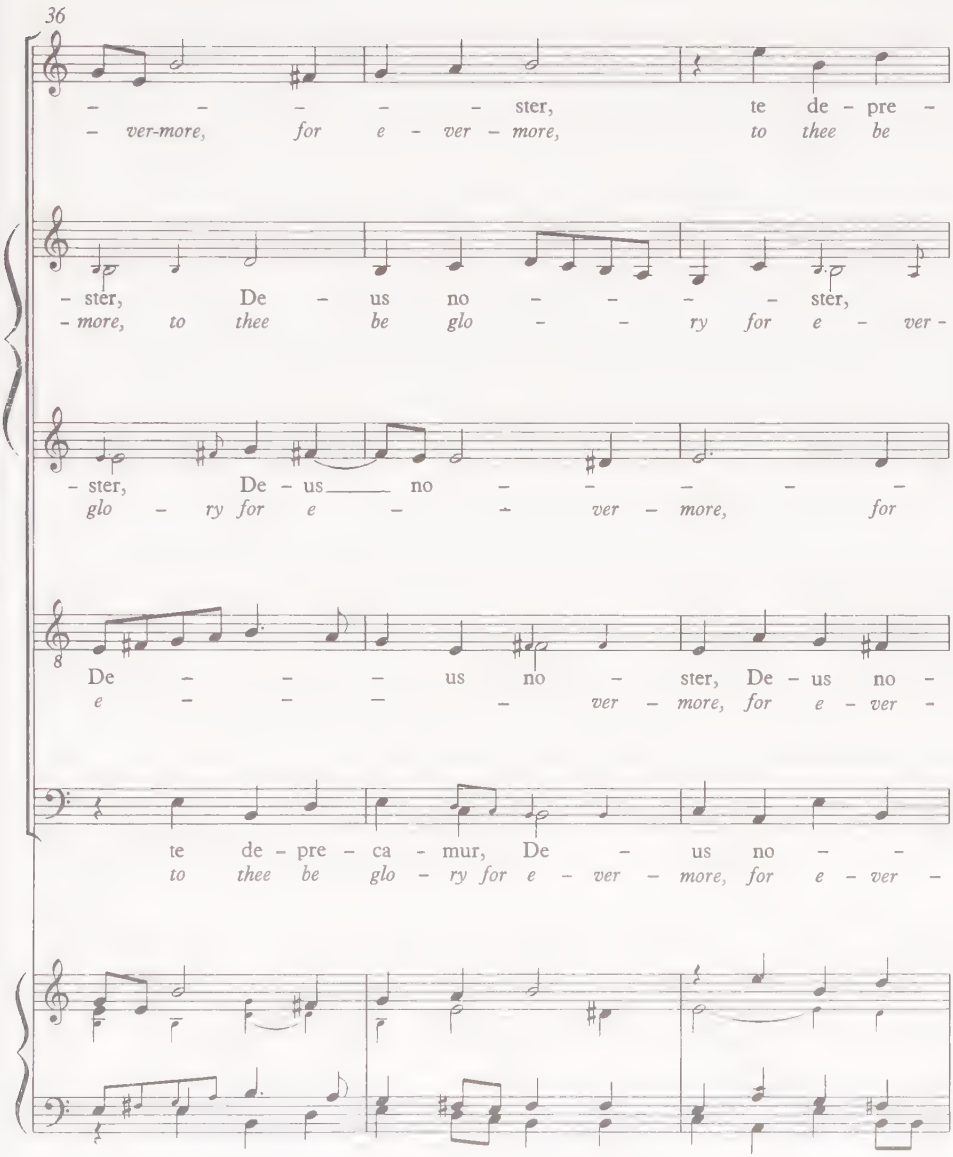
de - pre - ca - mur, De - us no - - - -
thee be glo - ry for e - ver - more, for _____ *e - -*

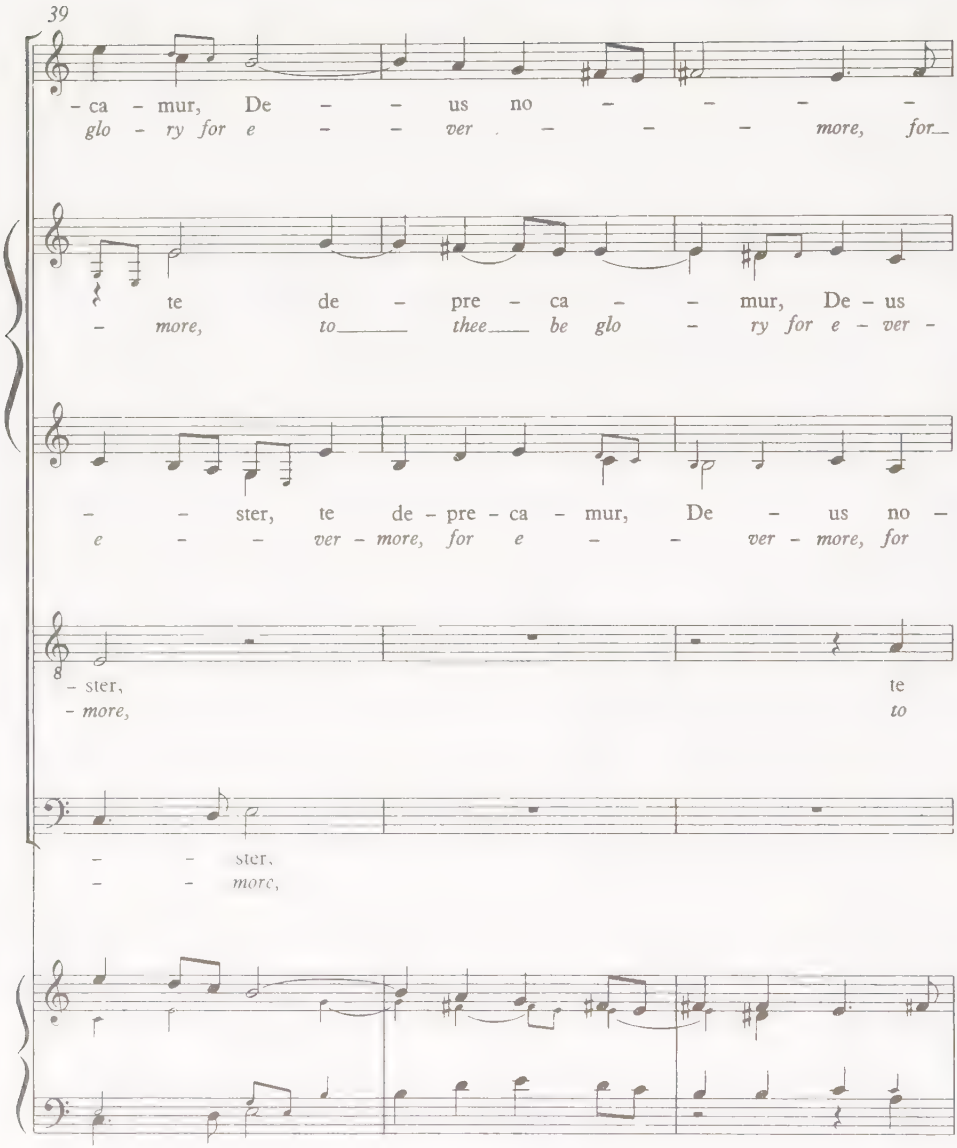
de - pre - ca - mur, De - us no - - - -
thee be glo - ry for e - ver - more, for e - - ver -

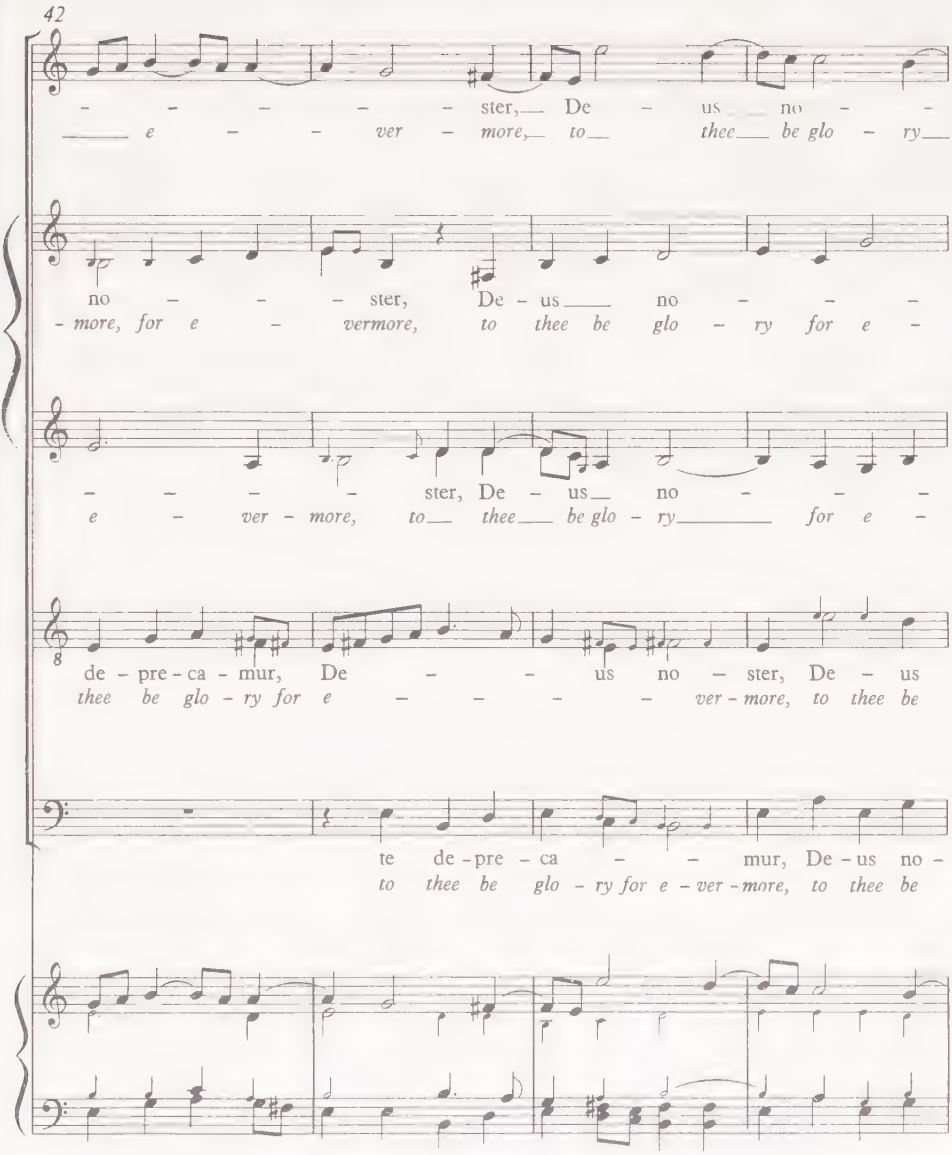
_____ de - pre - ca - - mur, De - us no - - -
_____ *thee* _____ *be glo - ry for e - ver - more, to thee be*

8

te de - pre - ca - mur,
to thee be glo - ry for


36
– – – – – ster, te de – pre –
– ver-more, for e – ver – more, to thee be
– ster, De – us no – – – – ster,
– more, to thee be glo – – ry for e – ver –
– ster, De – us no – – – – –
glo – ry for e – – ver – more, for
De – – – us no – ster, De – us no –
e – – – – ver – more, for e – ver –
te de – pre – ca – mur, De – us no – –
to thee be glo – ry for e – ver – more, for e – ver –


39
- ca - mur, De - - us no - - - -
glo - ry for e - - ver - - - more, for
te de - pre - ca - - mur, De - us
- more, to thee be glo - ry for e - ver -
- - ster, te de - pre - ca - mur, De - us no -
e - - ver - more, for e - - ver - more, for
8
- ster, te
- more, to
- - ster,
- - more,


42
– – – – – ster, De – us no – –
e – – ver – more, to thee be glo – ry
no – – – ster, De – us no – – –
– more, for e – vermore, to thee be glo – ry for e –
– – – – ster, De – us no – – –
e – ver – more, to thee be glo – ry for e –
de – pre – ca – mur, De – – us no – ster, De – us
thee be glo – ry for e – – – – ver – more, to thee be
te de – pre – ca – – mur, De – us no –
to thee be glo – ry for e – ver – more, to thee be

46

– – – ster.
for e – ver – more. A – – men.

– – – ster, De - us no – – – ster.
– ver – – more. A – – – – men.

– – ster, De - us no – – ster.
– ver – more. A – – – men.

no – – ster, De-us no – – ster.
glo – ry for e – ver – more. A – – – men.

– – – ster, De – us no – ster.
glo – ry for e – ver – more. A – – – men.

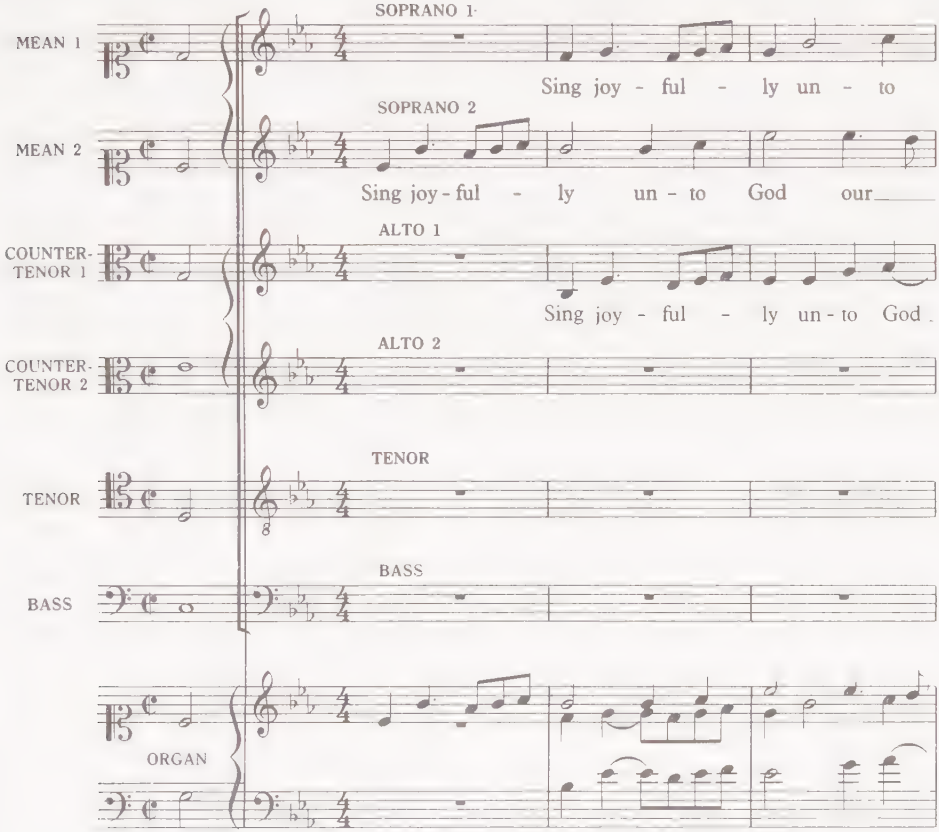
English version of Latin text
O Saviour of the world, who by thy cross and precious blood hast redeemed us.
Save us, and help us, we humbly beseech thee, O Lord. Amen.

29. SING JOYFULLY

Edited by
JOHN MOREHEN

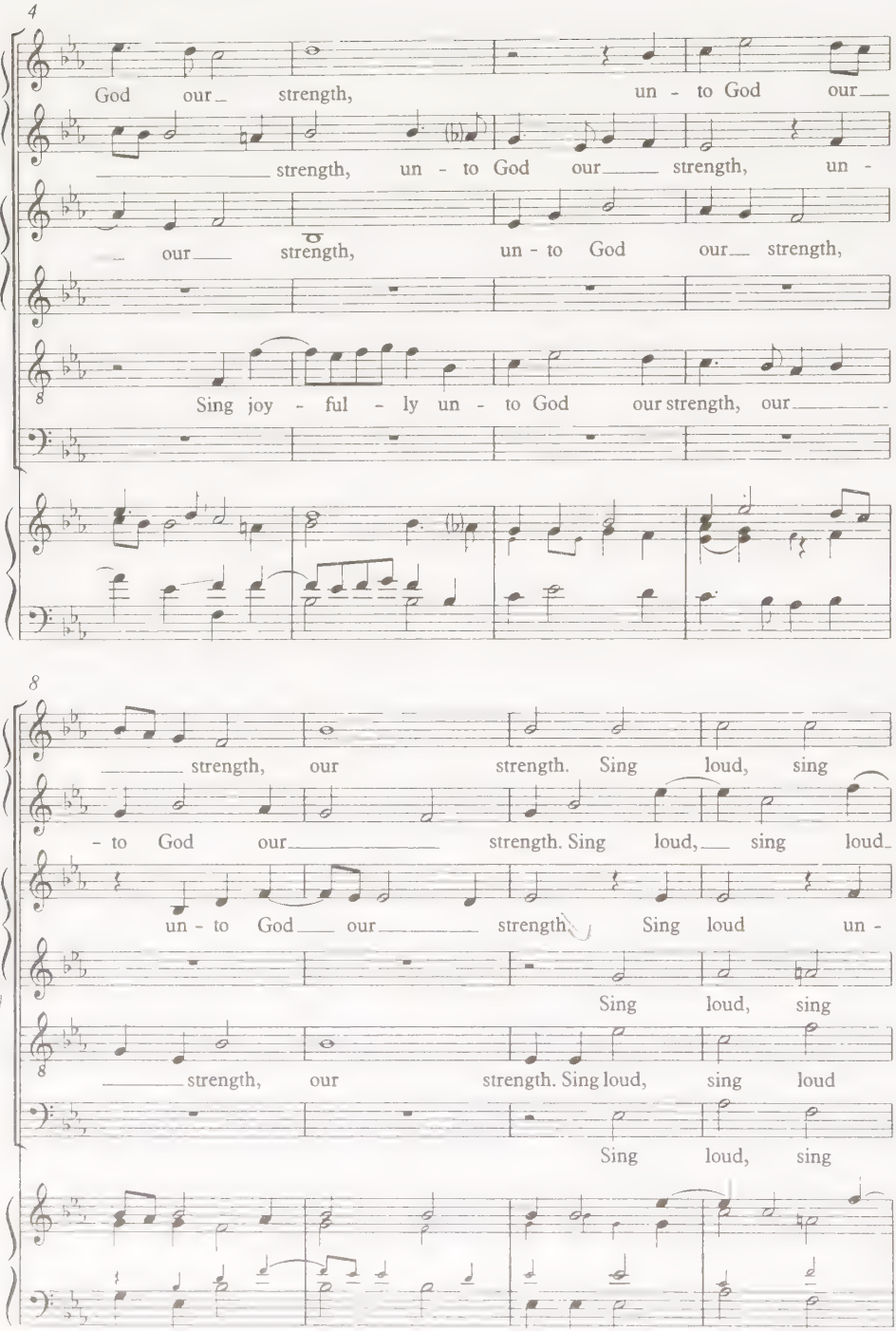
WILLIAM BYRD
(1542/3–1623)

Psalm 81, 1–4



Sources: This anthem, one of the most popular of its period, survives in about a hundred printed or manuscript sources of the early 17th century (no 16th-century sources are extant). No overall stemmatic relationship of sources can be established, and this edition mainly represents the results of a collation of the earliest sources with those later sources which are of proven authority for music by Chapel Royal composers. The organ part is from Durham Cathedral Ms. A1, p. 167. The full sources for this piece are listed in Daniel and Le Huray *The Sources of English Church Music* (1967).

Editorial Method: Small notes, small rests, and small accidentals are editorial.


4
God our strength, un - to God our
strength, un - to God our strength, un -
our strength, un - to God our strength,
Sing joy - ful - ly un - to God our strength, our
8
strength, our strength. Sing loud, sing
- to God our strength. Sing loud, sing loud
un - to God our strength. Sing loud un -
Sing loud, sing
strength, our strength. Sing loud, sing loud
Sing loud, sing

12

loud, sing loud un - to

un - to the God of Ja - - - - cob, un -

- to the God of Ja - cob, sing loud un -

loud un - to the God of Ja - cob, sing loud

un - to the God of Ja - - - - cob,

loud un - to the God of Ja - cob, un -

15

the God of Ja - cob.

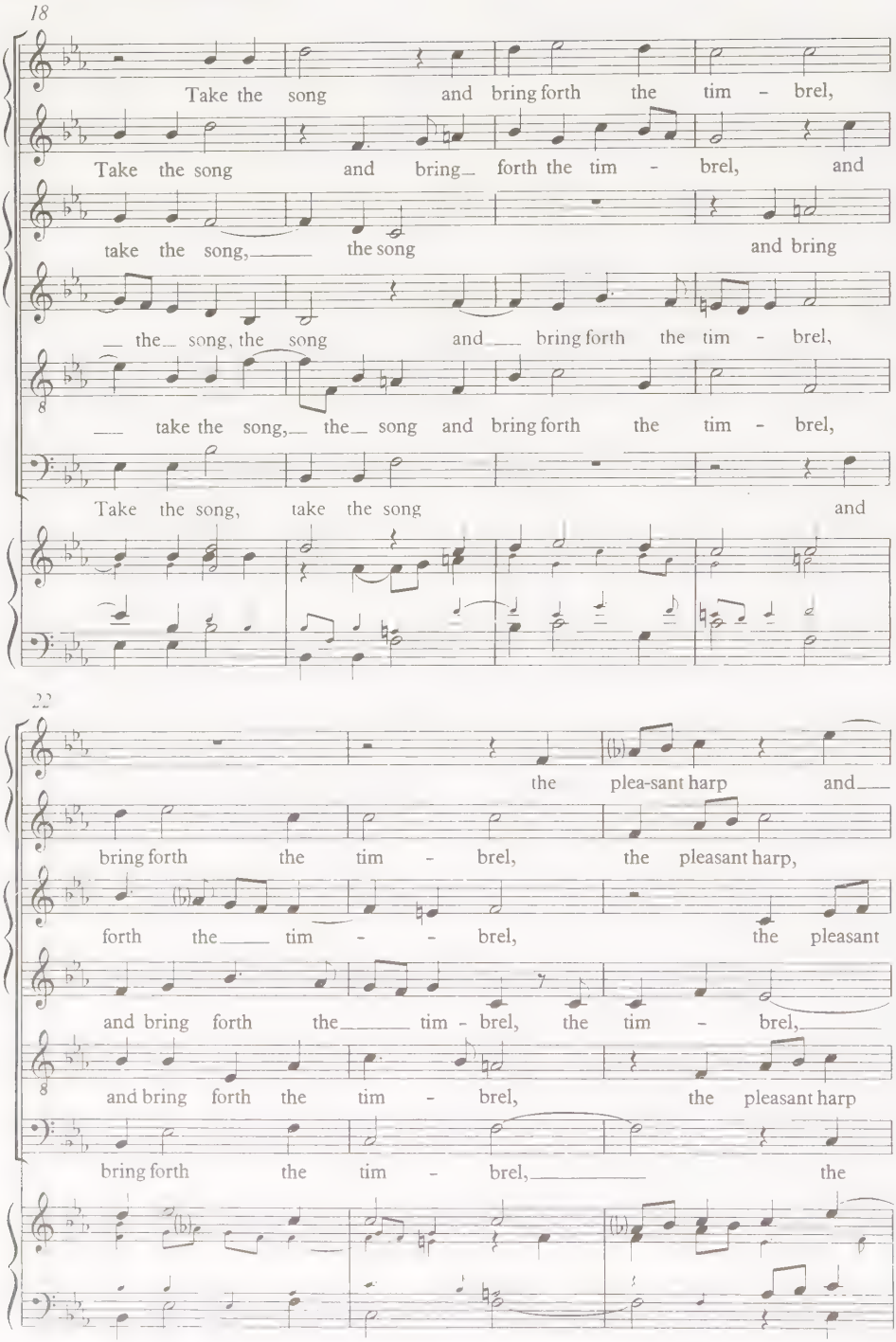
- to the God of Ja - - - cob.

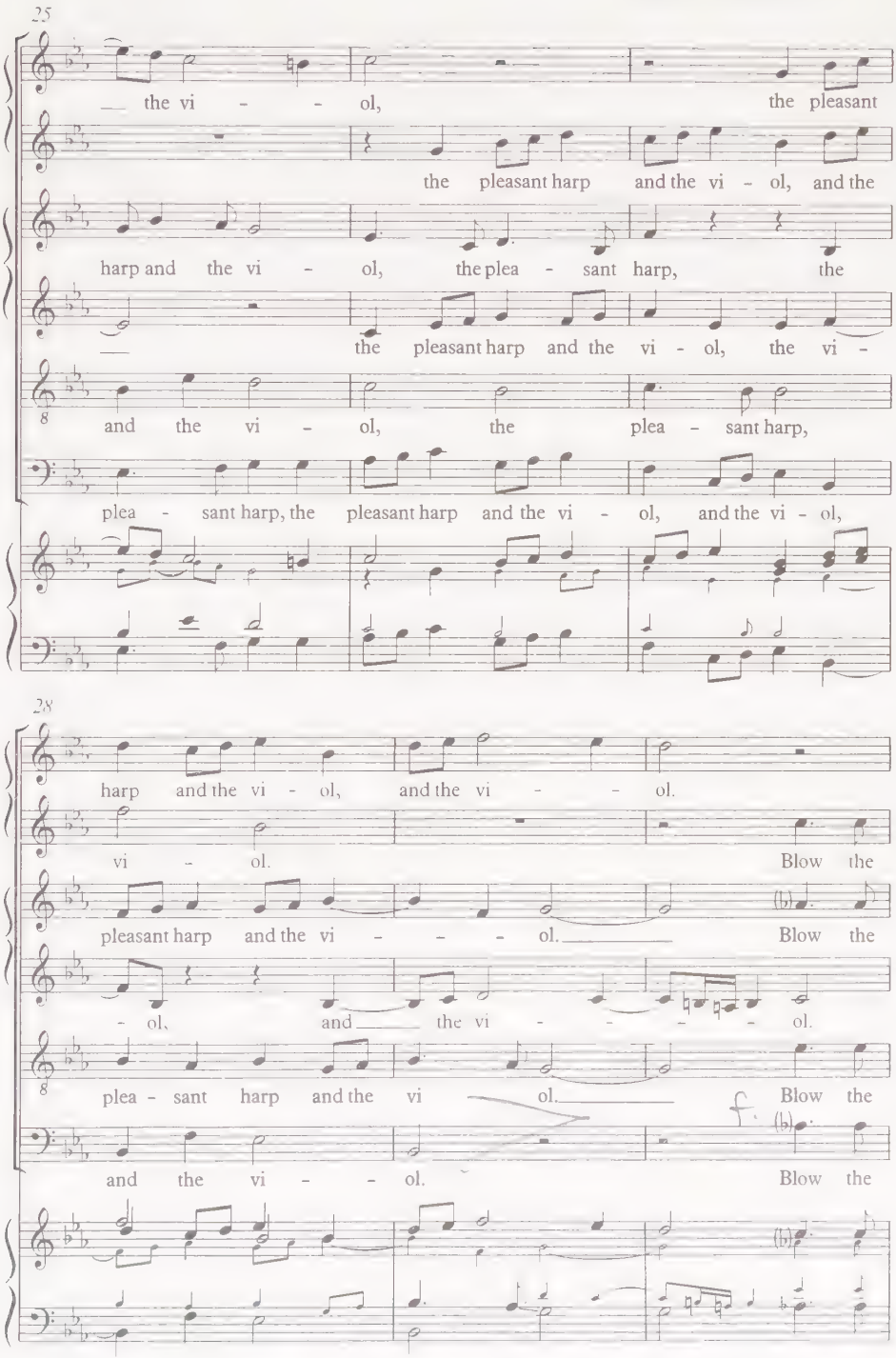
- to the God of Ja - cob. Take the song,

un - to the God of Ja - - cob. Take the song,

the God of Ja - cob. Take the song,

- to the God of Ja - cob.


18
Take the song and bring forth the tim - brel,
Take the song and bring forth the tim - brel, and
take the song, the song and bring
the song, the song and bring forth the tim - brel,
take the song, the song and bring forth the tim - brel,
Take the song, take the song and
22
the plea-sant harp and
bring forth the tim - brel, the pleasant harp,
forth the tim - - brel, the pleasant
and bring forth the tim - brel, the tim - brel,
and bring forth the tim - brel, the pleasant harp
bring forth the tim - brel, the


25
the vi - - ol, the pleasant
the pleasant harp and the vi - ol, and the
harp and the vi - ol, the plea - sant harp, the
the pleasant harp and the vi - ol, the vi -
and the vi - ol, the plea - sant harp,
plea - sant harp, the pleasant harp and the vi - ol, and the vi - ol,
28
harp and the vi - ol, and the vi - - ol.
vi - ol. Blow the
pleasant harp and the vi - - - ol. Blow the
- ol, and the vi - - - - ol.
plea - sant harp and the vi ol. Blow the
f
and the vi - - ol. Blow the

31

Blow the trum - pet in the new moon,

trum - pet in the new moon, in the new moon, in the new

trum - pet in the new moon, in the new moon, blow the

Blow the trum - pet in the new moon,

trum - pet in the new moon, blow the trum - pet

trum - pet in the new moon, blow the trum - pet in the new

34

in the new moon, in the new moon, blow the

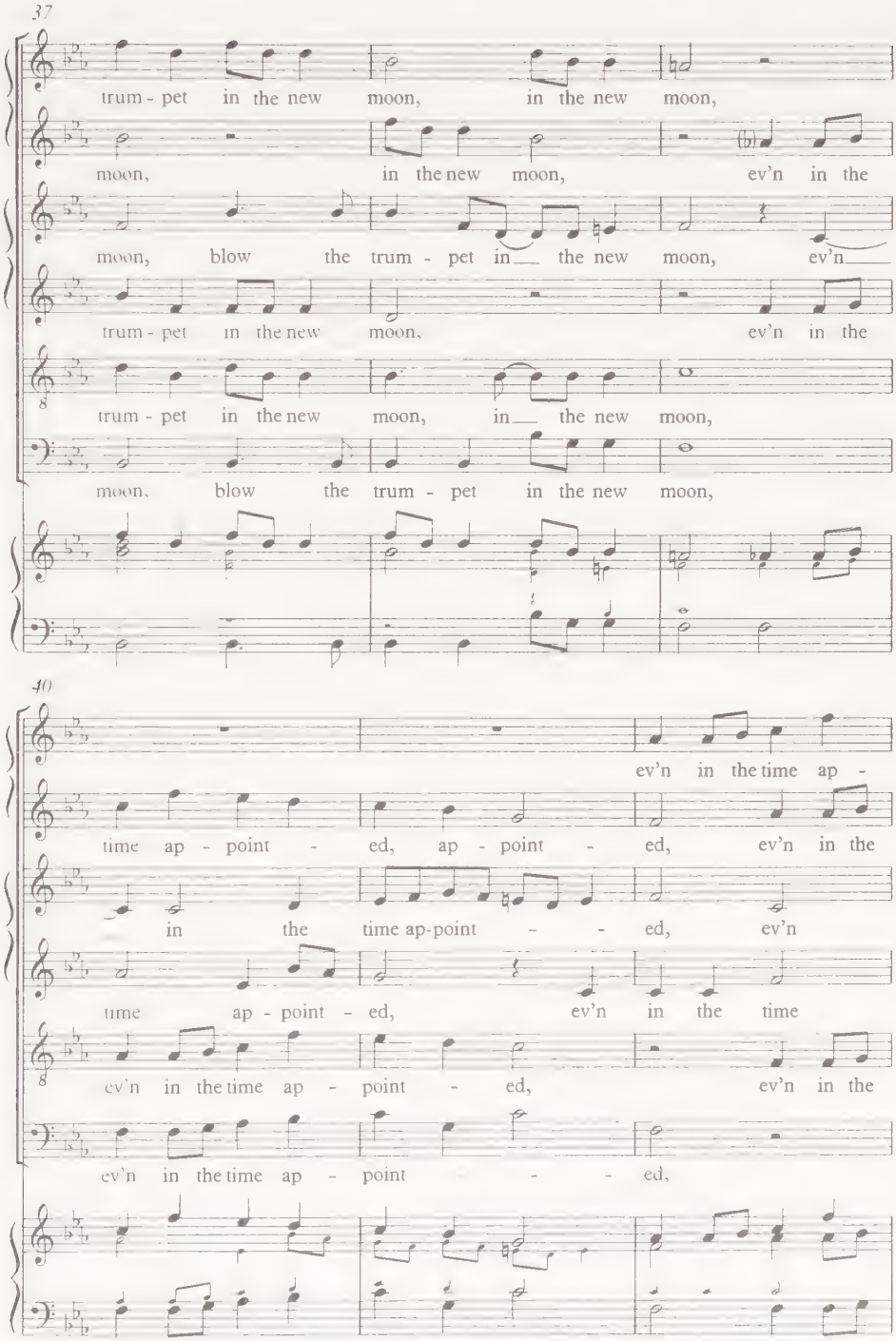
moon, blow the trum - pet in the new

trum - pet in the new moon, blow the trum - pet in the new

blow the trum - pet in the new moon, blow the

in the new moon, in the new moon, blow the

moon, blow the trum - pet in the new


37
trum - pet in the new moon, in the new moon,
moon, in the new moon, ev'n in the
moon, blow the trum - pet in the new moon, ev'n
trum - pet in the new moon, ev'n in the
trum - pet in the new moon, in the new moon,
moon, blow the trum - pet in the new moon,
40
ev'n in the time ap -
time ap - point - ed, ap - point - ed, ev'n in the
in the time ap-point - - ed, ev'n
time ap - point - ed, ev'n in the time
ev'n in the time ap - point - ed, ev'n in the
ev'n in the time ap - point - - ed,

43

- point - - - ed, and at our

time ap - point - ed, and at our feast

in the time ap-point - ed, and at our feast

ap - point - - - - - - ed,

time ap - point - ed, and at our

ev'n in the time ap - point - ed,

46

feast day, our feast day, and at our feast

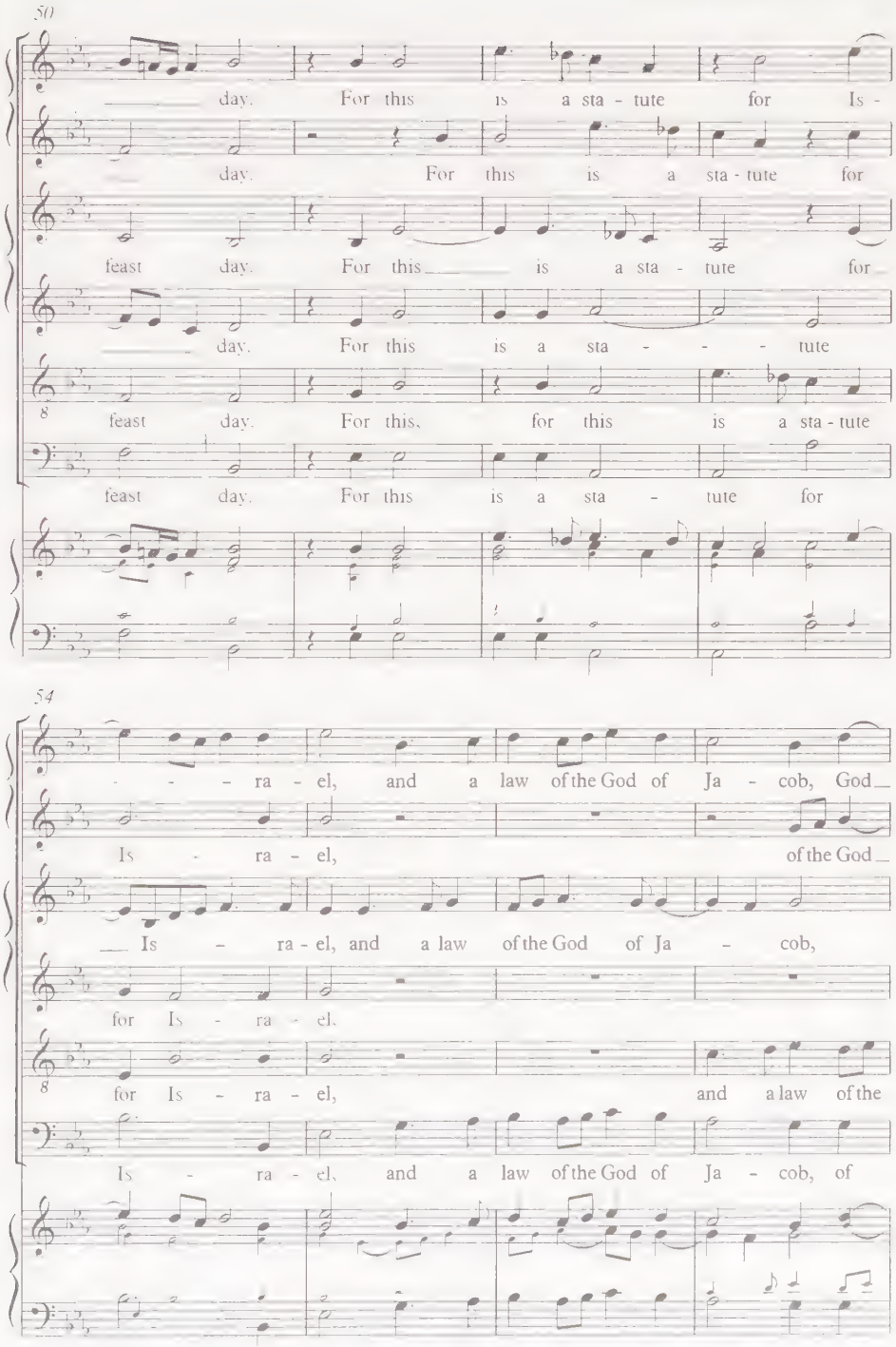
day, and at our feast day, and at our feast

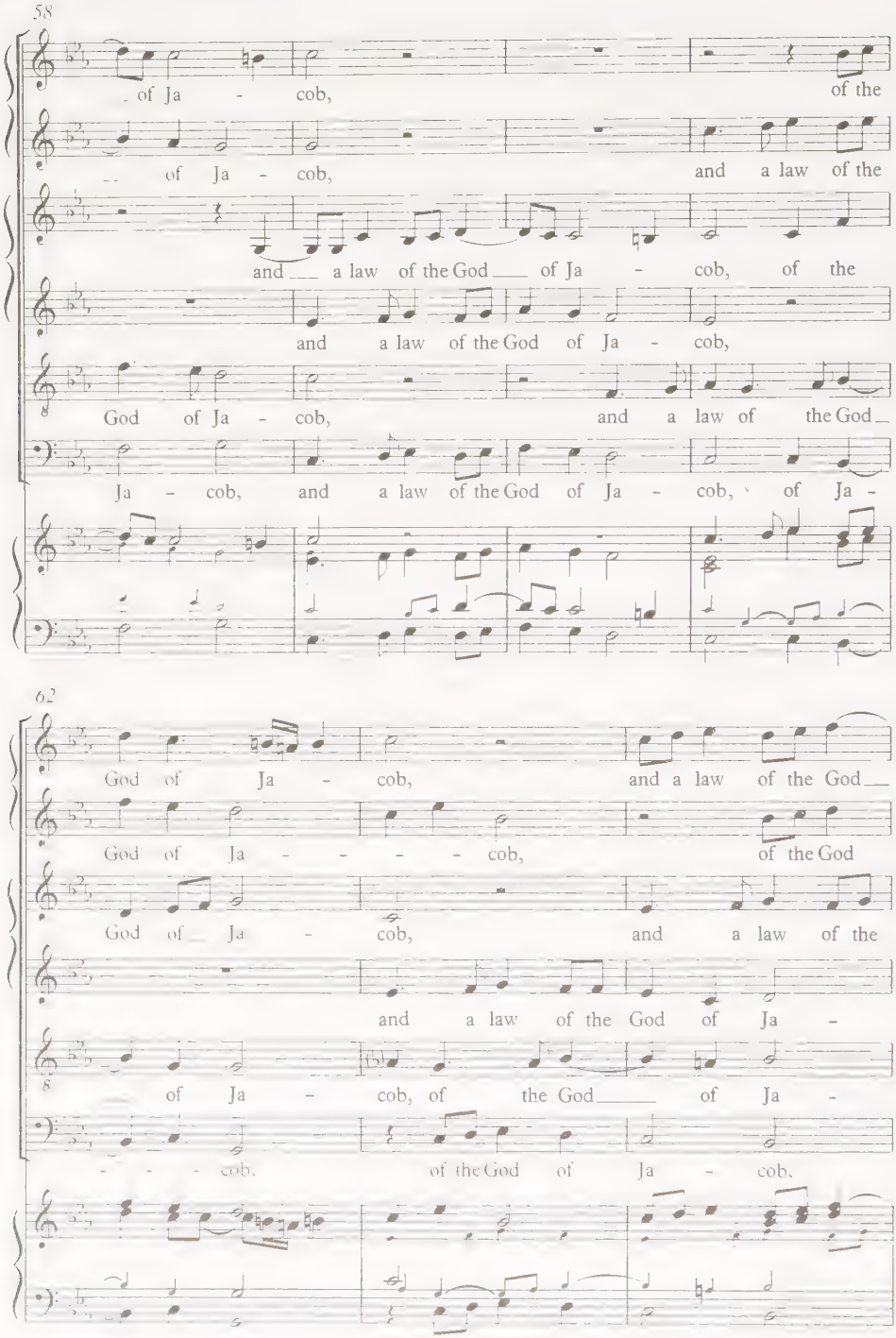
day, and at our feast day, and at our

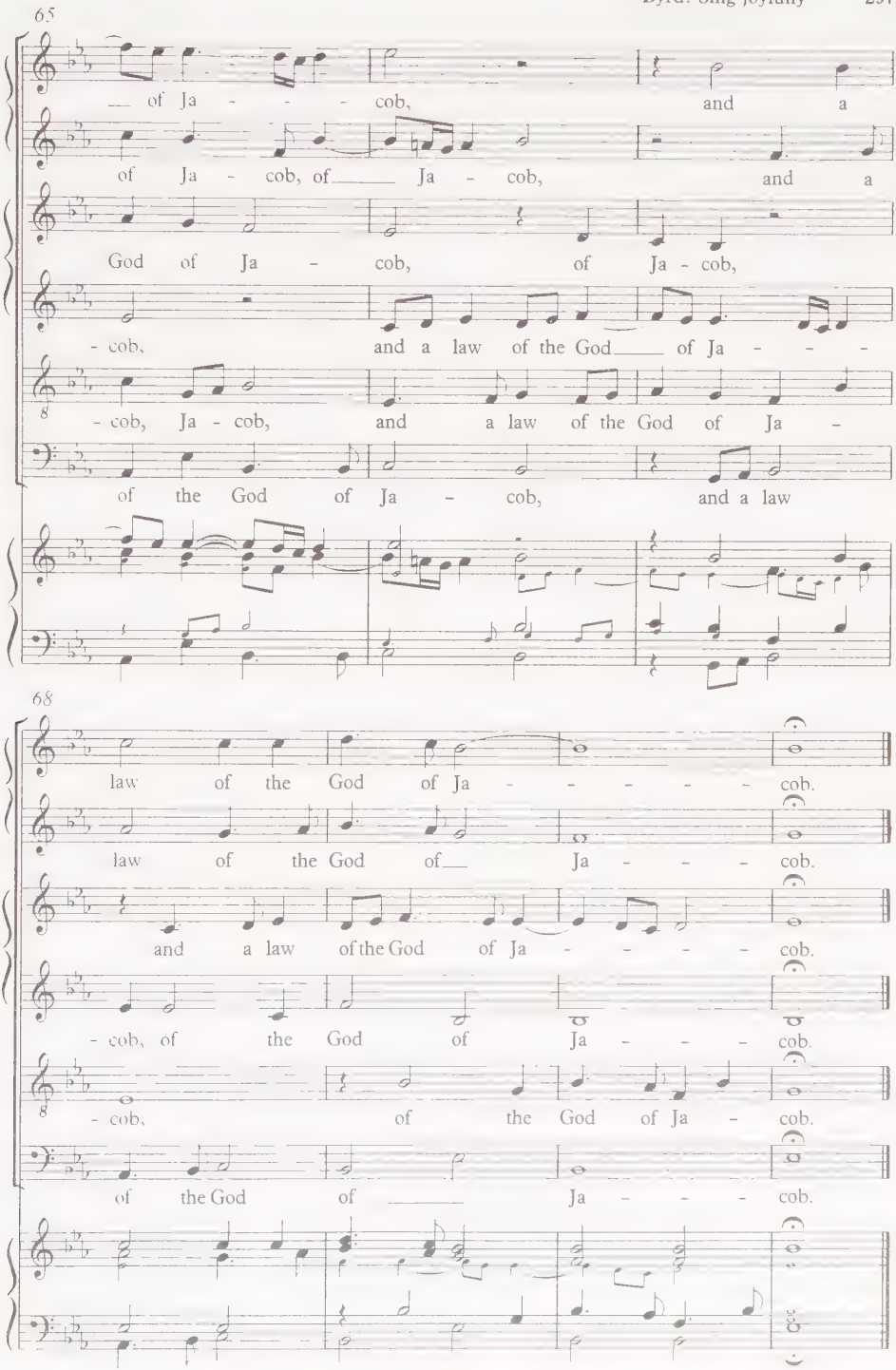
and at our feast day, our feast day, and at our feast

feast day, and at our feast day, our

and at our feast day, and at our


50
day. For this is a sta - tute for Is -
day. For this is a sta - tute for
feast day. For this is a sta - tute for
day. For this is a sta - - - tute
feast day. For this, for this is a sta - tute
feast day. For this is a sta - tute for
54
- - - ra - el, and a law of the God of Ja - cob, God
Is - ra - el, of the God
Is - ra - el, and a law of the God of Ja - cob,
for Is - ra - el,
for Is - ra - el, and a law of the
Is - ra - el, and a law of the God of Ja - cob, of


58
of Ja - cob, of the
of Ja - cob, and a law of the
and a law of the God of Ja - cob, of the
and a law of the God of Ja - cob,
God of Ja - cob, and a law of the God
Ja - cob, and a law of the God of Ja - cob, of Ja -
62
God of Ja - cob, and a law of the God
God of Ja - - - - cob, of the God
God of Ja - cob, and a law of the
and a law of the God of Ja -
of Ja - cob, of the God of Ja -
- - - cob, of the God of Ja - cob,

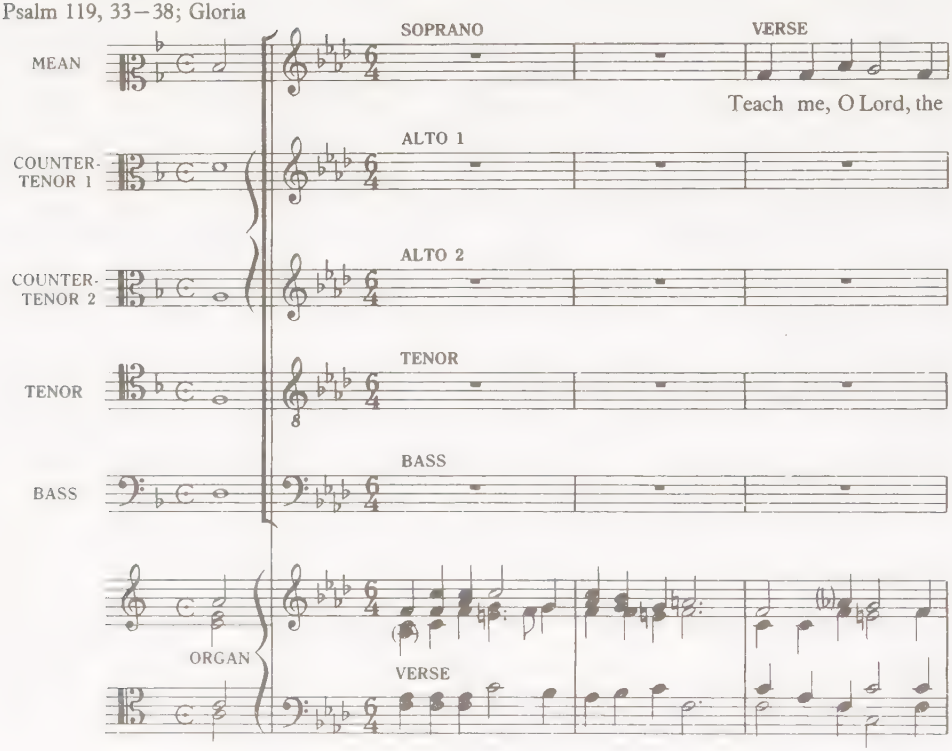

65
of Ja - - - cob, and a
of Ja - cob, of Ja - cob, and a
God of Ja - cob, of Ja - cob,
- cob, and a law of the God of Ja - - -
- cob, Ja - cob, and a law of the God of Ja -
of the God of Ja - cob, and a law
68
law of the God of Ja - - - - - cob.
law of the God of Ja - - - cob.
and a law of the God of Ja - - - - cob.
- cob, of the God of Ja - - - cob.
- cob, of the God of Ja - cob.
of the God of Ja - - - cob.

30. TEACH ME, O LORD

Edited by
JOHN MOREHEN

WILLIAM BYRD
(1542/3–1623)

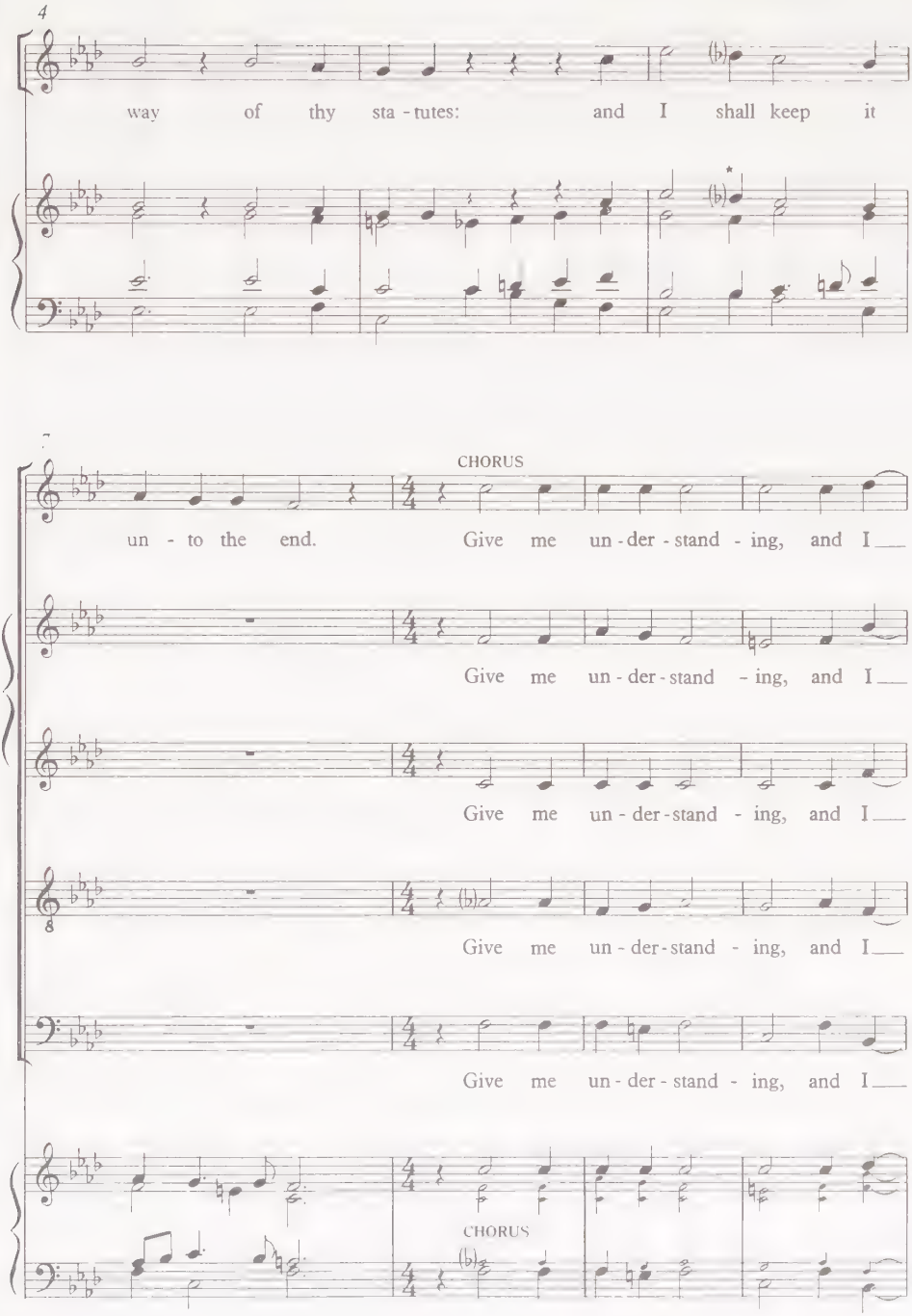
Psalm 119, 33–38; Gloria



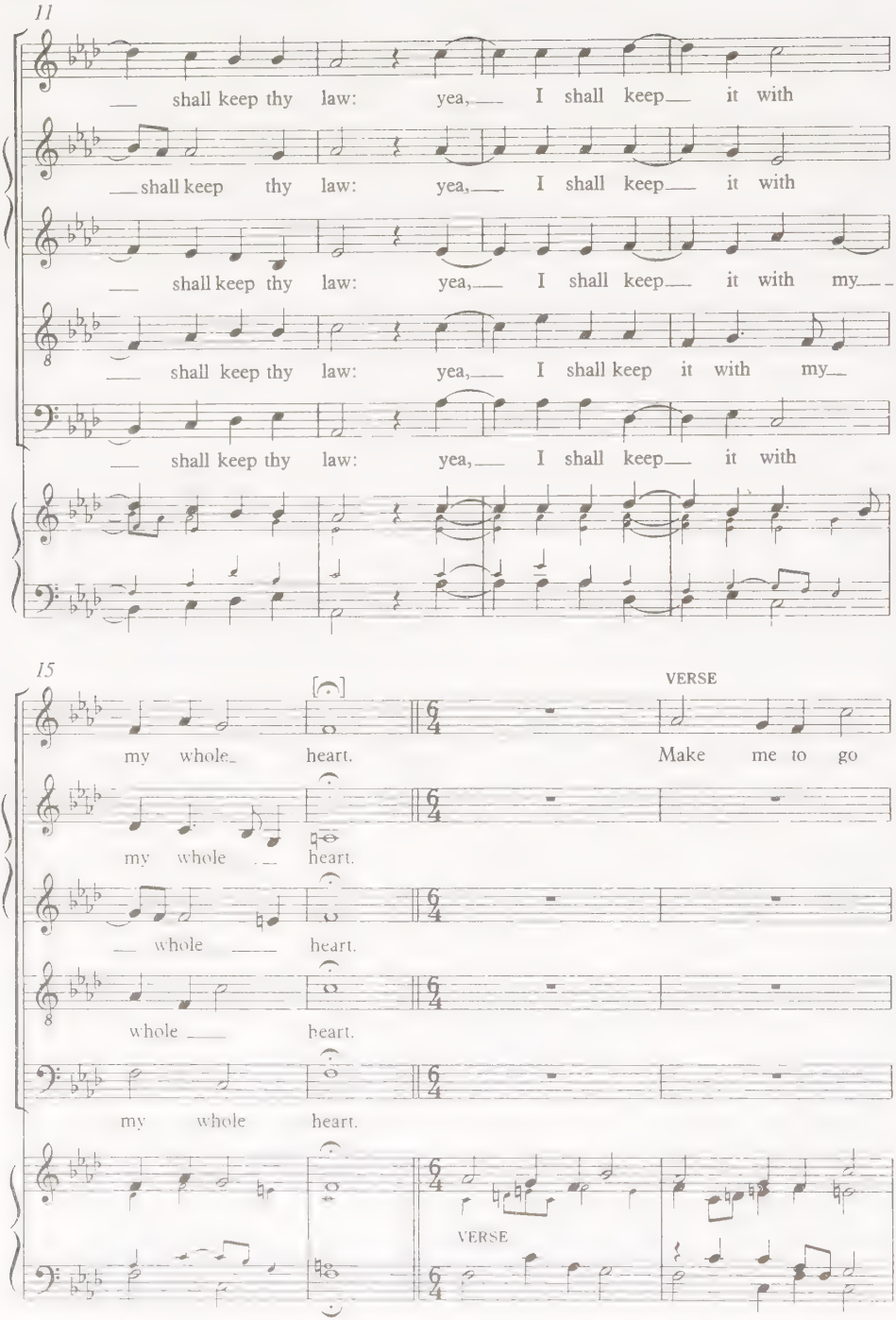
Sources: This Festal Psalm exists in two versions. That printed here (the only one for which an organ part exists) is in the following sources: John Barnard's *First Book of Selected Church Musick*, 1641 **(A)**; New York Public Library, the 'Chirk Castle' partbooks, *c.* 1625, lacking Mean **(B)**; Christ Church, Oxford, Ms. 6, the organ-book to source **B**, *c.* 1625 **(C)**; Lambeth Palace Library, Ms. 764, Bass, *c.* 1635 **(D)**; York Minster Library, the 'Dunnington-Jefferson' Ms., M-29 (S), Bass, *c.* 1640 **(E)**. The alternative version is printed in *Tudor Church Music*, II, p. 30.

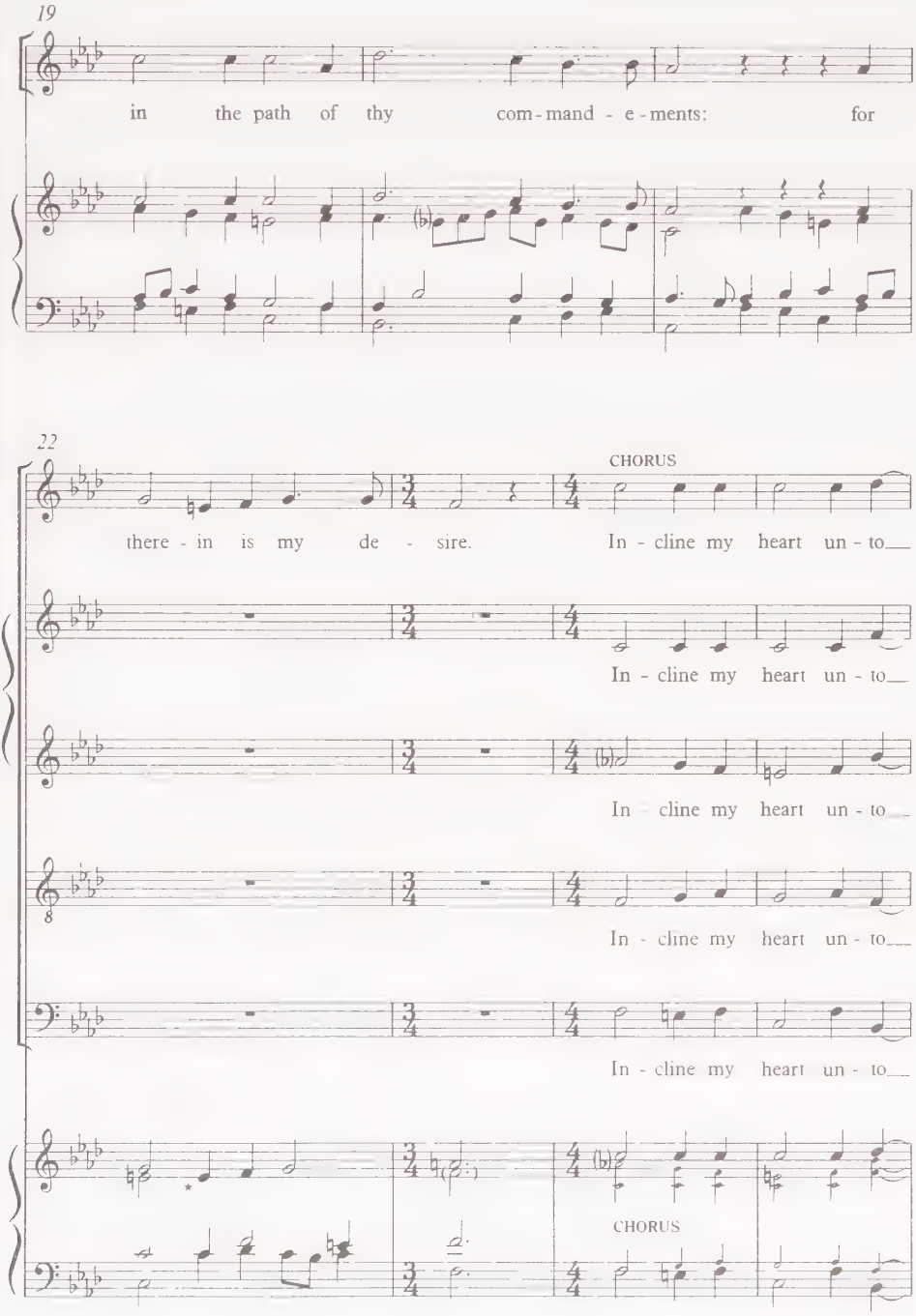
Most sources use a mensuration symbol of ϵ for the verses and ¢ for the choruses. However, E, which has only the full sections, has ϵ for the whole piece, and **C** uses $\frac{\epsilon}{3}$ for all verses other than the first.

Editorial Method: Small notes, small rests, and small accidentals are editorial. The signs ⌐ ¬ and ⌐——¬ indicate coloration and ligatures, respectively, in at least one source. Some pause marks at the end of verses have been suppressed, and the final notes of sections have been standardized so as to complete a measure. In this edition only selected variants are shown.

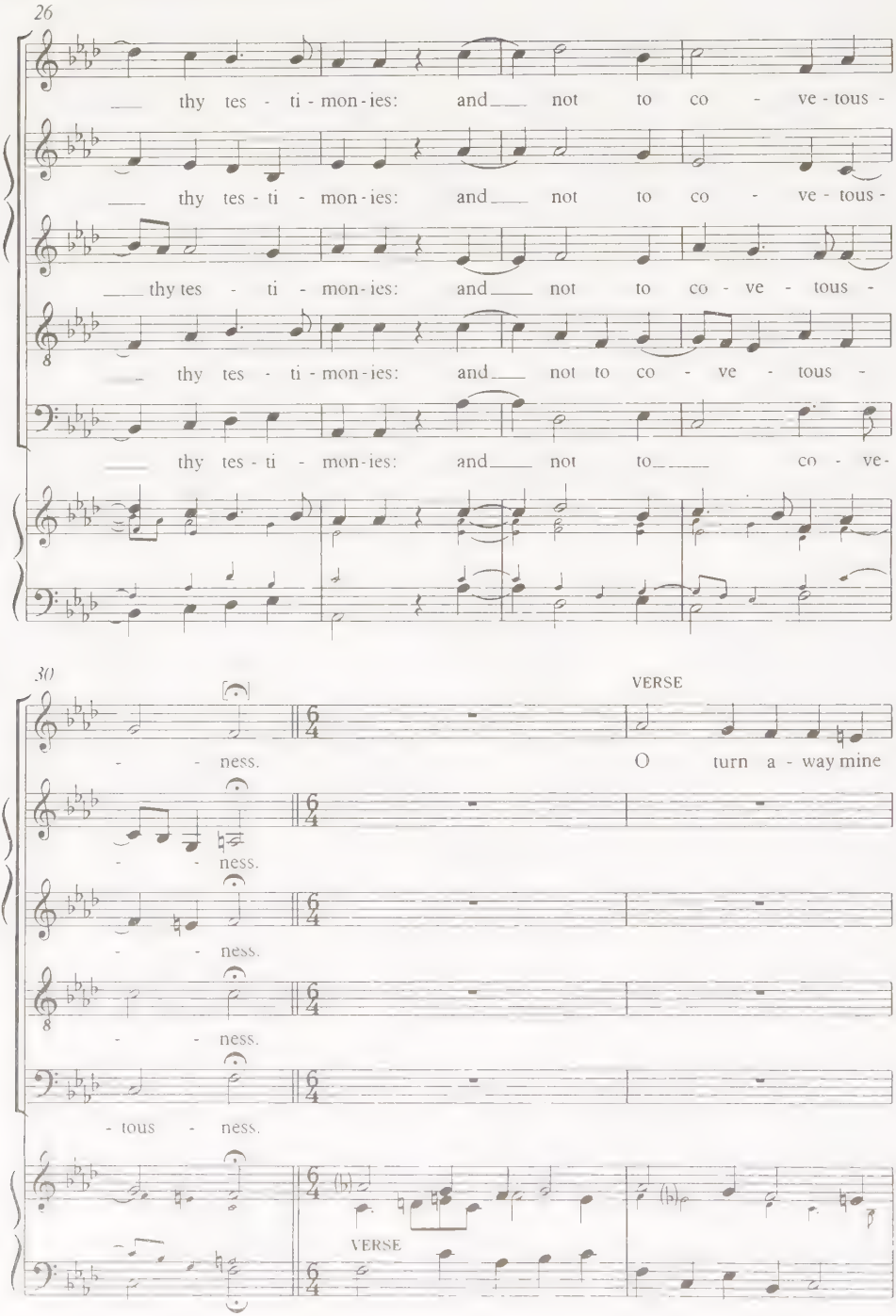

4
way of thy sta - tutes: and I shall keep it
7
CHORUS
un - to the end. Give me un - der - stand - ing, and I
Give me un - der - stand - ing, and I
Give me un - der - stand - ing, and I
8
Give me un - der - stand - ing, and I
Give me un - der - stand - ing, and I
CHORUS

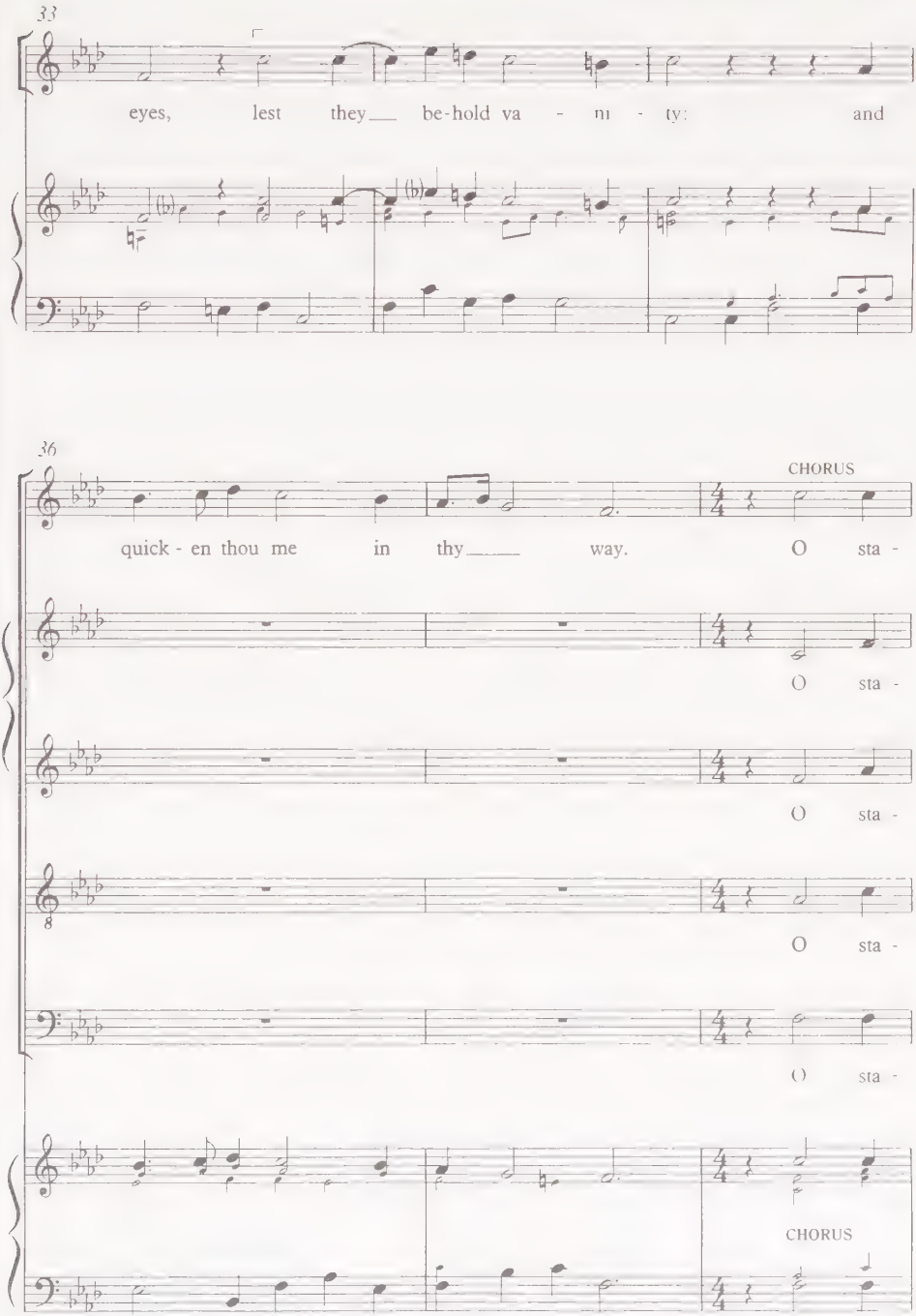
*D ♮ in C.

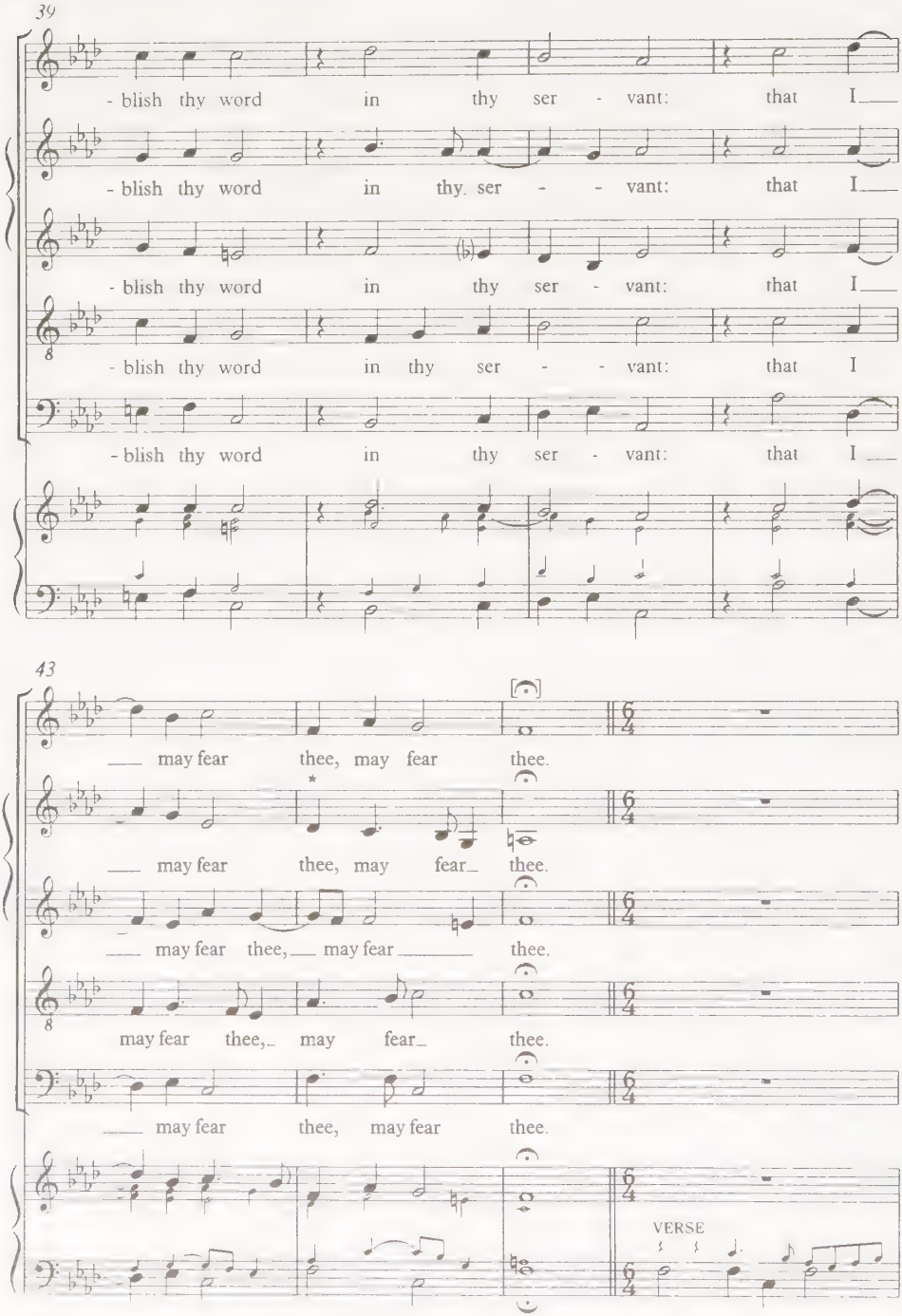

11
shall keep thy law: yea, I shall keep it with
shall keep thy law: yea, I shall keep it with
shall keep thy law: yea, I shall keep it with my
shall keep thy law: yea, I shall keep it with my
shall keep thy law: yea, I shall keep it with
15
VERSE
my whole heart. Make me to go
my whole heart.
whole heart.
whole heart.
my whole heart.
VERSE


19
in the path of thy com-mand - e-ments: for
22
there - in is my de - sire.
CHORUS
In - cline my heart un - to
In - cline my heart un - to
In - cline my heart un - to
In - cline my heart un - to
In - cline my heart un - to
CHORUS

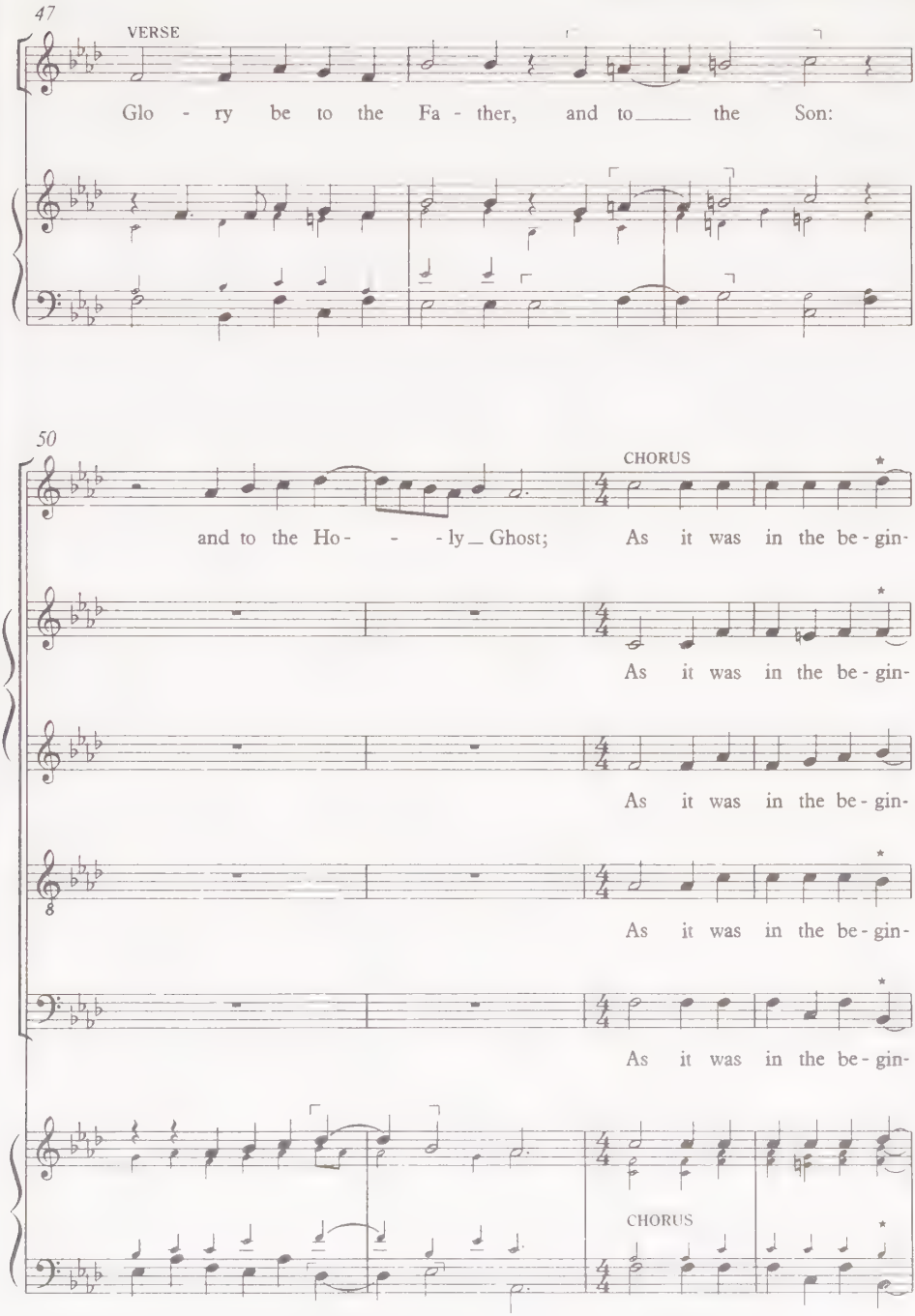
*E♭ in C


26
thy tes - ti - mon - ies: and not to co - ve - tous -
thy tes - ti - mon - ies: and not to co - ve - tous -
thy tes - ti - mon - ies: and not to co - ve - tous -
thy tes - ti - mon - ies: and not to co - ve - tous -
thy tes - ti - mon - ies: and not to co - ve -
30
VERSE
- - ness.
O turn a - way mine
- - ness.
- - ness.
- - ness.
- tous - ness.
VERSE

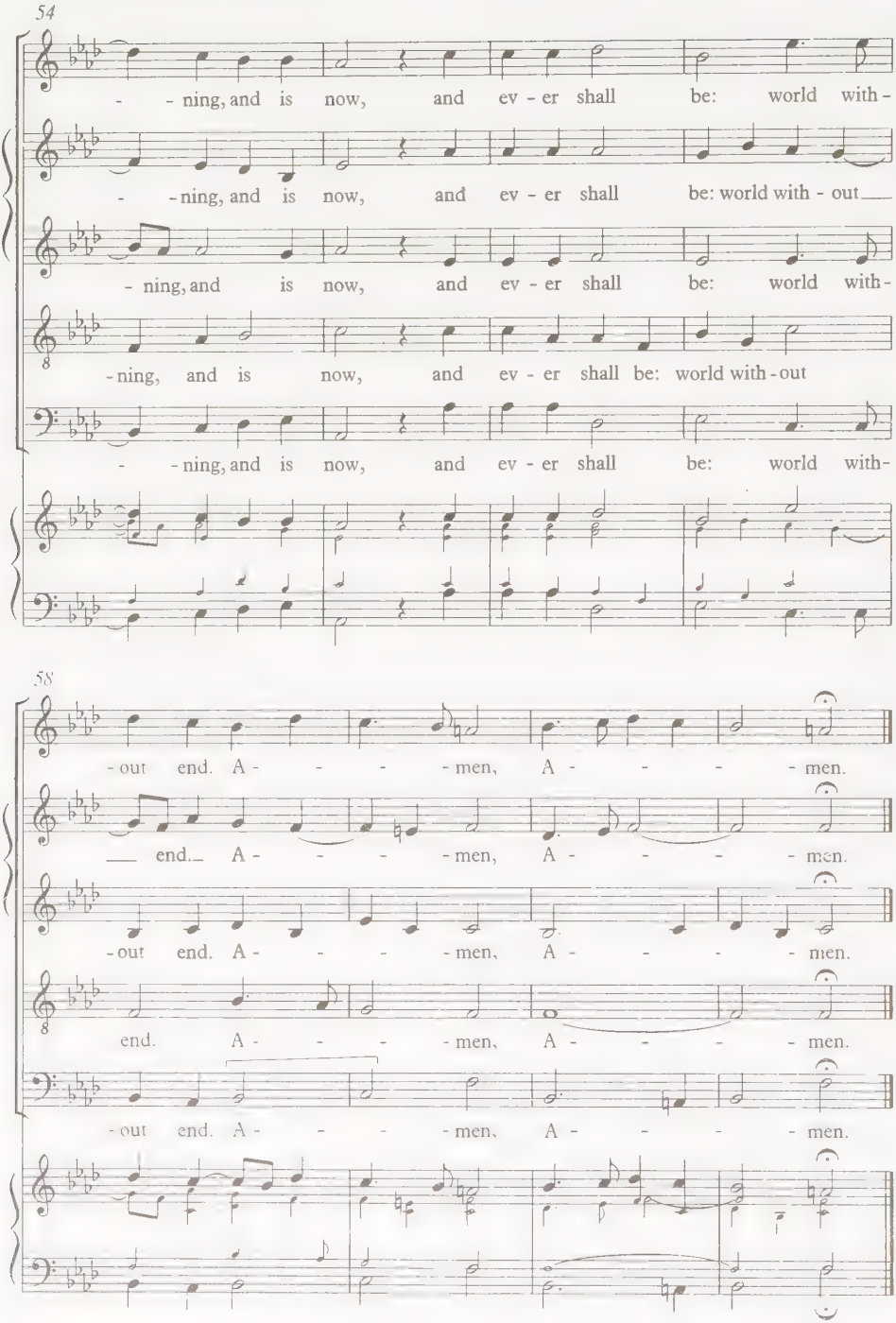

33
eyes, lest they be-hold va - ni - ty: and
36
CHORUS
quick - en thou me in thy way. O sta -
O sta -
O sta -
O sta -
O sta -
CHORUS


39
- blish thy word in thy ser - vant: that I
- blish thy word in thy ser - - vant: that I
- blish thy word in thy ser - vant: that I
- blish thy word in thy ser - - vant: that I
- blish thy word in thy ser - vant: that I
43
may fear thee, may fear thee.
may fear thee, may fear thee.
may fear thee, may fear thee.
may fear thee, may fear thee.
may fear thee, may fear thee.
VERSE

*Da in A.



*In sources **B** and **C** this chord is an extra crotchet long, with the Countertenor 2 B♭ being preceded by a crotchet B♭. The chorus section is preceded by a crotchet rest.


54
- - ning, and is now, and ev - er shall be: world with-
- - ning, and is now, and ev - er shall be: world with - out
- ning, and is now, and ev - er shall be: world with-
-ning, and is now, and ev - er shall be: world with - out
- - ning, and is now, and ev - er shall be: world with-
58
- out end. A - - - - men, A - - - - men.
end. A - - - - men, A - - - - men.
- out end. A - - - - men, A - - - - men.
end. A - - - - men, A - - - - men.
- out end. A - - - - men, A - - - - men.

31. THIS DAY CHRIST WAS BORN

'A Carroll for Christmas day'

Edited by
JOHN MOREHEN

WILLIAM BYRD
(1542/3 – 1623)

MEAN 1 — Cantus Primus — SOPRANO 1

This day Christ was_ born, Christ_ was born,

MEAN 2 — Cantus Secundus — SOPRANO 2

This day

COUNTER-TENOR 1 — Sextus — ALTO 1

This day Christ was_ born, Christ was

COUNTER-TENOR 2 — Contra tenor — ALTO 2

This day Christ_ was born,

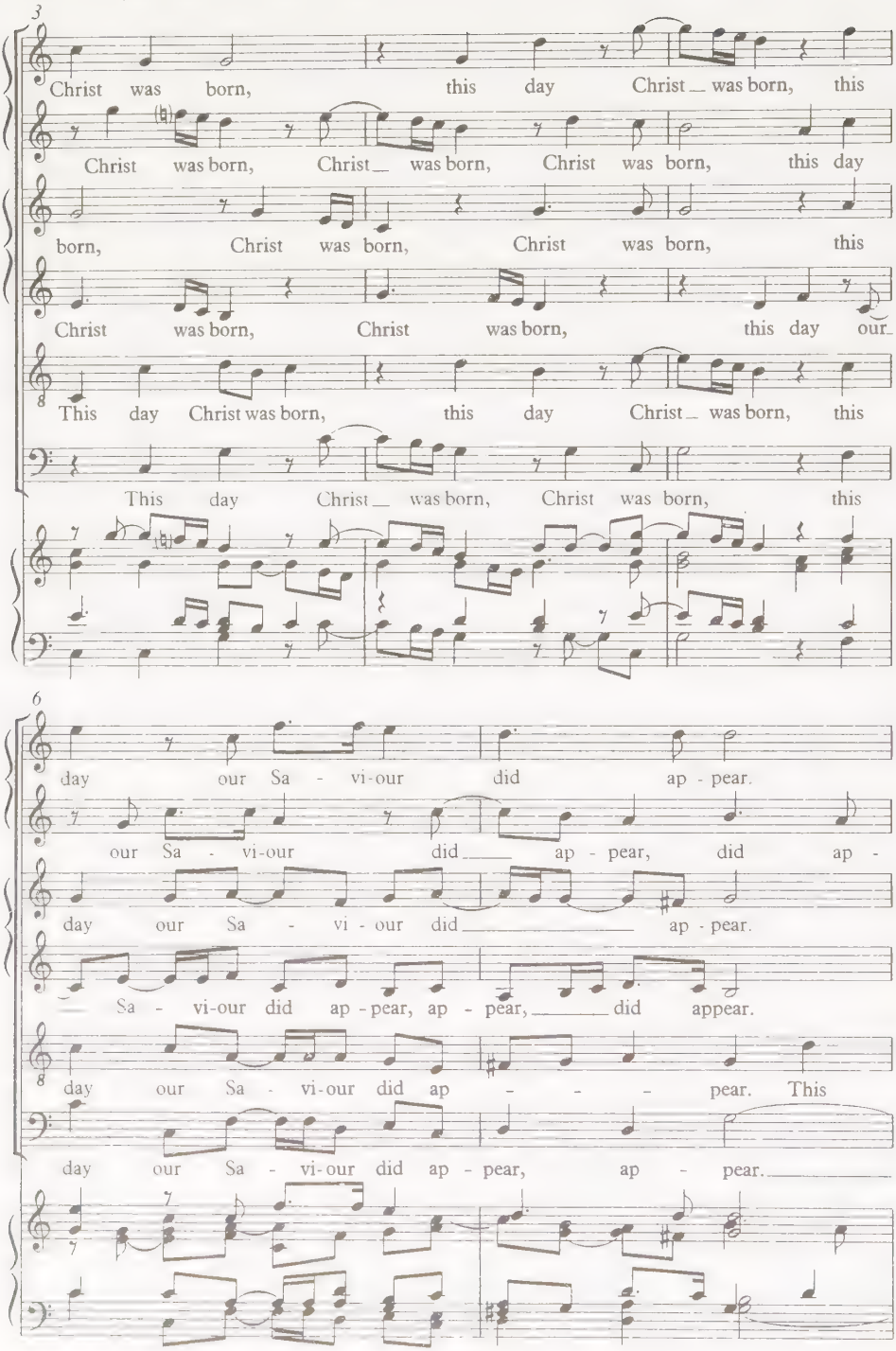
TENOR — Tenor — TENOR

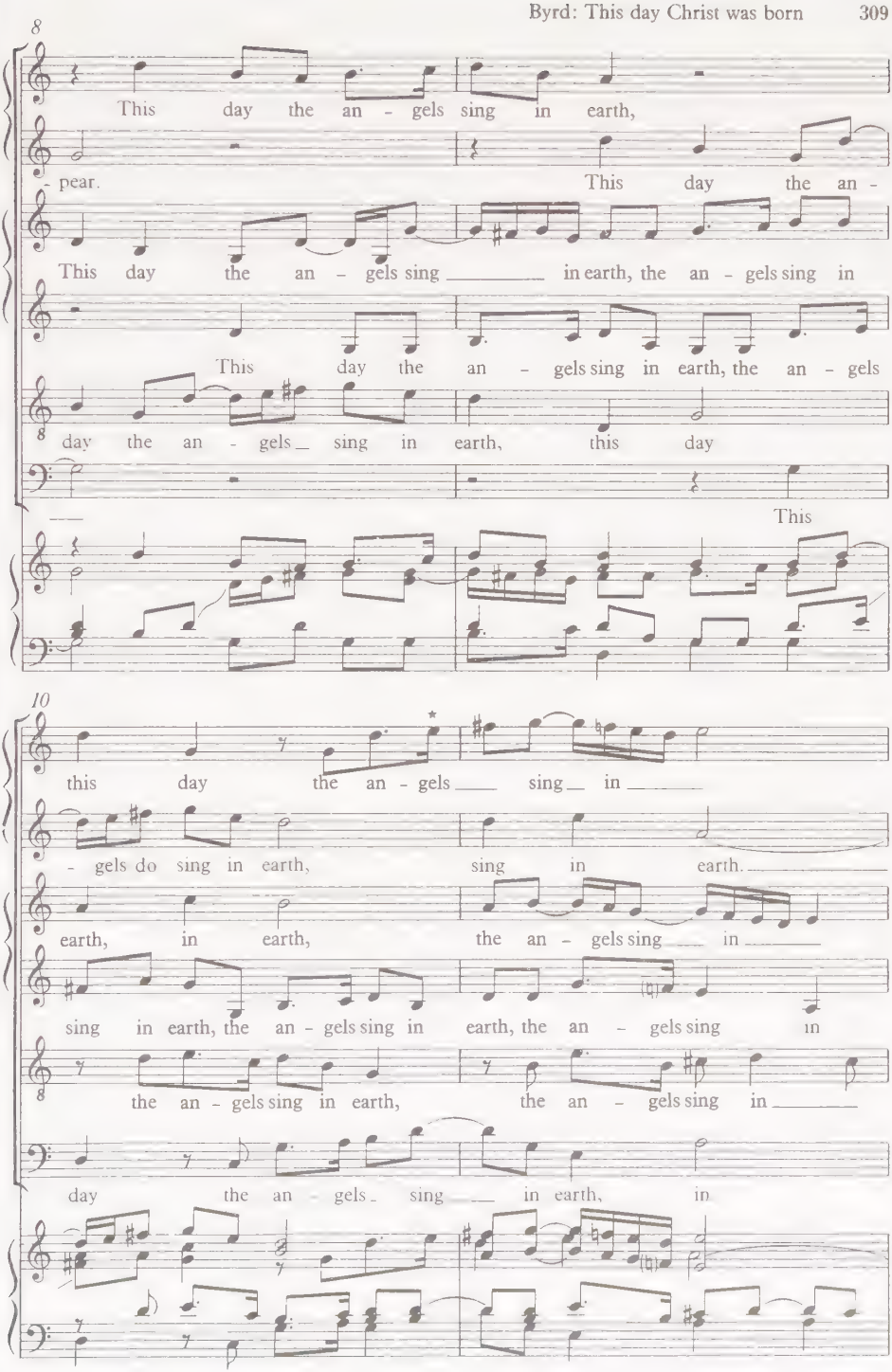
BASS — Bassus — BASS

Keyboard reduction

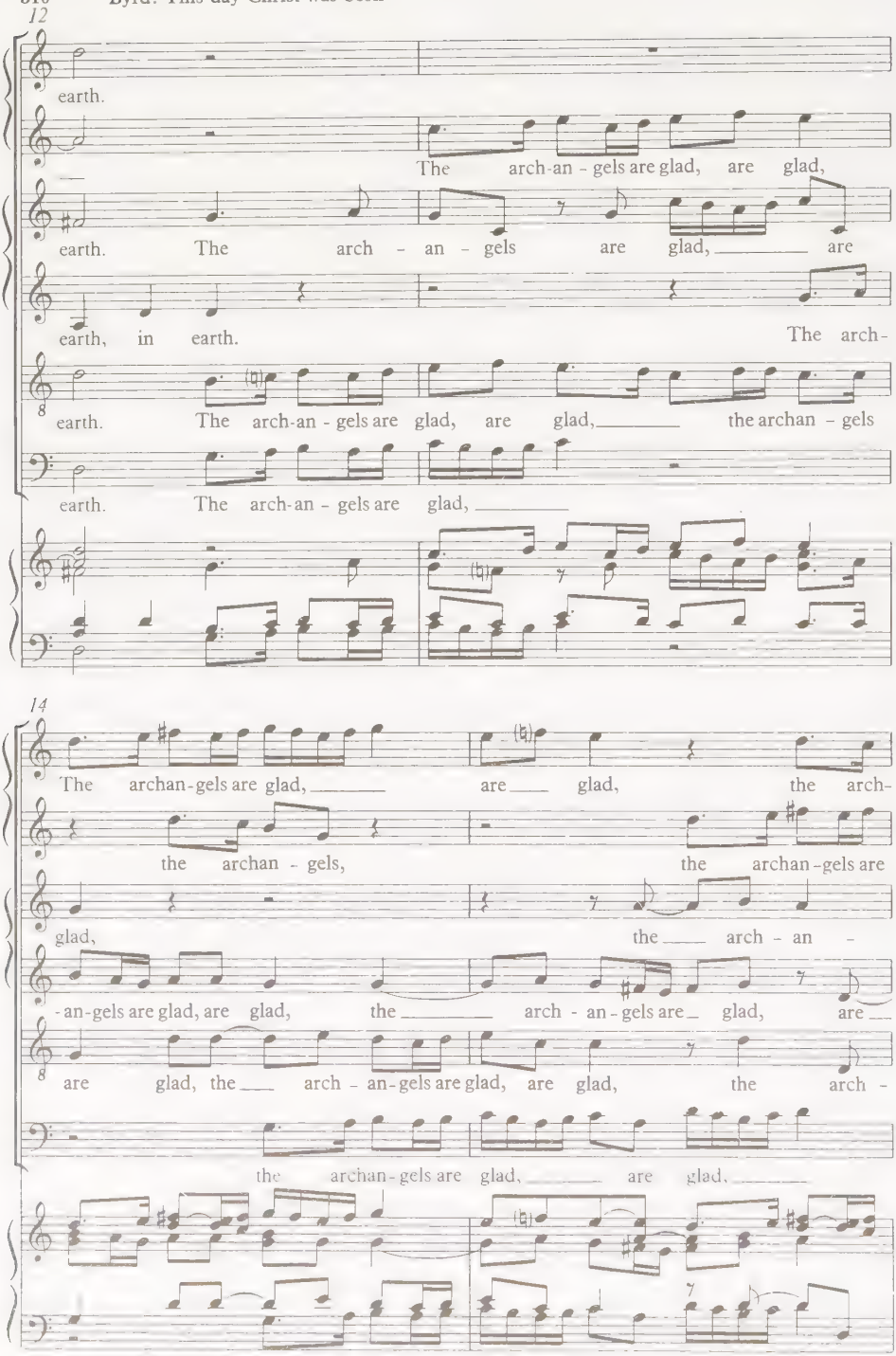
Source: William Byrd's *Psalmes, Songs, and Sonnetts*, 1611 (Christ Church, Oxford, Printed Music 489–494). The text is an English translation of the Magnificat Antiphon at Second Vespers of Christmas Day.

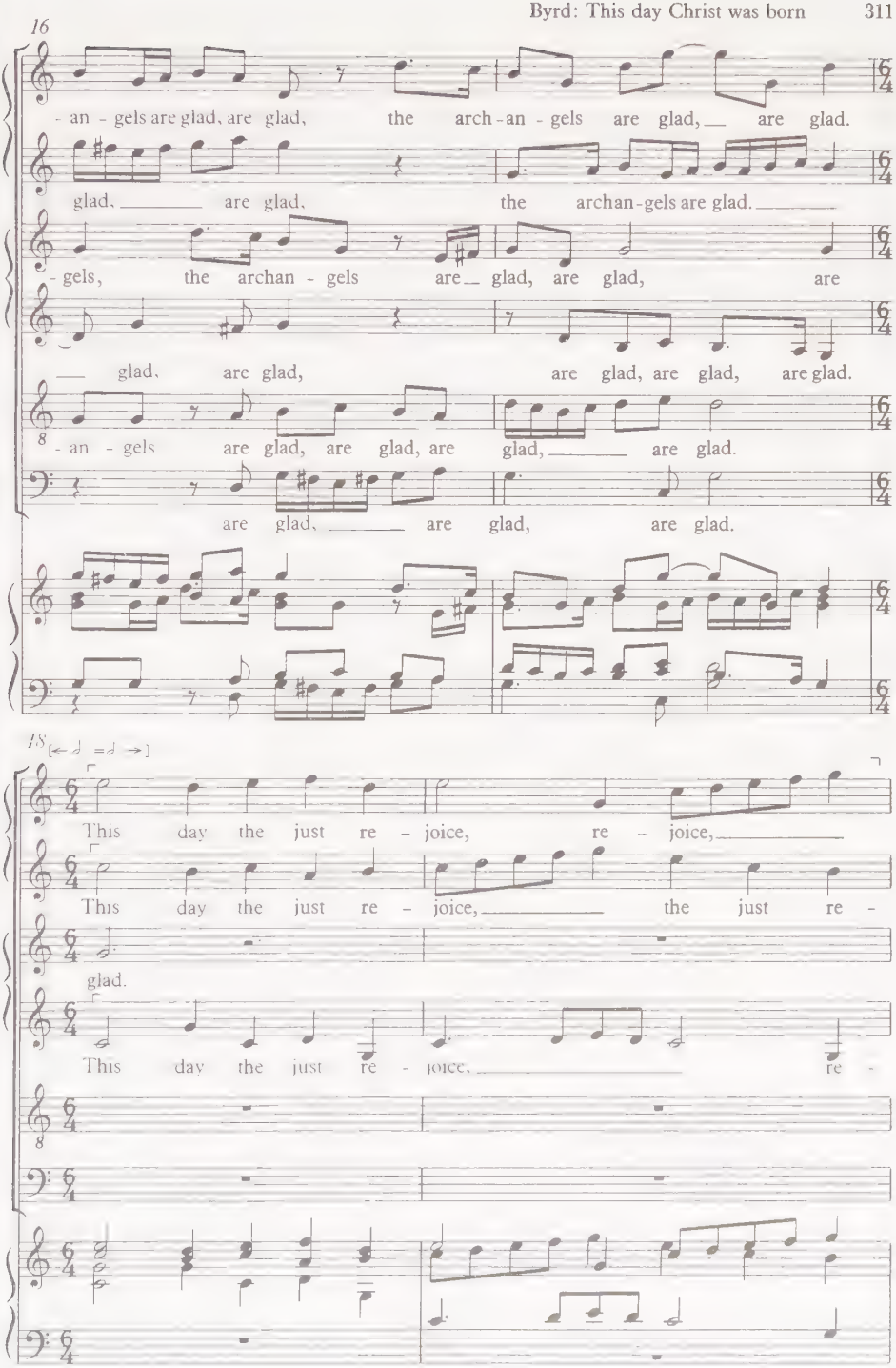
Editorial Method: The proportional sign for the sections in triple metre is '3' in conjunction with coloration (indicated ⌈ ⌉), although some dotted-minim units (as reduced) in these sections are notated under the original mensuration of C with the appropriate adjustments to the values. Small accidentals and the keyboard reduction are editorial.

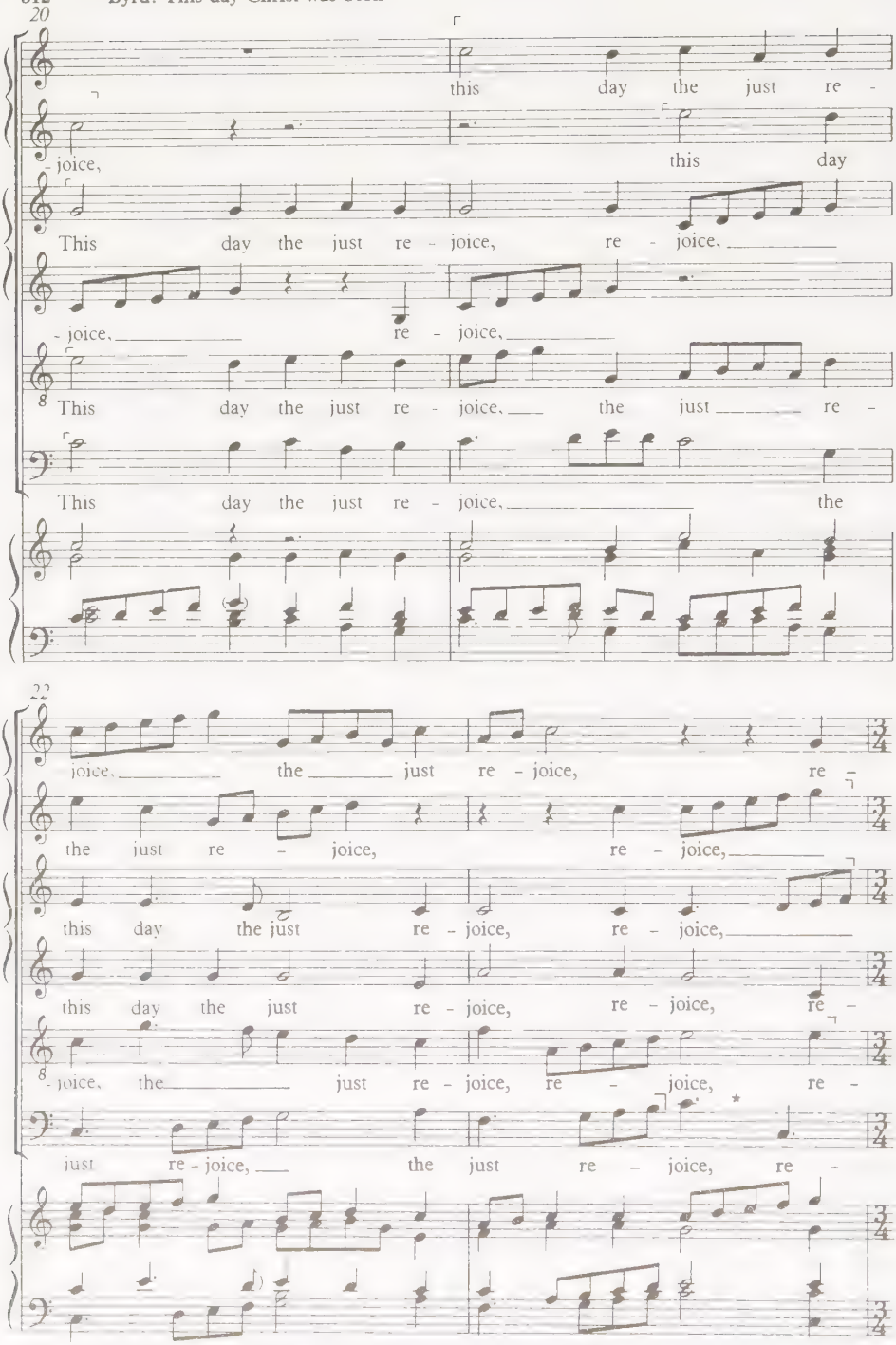

3
Christ was born, this day Christ was born, this
Christ was born, Christ was born, Christ was born, this day
born, Christ was born, Christ was born, this
Christ was born, Christ was born, this day our
This day Christ was born, this day Christ was born, this
This day Christ was born, Christ was born, this
6
day our Sa - vi-our did ap - pear.
our Sa - vi-our did ap - pear, did ap -
day our Sa - vi - our did ap - pear.
Sa - vi-our did ap - pear, ap - pear, did appear.
day our Sa - vi-our did ap - - - pear. This
day our Sa - vi-our did ap - pear, ap - pear.



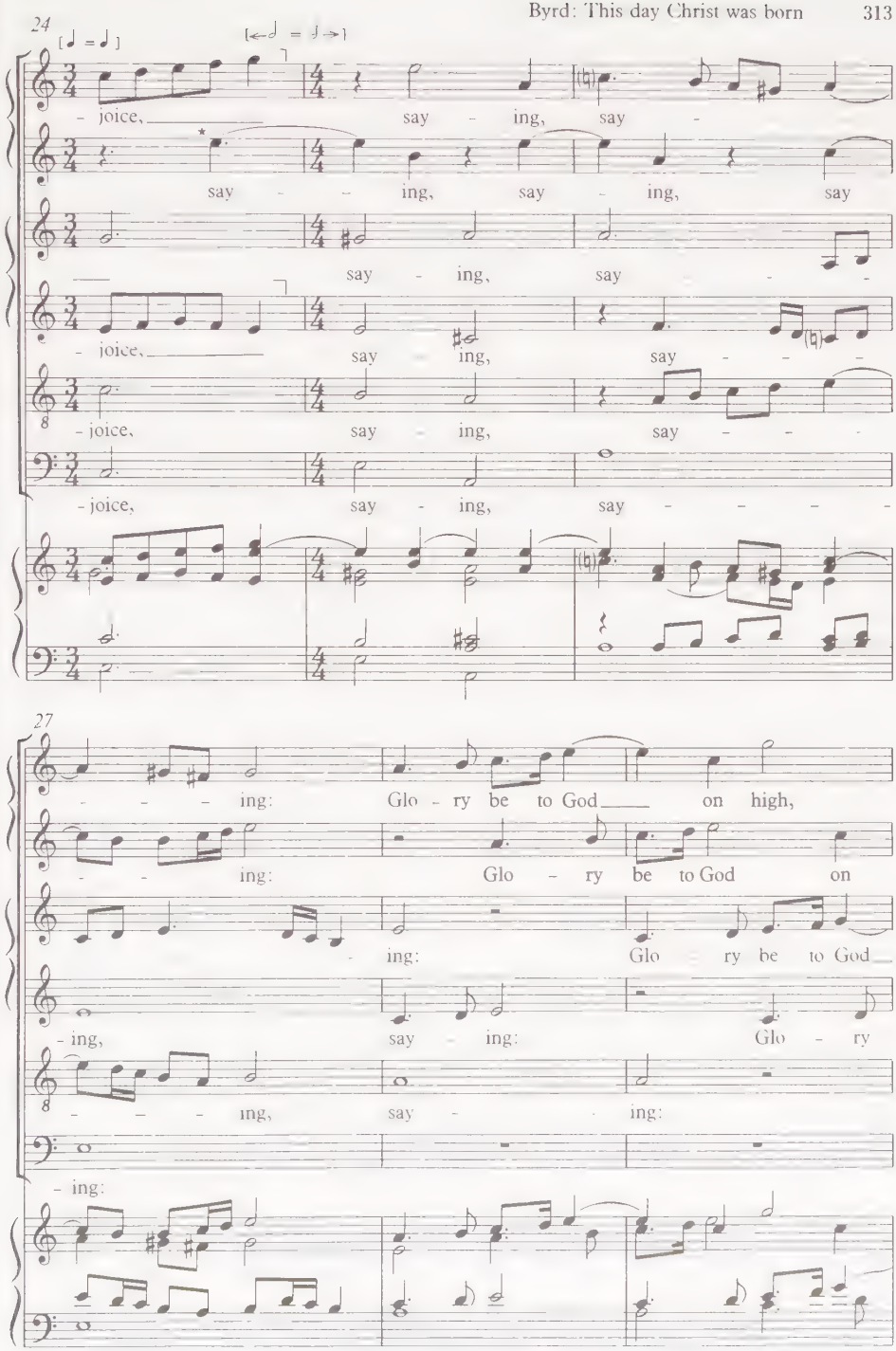
*Quaver (as reduced) in the source


12
earth.
The arch-an - gels are glad, are glad,
earth. The arch - an - gels are glad, are
earth, in earth. The arch-
earth. The arch-an - gels are glad, are glad, the archan - gels
earth. The arch-an - gels are glad,
14
The archan-gels are glad, are glad, the arch-
the archan - gels, the archan-gels are
glad, the arch - an -
-an-gels are glad, are glad, the arch - an-gels are glad, are
are glad, the arch - an-gels are glad, are glad, the arch -
the archan-gels are glad, are glad,

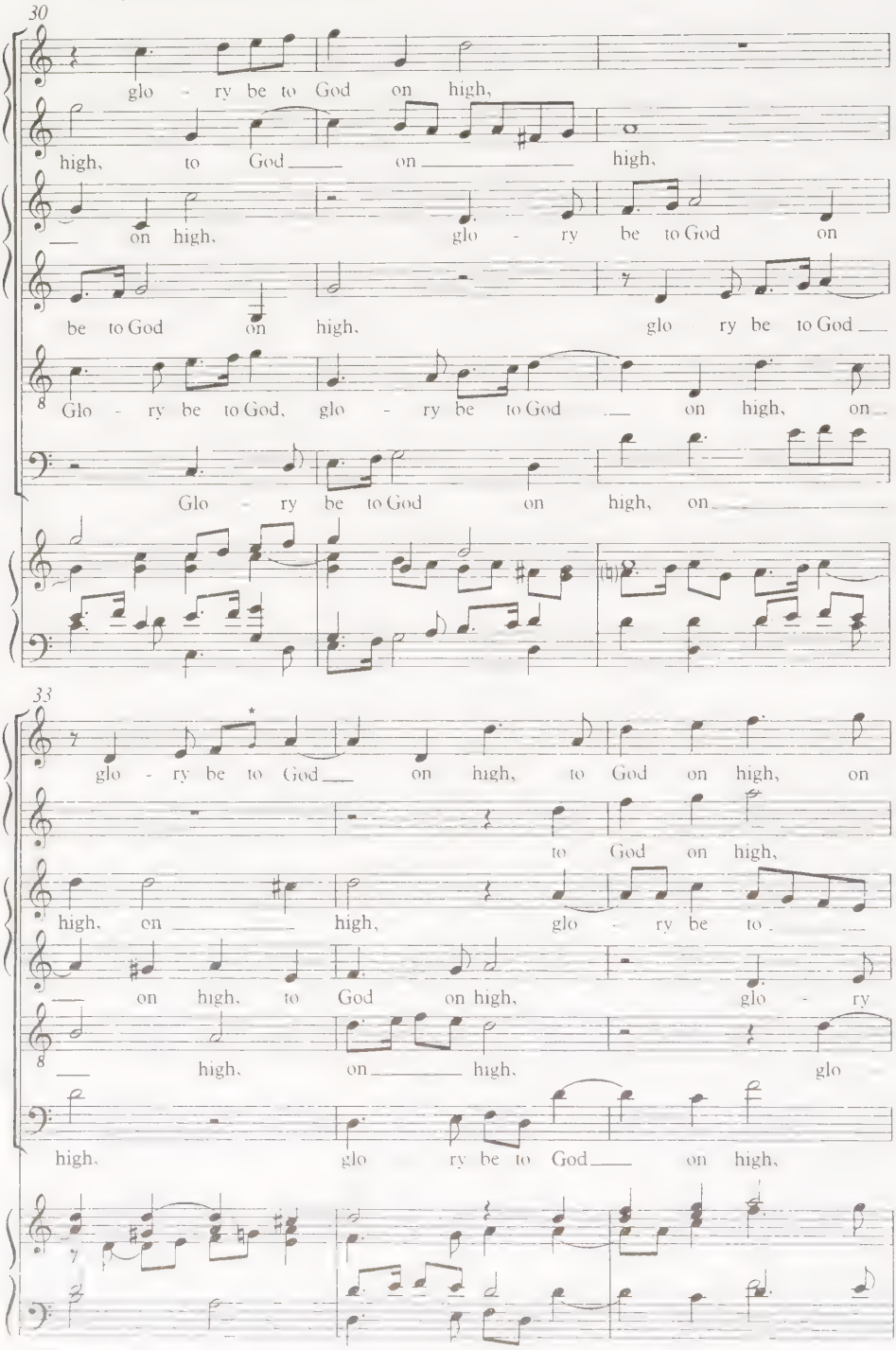

16
- an - gels are glad, are glad, the arch - an - gels are glad, are glad.
glad, are glad, the archan - gels are glad.
- gels, the archan - gels are glad, are glad, are
glad, are glad, are glad, are glad, are glad.
- an - gels are glad, are glad, are glad, are glad.
are glad, are glad, are glad.
18
This day the just re - joice, re - joice,
This day the just re - joice, the just re -
glad.
This day the just re - joice, re -



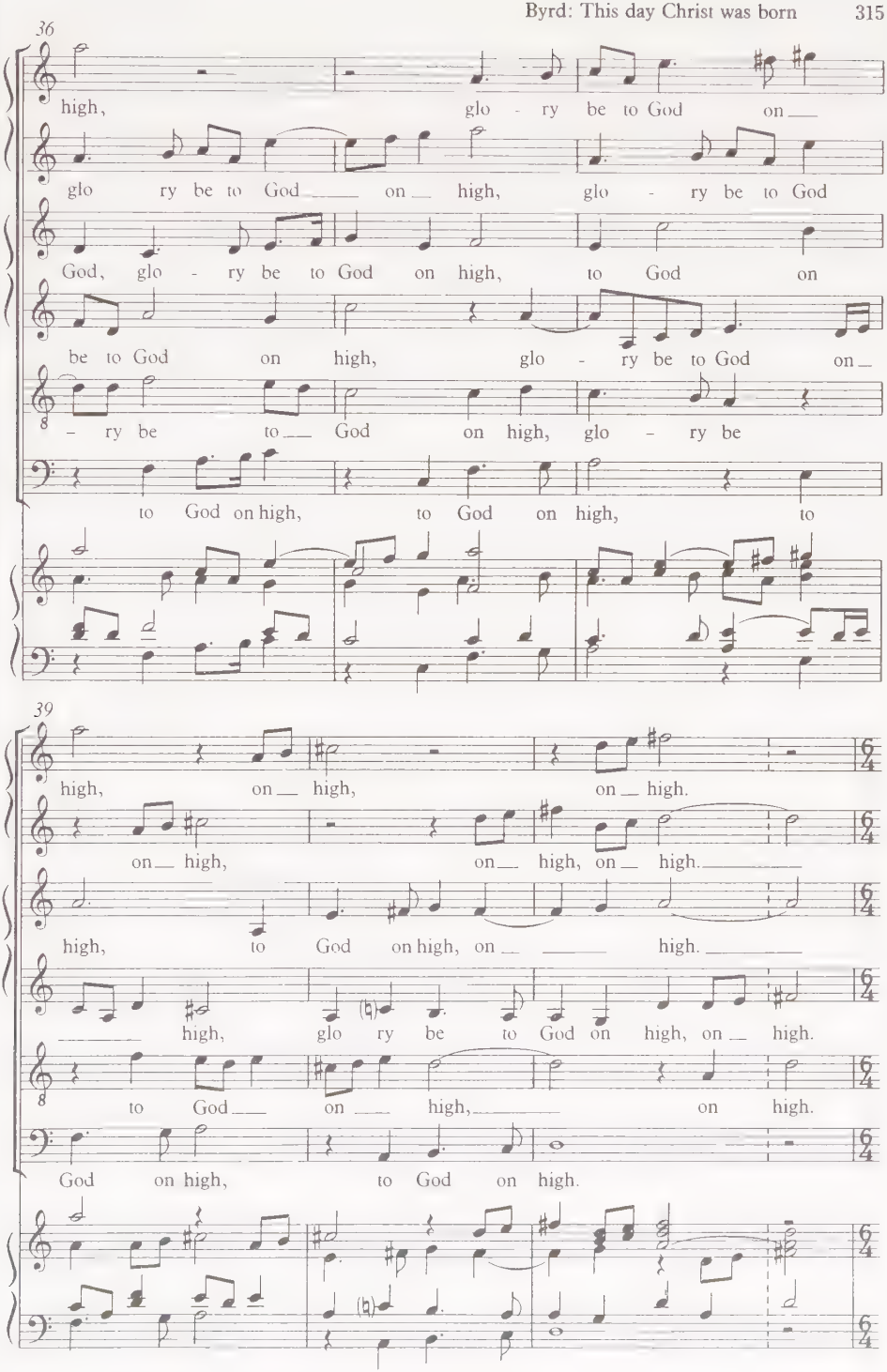
* Although this transcription is in keeping with the original notation, it is likely that the Bass part in bar 23 should be sung to the rhythm ♩ ♩ with the Mean 2 in bar 24 being sung 𝅗𝅥 ♩

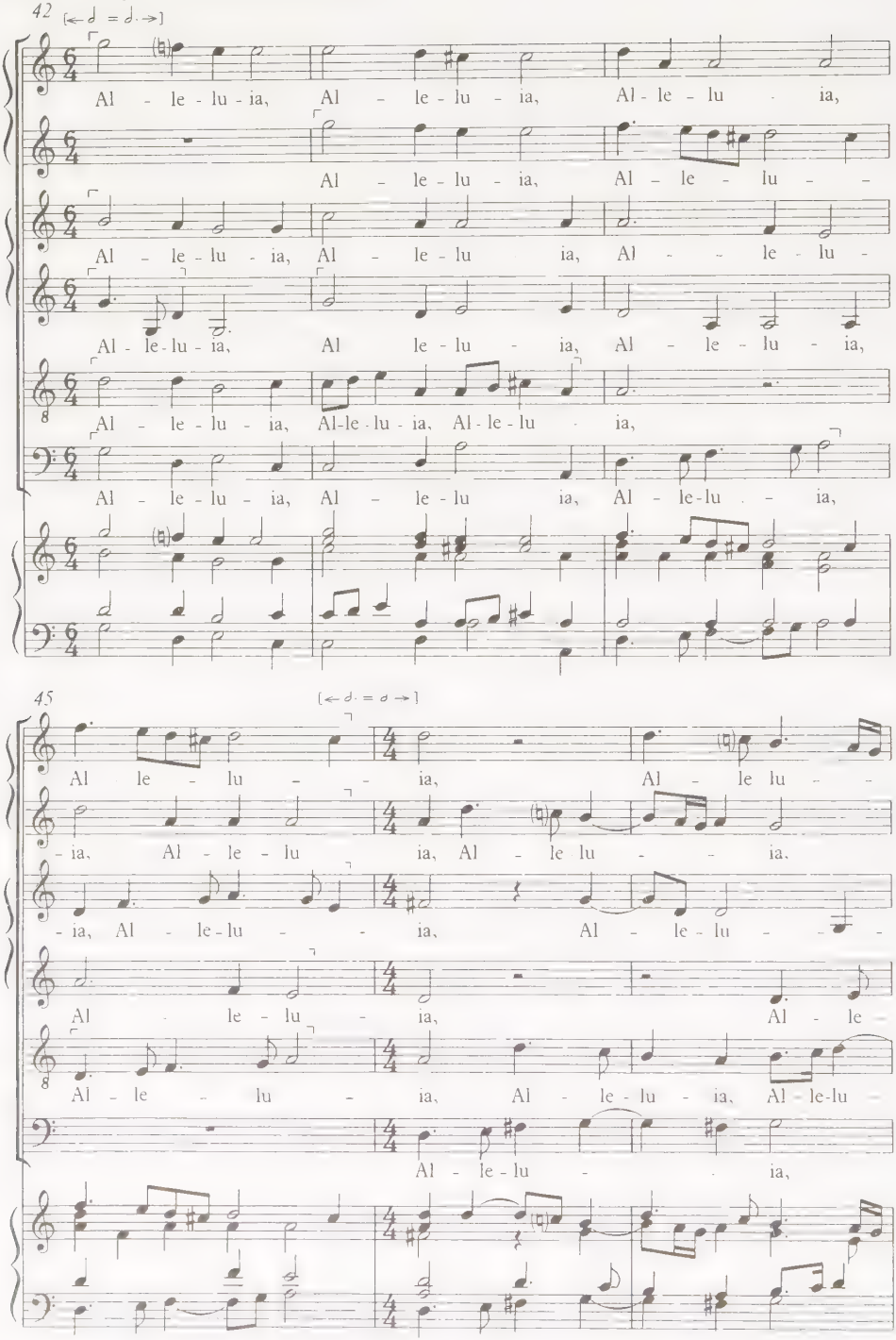


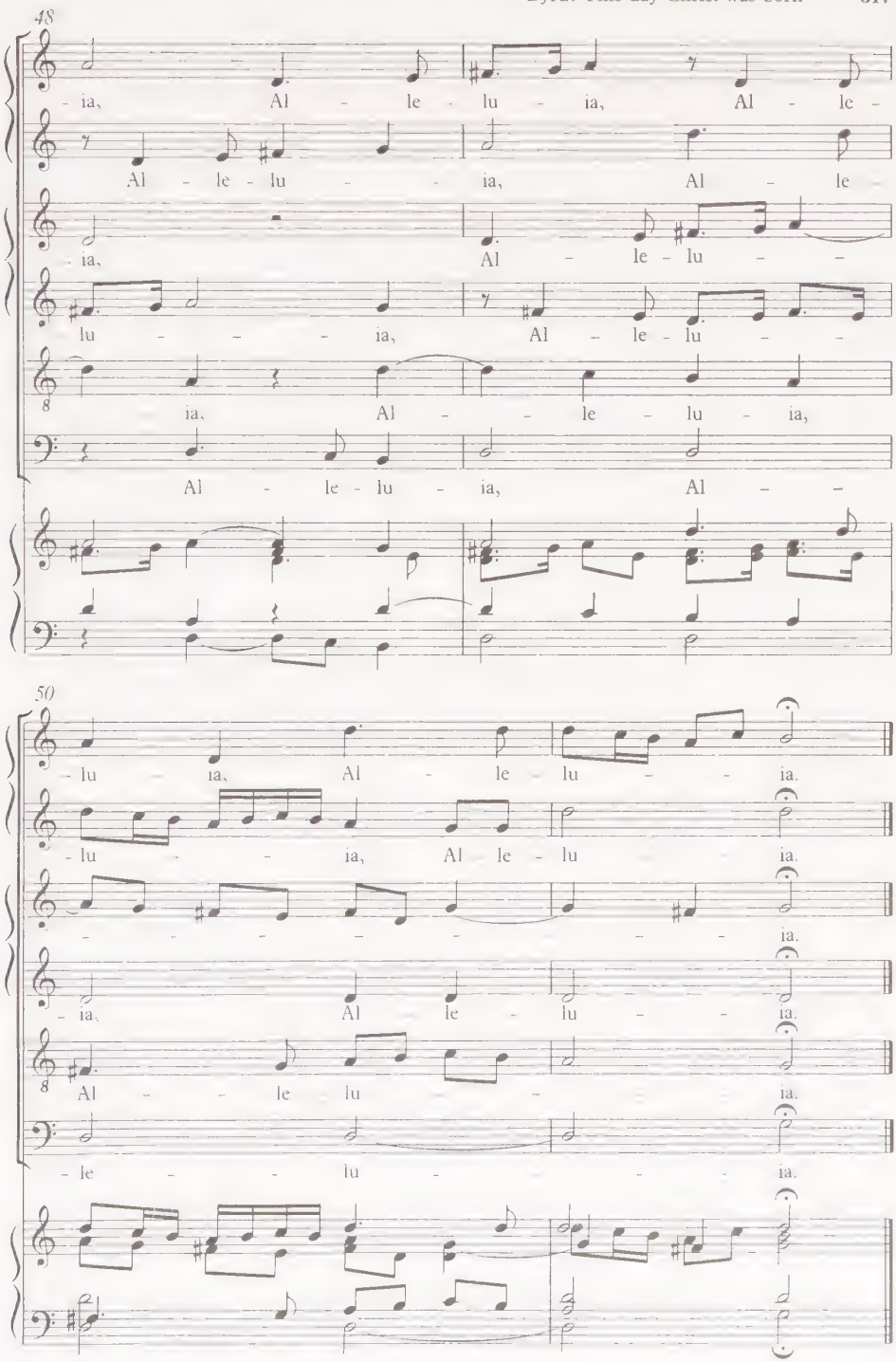
* See footnote page 312



* I in the source


36
high, glo - ry be to God on
glo ry be to God on high, glo - ry be to God
God, glo - ry be to God on high, to God on
be to God on high, glo - ry be to God on
- ry be to God on high, glo - ry be
to God on high, to God on high, to
39
high, on high, on high.
on high, on high, on high.
high, to God on high, on high.
high, glo ry be to God on high, on high.
to God on high, on high.
God on high, to God on high.


42
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Al - le - lu - -
Al - le - lu - ia, Al - le - lu ia, Al - - le - lu -
Al - le - lu - ia, Al le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Al-le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Al - le - lu ia, Al - le - lu - ia,
45
Al le - lu - - ia, Al - le lu - -
- ia, Al - le - lu ia, Al - le lu - - ia,
- ia, Al - le - lu - - ia, Al - le - lu - -
Al - le - lu - ia, Al - le -
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -
Al - le - lu - - ia,

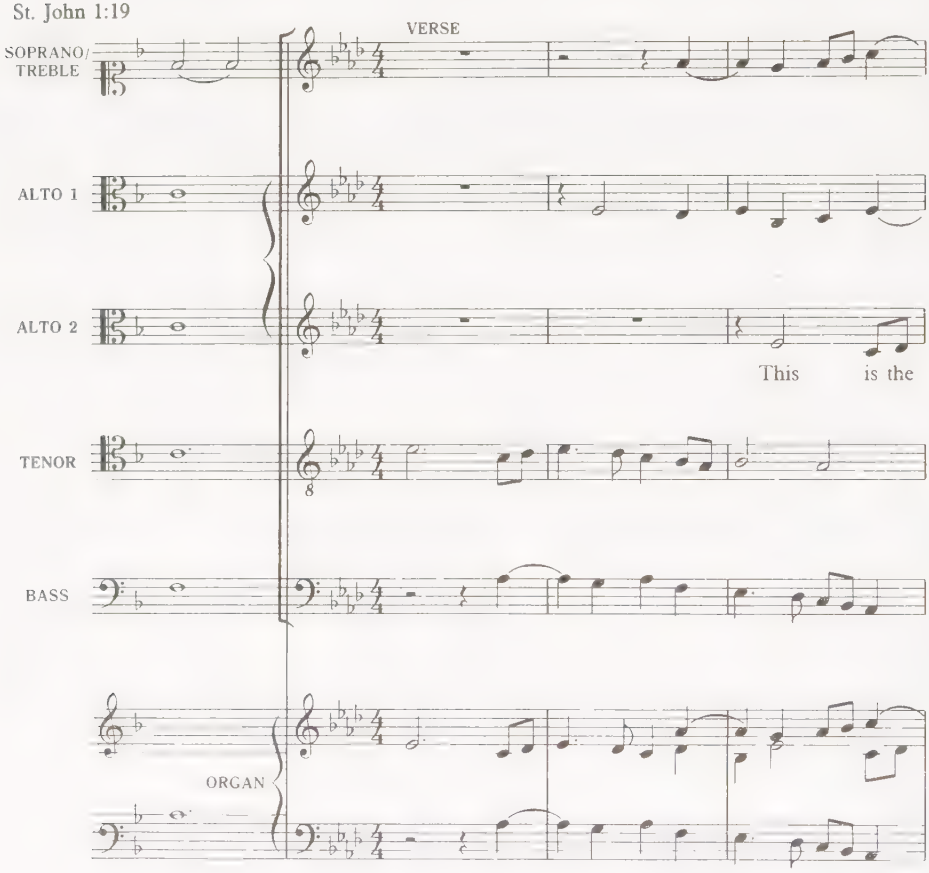

48
- ia, Al - le - lu - ia, Al - le -
Al - le - lu - - ia, Al - le -
- ia, Al - le - lu - -
lu - - - ia, Al - le - lu - -
ia, Al - - le - lu - ia,
Al - le - lu - ia, Al - -
50
- lu - ia, Al - le - lu - - ia.
- lu - - ia, Al - le - lu ia.
- - - - - - - ia.
- ia, Al le - lu - - ia.
Al - - le lu - ia.
- le - - lu - - - ia.

32. THIS IS THE RECORD OF JOHN

Edited by
PETER LE HURAY

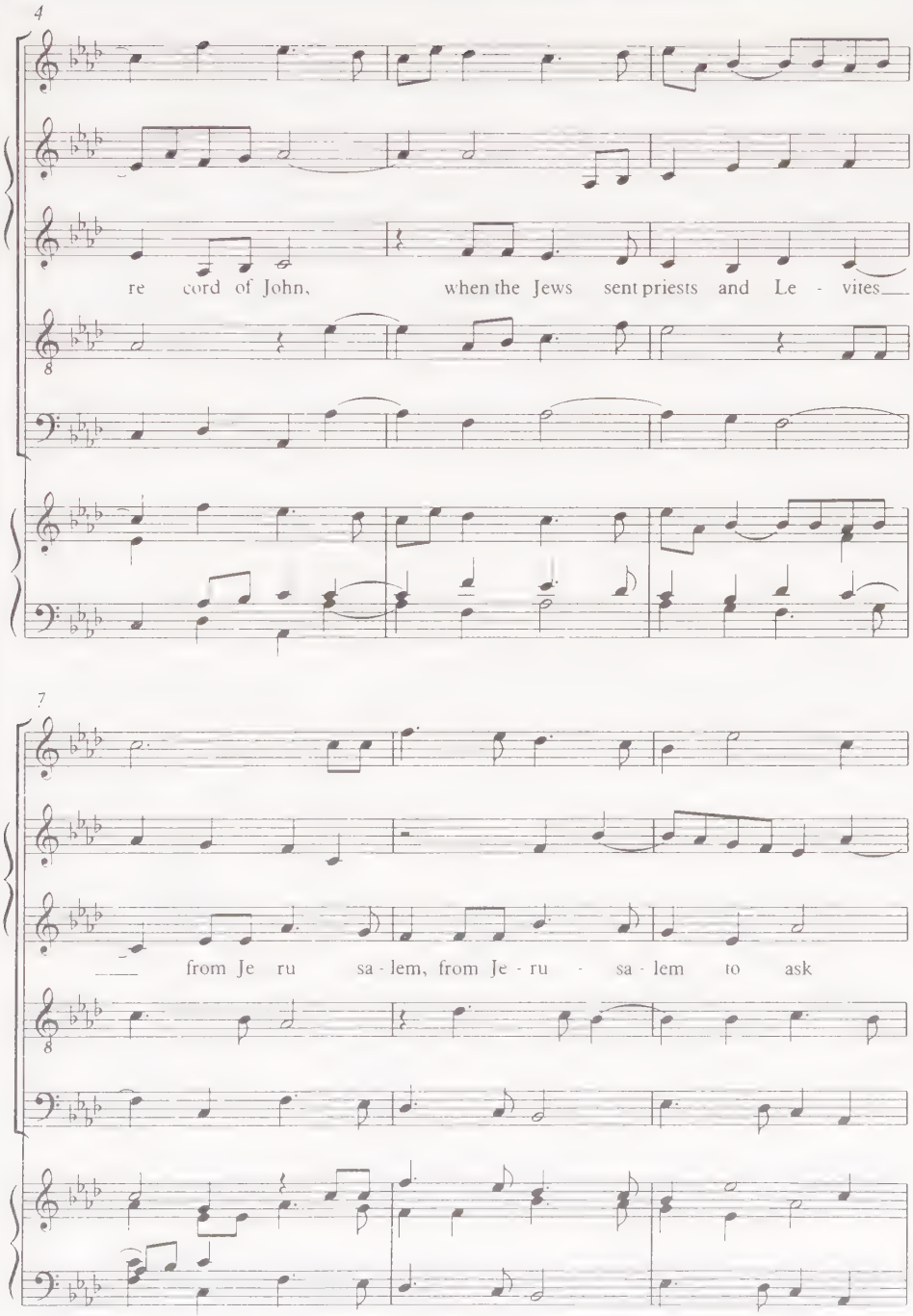
ORLANDO GIBBONS
(1583–1625)

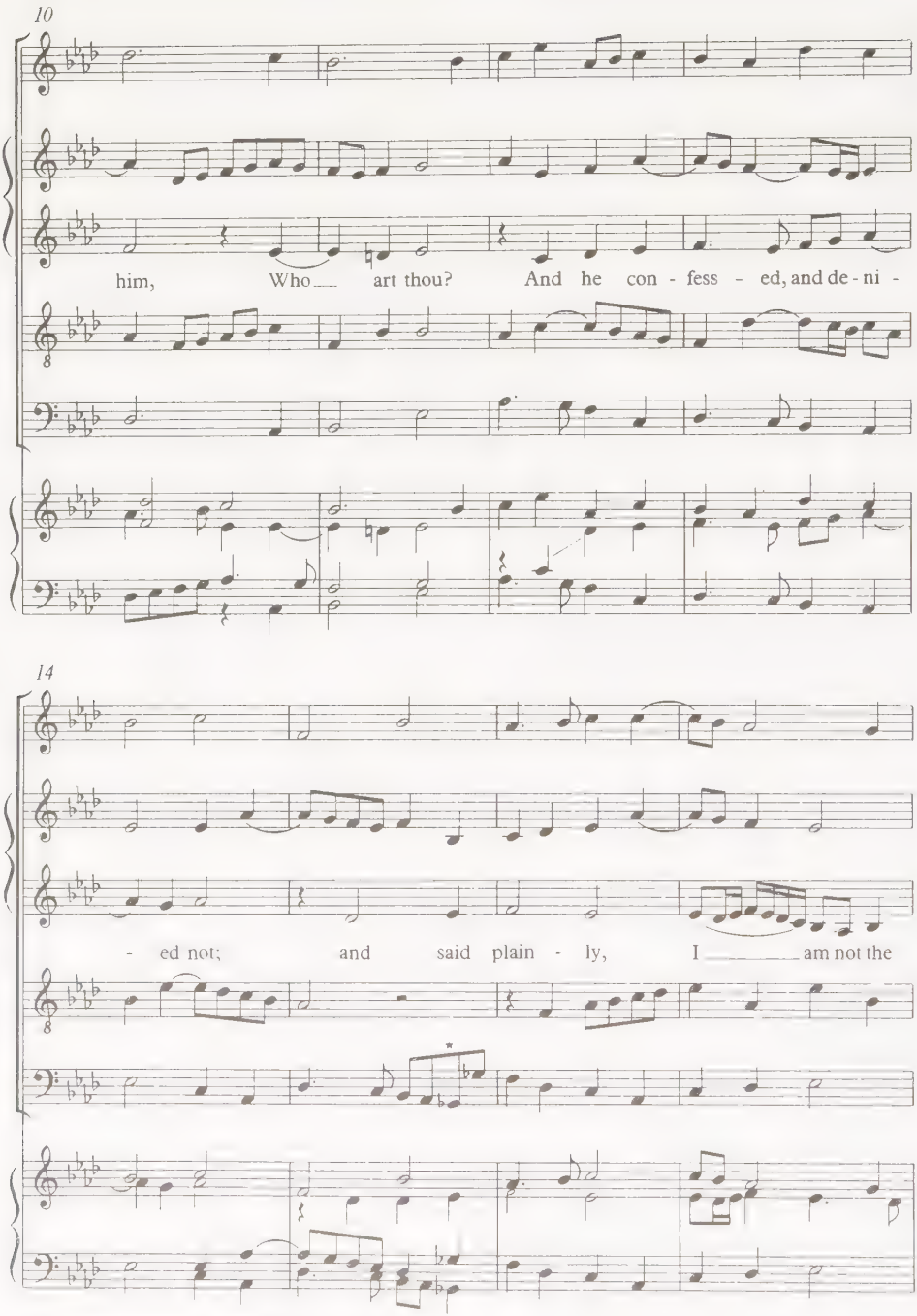
St. John 1:19



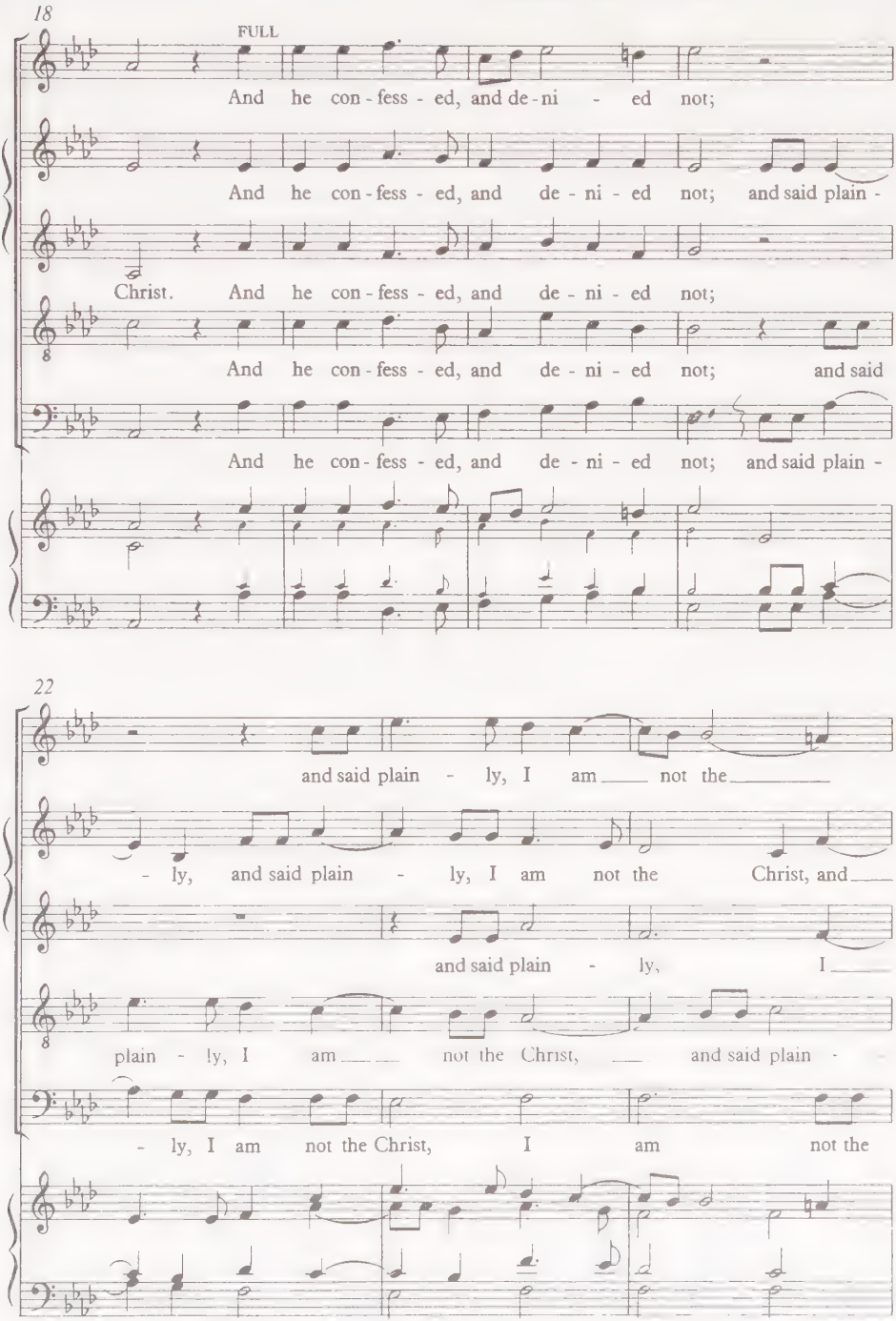
The accompaniment may be played by organ or viols.

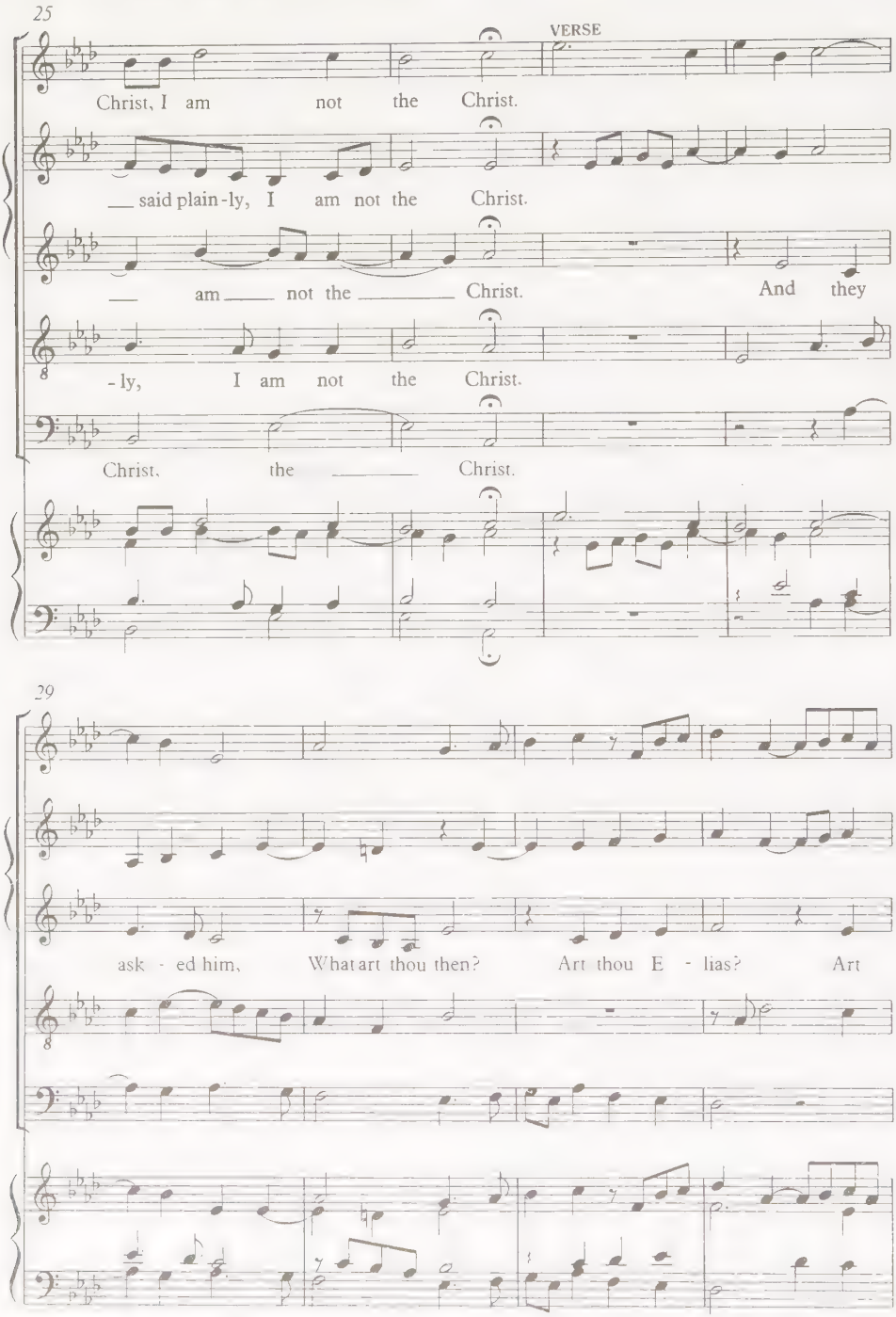
For Editorial Note see page 331. Also available, ed. Fellowes, a tone higher for tenor solo and SATB (TCM42).

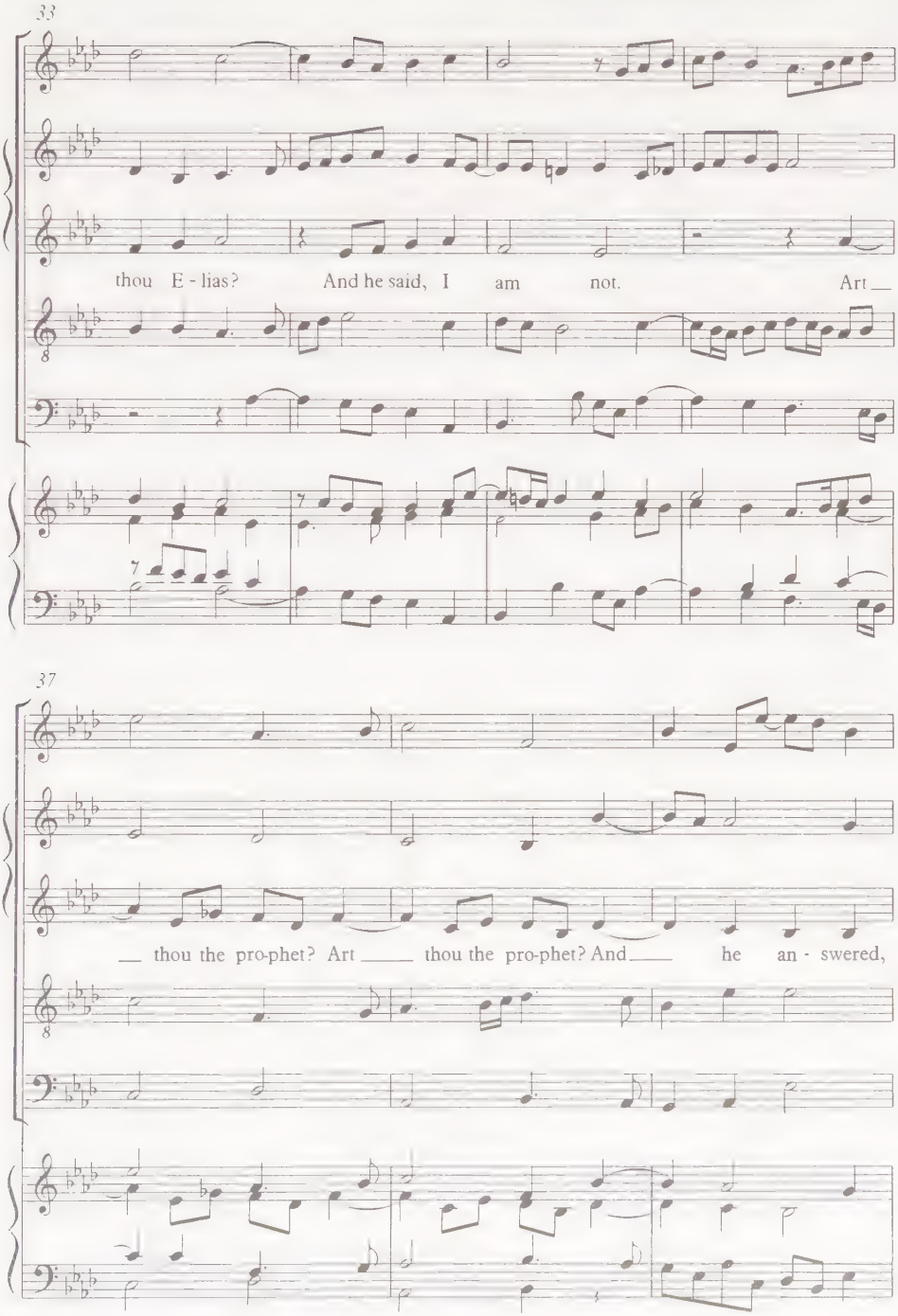

4
re cord of John, when the Jews sent priests and Le - vites
7
from Je ru sa - lem, from Je - ru - sa - lem to ask

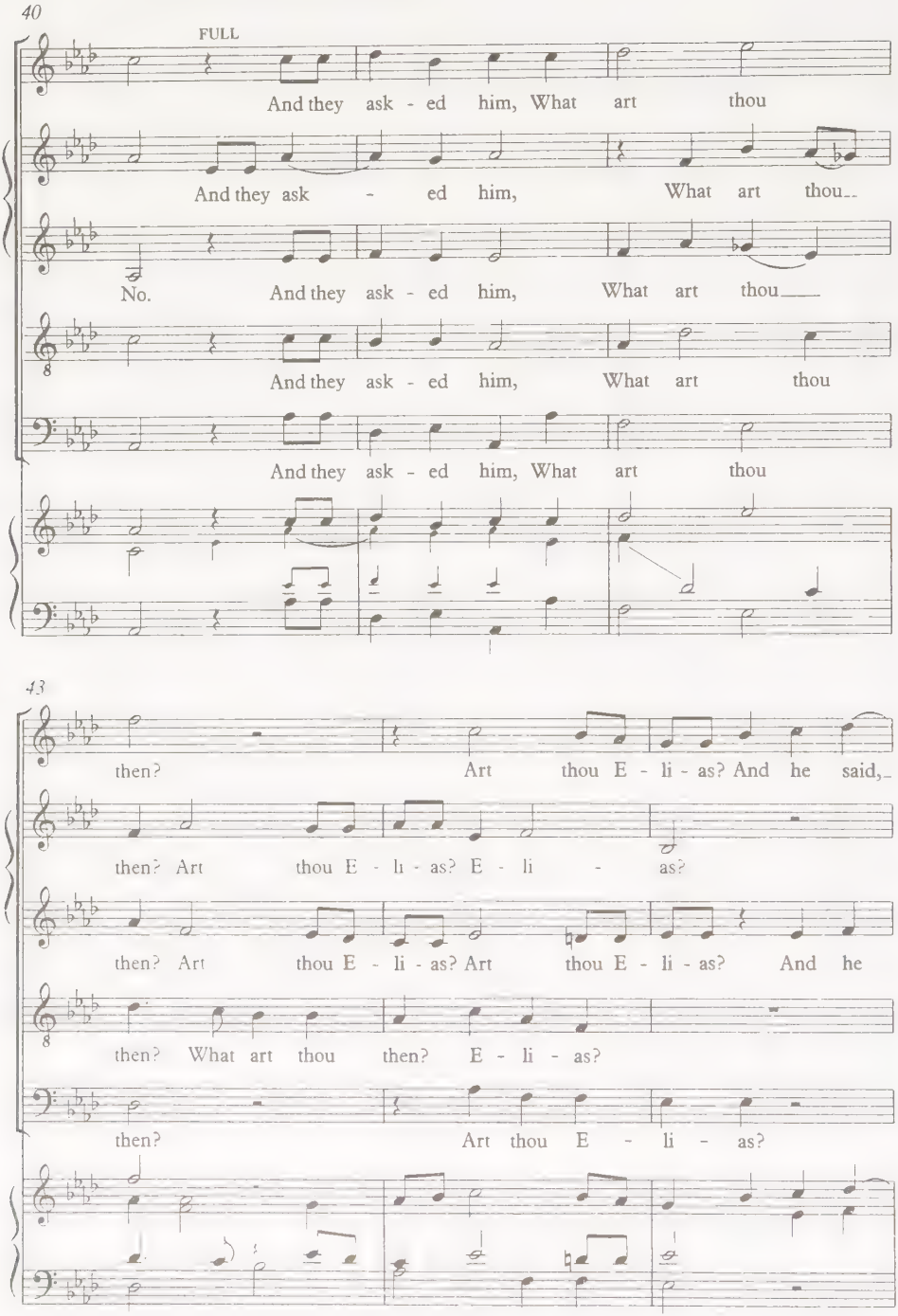


* For performances with viols only G naturals may be preferred.


18
FULL
And he con - fess - ed, and de - ni - ed not;
And he con - fess - ed, and de - ni - ed not; and said plain -
Christ. And he con - fess - ed, and de - ni - ed not;
And he con - fess - ed, and de - ni - ed not; and said
And he con - fess - ed, and de - ni - ed not; and said plain -
22
and said plain - ly, I am not the
- ly, and said plain - ly, I am not the Christ, and
and said plain - ly, I
plain - ly, I am not the Christ, and said plain -
- ly, I am not the Christ, I am not the


25
VERSE
Christ, I am not the Christ.
said plain-ly, I am not the Christ.
am not the Christ. And they
-ly, I am not the Christ.
Christ, the Christ.
29
ask - ed him, What art thou then? Art thou E - lias? Art


33
thou E - lias? And he said, I am not. Art
37
thou the pro-phet? Art thou the pro-phet? And he an - swered,


40
FULL
And they ask - ed him, What art thou
And they ask - ed him, What art thou
No. And they ask - ed him, What art thou
And they ask - ed him, What art thou
And they ask - ed him, What art thou
43
then? Art thou E - li - as? And he said,
then? Art thou E - li - as? E - li - as?
then? Art thou E - li - as? Art thou E - li - as? And he
then? What art thou then? E - li - as?
then? Art thou E - li - as?

46

I am not, I am not.

And he said, I am not, and he said, I am not. Art thou the

said, I am not, and he said, I am not. Art thou the

And he said, I am not. Art thou the

And he said, I am not. Art thou the

50

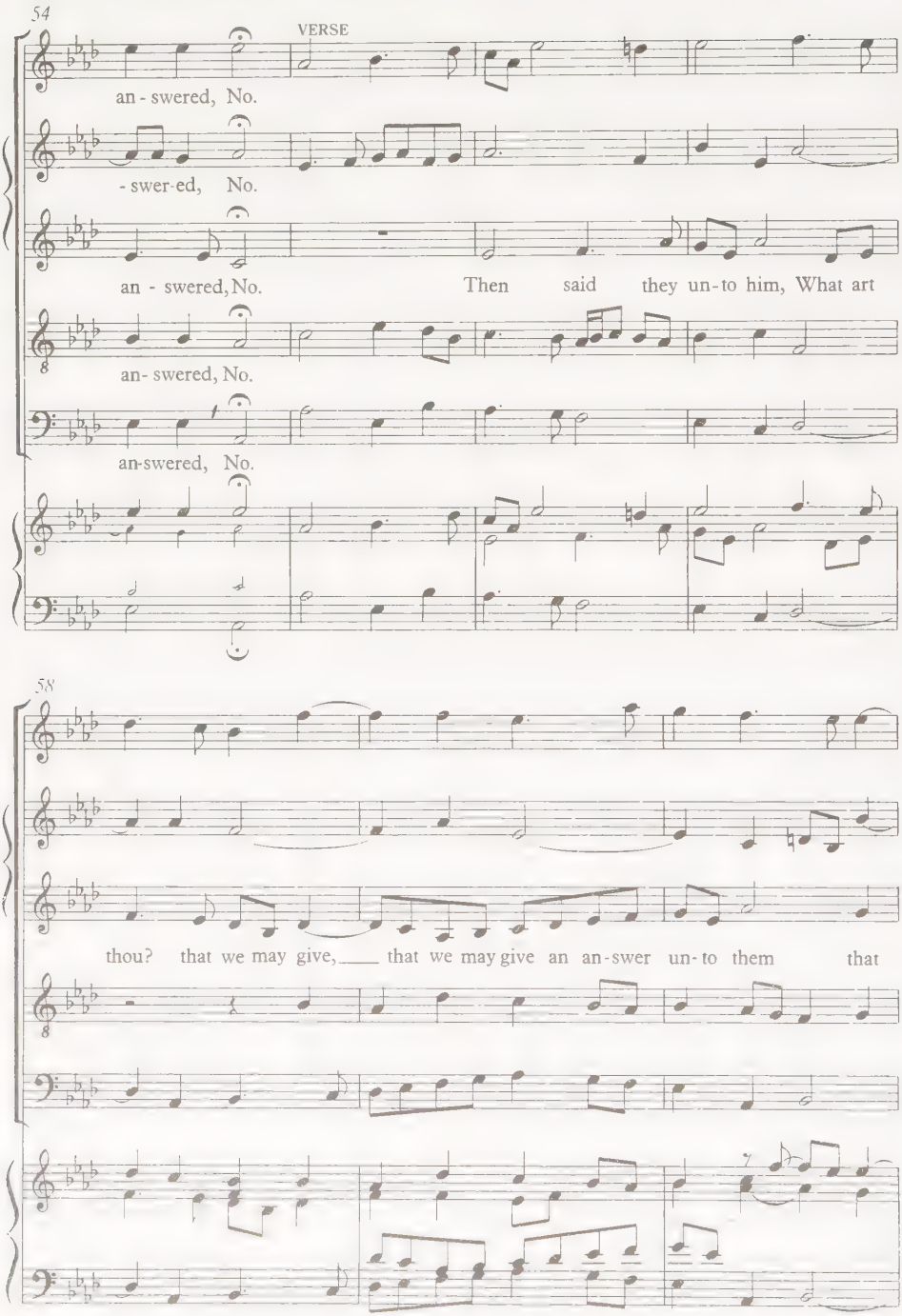
Art thou the pro - phet? And he

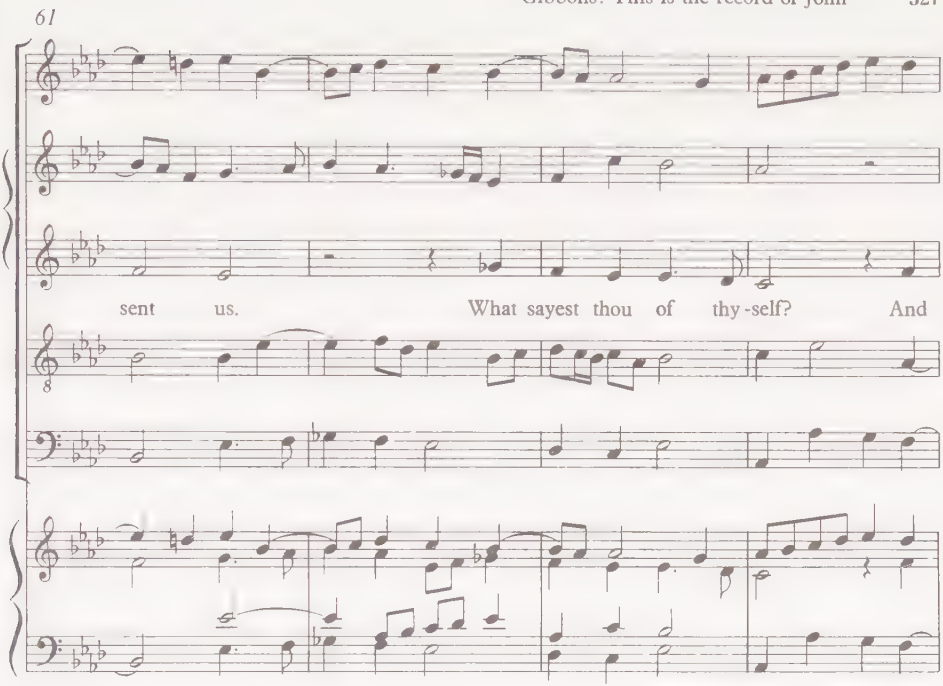
pro-phet? And he an - swer-ed, No. Art thou the pro - phet? And he an-

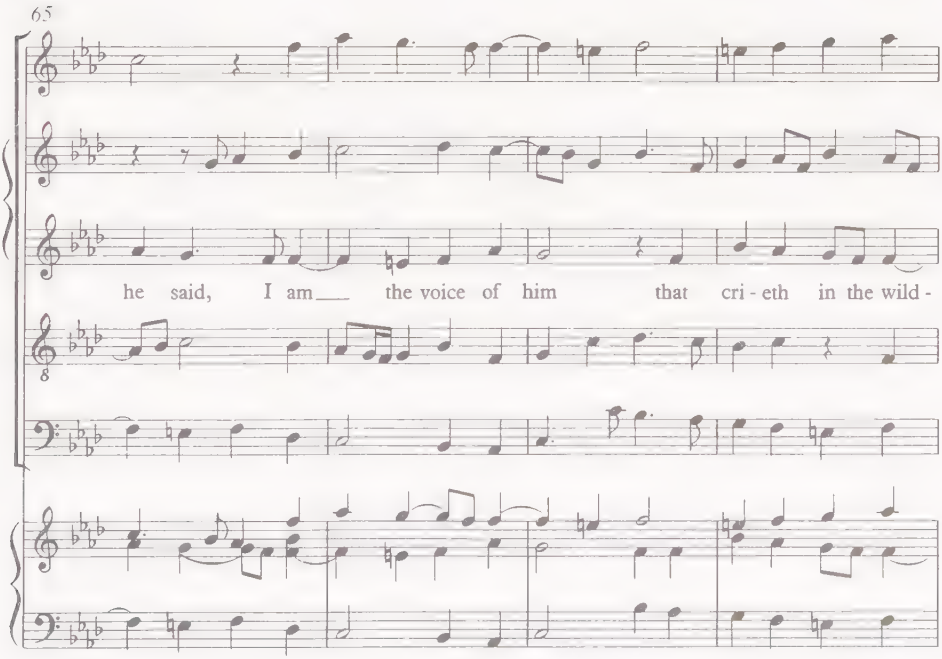
pro - phet? And he an - swered, No. Art thou the pro - phet? And he

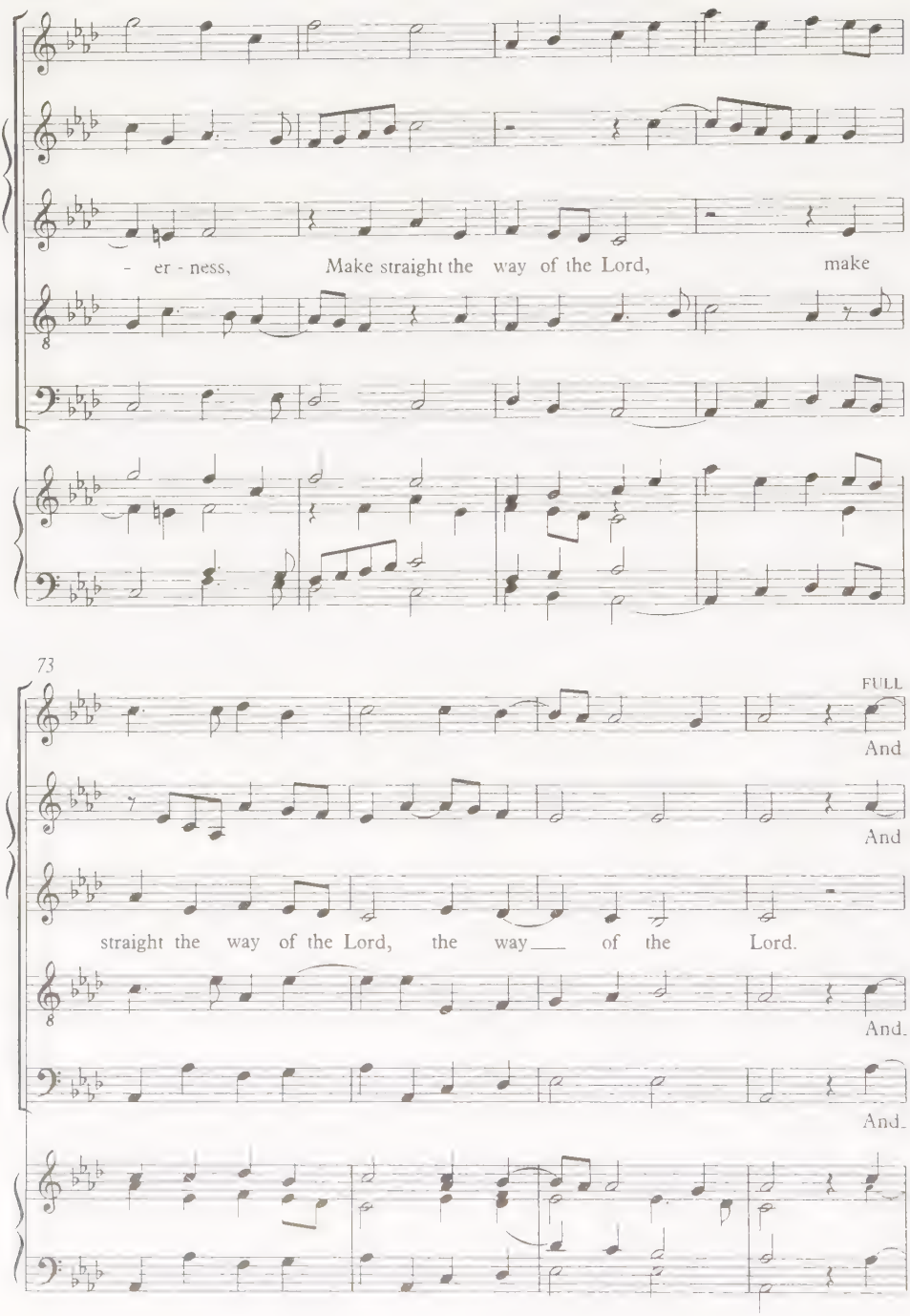
pro-phet? And he an - swered, No. Art thou the pro-phet? And he

pro - phet? And he an - swered, No. Art thou the pro - phet? And he


54
VERSE
an - swered, No.
- swer-ed, No.
an - swered, No. Then said they un-to him, What art
an- swered, No.
an-swered, No.
58
thou? that we may give, that we may give an an-swer un-to them that


61
sent us. What sayest thou of thy-self? And


65
he said, I am___ the voice of him that cri-eth in the wild-


69
- er - ness, Make straight the way of the Lord, make
73
FULL
And
And
straight the way of the Lord, the way of the Lord.
And.
And.

77

he said, I am the voice of him that cri - eth

he said, I am the voice of him that

And he said, I am the voice of him

he said, I am the voice of him, of

he said, I am the voice of him that cri - eth

80

in the wild - er - ness, Make straight the way of the Lord,

cri - eth in the wild - er - ness,

that cri - eth in the wild - er - ness, Make straight the

him, that cri - eth in the wild - er - ness, Make straight the way of the

in the wild - er - ness, Make

84

make straight the way of the Lord, of the Lord,

Make straight the way of the Lord, the Lord,

way of the Lord, make straight the way of the Lord, the

Lord, the way of the Lord,

straight the way of the Lord, make straight the way of the

87

make straight the way of the Lord, the way of the Lord.

make straight the way of the Lord, of the Lord.

way of the Lord, make straight the way of the Lord, of the Lord.

make straight the way, the way of the Lord, of the Lord.

Lord, the Lord, make straight the way of the Lord, the way of the Lord.

Editorial Note

Sources: (a) Vocal parts

1. Durham Cathedral, c. 1635–8, partly in the hand of Toby Brooking, a member of the cathedral choir.
2. Cambridge, Peterhouse, c. 1637–40, partly in the hand of Thomas Wilson, organist of the college, and until 1635 a chorister at Durham.
3. Oxford, St. John's College, c. 1633–36, in the hand of John Stevens, official copyist to the Chapel Royal, and Clerk of the Cheque to the Chapel.
4. York Minster, c. 1640, linked, as are the Peterhouse books, to the Durham MSS.

   Also post-Restoration sources at Lichfield and Manchester (Henry Watson Library).

   (b) Organ parts

5. Durham, MS A5, c. 1638, in the hand of Henry Palmer, a member of the Durham choir,
6. Peterhouse, MS 46, c. 1638? in the hand of Thomas Wilson (see above).

   Also St. Michael's College, Tenbury, MS 791, in the hand of Adrian Batten: an inferior text containing obvious errors.

   (c) Scores

7. Oxford, Christ Church, MS 21, post-Restoration, possibly as late as 1734.
8. Royal College of Music, London, MS 1060: an 18th c. copy by William Hayes of a post-Restoration(?) score by Goodson.

   Full source details are in 1) R. T. Daniels and P. G. le Huray: 'The Sources of English Church Music, 1544–1660', *Early English Church Music,* suppl. vol. I (St. & Bell, 1972).

   and

   2) John Morehen: 'The Sources of English Cathedral Music', *Dissertation for Ph.D.,* (unpublished), Cambridge, 1969.

Editorial Method:

Small notes, small rests, and small accidentals are editorial.

Variants:

There are remarkably few variants of any significance in the extant sources. 7 is the only text for the viol parts, apart from the later 8, which may well have been based upon it. 7 has therefore been used as the prime text for the present edition. Although its provenance is uncertain, it is a careful score in every respect. In view of the variants between the extant viol and organ parts, simultaneous use of viols and organ seems unlikely. Organ parts 5 and 6 are practically identical, and need almost no editorial filling-out. The solo alto part is given throughout in the organ accompaniment: there are good reasons for believing that the organist would not have doubled the voice, nonetheless, not least being the fact that certain bars are unplayable without pedals: c.f. 4, 66 and 69. The solo part is transposed in f.A2 of Peterhouse MS 44 for treble – a normal version is also to be found in this book on f.F6.

Substantial variants:

17 iii 1–9: I *q* am *sq sq sq sq sq sq q* not *q* (2) / 32–3: Elias is variously set as *c q q*, *c c c*, and *c s* – the intention seems to have been that Elias should almost be treated as a 2-syllable word / 41 iii 3: him *c*, what *c* art *c* thou *q*, what *q* art *c* thou *c* (2) / 53 iv 1: pro *c* phet *q* and *q* he *q q c* (1) / 79 iv 3: that *c* cri *q* eth *q* in *c*. the *q* wild *c*. er *q c m* ness *m* (1) / 87 v 1– : Lord *c*, make *c* straight *c* the *c* way *c* of *c* the *c q q* Lord *c* (1) / 88 iv 1– : way *c* of *c* the *c q q q q* Lord *m*, the *c* way *c* of *q* the *q* (1).

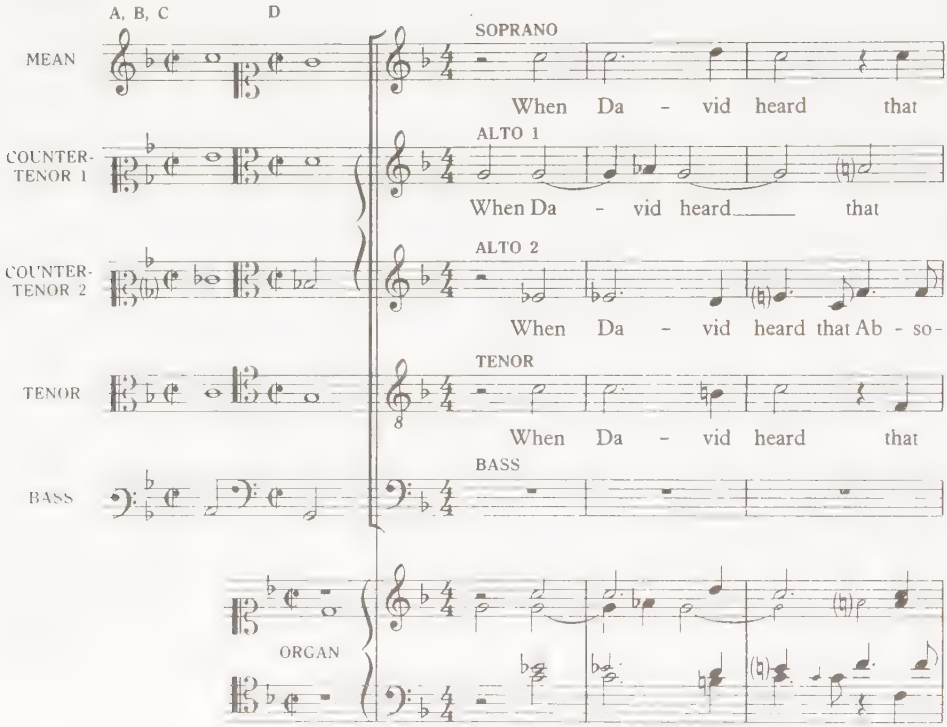
'To Mr. Thomas Myriell'

33. WHEN DAVID HEARD

Edited by
JOHN MOREHEN

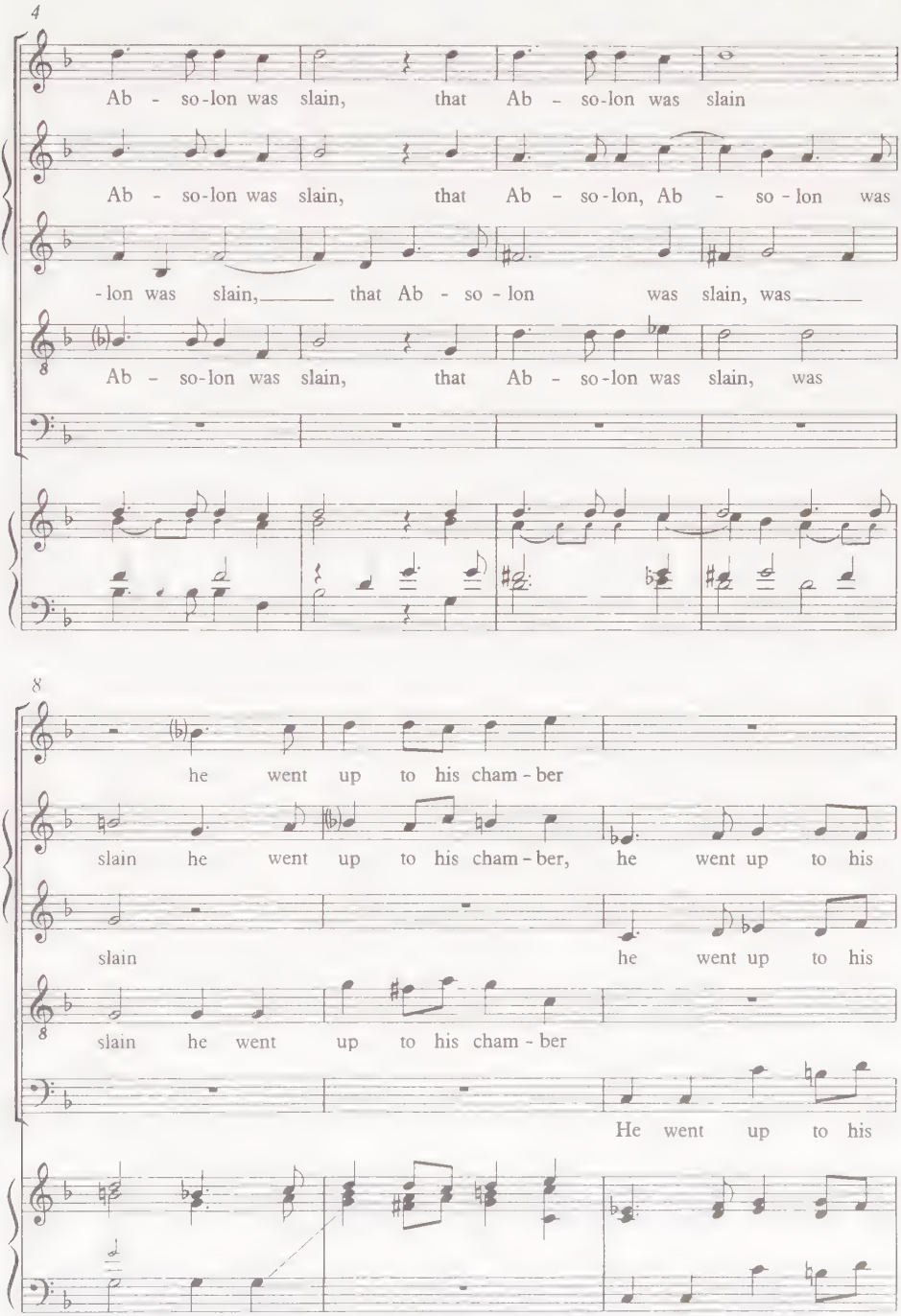
THOMAS TOMKINS
(1572–1656)

2 Samuel 18, 33



Sources: Thomas Tomkins *Songs of 3. 4. 5. and 6. Parts*, *c.* 1622 **(A)**; British Library, Add. Mss. 29372–6, *c.* 1616 **(B)**; New York Public Library, Drexel Mss. 4180–4, *c.* 1625 **(C)**; Thomas Tomkins *Musica Deo Sacra*, 1668 **(D)**. Although **A** must be accorded source primacy, due weight has been given to **B**, which not only predates **A** but which is also very closely associated with the dedicatee of this composition. Source **C**, an otherwise valuable source, appears to derive from **A** and is thus of little independent value for this piece. Source **D** has been consulted, but in view of its late date and frequently suspect text its readings have usually been disregarded where they are uncorroborated by **A** or **B**. Source **D**, however, provides the only keyboard part.

Editorial Method: Some redundant rests have been suppressed, so have some notes where they are duplicated between the hands. No attempt has been made to reconcile compatible variants between the voice and organ parts. Small notes are editorial, either new or in place of censored notes. A ligature in at least one source is indicated thus ⌈‾‾‾⌉. Cautionary accidentals, in round brackets, are not necessarily editorial. An accidental with a dot above (e.g. ♮̇) is required through modernization of the key-signature; small accidentals are editorial. In this edition only selected variants are shown.


4
Ab - so-lon was slain, that Ab - so-lon was slain
Ab - so-lon was slain, that Ab - so-lon, Ab - so - lon was
-lon was slain, that Ab - so - lon was slain, was
Ab - so-lon was slain, that Ab - so-lon was slain, was
8
he went up to his cham - ber
slain he went up to his cham - ber, he went up to his
slain he went up to his
slain he went up to his cham - ber
He went up to his

11

ov - er the gate, the gate, and

cham - ber ov - er the gate, the gate, and

cham - ber ov - er the gate, the gate, and wept,

ov - er the gate, and wept, and

cham - ber ov - er the gate, and

14

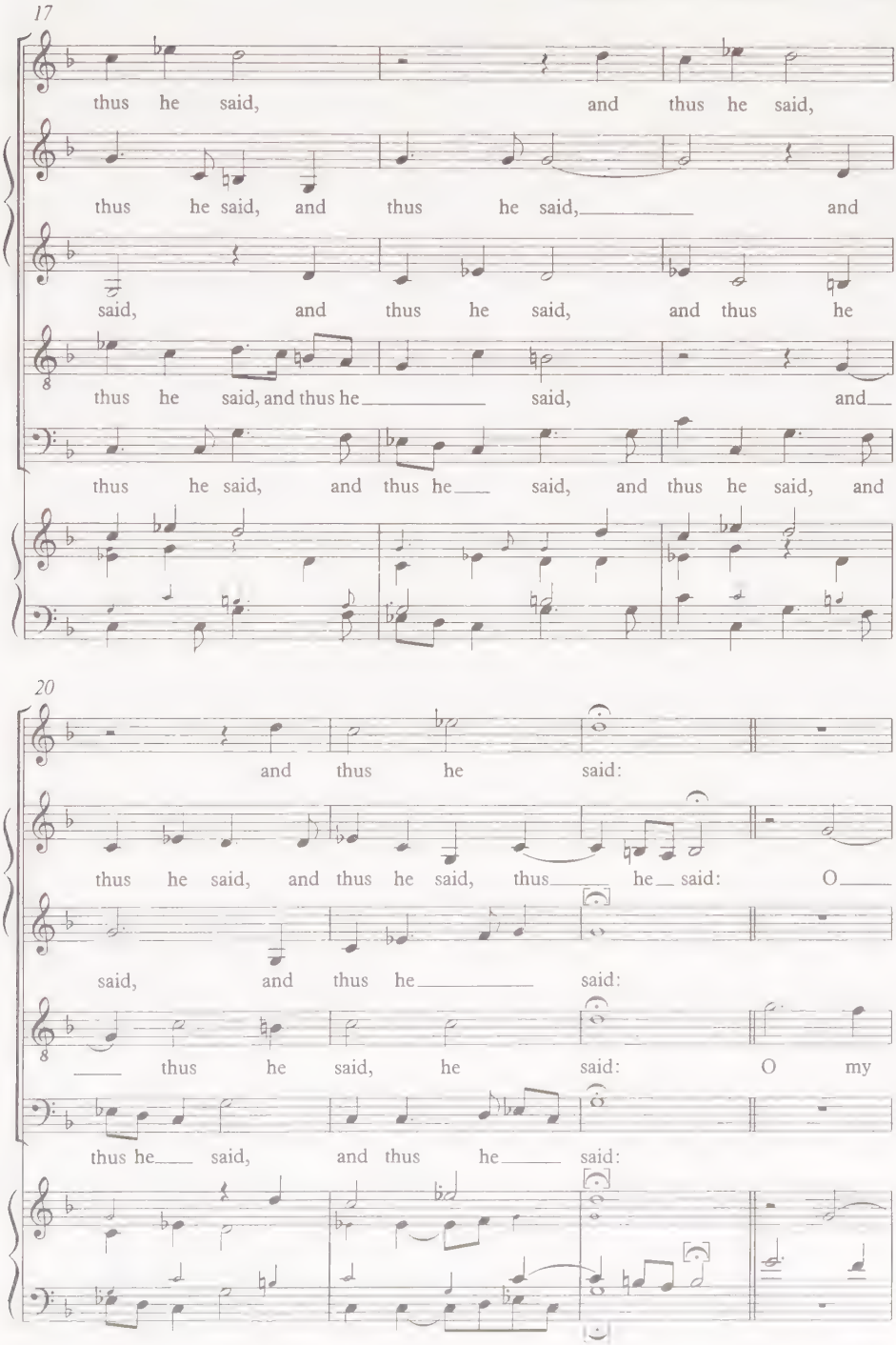
wept, and wept, and wept: and

wept, and wept, and wept: and

and wept, and wept, and wept: and thus he

wept, and wept, and wept: and

wept, and wept, and wept: and


17
thus he said, and thus he said,
thus he said, and thus he said, and
said, and thus he said, and thus he
thus he said, and thus he said, and
thus he said, and thus he said, and thus he said, and
20
and thus he said:
thus he said, and thus he said, thus he said: O
said, and thus he said:
thus he said, he said: O my
thus he said, and thus he said:

24

O my son, my son,

my son, my son, O my son, my

O my son, O my son,

son, my son, my son, O my son,

O my son, my

my son, O my son, my son,

son, O my son, my son,

O my son, my son, my son, my son, Ab-

my son, O my son,

son, O my *son, my son, O my son,

* The underlay in the end of this phrase is substantially editorial.

32

Ab - so-lon my son, Ab - so-lon my son, Ab -

Ab - so-lon my son, O my son,

- so-lon my son, my son, O Ab - so-lon my

Ab - so - lon my son, my son,

Ab - so-lon

35

- so-lon my son, my son, Ab - so-lon my son,

my son, Ab - so - lon my son, O my son, O

son, O my son, Ab - so-lon my son, Ab - so-lon

Ab - so-lon my son, my son, Ab - so-lon my

my son, Ab - so - lon, Ab - so - lon

*D provides a different version of the Countertenor 2 part, involving consecutive octaves with the organ bass

38

my son, my son, Ab - so - lon,

my son, Ab - so - lon, Ab - so - lon

my son, Ab - so - lon, Ab - so - lon my

son, my son, Ab - so - lon, Ab -

my son, my son,

42

Ab - so - lon, Ab - so - lon my son, O Ab - so - lon

my son, Ab - so - lon, Ab - so - lon my

son, Ab - so - lon, O my son, O Ab - so -

- so - lon my son, O Ab - so - lon, O my son,

Ab - so - lon, Ab -

46

my son,

son, Ab - so - lon my son, Would God I had

- lon my son, Ab - so - lon my son, my son,

O Ab - so - lon my son, Would

- so - lon my son, my son,

*

49

Would God I had died for thee, for

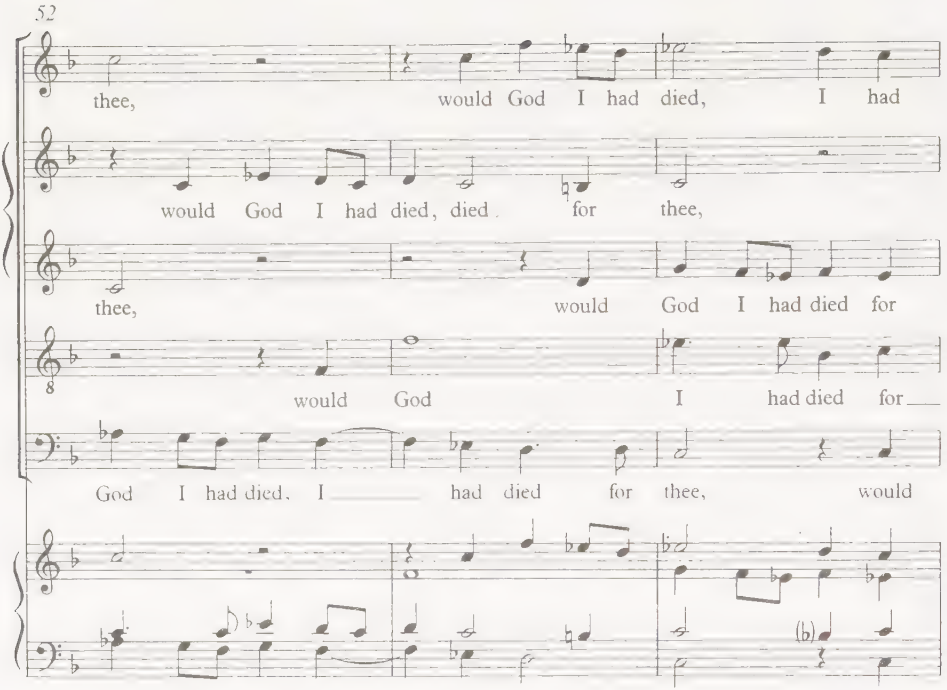
died for thee, for thee,

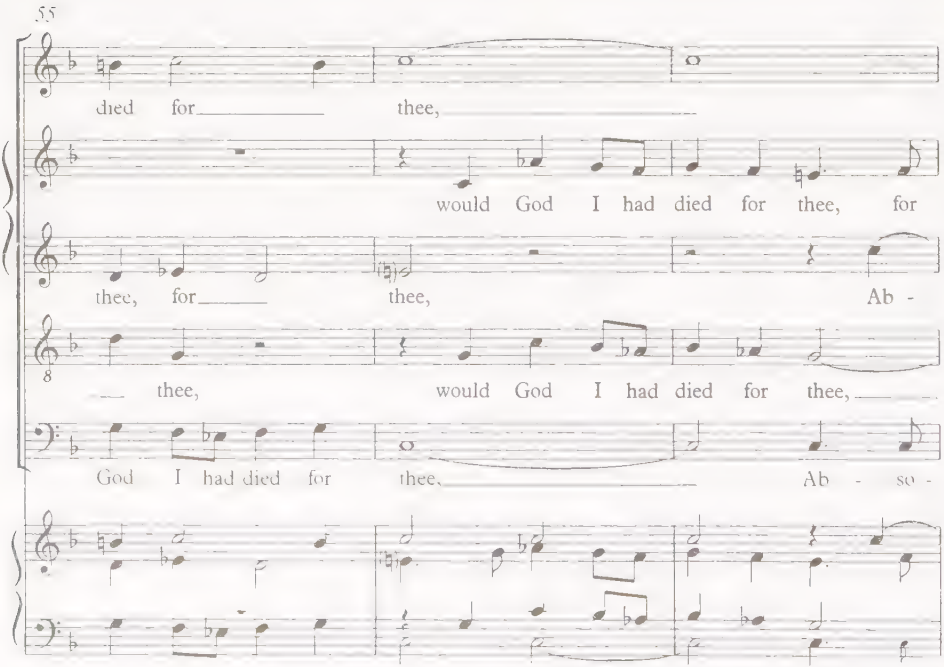
Would God I had died for

God I had died for thee, for thee,

O my son, my son, Would

*The spacing of the right-hand part of this bar is defective in the source.


52
thee, would God I had died, I had
would God I had died, died for thee,
thee, would God I had died for
would God I had died for
God I had died, I had died for thee, would


55
died for thee,
would God I had died for thee, for
thee, for thee, Ab -
thee, would God I had died for thee,
God I had died for thee, Ab - so -

58

Ab - so - lon my son, my

thee, Ab - so - lon my son, my son, O

- so - lon my son, Ab - so - lon

Ab - - - so - lon, Ab - so - lon my son,

- lon my son, my son, O

61

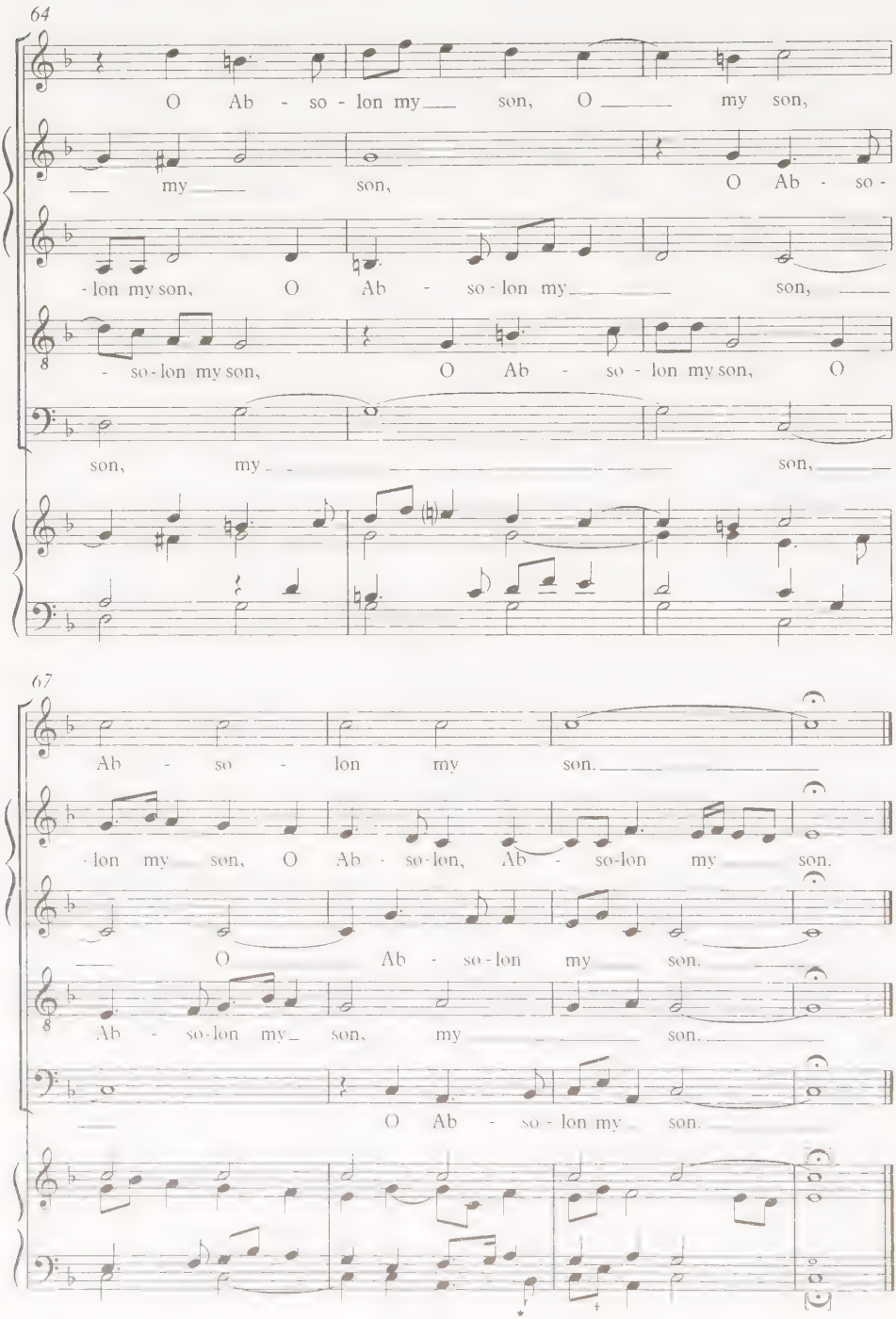
son, Ab - so - lon my son,

Ab - - - - so - lon, Ab - so - lon, Ab - so - lon

my son, my son, Ab - - - - so -

O Ab - so - lon my son, my son, Ab-

my son, Ab - so - lon my


64
O Ab - so - lon my son, O my son,
my son, O Ab - so -
- lon my son, O Ab - so - lon my son,
- so - lon my son, O Ab - so - lon my son, O
son, my son,
67
Ab - so - lon my son.
- lon my son, O Ab - so - lon, Ab - so - lon my son.
O Ab - so - lon my son.
Ab - so - lon my son, my son.
O Ab - so - lon my son.

*[illegible] = D
†[illegible] = D

34. WHEN DAVID HEARD

Edited by
ANTHONY GREENING

THOMAS WEELKES
(d. 1623)

2 Samuel 18, 33

SOPRANO 1

When Da - vid heard that Ab -

SOPRANO 2

When Da - vid heard that

ALTO 1

When Da - vid heard, when Da - vid heard

ALTO 2

When Da - vid heard that

TENOR

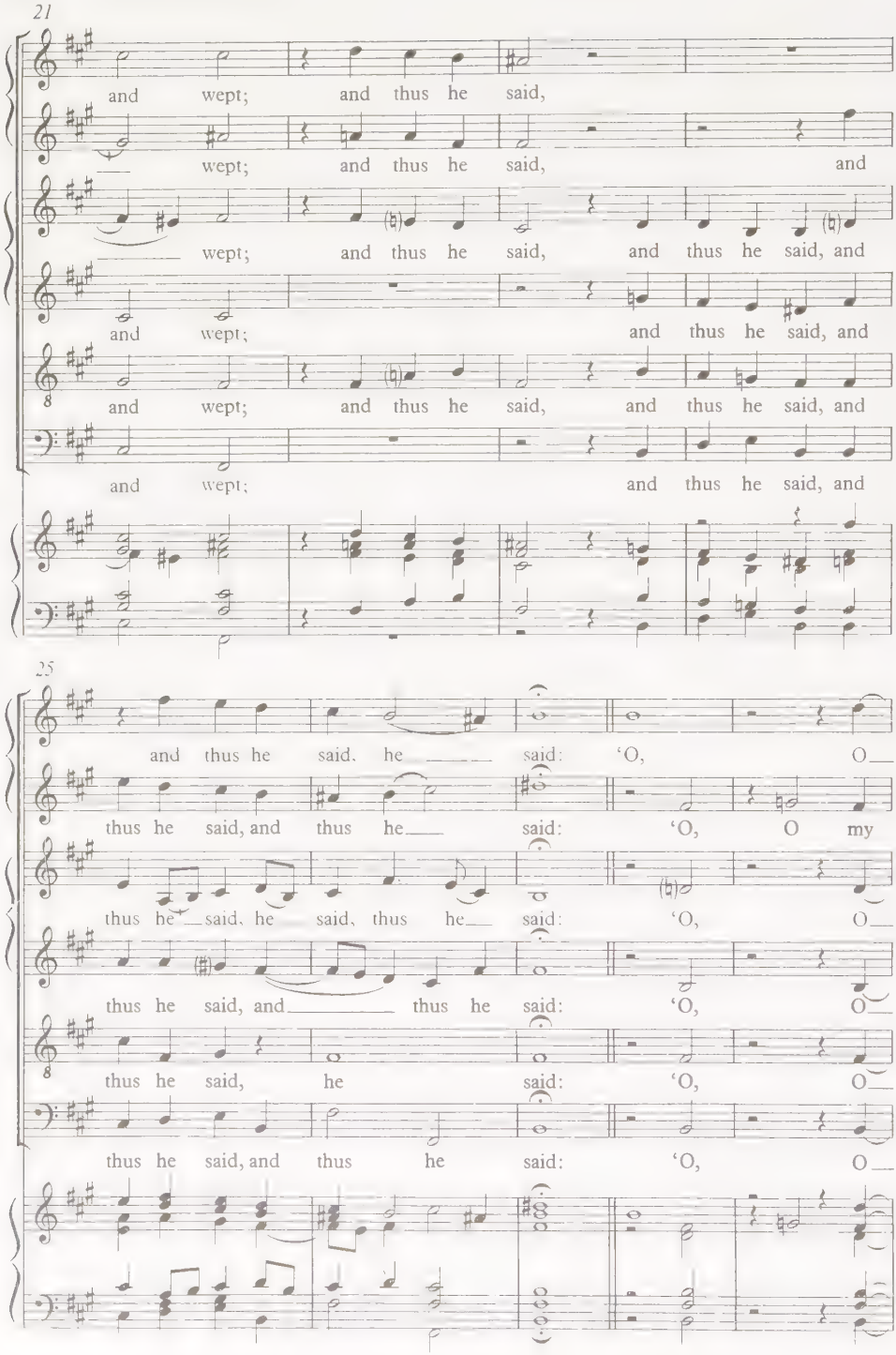
When Da - vid heard, when Da - vid heard,

BASS

When Da - vid heard

Keyboard reduction

For Editorial Note see page 351.


21
and wept; and thus he said,
wept; and thus he said, and
wept; and thus he said, and thus he said, and
and wept; and thus he said, and
and wept; and thus he said, and thus he said, and
and wept; and thus he said, and
25
and thus he said, he said: 'O, O
thus he said, and thus he said: 'O, O my
thus he said, he said, thus he said: 'O, O
thus he said, and thus he said: 'O, O
thus he said, he said: 'O, O
thus he said, and thus he said: 'O, O

30

my son Ab - sa - lon, my son, my

son Ab - sa lon, my son, my

my son Ab - sa - lon, my son, my

my son Ab - sa - lon, my son, my

my son Ab - sa - lon, my son Ab - -

my son Ab - sa - lon, my son,

34

son Ab - sa - lon, my son Ab - sa -

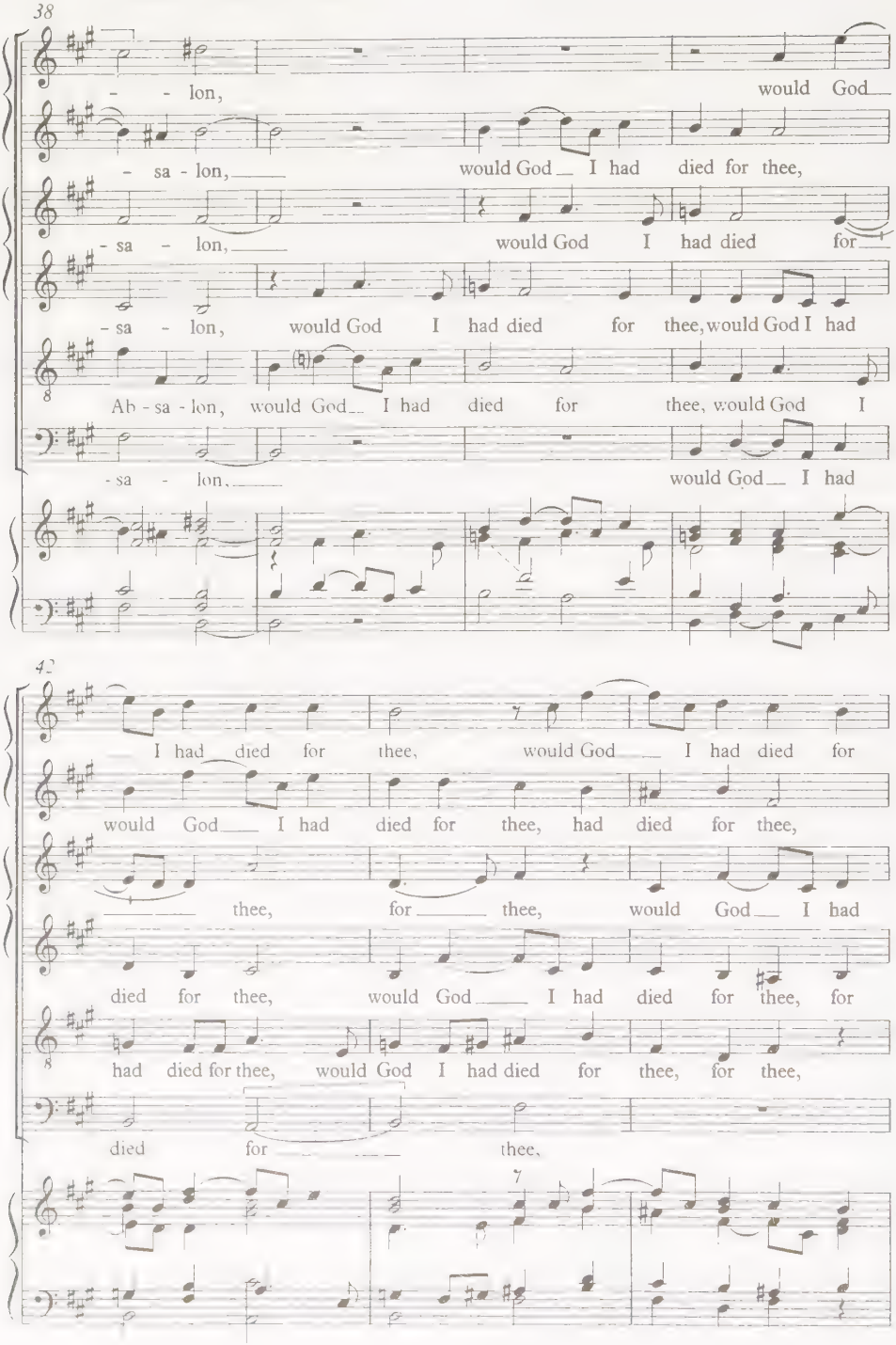
son Ab - sa - lon, my son Ab - - -

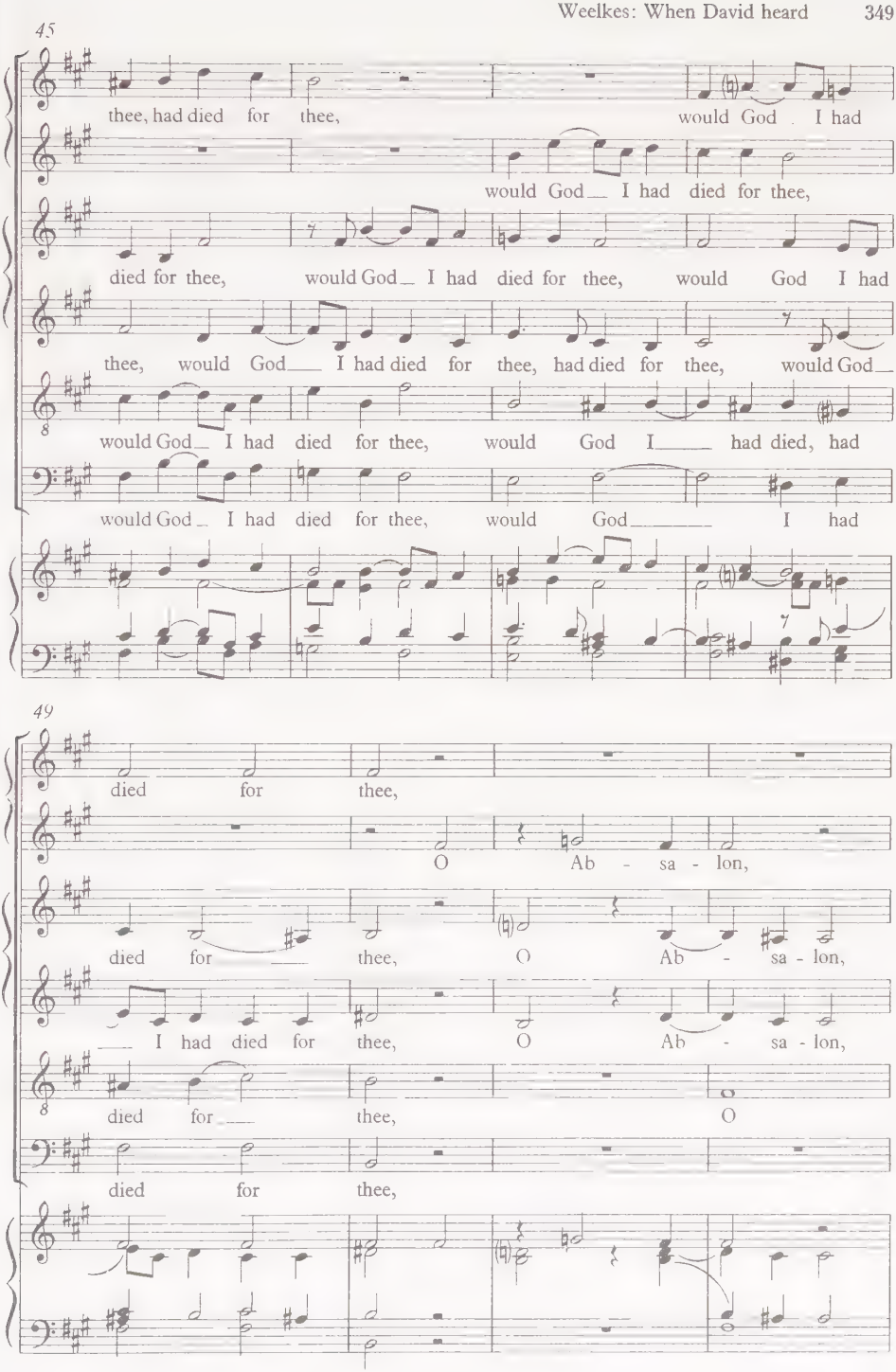
son Ab - sa - lon, my son Ab - - -

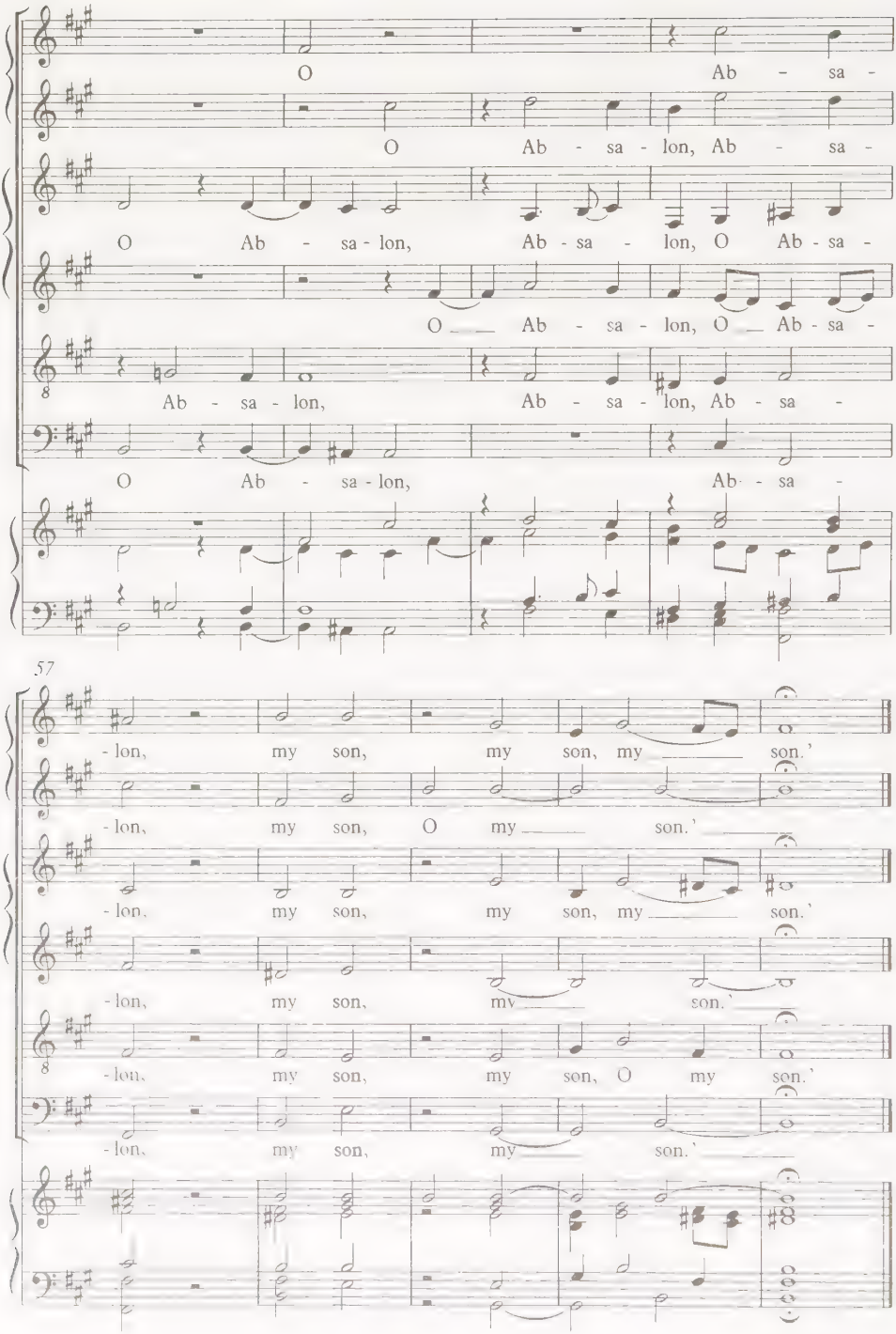
son Ab - sa - lon, my son Ab -

- - - - - sa - lon, my son

my son Ab - - -


38
- - lon, would God
- sa - lon, would God I had died for thee,
- sa - lon, would God I had died for
- sa - lon, would God I had died for thee, would God I had
Ab - sa - lon, would God I had died for thee, would God I
- sa - lon, would God I had
I had died for thee, would God I had died for
would God I had died for thee, had died for thee,
thee, for thee, would God I had
died for thee, would God I had died for thee, for
had died for thee, would God I had died for thee, for thee,
died for thee,


45
thee, had died for thee, would God I had
would God I had died for thee,
died for thee, would God I had died for thee, would God I had
thee, would God I had died for thee, had died for thee, would God
would God I had died for thee, would God I had died, had
would God I had died for thee, would God I had
49
died for thee,
O Ab - sa - lon,
died for thee, O Ab - sa - lon,
I had died for thee, O Ab - sa - lon,
died for thee, O
died for thee,


53
O Ab - sa -
O Ab - sa - lon, Ab - sa -
O Ab - sa - lon, Ab - sa - lon, O Ab - sa -
O Ab - sa - lon, O Ab - sa -
Ab - sa - lon, Ab - sa - lon, Ab - sa -
O Ab - sa - lon, Ab - sa -
57
- lon, my son, my son, my son.'
- lon, my son, O my son.'
- lon, my son, my son, my son.'
- lon, my son, my son.'
- lon, my son, my son, O my son.'
- lon, my son, my son.'

Editorial Note

Sources:

A The British Library, London: Add. MSS 29372-7 1616

A set of part-books copied by Thomas Myriell with an engraved title page bearing the heading *TRISTITIAE Remedium*

B Christ Church Library, Oxford: MSS 56-60 *c.* 1620

A set of books lacking the Bass part

C St Michael's College Library, Tenbury: MSS 807-811 *c.* 1615

A set of part-books wanting the 1st soprano part

(The anthem also appears in a 17th-century vocal score in the New York Public Library - Drexel MS 4302)

Editorial Method:

Although there is no reason to suppose that Weelkes intended his sacred choral music to be sung unaccompanied, no organ score is extant. The keyboard reduction is therefore editorial, as are all crossed slurs showing where the MS source(s) indicate verbal underlay. Square brackets are used to indicate ligatures in the MS sources.

Variants:

Minor discrepancies of textual underlay are not noted.

Bar	Stave	Beat	Source	Variant
7	4	1 & 2	C	minim tied from previous bar
8	4	1	C	two quavers
18-19	5	1-4 1-4	C	two semibreves for 'the gate'
27-28 onwards	3 & 4	–	C	parts cross over in MS books
54	1	1-4	B	semibreve for 'O'

The Oxford Book of Tudor Anthems contains thirty-four superb anthems selected from the work of fourteen composers whose lives spanned one of the greatest periods of English music. The anthems reflect many styles ranging from simple four-part chordal anthems to elaborate motets. They cover all the main seasons and festivals of the Church's year together with a number of anthems for general use.

Also published by Oxford University Press

Anthems for Choirs 1–4
Advent for Choirs
Ash Wednesday to Easter for Choirs
Epiphany to All Saints for Choirs
Weddings for Choirs
Cantica Nova: 18 New Motets for Choirs
Carols for Choirs 1–4
100 Carols for Choirs
Andrew Carter Anthems
Bob Chilcott Anthems
John Rutter Anthems
The New Church Anthem Book
New Oxford Easy Anthem Book
A Blow anthology
A Tallis Anthology
Oxford Choral Classics: European Sacred Music
Oxford Choral Classics: Christmas Motets
A Sixteenth-century Anthem Book
Monteverdi: Two Motets

OXFORD
UNIVERSITY PRESS

www.oup.com

ISBN 0-19-353325-1

9 780193 533257