Networks of Translation:
A contextual study of Latin motets in
seventeenth-century England, with focus on works
by William Child

Two Volumes: VOLUME TWO

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PhD

University of York
Arts and Creative Technologies

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## CONTENTS

LIST OF CONTENTS, VOLUME TWO

EDITORIAL AND PERFORMANCE NOTES

WORKS BY WILLIAM CHILD

LATIN MOTETS IN *GB-Ob* MSS Mus. Sch. C. 32-37

<table>
<thead>
<tr>
<th>No.</th>
<th>Work Title</th>
<th>Voice Parts</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Cantate Jehovae</td>
<td>CCB bc, treble instrument I treble instrument II (chorus) bass instrument (chorus)</td>
<td>358</td>
</tr>
<tr>
<td>2</td>
<td>Servus tuus</td>
<td>CCB bc</td>
<td>365</td>
</tr>
<tr>
<td>3</td>
<td>Gloria tibi</td>
<td>CCB bc</td>
<td>370</td>
</tr>
<tr>
<td>4</td>
<td>Gloria Patri</td>
<td>ATB bc</td>
<td>374</td>
</tr>
<tr>
<td>5</td>
<td>Laudate Deum</td>
<td>ATTB bc</td>
<td>378</td>
</tr>
<tr>
<td>6</td>
<td>O si vel</td>
<td>CATB bc</td>
<td>389</td>
</tr>
<tr>
<td>7</td>
<td>O bone Jesu</td>
<td>CATB bc</td>
<td>397</td>
</tr>
<tr>
<td>8</td>
<td>Quam pulchra es</td>
<td>ATTB bc</td>
<td>403</td>
</tr>
<tr>
<td>9</td>
<td>Ecce panis</td>
<td>ATTB bc</td>
<td>410</td>
</tr>
<tr>
<td>10</td>
<td>Quem vidistis</td>
<td>CATB bc</td>
<td>420</td>
</tr>
<tr>
<td>11</td>
<td>Plange Sion</td>
<td>CATTB bc</td>
<td>428</td>
</tr>
<tr>
<td>12</td>
<td>Converte nos</td>
<td>CATTB bc</td>
<td>440</td>
</tr>
<tr>
<td>13</td>
<td>Venite gentes</td>
<td>CCATB bc</td>
<td>455</td>
</tr>
</tbody>
</table>
### ENGLISH WORKS IN GB-Ob MSS Mus. Sch. C. 32-37

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Voices</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>Come Hymen An Epithalamium</td>
<td>ATB bc</td>
<td>463</td>
</tr>
<tr>
<td>15</td>
<td>An Hymn. Alleluia, Therefore with angels</td>
<td>ATB bc</td>
<td>473</td>
</tr>
<tr>
<td>16</td>
<td>A Hymn for Christmas Day Alleluia, Awake my soul</td>
<td>ATB bc</td>
<td>481</td>
</tr>
<tr>
<td>17</td>
<td>A Hymn for Pentecost or Whitsunday. Alleluia O Holy Ghost</td>
<td>ATB bc</td>
<td>490</td>
</tr>
<tr>
<td>18</td>
<td>A Hymn for Trinity Sunday Alleluia, Thou who when all was into rudeness</td>
<td>ATB bc</td>
<td>503</td>
</tr>
<tr>
<td>19</td>
<td>Blessed is the man</td>
<td>CCB bc</td>
<td>514</td>
</tr>
<tr>
<td>20</td>
<td>Why do the heathen</td>
<td>CCB bc</td>
<td>518</td>
</tr>
<tr>
<td>21</td>
<td>Lord how are they increas’d</td>
<td>CCB bc</td>
<td>521</td>
</tr>
<tr>
<td>22</td>
<td>Heare me when I call</td>
<td>CCB bc</td>
<td>525</td>
</tr>
<tr>
<td>23</td>
<td>Ponder my words, O Lord</td>
<td>CB bc</td>
<td>528</td>
</tr>
<tr>
<td></td>
<td>[missing C II]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>O Lord, rebuke me not</td>
<td>C bc</td>
<td>531</td>
</tr>
<tr>
<td></td>
<td>[missing C II and B, incomplete in source]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Woe is me that I am constrained</td>
<td>AATB bc</td>
<td>532</td>
</tr>
<tr>
<td>26</td>
<td>Dialogue between Damon and Daphne</td>
<td>CB bc</td>
<td>537</td>
</tr>
</tbody>
</table>

### ENGLISH CONCERTATO WORK IN GB-Och MSS. 365-366

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Voices</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>27</td>
<td>Ye sons of Sion now rejoice</td>
<td>CCB bc</td>
<td>545</td>
</tr>
</tbody>
</table>
# MOTETS BY ALDRICH

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Voicing</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>O Bone Jesu</td>
<td>CCATB bc</td>
<td>550</td>
</tr>
<tr>
<td>29</td>
<td>Salvator Mundi</td>
<td>CCB bc</td>
<td>561</td>
</tr>
</tbody>
</table>

# MOTET BY BOWMAN

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Voicing</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>Cantate Jehovae, I (A minor)</td>
<td>CCB bc</td>
<td>576</td>
</tr>
<tr>
<td>31</td>
<td>Cantate Jehovae, II (G minor)</td>
<td>CC bc</td>
<td>586</td>
</tr>
</tbody>
</table>

# MOTET BY COOKE

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Voicing</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>Adjuro vos filiae Jerusalem</td>
<td>CB bc</td>
<td>596</td>
</tr>
</tbody>
</table>

# PETITS MOTETS BY DESGRANGES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Voicing</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>33</td>
<td>Domine quid multiplicati sunt</td>
<td>C bc</td>
<td>601</td>
</tr>
<tr>
<td>34</td>
<td>Usquequod Domine</td>
<td>C bc</td>
<td>604</td>
</tr>
</tbody>
</table>

# MOTETS BY CHRISTOPHER GIBBONS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Voicing</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>Celebrate Dominum</td>
<td>CB bc</td>
<td>607</td>
</tr>
<tr>
<td></td>
<td><em>Cantica Sacra</em> II (1674)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Gloria Patri</td>
<td>CCT bc</td>
<td>614</td>
</tr>
<tr>
<td>37</td>
<td>Laudate Dominum</td>
<td>CCAB BV, bc</td>
<td>618</td>
</tr>
<tr>
<td>38</td>
<td>O bone Jesu</td>
<td>CAAB bc</td>
<td>626</td>
</tr>
</tbody>
</table>

# MOTET BY GRANDI, PRINTED IN PLAYFORD’S *CANTICA SACRA* 1662

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Voicing</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>O bone Jesu</td>
<td>ATTB bc</td>
<td>631</td>
</tr>
</tbody>
</table>

# MOTET BY LANIER

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Voicing</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>40</td>
<td>O amantissime Domine, I</td>
<td>C bc</td>
<td>635</td>
</tr>
<tr>
<td>41</td>
<td>O amantissime Domine, II</td>
<td>C (embellished) bc</td>
<td>637</td>
</tr>
</tbody>
</table>
### MOTET BY LOCKE

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Source</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>42</td>
<td>Bone Jesu Verbum Patris, I</td>
<td>C bc</td>
<td>640</td>
</tr>
<tr>
<td>43</td>
<td>Bone Jesu Verbum Patris, II</td>
<td>C bc</td>
<td>645</td>
</tr>
</tbody>
</table>

### MOTET BY LOWE

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Source</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>44</td>
<td>Quam dulcis es</td>
<td>CCATB Vlns (I, II), bc</td>
<td>650</td>
</tr>
</tbody>
</table>

### MOTETS BY PLAYFORD

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Source</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>45</td>
<td>Laudate Dominum omnes gentes</td>
<td>CB bc</td>
<td>677</td>
</tr>
<tr>
<td></td>
<td><em>Cantica Sacra</em> II (1674)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### MOTETS BY ROGERS (one unattributed)

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Source</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>46</td>
<td>Canite Jehovae, by Rogers? (incomplete)</td>
<td>A</td>
<td>682</td>
</tr>
<tr>
<td>47</td>
<td>Laudate Dominum</td>
<td>CCAATTBB bc,</td>
<td>683</td>
</tr>
<tr>
<td></td>
<td>Oxford DMus work, 1669</td>
<td>‘Vlns’ doubling all voices for ‘Gloria Patri’</td>
<td></td>
</tr>
</tbody>
</table>

### MOTET BY SILAS TAYLOR

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Source</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>48</td>
<td>Cantate Jehovae</td>
<td>CB bc</td>
<td>690</td>
</tr>
</tbody>
</table>

### MOTETS BY JOHN WILSON

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Source</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>49</td>
<td>Exurgat Deus (incomplete)</td>
<td>C bc</td>
<td>695</td>
</tr>
<tr>
<td>50</td>
<td>Usquequo oblivisceris (incomplete)</td>
<td>C bc</td>
<td>698</td>
</tr>
<tr>
<td>51</td>
<td>Surge amica mea</td>
<td>CCB bc</td>
<td>701</td>
</tr>
</tbody>
</table>

### SOURCES AND ABBREVIATIONS

<table>
<thead>
<tr>
<th>Source</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
<td>682</td>
</tr>
<tr>
<td>C</td>
<td></td>
<td>690</td>
</tr>
<tr>
<td>CB</td>
<td></td>
<td>677</td>
</tr>
<tr>
<td>C bc</td>
<td></td>
<td>640</td>
</tr>
<tr>
<td>CCAATTBB bc</td>
<td></td>
<td>683</td>
</tr>
<tr>
<td>CCB bc</td>
<td></td>
<td>701</td>
</tr>
<tr>
<td>C</td>
<td></td>
<td>695</td>
</tr>
<tr>
<td>C bc</td>
<td></td>
<td>698</td>
</tr>
</tbody>
</table>

### NOTES ON THE TEXTUAL COMMENTARY

<table>
<thead>
<tr>
<th>Section</th>
<th>Details</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TEXTUAL COMMENTARY</td>
<td></td>
<td>716</td>
</tr>
<tr>
<td>LATIN TEXTS AND TRANSLATIONS</td>
<td></td>
<td>762</td>
</tr>
</tbody>
</table>
EDITORIAL AND PERFORMANCE NOTES

PREFATORY STAVES, VOCAL AND INSTRUMENTAL SCORING

A prefatory stave for each item presents the clefs, key-signatures and time-signatures of the primary manuscript source; the clefs G2 and F4 are used in this edition. In the Child part-books, primary source for items 1 to 26 (Ob MSS Mus. Sch. C. 32-37), voice parts tend to be contained within specific books, though there is occasional variation:

- C. 32: B
- C. 33: C
- C. 34: C [g clef] or A
- C. 35: C [g clef] or T
- C. 36: T or C
- C. 37: bc.

Whilst the vocal part is rarely labelled at the start of each motet, the number of vocal parts is specified at the start of each (for example within C. 32, ‘a3’ for ‘Cantate Jehovae’, f. 23v, or ‘A re 3 voc’ for ‘Gloria Patri’, f. 26). The voice part is clear through Child’s use of clef and tessitura, and the occasional specification in Italian, for example, ‘A 5 voc Canto, Alto, doi Tenore e Basso’ for ‘Converte nos’, C. 37, f. 25v. The additional treble and bass instrumental parts for ‘Cantate Jehovae’, which join at vocal choruses, ‘a2’, through further manuscripts parts, are not specified by Lowe in C. 35. The instrumental obbligato may be taken by violin, though I suggest the use of cornett to be likely, perhaps, given Child’s professional connection with this instrument, and his particular adaption of Tremellius’s Psalm 98 text to incorporate the very performers of festive, celebratory instruments: ‘with trumpeters, with the joyful sound of trumpets and horn’. The obbligato is thoroughly idiomatic and comfortable for the cornett, as discussed in Volume One, Chapter 5, which also provides contextual discussion of practices of ‘spatial unison’ by pairings of cornetts and sackbuts in relation to seventeenth-century cathedral music.¹ Two independent violin parts feature in Lowe’s ‘Quam dulcis es’, and Rogers calls for a8 chorus-doubling by violin ensemble in the ‘Gloria Patri’ of his ‘Laudate Dominum omnes gentes’, written for his DMus submission, and the opening events of Oxford’s Sheldonian Theatre, in July 1669, the occasion at which Lowe’s motet was likely performed, also. For present-day performance, the Canto and Alto parts for Rogers’s concluding ‘Gloria Patri’ could certainly be taken by modern violins, the Tenor parts by violas, and the Bass parts by violoncellos, if required. Please see Volume One, Chapter 3, for contextual discussion of

¹ Volume I, Chapter 5, 206-209.
the opening of the Sheldonian Theatre, and the Commentary in this Volume on Lowe’s ‘Quam
dulcis es’ for sources details of ‘chorus-continuo’ parts connected to Oxford’s Music School.
As highlighted in Volume One, especially in relation to Child’s ‘Italian Way’ discussed in
Chapter 1, *concertato* motets in seventeenth-century England have firm source associations
with domestic and devotional contexts, and were most likely sung by solo voices, excepting
the more-public occasions such as *Encaenia* ceremonies in Oxford, or the Guildhall banquet
for Charles II where Rogers’s ‘Exultate justi’ was performed, for which the text alone, with
indications of scoring survives (see Volume One, Appendix VI). Akin to the specified scoring
of Child’s published psalms of 1639, ‘Newly composed after the Italian Way’, continuo
accompaniment may be taken by chamber organ, or by theorbo / lute. Alongside Child’s
‘Cantate Jehovae’, Christopher Gibbons’s ‘Laudate Dominum’, performed at the occasion of
his Oxford DMus in July 1664, provides a rare example of an instrumental-bass source
doubling the continuo bass (in *Ob* MS Mus. Sch. C. 138, f. 20), within seventeenth-century
motet composition in England. Pre-staff voice and instrument labels (abbreviated) are
given in italics, when not specified in primary sources.

A small number of motets are missing parts in the extant sources: ‘Canite Jehovae’ (motet 46,
likely by Rogers), Wilson’s ‘Exurgat Deus’ (number 49) and ‘Usquequo oblivisceris’ (number
50). Similarly, though items 23 and 24, from Child’s published psalms of 1639 are missing a
part, with the latter incomplete, these are presented in Volume Two as they appear in *Ob* MSS
Mus. Sch. C. 32-37 to enable items 1 to 26 to provide a full picture, and critical edition, of the
extent nature of this key Child source, in hand of Husbands Sr. ²

**TIME-SIGNATURES AND BARRING**

Duple metres have been rendered 2/2 or 4/2 depending on the vocal declamation in relation to
quavers. Where there are changes of time-signature, original metrical marks are noted in the
Textual Commentary. Barring has been regularised, maintaining repeat marks, including those
indicated by a double-bar with aligned pairs of dots, :||:. The particular and sustained use of
such bar-lines in motets by Dering and Child (for example the latter’s ‘Laudate Deum’ and
‘Plange Sion’) may suggest, however, that these were intended simply to demark sections,

² For a complete edition of Child’s 1639 psalms, please see *William Child (1606/7-1697) The First Set of Psalms
rather than necessitate repetition. Performers should feel free to interpret these indications according to musical circumstances and preferences.

NOTE-VALUES, NOTE STEMS, AND BEAMING

Original note-values are maintained throughout the edition, though concluding durations have been regularised. Variations of Basso Continuo rhythms are noted in the Textural Commentary, often highlighting connections with the vocal-Bass part. The positioning of note stems and beaming has been regularised and modernised.

ACCIDENTALS AND SLURRING

Editorial accidentals are indicated by small type. All accidentals maintain their function for the remainder of the complete bar, or until cancelled; redundant accidentals have been omitted without comment. Sharps and flats, when used as “naturals”, are altered to the ♮ sign, including bc figures. Editorial slurs, occasionally needed for melismas, are indicated by dashed slur-marks.

BASSO CONTINUO FIGURING

For items 1 to 26, the bc figures used are those of Ob MS Mus. Sch. C. 37. Editorial accidentals in this edition are indicated within curved brackets where necessary for the bc to accord with any vocal lines altered by accidentals, especially for thirds of chords. Continuo figures relating to the interval of a third above the bass have been regularised both in the scores and the Commentary (e.g., within a 2-flat key-signature: altered from ♯ 10, ♯ 3, or ♯ above G to ♮ alone when indicating a G-major chord, as seen in Plange Sion, bar 6).

ORNAMENTATION

Vocal trills, trilli, indicated by the ‘t.’ symbol, are used, for example, by Child and Bowman. As highlighted in Volume One, Chapter 1, whilst seventeenth-century sources offer a range of trillo interpretations, perhaps the most apt for performers to explore for works in Volume Two, are those elucidated by Caccini and Cavalleri respectively.³

³ Please see Volume I, Chapter 1 (pp. 55-59), for further details of Child's use of the trillo.
Repeated-note *Trillo* realisation from the preface to Caccini’s *Le Nuove Musiche* (Florence, 1601):

Cavalieri’s elucidation of the *Trillo*, preface to *Rappresentatione di Anima, et di Corpo* (Rome, 1600), where the second bar is an ornamental realisation of the first:

A notated example of vocal embellishment used in preparation for a *trillo* is added to the cantus part in one manuscript source for ‘O bone Jesu’ to set the word ‘Jesu’ in bar 22 (*Ob* MS Mus. Sch. MS C. 36):

Whether ‘composed’ by Child himself, or added by the scribe, Husbands Snr., professional singer at St. George’s Chapel, Windsor, and the Chapel Royal, it would certainly be appropriate and fruitful for performers to explore this pre-*trillo* figuration in other contexts of Child’s use of the ‘t.’ symbol.

**TEXTS**

Latin texts have been regularised and modernised in orthography and punctuation; source details and translations are provided after the Textual Commentary. Translations are by the editor, with occasional use of other sources, as indicated. The edition uses italic text where *iterum* marks in the manuscripts are used; ampersands are expanded without comment.
1. Cantate Jehovae

William Child
Can - ta - te je - ho - vae can - ti - onem no - vam, qui - a mi-ra-bi-li-a

Chorus

fe-cit, qui-a mi-ra-bi-li-a fe-cit. Et sa-lu-tem ip-si,

fe-cit, qui-a mi-ra-bi-li-a fe-cit. Et sa-lu-tem ip-si,

et sa-lu-tem ip-si sup-pedi-ta-vit, sup-

et sa-lu-tem ip-si sup-pedi-ta-vit, sup-

et sa-lu-tem ip-si sup-pedi-ta-vit, sup-
pedi-tavit dextera su-a brachiumque sanctum,
pedi-tavit dextera su-a brachi, brachiumque
pedi-tavit dextera su-a brachiumque sanctum,
simul montes

mi-na plaudant manus.

o-vent cor-am Je-ho-vae, cor-am Je-ho-vae.

Chorus

Nam venit ad regendum terra regit

Nam venit ad regendum terra regit

a2

Nam venit ad regendum terra regit
2. Servus tuus

William Child
Alleluia alleluia, alleluia, alleluia, alleluia, alleluia, alleluia, alleluia, alleluia, alleluia.
alleluia, alleluia, alleluia.
3. Gloria tibi Domine

William Child
alleluia, alleluia, alleluia, alleluia.

alleluia, alleluia, alleluia, alleluia.

alleluia, alleluia, alleluia, alleluia.

alleluia, alleluia, alleluia, alleluia.
4. Gloria Patri

William Child

A

T

B

bc

6

12
Canto, et Spi-ri-tu-i San-clo, et Spi-ri-tu-i San-clo, San-clo. Si-cut er-at
Spi-ri-tu-i San-clo et Spi-ri-tu-i San-clo. Si-cut er-at

in prin-ci-pio, si-cut er-at in prin-ci-pio et nunc
in prin-ci-pio, si-cut er-at in prin-ci-pio, et nunc et sem-
in prin-ci-pio, si-cut er-at in prin-ci-pio, et nunc et sem-

et se-per, et nunc et se-per, et in
per et nunc et se-per, et nunc et se-per,
per, et nunc et se-per, et nunc et se-per,
sae - cu - la sae - cu - lo - rum. A - - - - men.

sae - cu - la sae - cu - lo - rum. A - - - - men.

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

6
5. Laudate Deum

William Child

Laudate Deum, Laudate Deum nos-trum om-nes ser-vi
Laudate Deum, Laudate Deum nos-trum om-nes ser-vi
Laudate Deum, Laudate Deum nos-trum om-nes ser-vi
Laudate Deum, Laudate Deum nos-trum om-nes ser-vi
et qui ti-me-tis, et qui ti-me-tis e-um par-vi et
me-tis, et qui ti-me-tis e-um par-vi et mag-ni,

mag-ni.

-tis, et qui ti-me-tis, et qui ti-me-tis.

_ qui ti-me-tis.

et qui ti-me-tis, et qui ti-me-tis et qui ti-me-tis e-um

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

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

Al-le-lu-ia, al-le-
par-vi et mag-ni.  Al-le-lu-ia, al-le-
omnes servus servus. Al-le-lu-ia, al-le-lu-ia, a-

omnes servus servus. Al-le-lu-ia, al-le-lu-ia, a-

omnes servus servus. Al-le-lu-ia, al-le-lu-ia,

omnes servus servus. Al-le-lu-ia, al-le-lu-ia,

omnes servus servus. Al-le-lu-ia, al-le-lu-ia,

omnes servus servus. Al-le-lu-ia, al-le-lu-ia,

omnes servus servus. Al-le-lu-ia, al-le-lu-ia,

omnes servus servus. Al-le-lu-ia, al-le-lu-ia,

omnes servus servus. Al-le-lu-ia, al-le-lu-ia,

omnes servus servus. Al-le-lu-ia, al-le-lu-ia,

omnes servus servus. Al-le-lu-ia, al-le-lu-ia,
6. O si vel

William Child

C

A

T

B

bc

O si vel tu nos-ses vel hoc sal-tem tu-o_di-e,

quae ad pa-cem

t. quae ad pa-cem tu-am per-ti-nent,

quae ad pa-cem

tu-am per-ti-nent, O si vel tu nos-ses vel hoc sal-tem tu-o_di-e

O si vel tu nos-ses vel hoc sal-tem tu-o_di-e
is, O si vel tu nos-ses vel hoc sal-tem tu-o di-e,

is, O si vel tu nos-ses vel hoc sal-tem tu-o di-e,

O si vel tu nos-ses quae ad pa-cem

sal-tem tu-o di-e,

quae ad pa-cem tu-am,

quae ad pa-cem tu-am per-ti-nent,

quae ad pa-cem tu-am per-ti-nent,

quae ad pa-cem tu-am per-ti-nent,

quae ad pa-cem tu-am per-ti-nent,

O si vel tu nos-ses vel hoc sal-tem tu-o

quae ad pa-cem tu-am per-ti-nent.

quae ad pa-cem tu-am per-ti-nent.

quae ad pa-cem tu-am per-ti-nent.

O si vel tu nos-ses vel hoc sal-tem tu-o

quae ad pa-cem tu-am per-ti-nent.
Die quae ad pacem tuam per-

Si vel tu nos-ses vel hoc sal-

tem tu-o die.

Vel hoc sal-tem tu-o di-e quae ad pacem tu-am per-

O
O si vel tu nos-ses vel hoc sal-tem tu-o di-e, O si
"ti-nent, O si vel tu nos-ses vel hoc sal-tem tu-o di-e, O si
O si vel tu nos-ses vel hoc sal-tem tu-o di-e, O si
vel tu nos-ses. Quae ad pa-cem tu-am per-ti-
vel tu nos-ses. vel tu nos-ses. Quae ad pa-cem tu-am per-ti-
vel tu nos-ses. vel tu nos-ses. vel tu nos-ses. vel tu nos-ses.
hoc sal-tem tu-o di-e quae ad pa-cem tu-am per-ti-nent.

O__si vel tu nos-ses vel hoc sal-tem tu-o di-e quae ad pa-cem tu-am

per-ti-nent,

per-ti-nent, quae ad pa-cem tu-am per-ti-nent,

per-ti-nent, quae ad pa-cem tu-am per-ti-nent,
7. O bone Jesu

William Child
O dulcis Jesus.

Secundum magnum misericordiam tuam, secutum magnum misericordiam tuam, secutum magnum misericordiam tuam,

Secundum magnum misericordiam.
O dulcis sim, dulcis sim, Jesu.
8. Quam pulchra es

William Child

Quam pul-chra es, quam pul-chra es a-mi-ca me-a, O quam pul-chra es

Quam pul-chra es, quam pul-chra es a-mi-ca me-a, O quam pul-chra es
quam pul-chra es a-mi-ca me-a, a-mi-ca me-a,
quam pul-chra es a-mi-ca me-a, a-mi-ca me-a,
quam pul-chra es a-mi-ca me-a,
9. Ecce Panis

William Child
panis, ecce panis angelorum.
- rum, factus ci-bus viato-rum ve-re panis filio-rum non mit-tendus canibus.
- rum, factus ci-bus viato-rum ve-re panis filio-rum non mit-tendus canibus.

fac-tus ci-bus viato-rum ve-re panis filio-rum non mit-tendus canibus.

fac-tus ci-bus viato-rum ve-re panis filio-rum non mit-tendus canibus.

fac-tus ci-bus viato-rum ve-re panis filio-rum non mit-tendus canibus.

fac-tus ci-bus viato-rum ve-re panis filio-rum non mit-tendus canibus.
ca-ni-bus.

Lau-da, lau-da Si-on, lau-da, lau-da
Lau-da, lau-da Si-on, lau-da, lau-da
Lau-da, lau-da Si-on, lau-da, lau-da
Lau-da, lau-da Si-on, lau-da, lau-da

Si-on, lau-da Si-on sa-lu-to-
Si-on, lau-da Si-on sa-lu-to-
Si-on, lau-da Si-on sa-lu-to-
Si-on, lau-da Si-on sa-lu-to-
rem, lauda ducem et pastorem in hymnis et can-
rem, lauda ducem et pastorem in hymnis et
rem, lauda ducem et pastorem in hymnis et
rem, lauda ducem et pastorem in hymnis et

-ti - cis. Lauda ducem et pastorem in can-
ti - cis. Lauda ducem et pastorem in can-
ti - cis. Lauda ducem et pastorem in can-
ti - cis. Lauda ducem et pastorem in can-

him - nis et can - ti - cis.

him - nis et can - ti - cis.

him - nis et can - ti - cis.

him - nis et can - ti - cis.

Caro, can - ro, can - ro, can - ro, can - ro,
carni bus sanguis potus manet, tam en Christus totus,
carni bus sanguis potus manet, tam en Christus totus,

Asumente non consus non confractus, non confractus nec divi-

Christus totus.

Christus totus.

Integer, integer accipitur, acc-

Integer, integer accipitur, acc-

-sus.
-su mi-tur, nec sump-tus con-su-mi-tur, con-su-

nec sump-tus con-su-mi-tur, con-su-

-tur. Lau-da, lau-da Si-on, lau-da, lau-da

Lau-da, lau-da Si-on, lau-da, lau-da

Lau-da, lau-da Si-on, lau-da, lau-da

-tur. Lau-da, lau-da Si-on, lau-da, lau-da

Si-on, lau-da Si-on sal-u-то-

Si-on, lau-da Si-on sal-u-то-

Si-on, lau-da Si-on sal-u-то-

Si-on, lau-da Si-on sal-u-то-
rem, lauda ducem et pastorem in himnis et can-
rem, lauda ducem et pastorem in himnis et
rem, lauda ducem et pastorem in himnis et
rem, lauda ducem et pastorem in himnis et
109


al-le-lu-ia.

al-le-lu-ia.

-lu-ia, al-le-lu-ia, al-le-lu-ia.
10. Quem vidistis

Quem vi-dis-tis, quem vi-dis-tis, quem vi-dis-tis pa-sto-res, quem vi-

Quem vi-dis-tis, quem vi-dis-tis pa-sto-res, quem vi-

Quem vi-dis-tis, quem vi-dis-tis pa-sto-res, quem vi-

Quem vi-dis-tis, quem vi-dis-tis pa-sto-res, quem vi-

Di-ci-te, di-ci-te,

Di-ci-te,

Di-ci-te,

Di-ci-te,
11. Plange Sion

William Child

Plan - ge Si-on, qua-si vir - go ac-cin-ta

Plan - ge Si-on, qua-si vir - go ac-cin-ta

Plan - ge Si-on, qua-si vir - go ac-cin-ta

Plan - ge Si-on, qua-si vir - go ac-cin-ta

Plan - ge Si-on, qua-si vir - go ac-cin-ta

Plan - ge Si-on, qua-si vir - go ac-cin-ta

Plan - ge Si-on, qua-si vir - go ac-cin-ta

Plan - ge Si-on, qua-si vir - go ac-cin-ta

Plan - ge Si-on, qua-si vir - go ac-cin-ta

Plan - ge Si-on, qua-si vir - go ac-cin-ta
tu-ae, super vir-um pu-ber-tatis tu-ae.

tu-ae, super vir-um pu-ber-tatis tu-ae.

tu-ae, super vir-um pu-ber-tatis tu-ae.

Peri-it sacri-fi-ci-um

tu-ae, super vir-um pu-ber-tatis tu-ae.

Peri-it sacri-fi-ci-um et li-ba-tio, et li-
et li-ba-tio, et li-ba-tio de do-mo Do-mi-ni
mi-ni-strī Do-mī-nī,
do-tēs  mi-ni-strī Do-mī-nī,
Plo-ra-ve-runt sa-cer-do-tēs  mi-ni-strī Do-mī-nī,

filiis hominum.

hominum.
La late ministri alta ris, u-lu-la-

u-lu-la-
te ministri alta-
te

u-lu-la-
te ministri

u-lu-la-
te ministri

u-lu-la-
te ministri


in-gre-di-mi

al-ta-
is

ing- gre-di-mi

ni-stri al-

ni-stri

al-ta-
is

ni-stri

ni-stri

al-ta-
is
sacri\-fici\-um et li-ba\-ti\-o,

-q\-\-\-\-\-\-\-\-\-\-\-\-\-\-\-\-\-niam in-te-ri\-it de do-mo De-i

sacri\-fici\-um et li-ba\-ti\-o

sacri\-fici\-um, sacri\-fici\-um et li-ba-ti\-o,

sacri\-fici\-um et li-ba-ti\-o,

sacri\-fici\-um, sacri\-fici\-um et li-ba-ti\-o,
12. Converte nos

William Child

Con-ver-te-nos, con-ver-te-nos O

Con-ver-te-nos O

O bo-ne Do-mi-ne
et sic con-ver-te-mur O bo-ne Do-mi-ne

O bo-ne Do-mi-ne,

O bo-ne Do-mi-ne et sic con-ver
O bone Domine ne,
con ver te nos O bone Domine
ne
ne et sic con ver
con ver te nos, con ver te nos O bone Domine te mur, et sic con ver te mur,
et sic con ver te mur, O bone Domine O_
et sic con ver te mur O bone Domine O_
et sic con ver te mur O bone Domine O_
et sic con ver te mur O bone Domine O_
et sic con ver te mur O bone Domine, O_
et or-a-ti-o-ne. Quia tu, qui-a tu

ple-nus cle-men-ti-ae pa-tiens et
ple-nus cle-men-ti-ae
ple-nus cle-men-ti-ae et
mi-se-ri-cors, mi-se-ri cors De-us es
ple-nus cle-men-ti-ae pa-ti
multitudinem, et propert
multitudinem, et propert miserrationem
multitudinem, miserrationem nos respice.
 multitudinem miserrationem nos respice.
miserrationem nos respice.
miserrationem nos respice.
13. Venite gentes

William Child

Ve-ni-te, ve-ni-te gen-tes,
Ve-ni-te, ve-ni-te gen-tes,
Ve-ni-te, ve-ni-te gen-tes,
Ve-ni-te, ve-ni-te gen-tes,
Ve-ni-te, ve-ni-te gen-tes,
Ve-ni-te, ve-ni-te gen-tes,
Ve-ni-te, ve-ni-te gen-tes,
Ve-ni-te, ve-ni-te gen-tes.

Ve-ni-te, ve-ni-te gen-tes, au-di-te me ti-mo-rem Do-mi-ne do-ce-bo vos.
Ve-ni-te, ve-ni-te gen-tes, au-di-te me ti-mo-rem Do-mi-ne do-ce-bo vos.
Ve-ni-te, ve-ni-te gen-tes, au-di-te me ti-mo-rem Do-mi-ne do-ce-bo vos.
Ve-ni-te, ve-ni-te gen-tes, au-di-te me ti-mo-rem Do-mi-ne do-ce-bo vos.
Ve-ni-te, ve-ni-te gen-tes, au-di-te me ti-mo-rem Do-mi-ne do-ce-bo vos.
Ve-ni-te, ve-ni-te gen-tes, au-di-te me ti-mo-rem Do-mi-ne do-ce-bo vos.
Ve-ni-te, ve-ni-te gen-tes, au-di-te me ti-mo-rem Do-mi-ne do-ce-bo vos.
Ve-ni-te, ve-ni-te gen-tes, au-di-te me ti-mo-rem Do-mi-ne do-ce-bo vos.
al - ti - sis - si - me. Ut me-cum, ut me - cum

es-et et la-bo-ra - ret, ut me-cum, ut me-cum es-set et la-bo-ra - ret, ut me -
es-et et la-bo-ra - ret, ut me-cum, ut me-cum es-set et la-bo-ra - ret, ut me -
es-et et la-bo-ra - ret, ut me-cum, ut me-cum es-set et la-bo-ra - ret, ut me -
es-et et la-bo-ra - ret, ut me-cum, ut me-cum es-set et la-bo-ra - ret, ut me -
es-et et la-bo-ra - ret, ut me-cum, ut me-cum es-set et la-bo-ra - ret, ut me -
es-et et la-bo-ra - ret, ut me-cum, ut me-cum es-set et la-bo-ra - ret, ut me -
60
-le - lu - ia, al - le - lu - ia,
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 - 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 - 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 - 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 - 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 - 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 - ia, al - le - lu - ia,
al - le - lu - ia, al - le - lu - ia,
14. An Epithalamium, Come Hymen

Come, Hy-men, Jove's daughters say they can-not stay.

Look, look, how Ti-tan doth a-dorn the brow o'the morn. But that these vir-gin ta-pers may be-come the day, go, run and bor-row from the sky his Ge - mi-ni,
his Gemini. So shall thy nuptial lamps, like

So shall thy nuptial lamps, like

So shall thy nuptial lamps, like

their desire be chaste as ice,

their desire be chaste as ice,

their desire be chaste as ice,

though ardent as the fire.
Queen must here be seen. Tis not thy white-est yolk of doves can ripe their loves.

A morning just-ly warm and bright, where heat wed-ds light, is on-ly

Sun beams 'ere that is on-ly that that can de-clare how chaste they are. Sun beams 'ere
mix'd with air can only frame an emblem
mix'd with air can only frame
mix'd with air can only frame an emblem worthy

wor-thy of their clean-er flame.
an em-blem wor-thy of their clean-er flame. From that touched

of their clean-er flame.

lute there doth not fly such har-mo-ny, nor doth that elm and
am-or-ous vine so friend-ly twine, the op-tic py-ra-mid that streams of twist-ed

beams is on-ly that by which we see how kind, how kind they be. Sleep then bless

pair, and dream-ing of love's charms, a-wake, and

pair, and dream-ing of love's charms, a-wake, and find them,
find them in your twined arms. The rose and
a - wake, and find them in your twined arms.

wood-bine, when they greet are not so sweet. The Ar - bia n gale

and spi - cy nest can - not express that breath that doth from al - tars rise

and spi - cy nest can - not express the breath that doth from al - tars
chaste, so kind, so sweet. Joy to the bride-groom, joy to the
chaste, so kind, so sweet. Joy to the bride-groom, joy to the

bride-groom then he need not fear of
bride-groom then he need not fear of

A different tenor part is given in Och Mus. 747-746, bb. 108-114:
see pp. 481-482.

mis-sing heaven,
of mis-sing heaven
of mis-sing heaven, mis-

mis-sing heaven who

heaven of mis-sing heaven,
who hath a heaven in her, who hath an heaven, an
hath an heaven, in her, who hath an heaven in her,
of missing heaven who hath an heaven in her,

heaven, an heaven in her.
who hath an heaven in her.
hath an heaven in her.

bb. 108-114 in Och Mus. 747-749, with different tenor part.

mis sing heaven, of missing heaven
of missing heaven
of missing heaven
of

heaven of missing heaven,
who hath a heaven in missing heaven who hath a heaven in
of missing

her, who hath an heaven, an heaven, an heaven in her.
her, who hath a heaven, who hath a heaven in her...
heaven who hath an heaven in her, hath an heaven in her.
15. Alleluia, Therefore with Angels

William Child


Therefore with angels, therefore with angels and archangels,

Therefore with angels, therefore with angels and archangels,

Therefore with angels, therefore with angels and archangels,

and with all the company of heaven, and with all the company of heaven, and with all the company of heaven,
-ny of heaven: we laud and mag-ni-fy thy glorious name, we laud and

we laud and mag-ni-fy thy glorious name, we laud and

we laud and mag-ni-fy thy glorious name:

mag-ni-fy thy glorious name: ever-more prai-sing thee and say-

mag-ni-fy thy glorious name: ever-more
ever-more praising thee and saying, ever-more

praising thee and saying, ever-more praising thee and

ever-more praising thee, ever-more praising thee, ever-
saying, ever-more, praising thee, ever-more praising,

praising thee and saying:

more praising thee and saying: Alleluia, alleluia, alleluia,

praising thee and saying:
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-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-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,
Lord God of hosts. Heaven and earth are full of thy glory.

Glo-ry, heaven and earth are full of thy glo-ry.

Glo-ry be to thee O Lord most high, glo-ry be to thee, O Lord, glo-ry be to thee O Lord,
be to thee O Lord,
glo·ry be to high,
glo·ry be to thee, O Lord most high,
glo·ry be to thee, O Lord, most high.
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-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-ia, al-le-lu-ia,
16. Alleluia, Awake my Soul

William Child
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

A-wake my soul, and come a-way: put on thy best array lest

if thou long er stay, thou lose some min-utes of so blest a day. Go,
Al-le-lu-ia, al-le-
lu-ia, al-le-lu-ia,
-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-
a-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-

49

-ia.

-ia.

To day al-migh-ti-ness grew weak. The word it-self was mute and
could not speak. That Ja-cob's star which made the sun to daz-zle if he durst look
on, now man-tled o'er in Bethl' hem's night, bor-rowed a star to show him_
light. He that be-girt each zone, to whom both poles are one, who grasp'd the
zo-di-ac in his hand and made it move or stand, is now by na-ture
man, by sta-ture but a span. Eter-ni-ty is now grown short; the king,
the king is born without a court; the wa-ter thirsts, the foun-tain's dry;
Then let our prayers
and life, by being born, made apt to die. Then let our prayers
emulate and vie with his humility. Since he was ex-
emulate and vie with his humility. Since he was ex-
-iled from the skies, that we might rise from that low
-iled from the skies, that we might rise from that low
-iled from the skies, that we might rise from that low
state of men let's sing him up again. Let each man

state of men let's sing him up again. Let each man

state of men let's sing him up again. Let each man

wind up's heart to bear a part in that angelic

wind up's heart to bear a part in that angelic

wind up's heart to bear a part in that angelic

choir, and show his glory high as he was low.

choir, and show his glory high as he was low.

choir, and show his glory high as he was low.
Let's sing to'wards men good will and charity, peace upon earth,
glory to God on high. Alleluia, alleluia.

Let's sing t'wards men good will and charity, peace upon earth,
glory to God on high. Alleluia, alleluia.
Al-le-lu-ia, al-le-lu-ia,
al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,
17. A Hymn for Pentecost or Whitsunday

William Child

\[\text{Al - le - lu - ia, al - le - lu - ia,}\]

\[\text{Al - le - lu - ia, al - le - lu - ia,}\]

\[\text{Al - le - lu - ia, al - le - lu - ia,}\]

\[\text{Al - le - lu - ia, al - le - lu - ia,}\]
O holy ghost, thou sp'rit of love, glide from a-bove.

O
thou that still dost hea-ling bring in thy pure_wing. Perch on our fro-zen souls blest
dove, thaw_them with love: that like thy vir-gin mo-ther we made quick by
thee: Christ in our souls may this blest morn, may this blest morn be new-ly born.
Tis only thou blest pa-ra-clete that must
Tis only thou, blest pa-ra-clete that must first make us all sin-
Tis only thou, blest pa-ra-clete that must
first make us all sincere,
first make us all sincere,
first make us all sincere,
first make us all sincere,
first make us all sincere,

make us all sincere, then count us just.
make us all sincere, then count us just.
make us all sincere, then count us just.

O thou whose

bounty's unconfined as the free wind: breathe on our souls, breathe on our
souls which though thou find frost halt and blind, no soon-er can'st thou breathe.

But we shall walk and see, but we shall walk and see.

O do thou through-ly cleanse our eyes with their own brine, and
since our nature loves to stray, and since our nature loves to stray

and since our nature loves to stray, and since our nature loves to stray

O sp'rit of truth, O sp'rit of truth, it

O sp'rit of truth, O sp'rit of truth, it

stray from the right way. O sp'rit of truth, O sp'rit of truth, it

is not only meet to clear our eyes, to clear our eyes, but to

is not only meet to clear our eyes, to clear our eyes, but to

is not only meet to clear our eyes, to clear our eyes, but to
direct our feet, to clear our eyes but to direct our feet, to clear our eyes but to direct our feet, to clear our eyes but to direct our feet, to clear our eyes but to direct our feet. Alleluia, alleluia, alleluia, alleluia, alleluia, alleluia, alleluia, alleluia, alleluia, alleluia. Alleluia, alleluia, alleluia, alleluia, alleluia, alleluia, alleluia, alleluia, alleluia.
hands still open lie to poverty to make us whole in every part, Lord, break our heart and when thou hast well bruised our soul, Lord, make it whole. O purge the dross of bruised our soul: Lord, make it whole. O purge the
that false coin, of that false coin, and call it thine. For though the

dross of that false coin and call it thine, and call it thine. For though the

mint of all our hearts be true,
mint of all our hearts be true, 'tis thou must melt and

'tis thou must melt and mould, 'tis thou must melt and

'tis thou must melt and
mould, 'tis thou must melt and mould, and stamp it new. Be pleas'd blest
mould, 'tis thou must melt and mould, and stamp it new. Be pleas'd blest
mould, 'tis thou must melt and mould, and stamp it new. Be pleas'd blest

sp'rit, be pleas'd blest sp'rit t'o'er sha-dow all our parts: our eyes, our
sp'rit, be pleas'd blest sp'rit t'o'er sha-dow all our parts: our eyes, our
sp'rit, be pleas'd blest sp'rit t'o'er sha-dow all our parts: our eyes, our

feet, our eyes, our feet, our heads, our hands, and hearts;
feet, our eyes, our feet, our heads, our hands, and hearts;
feet, our eyes, our feet, our heads, our hands, our hearts;
our eyes, our feet, our heads, our hands, and hearts.

our eyes, our feet, our heads, our hands, our hearts.

our eyes, our feet, our heads, our hands, our hearts.

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,
18. A Hymn for Trinity Sunday

William Child

Al-ле-лю-иа, Al-ле-лю-иа,

Al-ле-лю-иа, Al-ле-лю-иа,

Al-ле-лю-иа, al-ле-лю-иа,

Al-ле-лю-иа, al-ле-лю-иа,

Al-ле-лю-иа, al-ле-лю-иа,

Al-ле-лю-иа, al-ле-лю-иа,

Al-ле-лю-иа, al-ле-лю-иа,
all was into rudeness hurl'd bid'st it come forth a world, bid'st it come forth a world

O thou wohwhen the world was in its wain bid'st it rise up ag-ain,

bid'st it rise up, bid'st it rise up ag-ain; and thou who when'twas

ri-sen from be-low, bid'st it con-ti-nue so bid'st it con-ti-nue, con-ti-nue so.
To thee, O Father, Sp'rit and Son: we war-ble

out three parts in one, three parts in

To thee, O Fa-th-er Sp'rit and Son, we war-ble

Son we war-ble out three parts in

one, we war-ble out three parts in one, we war-ble

out three parts in one, three parts in

one, three parts in one, we war-ble out three
out three parts in one, we war - ble out three parts in one, three parts in one, we war - ble out three parts in parts in one, we war - ble out three parts in

one. Cre - ate in us, O God, a weep - ing heart,

one. Cre - ate in us, O God, a weep - ing heart,

one.

to cleanse our in - ward part, O bathe our souls, dear sav -
to cleanse our ev - ery part, O bathe our souls, dear sav -  iour
- iour in the flood of thy most-pre-cious blood, and when our house is
  in the flood of thy most-pre-cious blood, and when our house is

  clean sed and made fit,
  clean-sed and made fit,

O Sp'rit in ha-bit it,
O Sp'rit in ha-bit it,

O Sp'rit in ha-bit it.
That so, O Fa- ther, Sp'rit and
Sp'rit in ha-bit it.
Son: our three-torn kingdoms may grow

That so, O Father Sp'rit and

That so, O Father, Sp'rit, and Son, our three-torn

one, may grow one, may grow one, our

Son, our three-torn kingdom may grow

kingdoms may grow one, may grow

three-torn kingdoms, our three-torn kingdoms may grow one,

one, may grow one, may grow one,

one, our three-torn kingdoms may grow one,
our three-torn kingdoms may grow one.  Thou num-erous

one, and in-di-vi-dual three, whole na-ture's har-mo-ny, who didst the world as

thy great or-ga-frame loud-ly to praise thy name; by be-ing one in three,
by be-ing one, by be-ing one in three. To tri-une Fa- ther, Sp'rit and

Son: we war-ble out three parts in

To tri-une Fa- ther, Spr't and Son, we war-ble

one, three parts in one, we war-ble out three

Son, we war-ble out three parts in

out three parts in one, three parts in
parts in one, we war-ble out three parts in one,

one, three parts in one, three parts in one,

we war-ble out three parts in one.

we war-ble out three parts in one. Al-le-lu-ia, al-le-

We war-ble out three parts in one. Al-le-

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

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

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

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

Al-le-lu-ia, al-le-lu-ia,
19. Psalm 1

Blessed is the man that hath not walked in the counsel of the ungodly, that hath not stood in the way of sinners: and hath not sat in the gate of the sinner.

Blessed is the man that keepeth his way, and resteth not in the way of sinners.
in the seat of the scornful, the scornful, and hath not

sate in the seat of the scornful, and hath not sate

sate in the seat of the scornful, and hath not sate

in the seat of the scornful, the seat of the scornful.

in the seat of the scornful, the scornful.

in the seat of the scornful, the scornful.

in the seat of the scornful, the scornful.

But his delight is in the law of ye Lord, but his de-light is in the law.

But his de-light is in the law of the Lord, but his de-light is in the law.

But his de-light is in the law of the Lord, but his de-light is in the law.

But his de-light is in the law of the Lord, but his de-light is in the law.
_of the Lord, and in his law will he ex-

_of the Lord, and in his law will he ex-

_of the Lord, and in his law will he ex-

selfe, will he ex-
er-cise him-selfe day and night, and in his law

-er-cise him-selfe, him-selfe day and night, and in his

-er-cise him-selfe, day and night, and in his

will he ex-
er-cise him-selfe day and night,

will he ex-
er-cise him-selfe, day and

will he ex-
er-cise him-selfe day and
day and night, day and night, day and night.

day and night, day and night, ex-er-sise him-selfe day and night.

night, day and night, day and night, day and night.

[4]6 6 6

20. Psalm 2

Why do the heathen so furiously rage

Why do the heathen so furiously rage

Together, together, and why do the people imagine a

Together, together, and why do the people imagine a

Vaine thing, and why do the people imagine a vaine thing,
-gine a vaine thing? The kings of the
-ma-gine a vaine thing? The kings of the
-ma-gine a vaine thing? The kings of the

earth stand up, and the Rulers take counsel to-gether, to-gether,
earth stand up, and the Rulers take counsel to-geth-

up and the Rulers take counsell to-geth-

-ther, and the Rulers take counsell to-geth-
-ther, and the Rulers take counsell to-geth-
ther, and the Rulers take counsell to-geth-
-her, and the Rulers take counsell to-geth-
-her, and the Rulers take counsell to-geth-
-her, and the Rulers take counsell to-geth-
-her, and the Rulers take counsell to-geth-

-ther a-gainst the
-ther a-gainst the
-ther a-gainst the
-ther a-gainst the
21. Psalm 3

Lord how are they increas'd that trouble me: many are they that rise against me, that rise against me. Many a one there be that say of my soul, me. Many a one there be that say of my soul, many a
Many a one there be that say of my soule, there is no one there be that say of my soul there is no help for him in his

help for him in his God, in his God. But thou, O Lord, art God, there is no help for him in his God. But thou, O Lord, art in his God, in his God. But thou, O Lord, art

my Defender, but thou, O Lord, art my Defender; thou art my wor my Defender, but thou, O Lord, art my Defender; thou art my wor my Defender, but thou, O Lord, art my Defender; thou art my wor
of his holy place,
me out of his holy place, out of his of his holy place,
and he heard me out of his holy place.

out of his holy place.
Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,

Heare me when I call O God of my righteousness,
-er, and hark-en to my pray-er.

-er, and hark-en to my pray-er, have -er.
23. Psalm 5

[CI, B, and bc alone]

Ponder my words O Lord,
Ponder my words O Lord, ponder my words

Ponder my words O Lord; consider my meditation,
Ponder my words O Lord; consider my meditation,

Consider my meditation. O harken thou unto the voice of my
Consider my meditation. O harken thou unto the voice of my

b 6 6
call - ing, O hark - en thou un - to the voyce of my call - ing, O
call - ing, O hark - en thou un - to the voyce of my call - ing, O

hark - en thou un - to the voyce of my call - ing my King and my God:
hark - en thou un - to the voyce of my call - ing my King and my God:

for un - to thee will I make, will I make, will I make my_ pray -
for un - to thee will I make my_ pray -

for un - to thee will I make my_ pray -
for un - to thee will I make my_ pray -
-er, for unto thee will I make my prayer.

-er, for unto thee will I make my prayer.
24. Psalm 6
[C I and bc alone, incomplete]
25. Woe is me

William Child

A I

A II

T

B

bc

that I am con-strain__ed to dwell, that I

that I am con-strain__ed__ to dwell,

me that I am con-strain__ed__ to dwell,

me that I am con-strain__ed__ to dwell,

me that I am con-strain__ed__ to dwell,

me that I am con-strain__ed__ to dwell,
am constrain-ed to dwell, that I am constrain-ed

-ed to dwell with Mes-hech, that

to dwell with Mes-hech, that I am constrain-ed to

that I am constrain-ed to dwell with

I am constrain-ed to dwell with Mes-hech, to dwell with

dwell with Mes-hech, to dwell with Mes-

Mes-hech, with Mes-hech, to dwell with Mes-
Meshech, and to have my habitation, and to have my
Meshech, and to have my habitation, and to have my
Meshech, and to have my habitation, and to have my
Meshech, and to have my habitation, and to have my

ha - bi - ta - ti - on
ha - bi - ta - ti - on
ha - bi - ta - ti - on
ha - bi - ta - ti - on

a - mong the tents of
a - mong the

my ha - bi - ta - ti - on, a - mong the

ha - bi - ta - ti - on
ha - bi - ta - ti - on
26. A Dialogue between Damon and Daphne

William Child

Why so cruel, Daphne, why: will you let a lover—

—ver die when you have as well the art for to cure, as wound a heart? Come then, a

poor lover save quickly, quickly from the grave. You alone the wound did
I pri-thee Da-mon,
give, only you can make him live.

let me know when and where I gave the blow which you say will fatal
be if not timely cured by me. Surely Da-mon you mistake, or of it a

wit do make: do not, do not me abuse. Did I ever weapon use? I have

none for my defence but the shield of innocence. For I would not kill a
fly or offend it willingly. Can I then a lover kill, or to wound him

have the will?

If, fair Daphne you would know, 'twas your beauty gave the blow,

when he first beheld your face, as you tripped along the chase after kids which went a-

-stray in the myrtle groves to play, and the wound still deeper grows whilst his
I en-treat thee, Da-мон, tell: where does sor-row o-ver flows.

this said lov-er dwell?

Fair one, here be-fore your eyes: see, the wound-ed lov-er

It is you that does com-plain: let me know where is your pain.

lies.
You do not to me appear to be wounded anywhere.

That which

causes all my smart, hidden lies within my heart, and no balsam can be

That I freely give to all who on me for pity_

found but your love to heal the wound

To me your pity is in vain if I cannot you obtain: Daphne, how I languish
If my blushes give me leave, I will so 'til we both united be.

not thy heart deceive, but dis-cover what is true. I am sick in love with you.

But, good Damon, under-

Daphne, why then do we stay? To the temple, let's a-way!

-stand: I can-not myself command, or of my free love dispose without ask-ing
leave of those who I fear will not consent; therefore, Damon, be content.

Damon, suffer not your

Yes to die, but not to be heir of Croesus without thee.

grief thus to play the cruel thief, but take courage, gentle swain: come, look

up, and smile again. Yet let hope our true love save: we may both our

wish es have. Then we'll laugh, then we will sing.
making all the year a spring, and in pleasant shady groves plant our never dying, dying loves.
27. Ye Sons of Sion Now Rejoice

William Child

(C divis chord)

1

Ye sons of Sion now re-

Ye sons of Sion now re-

joyce, and let ye loud seraphic voice from Heavn's star-

joyce, and let ye loud seraphic voice from

fretted roof resound, resound, 'til ye ho-san-na, ye ho-

Heavn's star-fretted roof resound 'til ye ho-san-na, 'til ye ho-
sanna here be crown'd, be crown'd. 'Til from on high
sanna here be crown'd. 'Til from on high
Heaven echo aye, Heaven echo aye, and your prai-
high heaven echo aye, heaven echo aye, and ye prai-
-ses welcome found. What hal-le- lueias shall we sing, what off 'rings
-ses wel-come found. What hal-le- lueias shall we sing, what off 'rings
to thine altars bring. Lord, let our praises smoke and

to thine altars bring. Lord, let our praises smoke and

smell like incense kindled from our zeal. This day is

smell like incense kindled from our zeal. This day is

born in place forlorn, ye saviour, ye saviour of

born in place forlorn, ye saviour of Isreal, the
Israel, of Israel.
Hal-le-lu-ia, hal-le-lu-ia, hal-le-saviour of Israel.

Hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-

hal-le-lu-ia, hal-le-lu-ia, hal-le-
80 -le - lu - ia, hal - le - lu - ia.

-le - lu - ia, hal - le - lu - ia.

-lu - ia, hal - le - lu - ia, hal - le - lu - ia, hal - le - lu - ia.
28. O bone Jesu

Henry Aldrich

O bo-ne Jesu qui de cae-lo pro-fec-tus est nos sal-va nos mi-se-ros,

O bo-ne Jesu qui de cae-lo pro-fec-tus est nos sal-

O bo-ne Jesu qui de cae-lo pro-fec-tus est nos sal-

O bo-ne Jesu qui de cae-lo pro-fec-tus est nos sal-
O bone Jesus qui de caelo profeictus est nos salva nos miserors,
caelo profeictus, qui de caelo profeictus est nos, est nos salva nos miserors.

O piiturae, o piiturae nobis,
O piiturae nobis, o piiturae nobis, O

O piiturae nobis, o piiturae nobis, O
O piiturae nobis, O salus mundi
ti-bi con-fi-te-bor in ae-

psal-lam quo-ti-di-e ti-bi con-fi-te-bor in ae-ter-num Do-

ti-bi con-fi-te-bor in ae-ter-num Do-

-ter-num, in ae-ter-num,

-ter-num, in ae-ter-num, in ae-ter-num, in

-ne, in ae-ter-num, in ae-ter-num, in ae-ter-num,

in ae-ter-num. In_

Ti-bi con-fi-te-bor in ae-ter-num lau-da-bo te, pi-e so-lum ti-

ti-bi to-ta ae-
ae-ter-num ce-le-brabo te O sa-lus mun-di Do-mi-ne,

ce-le-brabo te O sa-lus mun-di Do-mi-ne,

ae-ter-num ce-le-brabo te O sa-lus mun-di Do-mi-ne,

ter-num ce-le-brabo te, O sa-lus mun-di Do-mi-ne, ce-le-

ce-le-brabo te et ve-ri-ta-tem, et ve-ri-ta-tem tu-am in

ce-le-brabo te et ve-ri-ta-tem tu-am in

ce-le-bra-bo ve-ri-ta-tem tu-am, ce-le-bra-bo ve-ri-ta-tem tu-am in

-bra-bo ve-ri-ta-tem tu-am in sem-pi-ter-num. In sem-pi-
in saeculum et sempiternum.

in saeculum et sempiternum, in saeculum et sempiternum.

in saeculum, in saeculum et sempiternum.

Hallelujah, hallelujah, hallelujah, hallelujah.
hal le lu jah, hal le lu jah, hal le lu jah.

Hal le lu jah, hal le lu jah, hal le lu jah, hal le lu jah, hal le lu jah.
Hallelujah, Hallelujah, Hallelujah, Hallelujah,
Hallelujah, Hallelujah, Hallelujah, Hallelujah,
Hallelujah, Hallelujah, Hallelujah, Hallelujah,
Hallelujah, Hallelujah, Hallelujah, Hallelujah,
Hallelujah, Hallelujah, Hallelujah, Hallelujah.
29. Salvator Mundi
re-de-mi-sti ti-bi po-pu-lum,

tu-um, re-de-mi-sti ti-bi po-pu-lum,

Sal-va-tor mun-di Do-mi-ne qui per crucem et

re-de-mi-sti ti-bi po-pu-lum, qui per

re-de-mi-sti ti-bi, re-de-mi-sti

san-gui-nem tu-um re-de-mi-sti ti-bi po-po-lum, re-de-mi-sti

crucem re-de-mi-sti ti-bi po-pu-lum. In-tu-e-re il-lum hoc tem-po-re ele-men-ter aux-

ti-bi, re-de-mi-sti ti-bi po-pu-lum. In-tu-e-re il-lum hoc tem-po-re ele-men-
ter

ti-bi po-pu-lum. In-tu-e-re il-lum hoc tem-po-re ele-men-
ter
-il-i-at-or nos-ter De-us
def-en-de il-lum ab om-ni-bus in-i-mi-cis

def-en-de il-lum ab om-ni-bus in-i-mi-cis pro-

def-en-de il-lum ab om-ni-bus in-i-mi-cis

Ad Te sus-pi-ra-mus in Te-
tec-tor nos-ter De-us for-tis.

spem col-lo-ca-mus per Te, in Te fac ut gau-de-a-mus in ae-ter-num,
O bone Deus. Ad Te suspiramus, in Te

Ad Te suspiramus, in Te

Te spem collacamus, in Te fac ut gaudemus in aeternum

Ci-to con-fun-dantur qui
Tibi ad-versan-tur
Je-ho-va Deus ul-ti-o-nis

li-be-ra Ec-cle-si-am ab om-ni-bus ma-lis.
E-ri-pe

nos ab in-fe-li-ci la-que-o pec-ca-to-rum, ab
Er-ri-pe nos ab in-fe-li-ci la-que-o pec-ca-to-rum nos-tro-rum,
Parte seconda

-to-rum nos-tro-rum.

-Ut

-astro-rum. Ut popu-lus Tu-us lae-te-tur, lae-
nos-tro-rum.

80

po-pu-lus Tu-us lae-tae-tur, lae-tae-tur, lae-
tae-tur, lae-tae-tur in Te,

85

Te, ut popu-lus Tu-us lae-te-tur in Te, tri-

ut popu-lus Tu-us lae-te-tur in Te, tri-

ut popu-lus Tu-us lae-te-tur in Te, tri-
um-phet in Te, ut po-pu-lus Tu-us lae-te-tur in Te, tri-
um-phet in Te, ut po-pu-lus Tu-us lae-te-tur in Te, tri-
um-phet in Te, ut po-pu-lus Tu-us lae-te-tur in Te, tri-

um-phet in Te, ut po-pu-lus Tu-us lae-te-tur in Te, po-pu-lus Tu-us lae-te-tur in

um-phet in Te, ut po-pu-lus Tu-us lae-te-tur in Te, ut po-po-lus

um-phet in Te, ut po-pu-lus Tu-us lae-te-tur in Te, lae-te-tur, lae-

um-phet in Te, ut po-pu-lus Tu-us lae-te-tur in Te, lae-te-tur, lae-

um-phet in Te, ut po-pu-lus Tu-us lae-te-tur in Te, lae-te-tur, lae-

um-phet in Te, ut po-pu-lus Tu-us lae-te-tur in Te, lae-te-tur, lae-

Tu-us lae-te-tur in Te,
Te, ut populus Tuus laetetur, laetetur, laetetur in Te,

Te, ut populos Tuus laetetur, laetetur, laetetur,

ut populus

Tuus laetetur, laetetur, laetetur in Te, ut

Tuus laetetur, laetetur, laetetur in Te, ut
populus Tusus laetetur in Te triumphet, triumphet in

populus Tusus, laetetur in Te triumphet

populus Tusus, laetetur in Te triumphet in

umphet in salute Tu-a. Populus Tusus laetemur et

Te et in salutari Tu-o. Populus Tusus laetemur in

Te et in salutari Tu-o. Populus Tusus laetetur in

in aeternum triumphemus in aeternum triumphemus in

Te, in aeternum triumphemus in

Te et in aeternum triumphemus in
salute Tu-a.

salute Tu-a. Parte terza

salute Tu-a. Cele-bra-mus mi-se-ri-cor-

-di-am tu-am in om-ni ae-vum gau-den-tis in sa-lu-ta-ri_

Tu-o,

laudabi-mus Te con-fi-te-bi-mur Ti_

bi,
laudabimus Te confitebimur Tibi, laudabimus Te confitebimur Tibi et

nomen Tu-um in ater-num laudi-bus fe-rimos, et nomen Tu-um in ater-num laudi-bus fe-rim-
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-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 - 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 - ia,
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
30. Cantate Jehovae (a minor)

Henry Bowman
con la musica:

operaius et mirabilia et mirabilia ejus, exultate, exultate et

cani te nomini suo altissimo, et cani te nomini suo altissimo.

Annunciante, annunciante inter gentes opera ejus,
an-nun-ci-a-te, an-nun-ci-a-te in- ter gen-tes op-e-ra ej-us, an-nun-ci-
a-te, an-nun-ci-a-te in- ter gen-tes op-e-ra ej-us. In te ex-ul-ta-bo et no-mi-
a-te, an-nun-ci-a-te in-ter gen-tes op-e-ra ej-us.

tu-o al-tis-si-mo ca-nam.
In te exul-tabo et nomi-ni tu-o al-tis-si-mo ca-nam.

In sem-pi-ter -

Su-mi-te

na se-cula, in sem-pi-ter - na se-cula.

psal-mum et da-te tym-pa-num, su-mi-te psal-mum et

Su-mi-te psal-mum et da-te tym-pa-num, su-mi-te

Su-mi-te psal-mum et da-te tym-pa-num,
da - te tym - pa-num, psal - te - ri - um ju - cun - dum cum ci - tha - ra,
-tis - si - mo can - nam. Gen - tes in - cre - pas - ti, im - pi - os per - di - dis - ti et

-tis - si - mo can - nam. Gen - tes in - cre - pas - ti, im - pi - os per - di - dis - ti et

-tis - si - mo can - nam. Gen - tes in - cre - pas - ti, im - pi - os per - di - dis - ti et

no-men e - o - rum de - le - vis - ti, in sem-pi - ter - na, in sem-pi - ter - na

no-men e - o - rum de - le - vis - ti, in sem-pi - ter - na, in sem-pi - ter - na

no-men e - o - rum de - le - vis - ti, in sem-pi - ter - na se - cu - la, in sem-pi - ter - na sem-pi - ter - na

se - cu - la in sem-pi - ter - na se - cu - la. Can - ta - te Je -

se - cu - la, in sem-pi - ter - na se - cu - la.

se - cu - la, in sem-pi - ter - na, sem-pi - ter - na se - cu - la. Can - ta - te Je -
Si - - - on ha - - - bi - tat.
On - - - vae qui in Si - - on ha - - bi - tat.
Si - - - on ha - - - bi - tat.
31. Cantate Jehovae, II (G minor)

Henry Bowman

C (or T) I

C (or T) II

bc

Can-ta-te, can-ta-te, can-ta-te Jehovae, can-ta-te Jehovae qui in Sion habitat, can-ta-te, can-ta-te, can-ta-te Jehovae qui in Sion habitat,

can-ta-te, can-ta-te, can-ta-te, can-ta-te, can-ta-te Jehovae

can-ta-te, can-ta-te, can-ta-te, can-ta-te, can-ta-te Jehovae
qui in Sion, qui in Sion habitat. Sumite psalmum et qui in Sion, qui in Sion habitat. Sumite

da- te tym-pa-num, sumite psalmum et psalmum et da- te tym-pa-num, sumite
da- te tym-pa-num, psal-te-ri-um ju-cun-dum cum psalmum et da- te tym-pa-num,
An-nun-ci-a-te, an-nun-ci-a-te in-ter gen-tes op-er-a ej-us, an-nun-ci-a-te, an-nun-ci-a-te in-ter gen-tes op-er-a ej-us, an-nun-ci-a-te
no-mi-ni tu-o al-tis-si-mo ca-nam In te ex-al-
no-mi-ni tu-o al-tis-si-mo ca-nam, In te

ex-ul-ta-bo et no-mi-ni tu-o, no-mi-ni tu-o al-tis-si-mo ca-nam,

ex-ul-ta-bo et no-mi-ni tu-o al-tis-si-mo ca-nam. Gen-tes in-
ex-ul-ta-bo et no-mi-ni tu-o al-tis-si-mo ca-nam. Gen-tes in-

in te ex-ul-ta-bo et no-mi-ni tu-o al-tis-si-mo ca-nam. Gen-tes in-

in te ex-ul-ta-bo et no-mi-ni tu-o al-tis-si-mo ca-nam. Gen-tes in-
ho-vae qui in Sion habi-tat,
Si - - on ha - - bitar.
-ho - vae qui in Si - on ha - bi - tat.
32. Adjuro vos filiae Jerusalem

Henry Cooke

Ad - ju - ro vos, ad - ju - ro vos fil - iae_ Je - ru - sa - lem,


Ad - ju - ro vos, ad - ju - ro

fi - li - ae,

vos fi - li - ae Je - ru - sa - lem, fi - li -
filiae Jerusalem. Si inveneritis
-ae, filiae Jerusalem. Si inveneritis

dilectum, num est num est

Qui amor, amor,

dilectus num

fi - li - ae Je - ru - sa - lem. Si in - vi - ne - ri - tis

fi - li - ae Je - ru - sa - lem. Si in - vi - ne - ri - tis

Qui a - mo - re lan - gueo, lan - gueo,

Qui a - mo - re lan - gueo, lan - gueo,
Canidus et rubicundus electus ex milibus.
Canidus et rubicundus electus ex milibus.

Et manus ejus, et manus ejus torna
Et manus ejus, et manus ejus.
- ti-lis ple-na ja-cin-tis,

- na ja-cin-tis, ple-na ja-cin-tis.

Al-le-lu-ja,

Al-le-lu-ja, al-le-lu-ja,

al-le-lu-ia, al-
le - lu - ja.
33. *Domine, quid multiplicati sunt*

Claude Desgranges

```
\[C \text{(or } T)\]
\[
\begin{array}{c}
\text{Do-mi-ne},
\end{array}
\]
```
Voce mea ad Dominum, ad Dominum clamavi et exaudi vit

me de monte sancto meo.

Ego dormivi et soporatus

sum et exsurxi qui-a Dominus suscepit me.

non tembo milli-a populi circumdantis

me. Exsurge, exsurge Domine salvum me fac Deus meus.

Quoniam tu perceptissi omnes, omnes adversantes
34. Usquequo Domine

Claude Desgranges

Usquequo Do-mi-ne ob-li-ve-sce-ris me in fi-nem?

Usquequo a-ver-tis fa-ci-em tu-am a me? Quam-di-u po-nam con-

-si-li-a in a-ni-ma me-a; do-lo-rem in cor-de, in cor-de me-o per di-

em.

Usquequo ex-al-ta-bi-tur in-i-mi-cus me-us su-per me? Re-spi-ce, re-spi-ce

et ex-au-di-me Do-mi-ne De-us me-us. Il-um-i-na, Il-um-i-na oc-

ulos me-
in-imi-cos me-us: prae-va-lu-i, prae-va-lu-i ad-ver-sus e-um. Qui tri-bu-lant me, qui tri-bu-lant me ex-ul-ta-

bunt si mo-tus fu-e-ro; e-go au-

tem in mi-se-ri-cor-di-a tu-a spe-ra-

vi. Ex-ul-ta-bit cor me-um in sa-

lu-ta-

ri_tu_o. Can-ta-bo Do-mi-ne qui bo-na tri-bu-it mi-

hi; et psal-lam

no-mi-ni Do-mi-ni al-ti-si-mi,
et psalm nominis Domini altissimi.
35. Celebrate Dominum

Dr. Christopher Gibbons
ho-vam et ro-bur ej-us,
quae-ri-te fac-iam

Quae-ri-te Je-ho-vam, et ro-bur ei-us,

ej-us in ae-ter-num
Il-le Je-ho-vae De-us

quae-ri-te fac-iam ej-us in ae-ter-num,

nos-ter.

In to-ta ter-ra sunt ej-us ju-

Il-le Je-ho-vae De-us nos-ter.
Magnus Jehovah. Et est laudans re-vere-rer dens super
magnus Jehovah.

Omnes Deos. Et est laudans re-vere-rer dens super omnes Deos, et est laud-

Laudans re-vere-rer dens super omnes Deos super omnes De-

Deos super omnes Deos.
Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,
Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,
alleluia, alleluia, alleluia, alleluia.
Santo, et Spiritu Santo.

Santo, et Spiritu S. Santo. Si-cut e-rat in principio et nunc et sem-per, si-cut e-rat in principio et nunc et sem-per, nunc et sem-per, si-cut e-rat in principio et nunc et sem-per, nunc et sem-per, nunc et sem-per, nunc et sem-per.
-la saeculorum, Amen.
saecula saeculorum, Amen.
37. Laudate Dominum

Final Chorus:
CCCATB BV bc

C I

C II

A

B

Bass Viol
Ob MS Mus. Sch.
C. 138 only

bc

Laudate Domi-num om-nes gen-
tes, lauda-te Do-mi-num om-nes gen-
tes, laudate Do-mi-num om-
nes gen-
tes, laudate Do-
mi-num om-
nes gen-
tes, laudate

Laudate Domi-num om-nes gen-
tes, laudate Do-
mi-num om-
nes gen-
tes, laudate Do-
mi-num om-
nes gen-
tes, laudate

Laudate Domi-num om-nes gen-
tes, laudate Do-
mi-num om-
nes gen-
tes, laudate Do-
mi-num om-
nes gen-
tes, laudate

Laudate Domi-num om-nes gen-
tes, laudate Do-
mi-num om-
nes gen-
tes, laudate Do-
mi-num om-
nes gen-
tes, laudate

Christopher Gibbons
Super nos mi-se-re-cor-di-a ej-us,
super
- cor-di-a ej-us,
super
Super nos mi-se-re-cor-di-a ej-us, super
nos mi-se-re-cor-dia ej-us, et ve-ri-tas Do-mi-ni, et ve-ri-tas Do-mi-ni,
nos mi-se-re-cor-dia ej-us, et ve-ri-tas Do-mi-ni, et
nos mi-se-re-cor-dia ej-us, et ve-ri-tas Do-mi-ni, et
nos mi-se-re-cor-dia ej-us,
-lúcia, alleluia.

-Open Music Notation with a CREMA engine-

-Open Music Notation with a CREMA engine-

-Open Music Notation with a CREMA engine-

-Open Music Notation with a CREMA engine-

-Open Music Notation with a CREMA engine-

-Open Music Notation with a CREMA engine-

-Open Music Notation with a CREMA engine-
38. O bone Jesu

Christopher Gibbons
39. O bone Jesu

Alessandro Grandi
40. O amantissime Domine, I

Nicholas Lanier

C

bc

1

O_______ Am-a-n-ti-si-me Do-mi-

ne in-e-fa-bi-lis_____ dul-ce-do a-mo-
ris.

6

In-es-ti-ma-bilis, in-es-ti-ma-bilis est tu-
a di-lec-

21

-o. O fons______ be-nig-ni-ta-tis et____ cle-

27

-men-ti-a. Pa-ter cre-a-tio-nis,

35

pa-ter cre-a-tio-nis, a-mor___ im-men-se. O
Bone Jesu Verbum Patris, I

Matthew Locke

Bone Jesu Verbum Patris,
et unus omnium spiritus,
vis jucunditas, jucunditas. Quand o ver Domi-
ne, quand o quoniam vermisum et non homo, quon-
i a m vermisum et non, et non, et non homo, vermisum,
et non de si de ro at a men dis sol vi et te cum, et te cum esse, O bo n e
Je su et te cum et te cum esse dis sol vi et te cum esse, O bo ne Je su de si de ro
at a men dis sol vi et te cum et te cum esse O bo ne bo ne Je su
ubi est dies aeternus,
et unus omnium spiritus,
certa securitas, et secura aeternitas,
et aeterna tranquilitas et tranquilla felicitas,
et felix suavitas, et suavis sanguinitas, suavis iucunditas,
iucunditas, et sua - - - -

iucunditas, iucunditas.

vis iucunditas, iucunditas.
Bone Jesu Verbum Patris,
splendor paternae Gloriae, in quem desiderant angelii pro specere,
doce me, doce me facerolunatem tuam, ut a Spiritu tuo bono des-
ductus ad beatam ilam perveniam civitatem,
ubi est dies aeternus,

Quan-do ve-re Domi-ne, quan-do quon-iam ver-mis sum et non ho-mo, quon-iam ver-mis sum et non, et non ho-mo, ver-mis sum et non ho-mo des-i-de-ro at-ta-men dis-sol-vi et te-cum, et te-cum es-se, O bo-ne Je-su, et te-cum, et te-cum es-se, dis-sol-vi et te-cum es-se, O bo-ne Je-su, des-i-de-ro
attamen, dis-solvi, et tecum, et tecum es-se, O bo-ne, bo-ne Jesu.

ubi est dies aeternus

et unus omnium spiritus, ubi est

certa securitas, et secura aeternitas,

et aeterna tranquilitas et tranquil-la fe-

-lici-tas, et felix suavitas,
et suavis, suavis jucunditas, jucunditas, jucunditas, jucunditas, jucunditas, jucunditas.
44. Quam dulcis es

Edward Lowe
Quam dulcis es a-ma-bi-le Je-su qui sol-vest vin-cu-
-la pec-ca-ti. Quam dulcis es a-ma-bi-le Je-su qui sol-vest vin-cu-
-la pec-ca-ti. Quam dulcis es a-ma-bi-le Je-su qui sol-vest vin-cu-
-la pec-ca-ti. Quam dulcis es a-ma-bi-le Je-su qui sol-vest vin-cu-
-la pec-ca-ti. Quam dulcis es a-ma-bi-le Je-su qui sol-vest vin-cu-
-la pec-ca-ti. Quam dulcis es a-ma-bi-le Je-su qui sol-vest vin-cu-
-la pec-ca-ti. Quam dulcis es a-ma-bi-le Je-su qui sol-vest vin-cu-
-la pec-ca-ti. Quam dulcis es a-ma-bi-le Je-su qui sol-vest vin-cu-
-la pec-ca-ti. Quam dulcis es a-ma-bi-le Je-su qui sol-vest vin-cu-
-la pec-ca-ti. Quam dulcis es a-ma-bi-le Je-su qui sol-vest vin-cu-
-la pec-ca-ti.
O gratiam verre benig-nam quam nobis ostendi-sti

Sit tibi gloria, sit tibi gratia, et cum lae-
sit tibi gloria, sit tibi gratia, sit tibi_

Sit tibi gloria, sit tibi gratia et cum laeti-

O gratiam verre benig-nam quam nobis ostendi-sti

Sit tibi gloria, sit tibi gratia, et cum lae-
sit tibi gloria, sit tibi gratia, sit tibi_
Sit tibi gloria, sit tibi gratia
demus et adoremus te,
sit tibi gloria, sit tibi
demus, et adoremus te,
et cum laeti-ti-a lau-

et cum laeti-ti-a lau-

demus, lau-

demus et ado-re-mus te,

demus et ado-re-mus te,
cum gau-
dio,
cum gau-
dio,
cum gau-
dio,
cum gau-
dio,
cum gau-
dio,
cum gau-
dio,
Omnes gentes plaudi te manibus,
Omnes gentes plaudi te manibus.
Omnes gentes plaudi te manibus.
Omnes gentes plaudi te manibus.
cantate, cantate in voce exultationis.

Omnes gentes plaudite manibus, omnes gentes plaudite manibus, omnes gentes plaudite manibus, omnes gentes plaudite manibus, omnes gentes plaudite manibus, omnes gen-tes plau-di-te
tol - le in - i - qui - ta - tes
no - stras sem - - - -
no - stras sem - - - per ro - gans
Tol - le, per ro - gans pa -
pa - trem,
tol - le in - i - qui - ta - tes no - stras

trem.

sem
Tolle, tolle init -

per rogans pa -

trem,

quita -

tes nostras,

Tolle, tolle ini -

quita -

tes
nostras,

Tolle, tolle iniuitates

nostras semper rogans
E-ja er-go, e-ja er-go mi-se-ri-cor-di-a su-a nos in-tro-
du-cet, nos in-tro-du-cet ad ae-ter-nam glo-ri-am,
tol - le in - i - qui - ta - tes

no - stras sem - - - per ro - gens

Tol - le,
Tolle, tolle in - i -
per rogans pa - trem.

Tolle, tolle ini - quita -
tes nostras.

Tolle, tolle ini - qui - ta -
tes
no - stras

Tol - le, tol - le in - i - qui - ta - tes

no - stras sem - - - - per ro - gans
_ae - ter - nam glo - ri - am._

_ae - ter - nam glo - ri - am._

_ad ae - ter - nam glo - ri - am._
45. Laudate Dominum omnesgentes
Laudate, laudate eum omnes
Laudate, laudate eum
Laudate, laudate eum
Laudate, laudate eum
Quoniam confirmam
et veritas Domini,
et veritas Domini,
et veritas Domini.

et veritas Domini. Manet in aet-
et veritas Domini. Manet in aet-
et veritas Domini. Manet in aet-

-ter-num, ma-net in ae-ter-num,

Ma-net in ae-ter-num, ma-net in ae-ter-
ma-net in ae-ter-num, ma-net in ae-ter-num.
46. Canite Jehovae

[lacks bc and further voices]

Benjamin Rogers
Domini, et veritas Domini, et veritas Domini. Manus in aeternum,
Colla parte instrumental doubling of all voices from h. 77 is indicated by "Vidimus Gloria Patri" labelled next to each part, vocal and bc, in Ob MV Mus. C. 96.
48. Cantate Jehovae

Silas Taylor

C (or T)

B

bc

Can-ta-te Jee-ho-vae, Can-ta-te Jee-ho-vae

Can-ta-te, Can-ta-te Jee-ho-vae, Can-ta-te Jee-ho-vae qui in Si-on, in Si-

Can-ta-te Jee-ho-vae qui in Si-on, in Si-
on habitat. Annun-ci-ate, An-nun-cia-
on habitat. Annun-ci-ate, An-nun-ci-a-
tate inter gentes opera ejus. In te ex-al-tabo,
tate inter gentes opera ejus. In te ex-al-tabo,
et nomen tuo Al-tis-si-me can-nam. Gen-tes in-
et nomen tuo Al-tis-si-me can-nam. Gen-tes in-
cre-
pasti, impios peridiisti, et nomen eorum delevi in semip

pasti, impios peridiisti, et nomen eorum delevi in semip

pi-ter-nana, semip-ter-nana se-cula, in semip-ter

pi-ter-nana, semip-ter-nana se-cula, in semip-ter-na, sempi-

pi-ter-nana se-cula, in semip-ter-na, sempi-

pi-ter-nana se-cula.

pi-ter-nana se-cula. Cantate, cantate,
Je - ho - vae qui in Si - on ha - bi - tat.

-ho - vae, qui in Si - on ha - bi - tat.
Quo de furent eosum a faciem eius.

Cho.

At justi
e-pulentur et exultent in e-o, et deculentur in laetitia, et
dilectur in laetitia. Bene-dictus Domi-
nus, bene-dictus Dominus, bene-dictus Domi-
nus, quotidi-e Deus salutis, salut-
s-tis nostra. Amen.
50. Usquequo oblivisceris mei
[lacks further voices]

John Wilson
Il - lu - mi - na oc - cu - los me - os,
ne ob - dor-miam in mor - te, non te lau-da-bunt mor-tu-i,
non te lau-da-bunt mor-tu-i.
Non pul - vis et si-len - tium se-pul - chre.
Sed nos qui vi - vi-mus
be-ne-di-ce - mus ti - bi in se - cu - la se-cu-lo - rum, sed nos qui
51. Surge amica mea

John Wilson

Sur - ge, sur - ge,

Sur - ge, sur - ge,

Sur - ge, sur - ge,
Ecce flos invitat nonmus,
et vocat avis garula, garula, avis garula.
Et vocat avis garula, garda ga-ru-la.
vo- cat a- vis garu-la, gar-ru-la a- vis garu-la.
vo- cat a- vis garu-la, gar-ru-la a- vis garu-la.
vo- cat a- vis garu-la, gar-ru-la a- vis garu-la.
Surge amica mea formosa mea properea et

veini. surge amica mea formosa, mea

veini, surge amica mea formosa mea

veini, surge amica mea formosa mea

properea et veini, et veini.

properea et veini, et veini.

properea et veini, et veini et veini.
LIST OF SOURCES AND THEIR ABBREVIATIONS

PRINTED SOURCES

1628  

1639  

1662  
Cantica Sacra. AD DUAS & TRES VOCES Composita, Cum Basso continuo ad Organum. Authore RICARDO DERINGO. Regiae Majestatis quondam Organistae. London: printed by William Godbid for John Playford, 1662. Four partbooks, dedicated to Dowager Queen, Henrietta Maria, containing twenty-four few-voice motets by Dering, accompanied by continuo; as a ‘coda’, contains 39.

1674  
Cantica Sacra: Containing Hymns and Anthems FOR TWO VOICES to the ORGAN, both Latine and English. COMPOSED By Mr. Richard Dering. Dr. Christopher Gibbons. Dr. Benjamin Rogers. Mr. Matth:Locke, and Others. THE SECOND SETT. London: Printed by William Godbid for John Playford, 1674. Four partbooks, dedicated to Charles II. Contains 35 and 45.

¹ Second edition, after the original of 1613, with copy in the Library of Christ Church, Oxford, from the Aldrich bequest: Och Mus. 926-930, tract 6.
MANUSCRIPT SOURCES

Cambridge, Fitzwilliam Museum Library (GB-Cfm)


Cambridge, St. John’s College Library (GB-Cjc)

Cjc Partbooks  Chapel MS Box of Fragments, Envelope 2: Cantus and Altus parts from an original set of four. Copied by Playford (c. 1650s). Contains 39.

Carlisle, Cathedral Library (GB-CL)


Glasgow, Euing Library (GB-Ge)

Ge R.d.3/1  R.d.3/1: Canto partbook from a set of, likely, six. Copied by Husbands Sr, (c. later 1650s - c. 1679). Contains 7 and 11.

London, Royal Academy of music

Lam MS 108  MS 108: collection of 69 Latin motets in score (some accompanied by strings), by unattributed composers, Du Mont, and Locke: copied, c. 1670s-1690s. Contains 43.
London, British Library (GB-Lbl)

**Lbl Add. MS 14,399**  
Add. MS 14399: scorebook of solo vocal music (copied c. 1650-1670), predominantly English-texted, and accompanied by continuo, pp. 1-23 of which are in Locke’s hand. Contains 42.

**Lbl Add. MS 33,235**  
Add. MS 33,235: scorebook of sacred and secular music, English-, Italian-, and Latin-texted, copied predominantly by Lowe’s successor as Heather Professor, Goodson I, c. 1690s. The initial two items were copied by William Husbands, son of Husbands Sr. Contains 7.

**Lbl Add. MS 78,416 B**  
Add. MS 78,416 B: Altus and Bassus partbooks from a set of four, copied c. 1625-1640, twelve motets (eight attributable to Dering) in the hand unknown scribe. Contains 39.

**Lbl Egerton 2960**  
Egerton 2960: scorebook of sacred and secular music by English and Italian composers, English- and Latin texted; copied in two layers by two scribes c. 1670-1690, the first (twenty-seven items, for solo voice with continuo) by Bowman, and the second by an unknown hand. Contains 32.

**Lbl Mad. Soc. MSS. G. 33-36**  
Mad. Soc. MSS G. 33-36: four partbooks, of vocal and instrumental music, copied c. 1650s. Works include secular Italian works by Dering and *concertato* psalms by William and Henry Lawes. Bass partbook is inscribed with the name, ‘Abraham Ratcliff’. Contains 39.

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1 *Olim*, Lbl Evelyn MS 189.
**Mad. Soc. MSS.**

Mad. Soc. MSS G. 55-59: partbooks of Latin motets, for four and five voices with continuo, copied by George Jeffreys in the 1650s, with small number of additions in the 1670s; a ‘companion’ set to Jeffreys’s partbooks, *Add. MS* 31,349. Contains **39**.

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**London, Royal College of Music (GB-Lcm)**

**Lcm 1099**

MS 1099: ten parts books, copied by unknown hand in the nineteenth century, associated with the Sacred Harmonic Society (1832-1888) in London. Rogers’s ‘Laudate Dominum omnes gentes’ features alongside madrigals by Gastoldi, Renaldi, and Marenzio. Contains **47**.

**Lcm 2039**

MS 2039: three from an original set of five partbooks, vocal and instrumental music, copied by six hands, five unidentified, c. early 1620s- c. late 1660 / 1670s. The set, of courtly provenance, features coat of arms of the Prince of Wales on the bindings, and initials ‘RB’, suggested in Volume I to be Richard Ball. The final four items, motets by Rogers are in the hand of Husbands Sr (c. 1669 – c. 1678). Contains **46**.

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**Oxford, Bodleian Library (GB-Ob)**

**Ob MS. Mus. C. 96:**

MS Mus. C. 96: scorebook of sacred music, services and anthems, by Benjamin Rogers, in the hand of Philip Hayes, 204 pages copied between 1755 and 1778. Contains **47**.

**Ob Mus. Sch. C. 9**

MS Mus. Sch. C. 9: Richard Goodson II’s scorebook of motets, predominantly by Italian composers; he incorporated leaves from older copies into his own scribal material (see Wainwright, Musical Patronage, 297-300); the book also includes scribal work of Lowe and Francis Smith. Contains **35**.

Ob Mus. Sch. C. 12-19  MSS Mus. Sch. C. 12-19: partbooks, for Oxford’s Music School, copied by Lowe (c. 1660s to 1682), with additions by Goodson I and II (c. 1682- c. 1740). Contains 31 (bc alone) and 35.


Ob Mus. Sch. C. 204  MS Mus. Sch. C. 204: set of parts, in eighteen sections, for Oxford’s Music School. Child’s ‘O bone Jesu’ forms section K, copied c. 1663-1680, by unknown scribe. Wilson’s ‘Surge amica mea’ forms section L, copied by Lowe in score (CC, bc), stratigraphically, c. 1660-1680. Wilson’s motet is in section N (short score and fragment of C I part), also copied by Lowe, c. 1660-1680. Parts, vocal and instrumental, to Lowe’s own ‘Quam dulcis es’, associated with opening ceremonies of Oxford’s Sheldonian Theatre, are within sections C-J, copied by both Lowe and Bowman (1669) and Goodson I (post-1682); see Commentary for details, and Wainwright, Musical Patronage, 322-323. Contains 7, 44 and 51.

MS Tenbury 713: eighteenth-century sacred-vocal scorebook of twenty-seven motets, seventeen by Dumont (including twelve accompanied by violin), copied by two scribal hands. Contains 7.

**Oxford, Christ Church (GB-Och)**

Mus. 14: John Blow’s personal scorebook of sacred and secular music, with English, Italian, and Latin texts, copied c. 1670s. Contains 7 and 38.

Mus. 43: Aldrich’s scorebook of English-, and Latin-texted sacred music, including Sances motets, copied late seventeenth century. Contains 41.

Mus. 48: scorebook of English- and Latin-texted sacred music, copied by five scribal hands (late seventeenth / early eighteenth century); includes motets by Sances, and recompositions by Aldrich. Contains 41 (hand: Unidentified/B).

Mus. 350: manuscript of solo songs, English-, French-, Italian-, and Latin-texted, accompanied by continuo, copied (c.1675-1690) by Goodson Sr, including works by members of Charles II’s French Musick and Italian Musick. Contains 33 and 34.

**Och 435**

Mus. 435: tenor partbook from a set of three or four, containing eighteen Italian works by Dering in unknown hand (c. 1620s/1630s), followed by three motets by John Wilson copied, volume inverted, by John Hilton (c. 1650s). Contains 49-51.

**Och 621**


**Och 623-626**

Mus. 623-626: Bowman’s set of four partbooks, English-, Italian- and Latin-texted, by English and Italian composers; copied c. 1670s/1680s. Contains Cfm 163 concordance, 48.

**Och 747-749**

Mus. 747-749: three partbooks from a set of four, featuring Latin and English sacred works by Dering and Jeffreys; copied by Playford, with additions by two unknown hands, c. 1650s onwards. Includes 14 and 39.

**Och 878-880**

Mus. 878-880: complex, set of partbooks with manuscript and printed material, in seven layers, assembled for Aldrich (c. 1670s onwards). Extensive repertory includes motets by Dering, Grandi and Merula, Italian works by Monteverdi, Notari, and Gesualdo. In hand of Hatton scribe, Bing, contains the bc part for 39.

**York, Minster Library (GB-Y)**

**YM.5/1-3 (S)**

MS M.5/1-3(S): Three part-books compiled by ‘J.W.’, in ornate scribal hand: ‘A Collection / of 120 or more of the Choisest Divine Hymns or Anthemes / English and Latin, that have binne Extant within this 110 / or 120 yeeres, to this present yeere 1688’, with ‘many Cannons or Fugs’, and ‘Dialogues / Composed by about 60 Eminent Masters both English and
US-NH Misc. MS 170, Filmer 1

Misc. MS 170: five partbooks from a set of six, with 147 works, English-, French-, Italian, and Latin-texted, sacred and secular, together with instrumental consort music. Vocal composers include Alfonso Ferrabosco I, and Marenzio; copied early seventeenth-century, and associated with the Filmer family, and Baronetage, of Kent. Contains 39 and 51.

US-NYp Drexel 4300

MS Drexel 4300: three Oxford-originating partbooks from an original set of four, includes motets by Dering, Child, and Jeffries, alongside madrigals, including parts copied from *Ayres or Phantasticke Spirites for Three Voices* by Weelkes (London: 1608). Copied by five scribal hands, and owned by chorister of Magdalen College, James Clifford in 1633. Contains 1.
NOTES ON THE TEXTUAL COMMENTARY

The first source given for each item is the copy-text, and listed variants provide details of any departures in secondary sources. Insignificant variants and obvious errors have not been recorded. The author has endeavoured to be as comprehensive as possible in accessing all seventeenth-century English sources for the works included, though there is the possibility of further sources coming to light, currently unidentified.

The following abbreviations are used:

PART NAMES
- C: Cantus
- CII: Cantus II
- A: Alto
- T: Tenor
- TII: Tenor II
- B: Bass
- bc: Basso Continuo

EDITION CLEFS
- G2: treble clef, with clef for T sounding an octave below
- F4: bass clef

NOTE VALUES
- b: breve
- b: dotted breve (etc.)
- s: semibreve
- m: minim
- c: crotchet
- q: quaver
- sq: semiquaver
- dsq: demisemiquaver

PITCH
Helmholtz’s notation is used to indicate pitch: C-B, c-b, c'-b', c"-b"; with c' indicating middle C. ♭ is used in the Commentary and in bc figures if manuscript b or # signs function as a natural.

OTHERS
- attrib: attributed to
- b(b): bar(s)
- f(f): folio(s)
- fig(s): figure(s)
- k-s: key-signature
- MS(S): manuscript(s)
- o: no accidentals(s) in sources
- om: omitted
- orn(s): ornament(s), indicated as + in the sources
- sl: slur(red)
- t: tie
- t-s: time signature
SYSTEM OF
REFERENCE

References are listed in the following order:

bar number;

text

number of notational symbol, note or rest, indicated by superscript Arabic numeral (a note tied from a preceding bar becomes the first symbol in a new bar); or beat number, indicated by superscript Roman numeral;

part name;

detail of variant from primary source (always Ob Mus. Sch. MS C 37 for the bc part);

source (indicated by capital letter, with reference to the source list below each Motet title in the Textual Commentary).

TEXT
UNDERLAY

Details of text underlay are shown by superscript abbreviations of pitch and rhythm, following the indicated word or syllable of text.
WORKS BY WILLIAM CHILD

LATIN MOTETS IN GB-Ob MSS Mus. Sch. C. 32-37

1) CANTATE JEHOVAE

SOURCES


Within the choruses of MS C. 32 (bb. 16-27,44-52, 69-78), the accompanying bc shares staff lines, vocal rhythms and rests with the B; the ensuing rhythmic differences with MS C. 37 for these passages are not indicated within the variants below.

Sources A to D are part of Oxford Bodleian Library, Music School Manuscripts MSS C. 32-37: six part-books in the hand of Charles Husbands, Snr (d. 1678), dedicated to the non-liturgical vocal music of William Child; three instrumental parts for ‘Cantate Jehovae’ are in the hand of Edward Lowe (c.1610-1682): MS C. 35 ff. 45, 46, 47r&v. The part-books were in the ownership of Lowe, and bequeathed by him to the Music School in 1682.

E  Ob MS Mus. Sch. C. 35, separate instrumental parts in the hand of Edward Lowe: chorus treble-instrument, f.45; solo treble-instrument, f.47-f.47v; chorus bass-instrument, f.46; texted chorus bass, f.44. The motet and composer are not named on these folios.

F  US-NYp MS Drexel 4300, three books (labelled ‘Cantus’, ‘Tenor’, ‘Bassus’: i, ii, iii); i: CI, ff.36v38; ii: CII, pp.88-89; iii: B, ff.44-44v; attrib. ‘W. Childe.’ Within the books, the two canto parts (notated in g-clefs, as the primary sources) have been swapped between bars 69 to 71 (first two minim beats) in relation to MSS C. 34 and C. 35 (sources B and C, respectively); variants within these bars are highlighted below.

VARIANTS

325 C I: o (H/i)
482 bc: m-rest (D)
503 bc: m-rest (D)
564 B: m Bb (H/ iii)
571 bc: m.f cg (D)
572 bc: mA mA (A); mA mA (C)
581 bc: c.d qe cf cd (AC)
651-2 bc: sb.d (C)
692-711 Canto parts swapped (F/ i & ii)
70^1-2 CII: c. q (H/ i)
72^4 CII: o (H/ ii)
72^6 CII: o (H/ ii)

2) SERVUS TUUS

SOURCES

A-D  Ob MS Mus. Sch. C. 32: B, ff.24v-25; Ob MS Mus. Sch. C. 34: C, ff.26v-27; Ob MS Mus. Sch. C. 35: C, ff.24v-25; Ob MS Mus. Sch. C. 37: bc, f.12; all attrib. 'D' Childe'. In MS Mus. Sch. C. 32 (source A below), B & bc share a staff during bb. 1-11 & 25-37; rhythmic variants with MS Mus. Sch. C. 37 (source D) are not noted below within these bars.

Bars 38-51 in the edition are an exact repetition of bars 12-25, following the instruction which concludes all sources: ‘Alleluia ut Supra &’; variants for this concluding section, including details of the original t-s, are those previously indicated.

VARIANTS

2^1 bc: fig 7 6 (B)
7^3 bc: fig 7 6 (B)
7^3 bc: fig 5 6 (B); fig om (AC)
9^4 bc: fig 6 (B)
11^2 bc: fig 6 (B)
12^4 bc: fig 6 (B)
15^1-2 bc: fig 6 , fig om (B)
18^2,4 bc: fig 6 # fig 6 (B)
19^1 bc: fig 6 (B)
20^1 bc: fig 4 3 (B)

22 t-s: 3i (A); 3i (B); 3 (CD)

24^1-25^1 bc: fig 6 | 7 6 (B)
27^2 bc: fig 7 6 (B)
29^1 bc: fig 6 (B)
34^1 bc: fig 4 3 (B)

36 t-s: (all sources)
41^1-3 bc: m fig # m fig # (B)
42^2-6 bc: c c c (C)
29^10-13 bc: q c (C)
42^2,43 bc: me fig # ce c.A cd fig # qd cd (B)
44bc: fig 6 6 (B)
33^4,8 bc: c c c (B)
36^4 bc: c. (C)

60-73: repeat of bars 22-35, indicated by ‘Alleluia ut Supra’ after concluding bar lines (All sources)
3) **GLORIA TIBI**

**SOURCES**

A-D  *Ob* MS Mus. Sch. C. 32: B, f.25v; *Ob* MS Mus. Sch. C. 34: C (or T), f.27v; *Ob* MS Mus. Sch. C. 35: C (or T), f.25v; *Ob* MS Mus. Sch. C. 37: bc, f.12v; all attrib 'D' Childe'; bc figures are not used.

**VARIANTS**

21³ C: cf'♯ has been altered editorially to e', to accord with B phrase and the C I line of b 19 (B)

27 t-s: 3f (ACD);  a (B)

32 t-s:  c (all sources)

4) **GLORIA PATRI**

**SOURCES**

A-D  *Ob* MS Mus. Sch. C. 32: B, ff.26r-v; *Ob* MS Mus. Sch. C. 34: A, ff.28r-v; *Ob* MS Mus. Sch. C. 35: T, ff.26r-v; *Ob* MS Mus. Sch. C. 37: bc, f.22; all attrib 'D' Childe'.

**VARIANTS**

6³ bc: fig 6 (C)

6¹ bc: fig 6 (C)

12¹-² bc: fig 6 (C)

7¹ bc: fig 4 3 (C)

15¹-³ bc: fig 7 7 5 (C)

19¹ bc: fig 6 (C)

19² bc: fig 7 4 (C)

24² bc: fig 5 6 (B)

29³ bc: fig 4 3 (BC)

33¹ bc: fig # (B); fig 7 6 #3 (C)

40¹-⁴ bc: added duplication of bass-line pitches (ABCD)

41⁴-⁵ bc: fig 5 4 (BC)

42² bc: fig 5 6 (BC)

22² bc: fig 6 5 (C)

44³-⁴ bc: fig 6 56 (B); fig 5 76, with added duplication of bass-line pitches (C)

44⁴ bc: fig 56 (A)

47¹ bc: fig 6 (ABC)

50² bc: fig 6 (C)

50³ bc: fig 6 7 (BC)

54¹ bc: additional pitches cg ca cg ca (ABCD)

55¹-² bc: fig 54 54 (C)

57² bc: fig 5 (C)
58t bc: fig \(\delta\) (BC)
60t bc: fig 4 3 (B)

5) LAUDATE DEUM

SOURCES


VARIANTS

3t bc: fig 6 (ABC)
7t bc: fig 6 (AB)
8t bc: fig \# (B)
9t bc: fig \(\delta\) (B)
13t bc: fig 6 (B)
13t bc: \#5 fig (B)
15t bc: fig 6 (B)

19 t-s: \(\text{G}\) (all sources)
25t bc: fig \(\delta\) (B)
26t bc: fig 6 5 (B)
27t bc: fig 6 6 5 (B)
30t bc: fig 6 6 5 (B)
32t bc: additional fig 6 5 (B)
32t bc: fig 6 5 (B)
35t bc: fig 7 6 (B)
41t bc: fig 6 5 (B)
42t bc: fig 3 4 (B)
43t bc: fig 4 3 (BC)
48t bc: fig 6 (B)
51t bc: fig 6 5 (B)
55t bc: fig 4 3 (BC)
56 t-s: \(\text{G}\) (all sources)

66 t-s: \(\text{G}\) (all sources)
73t bc: fig 6 6 5 (B)
77t bc: fig 7 (B)

99t bc: fig \(\delta\) between the two pitches (B)
108t bc: fig \(\delta\) (B)
118 t-s: \(\frac{5}{3}\) (all sources)
136 t-s: \(\text{G}\) (all sources)
6) O SI VEL

SOURCES

A-E Ob MS Mus. Sch. C. 32: B, ff.29-30; Ob MS Mus. Sch. C. 34: A, ff.31-32; Ob MS Mus. Sch. C.35: T, ff.29-30; Ob MS Mus. Sch. C. 36: C, ff.4-5; Ob MS Mus. Sch. C. 37: bc, f.23v; all attrib. 'D' Childe'.

VARIANTS

3\textsuperscript{1} bc: fig 5 4 (B)
5\textsuperscript{2} bc: fig 6 (B)
5\textsuperscript{3} bc: fig 6 (B)
12\textsuperscript{1} bc: fig b (B)
13\textsuperscript{1-2} bc: fig 6 6 (B)
15\textsuperscript{1} bc: fig # (B)
15\textsuperscript{2} bc: fig 4 3 (B)
19\textsuperscript{1} bc: fig 5 # 6 (B)
19\textsuperscript{2} bc: fig 6 (B)
26\textsuperscript{2} bc: fig 6 (B)
35\textsuperscript{2} bc: fig 4 3 (B)
55\textsuperscript{1} bc: fig 4 3 (B)
66\textsuperscript{2} bc: fig #3 4 (B)
69\textsuperscript{2-3} bc: fig 6 6 (C)
71\textsuperscript{2-3} bc: fig 6 43 (C)
85\textsuperscript{3} bc: fig 4 3 (ABC)
89\textsuperscript{1-2} bc: qE c.E ce ce (BC)
91\textsuperscript{1} bc: fig 4 3 (BC)
99\textsuperscript{1} bc: fig 4 3 (B)
103\textsuperscript{1-4} bc: fig #4 #5 #6 (B)
103\textsuperscript{2} bc: fig b (C)
104\textsuperscript{5-8} bc: fig b 6 6 6 6 (C)
105\textsuperscript{1} bc: fig 6 5 #4 3 (B)
106\textsuperscript{1} bc: fig 2 # 7 (B)

7) O BONE JESU

SOURCES

A-E Ob MS Mus. Sch. C. 32: B, ff.30v-31; Ob MS Mus. Sch. C. 34: A, ff.32v-33; Ob MS Mus. Sch. C. 35: T, ff.30v-31; Ob MS Mus. Sch. C. 36: C, ff.5v-6; Ob MS Mus. Sch. C.37: bc, f.24; all attrib. 'D' Childe'.

F Ge R.d.3/1: C only, ff.5v-6, attrib. 'D' Wm. Childe'.

G Lbl Add. 33,235: score for CATBbc, in the hand of Richard Goodson I (c.1655-1718, and Heather Professor, 1682-1718) ff. 100v-101v / pp. 197-199, attrib ‘D' Child’; B and bc share a staff: part variations are noted below. Shared variants below, including details of text underlay, may indicate Goodson copied his score from that of Blow, Och Mus. 14.
Ob MS Mus. Sch. C. 204, sets of parts associated with the opening ceremony of the Sheldonian Theatre, Saturday July 9th 1669, ff.31r-35r, attrib. ‘W. C.’ by unidentified scribe.


Och Mus. 14, John Blow’s autograph score copied mid 1670s (Watkins Shaw 1964) for CATBbc, ff.29-35v; attrib 'D' Child'; B and bc share a staff; there are no bc figures, and part variations are noted below.

Ob Tenbury 713: 5-staff score for CATBbc, pp. 116-121, attrib. ‘D’ Child’; a late 18th-century collection of 27 motets in the hand of 2 copyists; 17 motets are by Henri Dumont, 12 of which feature parts for 1 or 2 violins. There are no bc figures in ‘O bone Jesu’. Dumont’s works were published in 1681: Henri Dumont, Motets à 2, 3 et 4 parties pour voix et instruments, avec la bass-continue (Paris: Ballard, 1681). Variants below, including notable details of text underlay, suggest that the copy-source for Child’s ‘O bone Jesu’ in this source may likely have been Goodson’s score, Lbl Add. MS 33,235.

VARIANTS

2\(^3\) bc: fig 5 6 5 (B)
3\(^2\) bc: fig \(\frac{5}{3}\) (B)
4\(^1\) A underlay: -cis-\(m.b\) si-\(q.a\) me-\(q.b\) (H)
4\(^3\) bc: fig \(\frac{5}{3}\) (BC)
4\(^4\) bc: fig 6 (BHI)
4\(^5\) bc: fig 6 6 (D); \(\frac{5}{3}\) 6 (B)
4\(^7\) B: \(qd\# \ qd\# \ ce\) (H)
4\(^8\) bc: fig 3 \#3 (B)
4\(^10\) T: \(q \ q\) (G); \(gg \ c.f\#\) (JK)
5\(^1\) A: o (H); B: octave higher, se (K)
5\(^2\) C and A pitches swapped (K)
5\(^2\) bc: sE \ sB (K)
6\(^1\) bc: fig \(m\#3\) (ABC) \(m \ s\#3 \ | \ s\#3\) (B)
7\(^1\) B: \(m \ c. \ q\) (H)
7\(^1\)-12\(^3\) bc: follows B (J)
7\(^2\) bc: fig \# (ABCD)
7\(^2\) bc: \(ctf\) ce \(ctf\) (GK)
7\(^3\) bc: fig 7 (B)
7\(^4\) B: octave below F\# E F\# [sl] (H)
7\(^4\) bc: \(figs\) om (I)
7\(^7\) T: -cis-\(c.e\) si-\(q.a\) me-\(q.e\) (H)
7\(^10\) A: \(me\) (H)
8\(^1\) bc: fig \# 3 \#3 (B)
10\(^1\) bc: fig \#3 [sic] (B)
10\(^3\) bc: fig \#3 (B); \(s.a\) (K)
10\(^4\) \(O.m.e\) dul-\(c.e\) cis-\(q.d\) si-\(q.d\) me-\(c.e\) (H)
10\(^4\) \(O.m.e\) CATB text: O dulcissime (H)
11\(^2\) CATB text: piisime, as used also by Grandi and C. Gibbons, replaced by dulcissime, with rhythm \(c \ q \ q \ c\) in all parts, including bc (FGJK)
11^4-5 bc: q#c q#c me me (H)
12^2 bc: with mE in addition (K)
13^1 bc: fig h (B)
13^4 bc: # (GHIJK)
14^2 bc: fig 5 6 (B)
14^3 bc mG, lower octave mG (JK); lower octave in addition (B)
14^3-4 bc: follows B (G)
14^5-7 C: q.a` sqa` cd' (H)
15^1 T: # (GJK)
15^1-2 bc: fig # (G) # (CG); 5 6 3 (B)
15^6 A underlay: q-rest fi-qe' (H)
15^8 T: cc (H)
16^1 bc: fig # (G); $ (B)
16^2 bc: fig $ (D); 7 6 (B)
16^3-4 B: q q (J)
16^4 fig 4 3 (BDG)
16^6-7 C underlay: vir.qa` gi.qf` qg` qf` qe` | nisqe` (J)
16^7 B: b (BK)
16^6-7 T: q q (GJ); C: q. sq (H)
16^6-11 C: sl (H)
16^11-12 C: c.f`# (BK)
17^1 B: sb (K)
18^2 bc: fig 6 (BC)
19^1 C: a`#, sl from 18^5 (I)
19^2 A: xf`# (H)
19^2-22^2 bc: follows B (J)
20^3 bc: fig # (BC)
21^2-22^3 T underlay: dul.e c is-e# Je-e# stu`a, dul.e c is-e# Je-ma mg# su`a (GJ)
21^4 bc: s.e (HI)
21^4-5 A text: Jesu (JK)
21^4-22^1 bc: se, with fig #, tied to se, with fig 4 3 in 22^1 (BCG); 21^4 with additional figs $ 5 6 (B)
21^4-22^3 A underlay: Je-e# cd` ce m.d` (H)
21^4-22^4 T underlay: Je-c c c | m m [sl] stu`a (H)
21^4-22^3 A underlay: Je-c c su`d, Je`e` | c`e` m.d` stu`h# (GJ)
21^4-22^3 A underlay: Je-c c su`d, dul`e | cismd` Jesu`h (K)
22^1 C: pre-trillo ornament written on stave extension (D)

\[\text{t.}\]

22^2-23^1 bc: fig # (BG) # (G)
23^1-6 bc: sA t mA ca cg (K)
23^2-27^3 bc: follows B exactly (GJ)
23^2-27^3 bc: follows B, with slight variations, c c. q c c c | b. c c | m m c-rest c c. q | c c c c b.
24^2-6 A: c c m c c (H)
246 A: c.g' 3/f' (GJK)
251 bc: fig # (BCG) m m (G)
253-262 bc sd | d.d (K)
261-3 bc: follows B (G); 263 qC qC (A)
263 A: m##f mg' (GJK)
272-3 bc: follows B (GI); 277iii fig # below mB (G)
272-3 B: qb qB (K)
274-5 C: md'## md'##; A mf## mf## (K)
281 bc: fig 6 alone (G)
282-293 bc: m.c cB | sB (K)
282-304 bc: follows B (J)
283-301 C: O-m.a' [c held over] - dul-3g' cis q## Je-3hb' c.## qe' | su me' (F)
283-304-29 bc: fig # # # (G)
291 bc: fig # 6 5 (B)
292-301 C text: dul-qb cis-qf## Je-s-y' c.## qe [sl] su me' (H)
293-301 T text: c-rest Oqa v g [sl] dul-cb cis-c'a Je-mb su meh (H)
294-303 bc: cB fig 6, mB fig 5 3, ce fig #6 (B)
301 B: me (K)
311-3 bc: m.fig 6 (BG); cG[k] o (GK); 313 m (G)
312 bc: fig 5 6 (B)
313-321 bc: m.A cA | me me (HI)
313-342 bc: m. then following B (J)
314-362 bc: follows B for the remainder of the motet (G)
316-3110 C: -me-c'dr Je-c'## su-ca (JK)
317-8 T: qb qc' (JK)
3110-11 A: ca (GJK);
321 bc: fig # (BC)
322-362 bc: cB fig #3 q 6 q 3 m #3 | m 6.5 m #3 | m 6.5 m 3 m 6 | s 7.6 5 (B)
322 bc: fig 6 (AC); 323-4 fig 7 7 3 (A)
323-7 B underlay: -me-qa qb Je-q g## su sqf ce (GJK); 3211-3 q q c (GK)
3211-333 A underlay: Je-m## su c.## f[t] [##] sqc' sgq' su mdq (H)
331 bc: f# (HIK); fig 6.5 4 (ACD)
332 bc: sB (CDH)
333-341 bc: sB below d.b qa cg qf## qc | cB (K)
335 A: o; 337 # (G)
339-343 A underlay: dul-qe' | cis-m.b si-sce' megec' (H)
341-3 bc: fig 6 - 6 (C)
341-2 B: qd# qd# ce (H)
345-353 bc: sB | me sB (K)
346-353 bc: sB SB (HI); sB m [t] m (J)
344-54 B underlay: O-c dul-a | cis-a si-sdr meqe, dul-sq dseq cis-mB si-mB cA meA (GK)
344-53 B underlay: O-c dul-a | cis-a si-aq meqdr, dul-qe cis-cB si-cA meA (H)
351 bc: sB (C); 352 sB (A)
361 bc: fig 3 4 3 (AC)
36^2 B: se; bc sE (Gk)
36^4 C: m f♯ (H)

8) QUAM PULCHRA ES

SOURCES

A-E Ob MS Mus. Sch. C. 32: B, ff.31v-33; Ob MS Mus. Sch. C. 34: A, ff.33v-35; Ob MS Mus. Sch. C.35: T, ff.31v-32; Ob MS Mus. Sch. C. 36: T, ff.6v-8; Ob MS Mus. Sch. C. 37: bc, f.24v; all attrib. 'D' Childe'.

VARIANTS

131-3 bc: ♯ 7 5 4 3 (B)
182-3 bc: fig c6 m4 3 (AC)
291 bc: fig 3 4 3 (C)
30^2 -31^1 bc: fig 7 #6 | 6 (B)
36^4 bc: fig # (B)
53^4 bc: fig #6 (AB); fig 6 (C)
54^1 bc: cG fig om (AC); c chord, G & B♭, fig om (D)
60^1 bc: fig 5 6 (B)
66^2 bc: fig #6 (BC)
79^3 bc: qB♭ (D)
79^2-3 bc: cB♭ fig 6 (B)
90^3 bc: o (BCD)
94^4 bc: fig #6 (ABCD)
95^1 bc: fig om (B); c chord, G & B♭, fig om (D); cG fig om (A)
98^1 bc: bG (ABCD)
98^1 all parts: b and editorial fermata replace b (all sources).

9) ECCE PANIS

SOURCES

A-E Ob MS Mus. Sch. C. 32: B, ff.33v-34v; Ob MS Mus. Sch. C. 34: A, ff.35v-37; Ob MS Mus. Sch. C. 35: T, ff.33v-34v; Ob MS Mus. Sch. C. 36: T, ff.8v-10; Ob MS Mus. Sch. C. 37: bc, f.25; all attrib. 'D' Childe'.

bc and B share a staff bars 13 to 31, and 53-71 (A)

VARIANTS

8^2 bc: fig 4 3 (ABC)
9^2 bc: fig b (B)
11^1 bc: fig 4 3 (BC)
12° bc: fig 4 3 (ABC)
13° bc: fig 4 3 (ABC)
9° bc: fig 4 3 (AC)
18° bc: fig 4 3 (AC)
22° bc: fig b 4 (B)
23° bc: fig 4 3 (C)

25 t-s: ♭ ♮ (ABC) ♭ ♮ (DE)
26° bc: fig 6 (AB)
31° bc: fig b (C)
37° bc: fig 4 (C)
38° bc: fig 4 3 (BCC)

43 t-s: ♭ (All sources)
52° bc: fig 4 3 (AB)

56 t-s: ♭ (AC); ♭ (B); ♭ ♮ ♮ ♮ (D); ♭ ♮ ♮ ♮ (E)

54° bc: fig 4 3 (B)

66 t-s: ♭ (All sources)
70° bc: fig 4 3 (AB)
71° bc: fig 4 3 (B)
74° bc: fig 5 6 (A)
73° bc: fig # 6 (AB)

76 t-s: ♭ (AB); ♭ (CD); ♭ ♮ ♮ ♮ (E)
77° bc: fig 6 (AB)
66° bc: fig 4 3 (AB)
68° Ti: o (D)

94 t-s: ♭ (All sources)
98° bc: fig 6 (C)
99° bc: fig 4 3 (AB)
105°-106° bc: fig 3 4 3 (ABCD)
108° bc: fig 4 3 (B)

10) QUEM VIDISTIS

SOURCES


VARIANTS

10° bc: fig 8 7 6 (A)
13° bc: fig 3 4 3 (A)
14 t-s: $\Phi_3$ (All sources)

18iii bc: fig 4 (B)
191 bc: fig #6 (B)

22 t-s: $\zeta$ (All sources)
221 bc: fig 5 6 (B)
241 bc: fig 3 4 (B)
243 bc: fig 4 3 (B)
301 bc: fig 4 3 (B)
325 bc: fig 6 (B)
354 bc: fig 6 [no t] (B)
432 bc: fig 3 4 (B)
441 bc: fig 4 3 (AB)
461-3 bc: notated in tenor clef (D)
483 bc: fig $\natural$ (B)
483 bc: qa qa (AC)
483 bc: $\#$ (B)
491-4 bc: fig 6 56 6 56 (B)
501 bc: fig $\natural$ 6 6 56 (B)
502 bc: fig 5 6 (B)
513 bc: fig $\natural$ # (B)
555 bc: fig $b$ # (B)
562 bc: fig $\#6$ (B)
563 bc: fig [3] 4 (B)
574 bc: fig $\natural$ 6 (B)
581 bc: fig $\#$ (B)
582 bc: fig $b$ (B)
583 bc: fig 4 3 (B)
681 bc: fig $\natural$ 3 2 (B)

742-751 bc: $mG$ [fig $\natural$ $b$ (B)] cG (BC)
753 bc: fig 7 6 (B)
841 bc: fig 6 4 3 (B)
851 bc: fig 3 4 (B)
923 bc: c c [fig. $\natural$ #] (C)
953 bc: fig $\natural$ # (B)

11) PLANGE SION

SOURCES


G Ge R.d.3: C only, ff.4-5, attrib 'D Wm. Childe'.
VARIANTS

4\textsuperscript{1} bc rhythm: c-rest c m. (AD)
4\textsuperscript{1}-5\textsuperscript{2} bc: follows B rhythm (BC)
7\textsuperscript{2}-8\textsuperscript{1} bc rhythm: c g qg qg mc mc (ABC)
37\textsuperscript{1-2} bc: d fig #, G fig om (C)
43\textsuperscript{1} bc: fig 4 3 (ABC)
45\textsuperscript{1} bc: additional duplication of B pitches in custos form, g ab g (ABCDE)
60\textsuperscript{4} C: t. ornament above staff (G)
65\textsuperscript{1} bc: fig ♭ (ABC)
66\textsuperscript{1} bc: fig b (C)
74\textsuperscript{3} bc: fig # (AC)
78\textsuperscript{2} bc: fig # (BD)
83\textsuperscript{2} bc: fig 7 5 (D)
84\textsuperscript{1-2} bc: fig #6 7 (B)
88\textsuperscript{3} C: t. ornament above staff (G)
101\textsuperscript{2} bc: fig 4 3 (B)
105\textsuperscript{1} bc: fig 4 3 (ABCD)
106\textsuperscript{1} bc: fig 6 (ABCD)
108\textsuperscript{1} bc: fig 4 3 (C)
108\textsuperscript{1} C: t. ornament above staff (G)
109\textsuperscript{2} bc: follows B rhythm (ABC); c c (D); m fig om (E)
113\textsuperscript{2-3} bc: fig 5 6 (ABC)
114\textsuperscript{1} bc: fig 4 3 (BC)
115\textsuperscript{2} bc: fig 5 6 (ABC)
116\textsuperscript{1} C: t. ornament above staff (G)

12) CONVERTE NOS

SOURCES


VARIANTS

6\textsuperscript{1} bc: fig ¶ (BE)
29\textsuperscript{1-3} bc: fig 3 4 4 3 (A)
29\textsuperscript{3} bc: fig 4 3 (BCDE)
30\textsuperscript{1} bc: cc [fig b6] (B)
36\textsuperscript{1} bc: fig ¶ (B)
39\textsuperscript{1} bc: fig b (A)
41\textsuperscript{3} bc: fig 4 3 (BC)
65\textsuperscript{1} bc: fig ¶6 (E)
71\textsuperscript{3} bc: fig 6 (E)
76\textsuperscript{1} bc: fig ¶ (A)
87\textsuperscript{1} bc: fig 4 3 (B)
97\textsuperscript{1} bc: fig 4 (B)
98\textsuperscript{1} bc: fig 4 6 5 (E)
100\textsuperscript{2} bc: fig 3 4 (B)
101\textsuperscript{1} bc: fig 4 3 (B)
107\textsuperscript{1} bc: fig 4 3 (BCE)
118\textsuperscript{2} bc: fig 6 5 (E)
119\textsuperscript{1} bc fig 4 (E)
120\textsuperscript{2} bc: fig 4 3 (A)

13) VENITE GENTES

SOURCES


VARIANTS

38\textsuperscript{1} bc: fig 4 3 (E)
44\textsuperscript{1} bc: fig 4 3 (E)
55 t-s: 3 (All sources)
59\textsuperscript{2}-62\textsuperscript{2} bc: tacet (D)
71 t-s:  \(\text{C}\) (All sources)

ENGLISH WORKS IN \textit{Ob} MSS. Mus. Sch. C. 32-37

14) COME, HYMEN. AN EPITHALAMIIUM

SOURCES

A-D  \textit{Ob} MS Mus. Sch. C. 32, ff. 2r-3r: B; \textit{Ob} MS Mus. Sch. C. 34, ff. 2r-3v: A; \textit{Ob} MS Mus. Sch. C. 35, ff. 2r-3r: T; \textit{Ob} Mus. Sch. C.37: bc, f. 5; all attributed to 'D' Childe'.
E-G  \textit{Och} Mus. 747, ff. 5r-v: T; \textit{Och} Mus. 748, ff. 11r-v: A; \textit{Och} Mus. 749: , ff. 11r-v: B.

VARIANTS

12\textsuperscript{5} bc: fig # (B)
12\textsuperscript{5} bc: fig 4 3 (C)
14 t-s:  \(\text{C}\) 3 (AC);  \(\text{C}\) 3, voice, with \(\text{C}\) 3i bc (B); \(\text{C}\) 3i bc (D); 3 (EFG)
16\textsuperscript{2}-17\textsuperscript{1} bc: fig 6 (AC)
16\textsuperscript{2}-17\textsuperscript{1} T: s.a lamps | md\textsuperscript{like} (E)
17\textsuperscript{2} bc: fig # (A)
17\textsuperscript{3} B: ca (G)
23 t-s: ♀ (all sources)
363 bc: fig 6 (C)
40 t-s: ☞ 3 (ABC); ☞ 3i (D): 3 (EFG)
432 bc: follows Bass, m.a cg (A)
481-492 A: md|m | md|their | me|
49 t-s: ♀ (all sources)
50 T rhythm: m. c (E)
511-2 B rhythm: m. c (G)
532 541 T: q-rest qa|there q.a|dost sqg|not | sqg sqa c.b
551 bc: fig ♯ (A)
593 T text: ‘streame’ [sg] (E)
601 T text: ‘beame’ [sg] (E)
641 bc: fig ♯ (AC)
68 t-s: ☞ 3 (AC); ☞ 3i (BD); 3 (EFG)
69 bc: fig 6 (B)
72 t-s: ♀ (all sources)
771 bc: fig ♯ (AB)
813 bc: fig 4 3 (C)
883 bc: fig 6 3 (AC)
884 A: additional, alternative, pitch, q.d' (F)
90 t-s: ☞ 3 (ABC); ☞ 3i (D); ); 3 (EFG)
902-912 T rhythm: m. c | s m (E)
932 bc: m.a [fig 6] cg (A)
973 T text: ‘so’ (E)
99 t-s: ♀ (all sources)
1054 T: cd' (E)
1061-2 bc: fig 7 7 (C)
1064 T text: ‘do’ (E)
1071 bc: fig ♯ (ABC)
1081-1141 T: different part in Och Mus. 747-749, please see transcription for the alternative ending (E)
1091 bc: fig 5 6 (C)
1101 bc: fig 7 8 (BC)
1111 bc fig 6 (C)
1113 bc fig 6 (C)

15) ALLELUIA, THEREFORE WITH ANGELS

SOURCES

A-D Ob MS Mus. Sch. C. 32: B, ff. 3v-4; Ob MS Mus. Sch. C. 34: A, ff.4v-5; Ob MS Mus. Sch. C. 35: T, ff. 3v-4v; Ob MS Mus. Sch. C. 37: bc, f. 5v; all attributed to 'D' Childe'.
Variants

2³ bc: fig 4 3 (C)
4² bc: fig 6 (C)  
4³ bc: fig 4 3 (C)  
6² bc: fig ¾ (AC)  
7¹ bc: fig 6 (C)  
7² bc: fig ¾ (A)  
7³ fig 4 3 (C)  
10² bc: fig 6 5 (C)  
15² bc: fig 6 (C)  
16³ bc: m fig ² (C)  
18¹ bc: fig 6 (C)  
20¹ bc: fig ¾ (C)  
20³ bc: fig ¾ (A); fig ⁵ ¾ (C)  
21¹ bc: fig 4 (A)  
21¹ bc: ma (B); ma, fig 4 3 (C)  
21² bc: fig ¾ (A)  
22 t-s: .selectAll (All sources)  
28²⁻³ bc: fig 4 3 (AC)  
33 t-s .selectAll (all sources)  
38¹⁻² bc: fig ⁶ ² (BC)  
39²⁻³ bc: fig ⁶ ² (B)  
43⁻⁵⁴: sectional repeat, given editorial double-bar lines, indicated by ‘Alleluia ut supra’ (all sources)  
48² bc: fig ¾ (B)  
52² bc: fig 6 5 (C)  
58¹ bc: m eb fig 5 (B); unfigured (C)  
62¹ bc: fig 4 3 (C)  
65¹⁻² bc: fig ⁶ ½ (C)  
67¹⁻² bc: fig ⁶ ⁶ (B)  
68² bc: c fig 5, c fig ¾ (BC)  
70¹⁻² bc: fig 6 6 (BC)  
72¹ bc: fig ⁶ ⁶ (B)  
77³ bc: fig 6 (B)  
86⁻⁹⁷: sectional repeat, given editorial double-bar lines, indicated by ‘Backe againe to ye Alleluia & so end’ (all sources)

16) Alleluia, Awake My Soul

Text by Thomas Pierce (1622-1691), a Magdalen chorister under Heather Professor, Richard Nicholson, in the 1630s, and later President of the college before becoming Dean of Salisbury Cathedral. Pierce gifted a copy of Child’s The First Set of Psalms of III Voyces, edition two of 1650, to Edward Lowe: Ge Sp Coll R.c.20-20(4), with inscription on the title-page of C I:
‘Sent, & given mee by my Honoured friend. Mr Tho: Peirce. | 11 September. 1650. Ed: Lowe.\(^3\)

SOURCES

A-D Ob MS Mus. Sch. C. 32: B, f. 4v; Ob MS Mus. Sch. C. 34: A, ff. 5v-6v; Ob MS Mus. Sch. C. 35: T, ff. 5-5v; Ob MS Mus. Sch. C.37: bc, f. 6; all attributed to 'D' Childe'. In source A, the vocal bass and continuo parts share staves for the final chorus sections (bars 82-118); the bc is unfigured.

VARIANTS

1\(^2\) bc: fig 6 5 (A)
3\(^2\) bc: fig 7 (A)
4\(^2\) bc: fig 6 (A)
5\(^1\) bc: fig 7 (A)
5\(^2\) bc: fig # (A)
6\(^3\) bc: fig 6 (A)
7\(^2-3\) bc: fig 7 # (A)
8\(^1\) bc: fig # (A)
9\(^2-3\) bc: fig 7 # (A)
10\(^1-2\) bc: fig ♯ 6 5 (A)
11\(^2\) bc: fig 6 5 (A)
12\(^1\) bc: fig 6 5 (A)
13 t-s ♯ (All sources)
13\(^1-4\) bc: fig 7 6 – 6 (A)
21\(^1\) bc: fig 6 (BC)
23\(^1\) bc: sbG (A); m [t] m (BC)
27\(^1\) bc: fig 6 (ABC)
29\(^3\) bc: fig – ♯6 (BC)
31\(^2\) bc: fig 6 5 (BC)
32\(^2\) bc: fig 6 (ABC)
35-49: repeat of bars 1-16, indicated by ‘Alleluia ut sopra’ (All sources)
56\(^1\) bc: fig 6 5 (A)
56\(^3\) bc: fig 6 (BC)
58\(^3\) bc: fig 6 (ABC)
61\(^2\) bc: fig 6 (ABC)
70\(^1\) bc: fig 6 (ABC)
71\(^1\) bc: fig 7 6 (ABC)
73\(^2\) bc: fig 6 (ABC)
82 t-s ♯3 (All sources)
110\(^3\) bc: fig 6 (C)
119-133: repeat of bars 1-16, indicated by ‘Alleluia ut sopra’ (All sources)

17) ALLELUIA, O HOLY GHOST

A-D   Ob MS Mus. Sch. C. 32: B, ff. 6-8; Ob MS Mus. Sch. C. 34: A, ff. 7-9; Ob MS Mus. Sch. C. 35: T, ff. 6-7v; Ob MS Mus. Sch. C. 37: bc, ff. 6v-7; all attributed to 'D' Childe'.

VARIANTS

1ts:  C 3 (ABC); C 3i (D)
1bc: fig 6 (C)
2bc: fig 7 (C)
4bc: fig 7-6 (BC)
6bc: fig 8-7 (B)
6bc: fig 7 (C)

10ts:  (all sources)
16bc: fig 6 (C)
12bc: fig 6-6 (BC)
13bc: fig 6 5 (B); b (C)
15bc: fig 7-6 (BC)
23bc: fig 6-5 (B)
26bc: fig b (B)
30bc: fig b (B)
35bc: fig 4-3 (C)
37bc: fig # (B)
39bc: fig 6-5 (BC)
40bc: fig 6 5 (B)
40bc: fig 6 5 (C)
41bc: fig 6-5 (C)
42bc: fig 6 (B)
44bc: fig 6 (C)
45bc: fig 4-3 (B)
50bc: fig 6 (B)
51bc: fig # (B)
55ts:  3i (all sources)

61ts:  (all sources)
67bc: fig 6 (B)

74ts:  C 3 (all sources)
77bc: fig # (C)
78bc: fig 4 3 (B)
81bc: fig 6 5 (B)

82ts:  (all sources)
82bc: fig 6 7 (C)
83bc: fig 4 3 (BC)
85-100 repeat: indicated by instruction to ‘Turne backe to ye Alleluia’ (All sources)
106bc: fig 6 # (C)
106bc: fig 6 5 (B)
111bc: fig 6 5 (C)
137\textsuperscript{1} ts: \textit{C 3} (all sources)
145\textsuperscript{1} ts: \textit{C} (all sources)
148\textsuperscript{1}-163\textsuperscript{1} repeat: indicated by instruction to ‘Turne backe to ye Alleluia’ (All sources)

**18) ALLELUIA, THOU WHO WHEN ALL WAS INTO RUDENESS**

A-D \textit{Ob} MS Mus. Sch. C. 32: B, ff. 8-9v; \textit{Ob} MS Mus. Sch. C. 34: A, ff. 9v-11v; \textit{Ob} MS Mus. Sch. C. 35: T, ff. 8-9v; \textit{Ob} MS Mus. Sch. C.37: bc, f. 7v; all attributed to 'D' Childe'.

1\textsuperscript{st} ts: \textit{C 3} (ABC); \textit{C 3}f (D)
2\textsuperscript{nd} bc: fig 7 (C)
4\textsuperscript{th} bc: fig 4 3 (BC)
5\textsuperscript{th} bc: fig 6 (BC)
7\textsuperscript{th} bc: fig 6 5 (B)
8\textsuperscript{th} bc: fig 6 5 3 (BC)
12\textsuperscript{th} bc: fig 4 3 (B)
18\textsuperscript{th} bc: fig 5 6 (BC)
19\textsuperscript{th} bc: fig 7 (C)
20\textsuperscript{th} ts: \textit{C} (all sources)
20\textsuperscript{th} bc: see (A)
20\textsuperscript{th}-3 bc: fig 4 3 (C)
26\textsuperscript{th} bc: fig 6 (BC)
27\textsuperscript{th}-2 bc: fig 4 3 (BC)
29\textsuperscript{th} bc: fig 6 (B)
30\textsuperscript{th} bc: fig 6 (BC)
33\textsuperscript{th} bc: fig 4 3 (BC)
40\textsuperscript{th} ts: \textit{C 3} (ABC); \textit{C 3}f (D)
40\textsuperscript{th} bc: fig 5 6 5 (BC)
41\textsuperscript{st} bc: fig 6 5 (BC)
43\textsuperscript{rd} bc: fig 6 (BC)
50\textsuperscript{th} bc: fig 5 (C)
51\textsuperscript{st} bc: fig 6 5 (C)
52\textsuperscript{nd} bc: fig 6 5 (C)
52\textsuperscript{nd} bc: fig 5 4 3 (C)
56\textsuperscript{th} ts: \textit{C} (all sources)
58\textsuperscript{th} bc: fig 5 6 5 (B)
58\textsuperscript{th} bc: fig 5 6 5 (B); b 6 (C)
59\textsuperscript{th} bc: fig 7 b 3 (B)
59\textsuperscript{th}-iii bc: fig b 3 - b 7 (C)
60\textsuperscript{th}-2 bc: fig 7 b 3 - b 6 5 (C)
60\textsuperscript{th} bc: fig 5 4 3 (B)
61\textsuperscript{st} bc: fig 5 (BC)
64\textsuperscript{3} bc: fig 5 6 (C)  
65\textsuperscript{1} bc: fig 6 5 (C)  
66\textsuperscript{2} bc: fig 7 6 (B); 7 6 (C)  
67\textsuperscript{1} bc: fig 5 3 (B)  
70\textsuperscript{1-2} bc: fig 6 b 6 (C)  
71\textsuperscript{1} bc: fig 7 (C)  
73\textsuperscript{1} bc: fig 6 (C)  
76\textsuperscript{1} ts: \(\text{C 3 (ABC); C 3i (D)}\)  
76\textsuperscript{1} bc: fig 5 6 5 (C)  
77\textsuperscript{1} bc: fig 6 5 (C)  
79\textsuperscript{3} bc: fig 6 (C)  
81\textsuperscript{1} bc: fig 4 (C)  
82\textsuperscript{2-3} bc: fig 5 6 (C)  
83\textsuperscript{1} bc: fig 2 (C)  
85\textsuperscript{1-2} bc: fig 4 3 (C)  
86\textsuperscript{1} bc: fig 4 (C)  
87\textsuperscript{2} bc: fig 6 5 (C)  
88\textsuperscript{1} bc: fig 6 5 (C)  
88\textsuperscript{2} bc: fig 6 3 (C)  
92\textsuperscript{1} ts: \(\text{C (all sources)}\)  
100\textsuperscript{1} bc: fig 3 6 (C)  
101\textsuperscript{3} bc: fig 6 (C)  
103\textsuperscript{1} bc: fig 6 (C)  
104\textsuperscript{1-2} bc: fig 4 3 (C)  
106\textsuperscript{1} bc: fig 6 (C)  
107\textsuperscript{4-5} bc: fig 5 6 (C)  
108\textsuperscript{2} bc: fig 5 6 (C)  
110\textsuperscript{1-2} bc: fig 7 6 4 3 (C)  
112\textsuperscript{1} ts: \(\text{C 3 (ABC); C 3i (D)}\)  
128\textsuperscript{1-129\textsuperscript{1}} ts: \(\text{C (all sources)}\)  
130\textsuperscript{1} ts: \(\text{C 3 (All sources)}\)  
149\textsuperscript{1} ts: \(\text{C (all sources)}\)  

THE FIRST SET OF PSALMES OF III VOYCES... NEWLY COMPOSED AFTER THE ITALIAN WAY

PRIMARY SOURCE

A-D \(Ob\) MSS Mus. Sch. C. 32 (Bass, psalms 1-5, ff. 10-12, no bc); C. 34 (Canto I & bc, psalms 1-6, ff. 12-16); C. 35 (Canto II & bc, psalms 1-3, ff. 10-12): all attrib, 'D' Childe'.

As the continuo part is not included in C. 37, the bc has been taken from C. 32 (canto I and bc). Concerning text orthography, the words ‘ye’ and ‘the’ are used interchangeably in the sources, and have been rendered ‘the’ in transcription.
throughout. Similarly, Child’s varied and interchangeable use of ‘do’, ‘doe’ and ‘doth’ have all been rendered ‘do’.

SECONDARY SOURCE (from which A-D were copied), referenced for variants, which are not significant:


VARIANTS

19) PSALM 1: BLESSED IS THE MAN

3²-4¹ bc rhythm: c [t.] m (E)
6² bc: untied (B)
17¹ bc rhythm: m. (B)
19³ B text: ‘scorne-’ (A)
27⁴ bc: untied (B)
32¹ bc rhythm: m. (BE)
36¹ bc rhythm: m c (B)

20) PSALM 2: WHY DO THE HEATHEN

3¹-2 bc: t (E)
5¹ bc rhythm: c. (fig 4) q (fig 3) (BE)
5²-6¹ bc rhythm: m. c (BE)
6²-7¹ bc: t (E)
7³-8¹ bc: t (E)
10¹-³ bc: fig ⁶⁵# (BE)
12¹-² bc rhythm: m. c (BE)
13² bc: fig 6 (BE); tied to preceding note (E)
16¹-³ bc: fig ⁶⁵₄ (BE)
18² bc: fig 6 (BE)
20²-³ bc: fig 7 6 (B)
20² bc: cc fig 7, tied to preceding note (E)
21¹ bc: fig 7 (B)
21² bc fig 6 (BE)
22³-⁴ bc: m (fig 4 6) (B); c [t] c (fig 4 3) (E)
24¹-² bc: fig 6 ⁴₆ (B)
24⁴ bc: fig ⁶ ⁶ (B)
25²-⁴ bc: fig ⁶ ⁴ 3 (BE)
27² bc: fig 6 (BE)
27⁴ bc: fig 6 (BE)
27² bc: fig 6 (BE)
28³-⁴ bc: fig 6 # (BE)
29⁴-30¹ bc: fig 6 6 (BE)
30\(^{3-4}\) bc: t (E)

**21) PSALM 3: LORD HOW ARE THEY INCREAS’D**

\(3^{1-4}\) bc: no t (B)
\(5^{1-3}\) bc rhythm: s, with figuring given (B)
\(7^{1-2}\) bc t (E)
\(13^{1-2}\) bc rhythm: c (E)
\(16^{1-2}\) bc rhythm: t (E)
\(17^{1-2}\) bc rhythm: t (E)
\(17^{2}\) bc: fig 6 (B)
\(18^{1}\) bc rhythm: s (B); s t (E)
\(21^{2-3}\) bc: fig 4 3 (BE)
\(24^{4}\) bc: fig \(\frac{6}{4}\) (B)
\(23^{2-3}\) bc: fig \(\frac{6}{4} \frac{3}{2}\) (B)
\(27^{4}\) bc: q. eb sqd (B)
\(27^{1-2}\) bc rhythm: t (E)
\(28^{1-2}\) bc rhythm: t (E)
\(34^{2-3}\) bc rhythm q. sq (B)
\(36^{2}\) bc: fig 8 (B)
\(37^{1-2}\) bc rhythm: t (E)
\(38^{1-2}\) bc rhythm: t (E)
\(40^{1-2}\) bc rhythm: t (E)
\(42^{1-2}\) bc rhythm: t (E)
\(44^{1-2}\) bc rhythm: t (E)

**22) PSALM 4: HEARE ME WHEN I CALL**

\(3^{1-3}\) bc: fig 7 6 5 (E)
\(21^{5}\) bc: fig \(\frac{6}{4}\) (E)
35-36 text: prayers (A)
38-39 text: prayers (A)

**23) PSALM 5: PONDER MY WORDS, O LORD**

[incomplete in source]

\(2^{1-2}\) bc: t (E)
\(4^{3-4}\) bc: fig 4 3 (E)
\(6^{3}\) bc: fig 3 (E)
\(7^{3}\) bc: fig 6 (E)
\(14^{3}\) bc: fig 4 3 (E)
\(20^{1}\) bc: fig 3 (E)
\(22^{3}\) bc: fig 3 (E)
\(25^{4}\) bc: fig 3 (E)
24) PSALM 6: O LORD, REBUKE ME NOT
   [incomplete in source]

25) WOE IS ME THAT I AM CONSTRAINED

26) DIALOGUE BETWEEN DAMON AND DAPHNE

VARIANTS

58\textsuperscript{1} bc: fig 7 6 (B)

109 t-s Ė \textit{Śi} (A); Ė \textit{3} (B)
ENGLISH CONCERTATO WORK IN Och Mus. 365-366

27) YE SONS OF SION

SOURCE

Och Mus. 365, ff. 56v-58: mid-seventeenth-century score (CB, bc; divisi C in chorus) within a manuscript paired with Och 366. The two books comprise metrical psalms in English and French, sacred and secular songs for one and two voices, with continuo. The manuscripts are likely in the hand of Simon Coleman, Organist of New College, Oxford, with attribution of ‘Ye Sons of Sion’ to ‘M’ : William : Child’; through Coleman, the works likely have a New College provenance. B and bc parts share a staff; similarly, C divisi parts share a staff for the concluding ‘Halleluia’ section. The Christmastide text is by an unknown author, with themes and phrases not dissimilar to the mid-century words of Thomas Pierce (1622-1691), set by Child as concertato ‘hymns’ (a3, with bc), including imitative ‘Alleluia’ sections, akin in style to that concluding ‘Ye Sons of Sion’.


VARIANT

532 B text: ‘the’ in source

MOTETS BY ALDRICH

28) O BONE JESU

SOURCE

Och Mus. 18, pp. 83-86: autograph score, CCAB bc, within Aldrich’s scorebook of Italian, Latin, and English vocal music: sacred and secular works by Italian and English composers, including four autograph works by Aldrich. As John Blow is titled ‘Mr’, the manuscript is likely copied before 1677, the year of Blow’s doctorate. ‘O bone

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Jesu’ and ‘Salvator Mundi’ both conclude with Aldrich’s ‘HA’ monogram of personal attribution. Very occasional passages in Aldrich’s scores have been rewritten by the composer, and feature challenging-to-read and ambiguous use of writing which appears to show more than one line within a single part, as if to affirm and ‘develop’ choral, rather than soloistic, presentation of the parts, as suggested by the alto-part chord in bar 51 of ‘O bone Jesu’. An example of unclarity caused by revision is the final two bars of canto II in ‘O bone Jesu’; the transcription has aimed to present the original as clearly and faithfully as possible.

VARIANTS

16 CI & CII: clef change from c1 to the corresponding g3 clef, for the remainder of the motet.
68 all parts: the ‘a tempo’ is editorial; Aldrich provides separate ‘adagio’ indications next to all parts in b 66.
68-69 bc: rests om in score; the continuo player could potentially double the tenor part as a bass line during these bars, if accompaniment was preferred in performance.

29) SALVATOR MUNDI

SOURCE

Och Mus. 18, pp. 57-62; details and attribution, as above. Both canto parts use Aldrich’s distinctive g3 clef, seen from bar 16 in ‘O bone Jesu’, for the duration of the motet. Occasional bc bars blank, without rests, often as a shorthand where the bc doubles the vocal bass. Such bars are indicated below, and by small notes in the transcription.

VARIANTS

1 t-s: om in source (all parts)
28 t-s: 3i (all parts)
76 t-s: 3i (all parts)
100 t-s: 3i (all parts)
124 t-s: 3i (all parts)
128 bc: blank bar in score; shorthand for vocal bass-part doubling
135-136 bc: blank bar in score; vocal bass-part doubling
147-153 bc: blank bar in score; vocal bass-part doubling
186 bc and B: fully blank in score; editorial rests in transcription
2084 CI: ca´ in source
MOTET BY BOWMAN

‘Cantate Jehovae’ survives in three distinct, but closely related, versions: CCB, bc (A minor, 169 bars) and CC, bc (g minor, in 2 versions: 135 bars, canto parts in C. 203; 169 bars, bc part alone in C19). Aside from the g-minor bc part, autograph parts in both keys are juxtaposed in one source: Ob MS Mus. Sch. C. 203. Music School performance contexts for this motet are affirmed, with possible connections to music for the 1669 opening ceremonies of the Sheldonian Theatre, through Lowe’s loose-leaf index within Ob MS Mus. Sch. A. 641, which includes Lowe’s original cover to C. 204, listing 1669 ceremonial music. Lowe’s index lists Bowman’s ‘Cantate’ setting, alongside three other Bowman motets (all a3, bc), ‘Usquequo Domine’, ‘Miserere mei Deus’, and ‘Tribularer ego’, alongside works including Child’s ‘O bone Jesu’ and Locke’s ‘And a Voice came out of a Throne’.

30) CANTATE JEHOVAE (A minor)

SOURCE

Ob MS Mus. Sch. C. 203: autograph parts to Bowman motets. C I: ff. 5-5v; CII: ff. 6-6v; B: ff. 9-9v; bc: ff. 10-10v. The bc part alone gives an additional ‘Cantate’ section between bars 91 and 92 (ie. the material of bars 140-169). For the a-minor version, B part alone gives attrib. to ‘H.B.’.

VARIANTS

12 t-s: 3 (all parts)
36 bc: ‘a-2’ marking over score [sic]
121 bc: fig # [sic]

31) CANTATE JEHOVAE (G minor)

SOURCES

version 1 (Ob MS Mus. Sch. C. 203, Canto parts alone surviving) and version 2 (Ob MS Mus. Sch. C. 19, with bc part alone surviving). Though containing all necessary bc material for Version 1, with figuring, Version 2 is longer by 34 bars, and differs in terms of large-scale sectional ordering; details are outlined in the variants, below. As the bc part of version 1 does not survive, coupled with the full presence of all necessary bc material for C. 203, it has been possible to incorporate fully the bc part of version 2 into the version-1 canto parts, with changes only of structural ordering: noted in the variants and Table 1, below. Version 1 of Bowman’s g-minor ‘Cantate Jehovae’ is the only source for the work to use Bowman’s distinctive ornament symbol: two diagonal strikes through a note tail, with single instance in Canto two, bar 10 in transcription.

6 See Wainwright, Musical Patronage, 321.
and rendered as a trillo by ‘t.’ as seen, for example, in six Child motets within Ob MSS Mus. Sch. C. 32 to 37. The symbol, not dissimilar to that for the shake within Restoration keyboard sources, is rendered in the transcription as a trillo, seen in six of Child’s motets for example, with ‘t.’ above the respective notes. Bowman also uses this symbol on three instances within his canto part of Taylor’s ‘Cantate Jehovae’ in Och Mus. 623-626 (Taylor transcription, bars 13, 47 and 57). Bar four features an example of parallel octaves, an occasional feature of Bowman’s work alongside parallel fifths, between C II and bc to set the word ‘Sion’, which I have left as in the original parts; an example of such seventeenth-century writing can also be found in Carissими’s Jephthe in the bass solo, setting the words ‘cum timpanis et choris’, within the section beginning, ‘Cum autem victor Jehpte’. Carissimi’s work was highly popular within Bowman’s Oxford musical circles, as can be seen through works surviving in Christ Church Library.

Henry Aldrich, for example, recomposed the final chorus of Jephte, ‘Plorate Filiae Israel’ (preceded by version of Carissimi’s ‘O Dulcissime Maria Nomen’), as ‘Haste thee, O Lord my God’; three copies are in Christ Church (Och Mus. 614, No. 4; Och Mus. 16, No. 18; Och Mus. 12, No. 9). Och Mus. 37, pp.1-24, is a late-seventeenth-century manuscript edition of Jephthe copied by Francis Smith (d. 1698), with words copied by Aldrich.

A G minor, Version 1: Ob MS Mus. Sch. C. 203: autograph parts to Bowman motets. C I: ff. 7-7v; C II: ff. 8-8v; B: ff. 9-9v; bc: ff. 10-10v. C. 203 does not include the bc part for Bowman’s g-minor version of ‘Cantate Jehovae’, seen within C. 19. Within C. 203, attribution of this version is seen alone at the end of the C I part, ‘H.B.’.

B G minor, Version 2: Ob MS Mus. Sch. C. 19, pp. 80-81: ‘Cantate Jehovae’ bc part (g minor) in hand of Heather Professor, Edward Lowe, and attrib. to ‘M’ Henry Bowman’: within Lowe’s set of eight part-books gifted to Oxford’s Music School by Thomas Ken and listed in the 1682 inventory, Ob MS Mus. Sch. C.204 * [R], as containing ‘the best Italian & English authors’. Before outlining the variant, Table 1 gives a brief structural outline of the longer version 2, surviving in bc part alone; the bar numbering is given from editorial transcription.

Table 1: outline of ‘Cantate Jehovae’, g-minor Version 2 (Ob MS Mus. Sch. C. 19), with structural relation to Version 1 (Ob MS Mus. Sch. C. 203):

<table>
<thead>
<tr>
<th>TEXT</th>
<th>NO. OF BARS</th>
<th>BAR NUMBERS WITHIN C 203</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cantate Jehovae, I</td>
<td>11</td>
<td>1-11</td>
</tr>
<tr>
<td>Annunciate, solo</td>
<td>24</td>
<td>N/A</td>
</tr>
<tr>
<td>Annunciate, a2</td>
<td>24</td>
<td>40-63</td>
</tr>
</tbody>
</table>

**Footnotes:**

7 Henry Purcell’s ‘Rules for Graces’, including the Shake, are printed in the posthumous, A Choice Collection of Lessons for the Harpsichord or Spinet (London: Printed for Frances Purcell, and sold by Henry Playford, 1696) and The Harpsichord Master (London: Walsh, 1697).


9 The manuscript score Och Mus. 13, copied by Goodson Sr. and Aldrich, for example, contains thirty-three Carissimi vocal items, alongside three by Graziani.

In te exaltato I 32 64-85 (extended by 10 bars in C 19)
Sumite psalmum 28 12-39
In te exaltabo, II 9 86-94
Gentes increpasti 11 95-105
Cantate Jehovae, II 30 106-135
TOTAL BARS 169 135

VARIANTS

12 bc: the ‘Sumite psalmum’ section of version 2 is located between the two ‘In te exaltabo’ sections of Version 1’s surviving Canto parts: between bars 61-85 and 86-94 of the transcription, respectively. (B)
40 C I t-s: 3/2 (A)
40 C II t-s: 3 (A)
40 bc: Version 2’s longer bc part incorporates a 24-bar passage marked ‘solo’ before the transcription’s material of bar 40 following. The bc part’s first ‘In te exaltabo’ section, in C 19 (version 2), is 10 bars longer than Version 1 in C. 203. (B)
95 bc: fig # [sic] (B)
96 bc: fig # [sic] (B)
1011-4 C I: qa’ [sic] (A)

MOTET BY COOKE

32) ADJURO VOS FILIAE JERUSALEM

SOURCE

Lbl Egerton MS 2960: scorebook of sacred and secular vocal music (c. 1670-1690), Latin- and English-texted, by Italian and English composers, the first layer copied by Bowman, and second layer by an unidentified scribe.11 ‘Adjuro vos filiae Jerusalem’, ff. 80v-81, reversed, is attrib. ‘M’: Hen Cooke, Captain.

VARIANTS

16 t-s: C 3i
30 t-s: 3i
37 t-s: C 3i

11 Wainwright, Musical Patronage, 282-284.
**PETITS MOTETS BY DESGRANGES**

**SOURCES**

*Och Mus. 350*: manuscript of forty-five vocal works, English, Italian, French and Latin, by English, Italian and French composers, predominantly for solo voice and continuo. The manuscript was copied by Heather Professor and Organist of Christ Church, Oxford, Richard Goodson, Sr. (1655-1718), likely before John Blow received his Lambeth DMus in 1677. The inside cover attests to sustained Heather and Christ Church connections, with ownership by Professor Edward Lowe, ‘E. L.’ (c. 1610-1682; also Chapel Royal Organist after the Restoration), and Richard Goodson II (1688-1741), ‘Richard Goodson 1737 / Christ Church Collège Oxon’. The manuscript’s broad Court, Chapel Royal and regal connections are demonstrated through works by Blow, Humfrey and Henry Purcell, alongside key members of Charles II’s ‘French Music’ and ‘Italian Music’ ensembles, Claude Desgranges and Vincenzo Albrici (1631-1690). The latter was a former student of Carissimi at the Collegium Germanicum et Hungaricum in Rome, and in England also sang in the Chapel of Charles’s Queen, Catherine of Braganza. Desgranges was one of six French musicians appointed to the Restoration Court in 1661; he performed in John Crowne’s masque *Calisto* and likely the productions, *Ballet et Musique* (1673) and *Ariane, ou le mariage de Bacchus* (1674).

The manuscript is a key Oxford source of two rare ‘petits motets’ by Desgranges surviving in England, settings of Vulgate translations of plaintive psalms, numbered three and thirteen.

*Lbl Add. 31,460*: score-book of solo vocal music connected to circles of the Heather Professors and Christ Church musicians, in Latin and English with bc, by English and Italian composers. There are works for C, S, A, T, B, by composers including Carissimi, Casati, Sances, Gratiani, Blow, Orlando Gibbons, Aldrich, Wise, William Lawes, Henry Purcell, Cooke, Blow and Locke. The initial works, including Desgranges’s ‘Usquequo Domine’, are in the hand of Henry Bowman, the only verified scribe, alongside six other hands who compiled the book c. 1670-1690.

**33) DOMINE QUID MULTIPLICATI SUNT**

**SOURCE**

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14 Peter Leech, ‘Musicians in the Catholic Chapel of Catherine of Braganza’, 577.

15 Please see, Walking, ‘Masque and Politics at the Restoration Court’: Table 2 provides list of musicians, 34-36.


Och Mus. 350: pp.78-81, C or T, bc (unfigured): attrib., ‘Desgranges.’

VARIANT

27\(^{7}\)-28\(^{1}\) text: _suo_ (‘his’) in the original Vulgate translation of psalm three.

34) USQUEQUO DOMINE

SOURCES

B  _Lbl_ Add. 31460: C or T, bc (unfigured), pp. 86-80, attrib. ‘Desgranges’.

VARIANTS

1 clef: G2 clef (B)
4\(^{3}\) bc: o (B)
7\(^{\circ}\)-8\(^{\circ}\) C underlay: po\(\text{-qqq}\) nam\(\text{-qq}\) | con\(\text{-qq}\) si\(\text{-qq}\) li\(\text{-qq}\) a\(\text{-qq}\) ni\(\text{-qq}\) ma\(\text{-qq}\) (B)
8\(^{1}\) bc: m (B)
9\(^{\circ}\)-11\(^{\circ}\) C text and underlay: do\(\text{-qqb}^{\circ}\) lo\(\text{-cb}\) | -q\(\text{b}^{\circ}\) rem\(\text{qqb}^{\circ}\) in\(\text{c}^{\circ}\) cor\(\text{q}^{\circ}\) de\(\text{q}^{\circ}\) me\(\text{q}^{\circ}\) o\(\text{g}\) | per\(\text{c}^{\circ}\) to\(\text{q}^{\circ}\) tam\(\text{q}^{\circ}\) (B)
41 t-s: \(\text{3}\) (AB)

MOTETS BY CHRISTOPHER GIBBONS

35) CELEBRATE DOMINUM

SOURCES

C  _Ob_ MS Mus. Sch. d. 10 (CB bc, early eighteenth-century copy of _Cantica Sacra_ II, 1674, in score).
D  _Ob_ MSS Mus. Sch. C. 12-19 (SB bc, eight part-books of sacred and secular music by English and Italian composers, copied initially by Lowe, then added to by Goodson I
and II), attrib. ‘D Christopher Gibbons’; C. 12 (First Treble, p.3 following); C. 16 (Singeing Base, p.11 following); C. 19 (Basso Continuo, p.17 following).

E Och Mus. 18 (SB bc, Aldrich’s score-book), pp.11-13, unattributed; bc figs om.

F Y M. 5/1-3 (S, (three part-books arranged by ‘J.W.’, 1688); Book 1 (Bass, f.83v following); Book 2 (Cantus, f.86v following); Book 3 (bc, f. 70v following), attrib. ‘Gibbons’.

VARIANTS

41-4 bc: cf ca (E)
45-8 B, with bc duplication: -num\textsuperscript{ed} pro\textsuperscript{-qac} sqb (E)
73-4 bc rhythm: c (E)
77 C: o (E)
82-102 C & B rhythm and underlay (duplicated 112-122): no\textsuperscript{-qac} fas\textsuperscript{sq} | te\textsuperscript{-qac} ac\textsuperscript{-qac} tio\textsuperscript{-qac} (E)
92-5 bc rhythm: e\textsuperscript{BB} c\textsuperscript{bb} (E)
112 B & bc: B\textsuperscript{b} (E)
122 B & bc: o (E)
14 t-s \textcircled{C} 3 (A); \textcircled{C} 3/i (E)
143-4 bc rhythm: m (E)

201 bc: fig 76 [sic] (A)
201-2 C: q\textsuperscript{d\prime} q\textsuperscript{d\prime} (E)
211-224 B, with bc duplication: la\textsuperscript{-sqd} q\textsuperscript{c} mi\textsuperscript{-sqbb} n\textsuperscript{i\textsuperscript{q\textsuperscript{a}}} d\textsuperscript{e\textsuperscript{sqg}} om\textsuperscript{-q\textsuperscript{f}} ni\textsuperscript{-sqc} bus\textsuperscript{q\textsuperscript{d}} | mi\textsuperscript{-sqc} ra\textsuperscript{q\textsuperscript{a}} cu-
231-2 C rhythm: c. q (E)
261 bc: o (E)
262 bc rhythm: m (E)
263 C: o (E)
283-291 bc: mA [i] | mA (E)
352 bc: cd (E)
375-384 B, with bc duplication in bar 37 (bc A om, 372): te\textsuperscript{-sqd} q\textsuperscript{c} ra\textsuperscript{q\textsuperscript{bb}} qa | sunt\textsuperscript{sqg} e\textsuperscript{-q\textsuperscript{f}} jus\textsuperscript{q\textsuperscript{bb}} ju-
381 bc: qg qf (E)
441 bc: mF (E)
453 bc: mC (E)

462 bc: cE (E)
471 bc: cc\textsuperscript{\prime} (E)

49 t-s \textcircled{C} 3 (A); \textcircled{C} 3/i (E)
491-3 bc: as B (E)
513-5 C rhythm: c. sq sq (E)
542 bc: with added c\textsuperscript{F} (E)
551-2 C rhythm: om\textsuperscript{-c\textsuperscript{-q\textsuperscript{e}}} nes\textsuperscript{sqf\textsuperscript{-q\textsuperscript{e}}} (E)
561 bc: cf (E)
574 bc: h (E)
58 bc: doubled at the upper octave (E)
61 bc: cA ca (E)
68 bc: transposed down an octave (E)
70 bc: doubles B (E)
72 bc: mc (E)
73 B & bc: c’# (E)
73 C rhythm: qf’ sqe’ sqd’ (E)
74 bc: cg (E)

36) GLORIA PATRI ET FILIO A3 (for Oxford Act, July 11th 1664)

SOURCES

A Och Mus 43, f. 24v (CCT bc), Aldrich score: attrib. ‘Dr Christopher Gibbons’. T & bc share a staff (with bass clef being used for passages for bc alone); only initial textual underlay is given (bars 1 to 8 in the transcription), and all subsequent underlay is editorial.

B Och Mus. 48, pp. 84-85 (CCT bc): attrib. ‘Dr Christopher Gibbons’ by unidentified scribe. T & bc share a staff (with bass clef being used for passages for bc alone), and only initial underlay is given (bars 1 to 8 in the transcription).

C Ob MS Mus. Sch. E. 451, p. 249 (bc only): attrib. ‘Dr Gibbons’, with further details, ‘this songe was part of his exercise for his D’ship & after this was a Gloria patri of 8 partes’ (‘Not unto us’, a8, bc, bv, with autograph parts in Ob MS Mus. Sch. C. 138).

VARIANTS

11-21 bc: m.c cd | ce cc mc’ (C)
61 bc: fig b3 (C)
7-2 bc: m (C)
8-9 bc: sbg mg [untied] (C)
12-5 bc: c.d’ qe’ qb qa cg (C)
13 bc: sbd (C)
15-20 bc: cc ca | cd’ qe’ qb c.c’ qb | qa qg qf qe cd qe qd | cc qB qA ca cd’ | cb ce’ cc’ c.f’ [ ] qe’ qd’ qe’ qb qa qg qf (C)
18-7 CII: sl (B)
21 bc: fig 7 (C)
212 T & bc: cb [sic] (A)
22-4 bc: cg md [fig 4 3] (C)
23-25 bc: m.g ca | mb mc’ | c.f qg ma (C)
26-27 bc: c.Bb [fig 7 6] qc | md (C)
28-2 bc: cb (C)
28 bc: fig 4 3 (C)
29-3 bc: qe’ qe’ qb qa (C)
31 bc: fig 5 (C)
37) LAUDATE DOMINUM OMNES GENTES (for Oxford Act, July 11th 1664)
The autograph of the instrumental parts for Gibbons’s Oxford Act of 1664, at which he received his DMus, connects ‘Laudate Dominum omnes gentes’ to the very same occasion: Ob MS Mus. Sch. C. 138, with heading on f. 12 for the ‘2d Treble’ part, ‘These things are D’ Gibbons & were perform’d at his Act: 11 July. 1664.’ The third instrumental dance-movement, a 24-bar sarabande, is followed immediately by a reference to ‘Laudate’, below the final bar, with similar notification in the instrumental-bass part, f. 15, and treble part, f. 5.); the instrumental bass is on f. 20.

SOURCES

A Och Mus. 621, ff. 24v-26v (CCAB bc, Lowe’s score), attrib. ‘Dr Gibbons’: B and bc share a staff.
B Och Mus. 14, ff. 36-38, (CCAB bc, Blow’s score), attrib. ‘Dr Gibbons’: B and bc share a staff.
C Och Mus. 138: f. 20, instrumental bass, autograph (attrib. to ‘Dr Gibbons’).

VARIANTS

561-572 bc: part om in source A, notes transcribed from B
65 t-s: (all sources)

38) O BONE JESU

SOURCES

A Och Mus. 621, ff. 27-28 (CAAB bc, Lowe’s score), attrib. ‘Dr Gibbons’.
B Och Mus. 14, ff. 29-30v (CAAB bc, Blow’s score), attrib. ‘Dr Gibbons’; B and be share a staff.
C Ob MS Mus. Sch. C. 44, f. 177 (bc only), entitled ‘Basso continuo O Bony Jesu’, and attrib. ‘C:Gibbons’; likely to be autograph through scribal concordance with Gibbons autographs, Ob MS Mus. Sch. C. 53 and Ob MS Mus. Sch. C. 139.
D Ob MS Mus. Sch. E. 451, p. 104 (bc only), attrib. ‘M’ Christopher Gibbons’ (Lowe).
VARIANTS

1\textsuperscript{2-3} bc: fig 7 5 (CD)
2\textsuperscript{1} bc: fig 4 3 (CD)
3\textsuperscript{1-2} bc: fig #3 6 (CD)
3\textsuperscript{4} bc: fig 4 3 (CD)
4\textsuperscript{8} bc: cD cg cb cg (CD)
4\textsuperscript{5-7} bc: cG cB cB (B)
7\textsuperscript{8-9} bc: cc (CD)
15\textsuperscript{2} bc: mf♯ fig 4 3 (CD)
15\textsuperscript{4} bc: fig 4 3 (CD)
16\textsuperscript{1-6} bc: sbG [t] m.G ce (CD)
17\textsuperscript{4-18\textsuperscript{1}} bc: untied (CD)
18\textsuperscript{5} bc: c.b (CD)
18\textsuperscript{5-6} C: c. (AB)
22\textsuperscript{5} bc: fig 7 6 (CD)
23\textsuperscript{2} bc: fig 7 6 (CD)
24\textsuperscript{1} bc: fig 4 3 (CD)
24\textsuperscript{3} bc: fig 7 6 (CD)
24\textsuperscript{4} bc: fig 4 3 (CD)
25\textsuperscript{1} bc: cg (CD)
25\textsuperscript{7} bc: fig 4 3 (CD)
26\textsuperscript{1} bc: fig 4 3 (C)
26\textsuperscript{4} bc: cG (CD)
26\textsuperscript{7-9} bc: md, fig 4 3 (CD)
27\textsuperscript{1-3} bc: c.g (CD)
27\textsuperscript{5} bc: fig 4 3 (CD)
27\textsuperscript{6} bc: mE (CD)
27\textsuperscript{7-28\textsuperscript{1}} bc: m.a' (CD)
29\textsuperscript{5-7} bc: sbE, fig 7 6 5 (CD)

30\textsuperscript{2} bc: fig 7 (CD)
30\textsuperscript{5-8} bc: cg md (CD)
31\textsuperscript{3-4} bc: c.b (B)
33\textsuperscript{4-5} bc: m (CD)
MOTET BY GRANDI

39) O BONE JESU

SOURCES


C Cjc partbooks, Chapel MS Box of Fragments, Envelope 2, item No. 30: T I only, unattrib.

D Lbl Mad. Soc. G. 33-36, No. 94, unattrib. A, Book one, ff. 44v-45r; T I, Book two, ff. 44v.45r; T II, Book three, ff. 7v-8r; B, Book four, ff. 44v-45r.

E Lbl Mad. Soc. G. 55-59, No. 9, unattrib. A, f. 5; T I, f. 5; T II; f. 5; B, f. 5; bc, f. 4.


G Ob MS Mus. Sch. E. 451, Lowe’s bc book: p. 246 (bc figs om), attrib. ‘Mr Deeringe’ (*recte* Grandi), but ‘Legrand’ in Lowe’s index f. i\(^{v}\).

H Och Mus. 747-749: Och Mus. 747, f.13v (T I); Och Mus. 748, f. 19v (A); Och Mus. 748, f. 20 (T II); Och Mus. 749, f.19v (B); no bc; attrib. ‘Alex : Grande.’

I Och Mus. 880: bc only, f.3, hand of Stephen Bing; unattrib.


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\(^1\) A copy survives in Christ Church, Oxford, part of the Aldrich bequest, Och Mus. 926-930, tract 6. Passmore based his edition on this edition, ‘A Study of Performance issues’ (Volume II, 260-264), and the books are available to view in digital form at *Bibliothèque Nationale de France*, online, last accessed, September 16\(^{th}\) 2022: [https://gallica.bnf.fr/ark:/12148/btv1b9062706g/f1.item](https://gallica.bnf.fr/ark:/12148/btv1b9062706g/f1.item). Grandi’s 1628 edition of ‘O bone Jesu’ is identical to the 1613 printing; see Grandi (1613), ed. Saunders and Schnoebelen, 76-80, with commentary, lxvi.
VARIANTS

1 t-s: △ (BCDFGHIK)
5\textsuperscript{1} bc: fig and t. om (G)
5\textsuperscript{1-5} A: o (F)
6\textsuperscript{1} bc: fig om (EG)
6\textsuperscript{2-7} T I underlay: Je-\textsuperscript{c} su-\textsuperscript{c} s (J)
7\textsuperscript{3} bc rhythm: \textit{q q q} (G)
8\textsuperscript{1} bc: t. om (G)
8\textsuperscript{1-9} bc: untied (K)
8\textsuperscript{1-3} T II: o (D)
8\textsuperscript{3-5} T I: o (D)
11\textsuperscript{2} bc: fig om (G)
11\textsuperscript{2-13} A underlay: dul-\textsuperscript{c} cis-\textsuperscript{m} si-\textsuperscript{g} me\textsuperscript{g} (F)
12\textsuperscript{1} bc: fig om (EG)
13\textsuperscript{1-15} bc rhythm: \textit{b s} (G)
13\textsuperscript{1-15} bc: untied (K)
14\textsuperscript{2-15} T I underlay: dul- cis- si- me (B)
17\textsuperscript{1} B rhythm: \textit{m-rest} mG (F)
18\textsuperscript{1-19} bc rhythm [sic]: \textit{m m m} (G)
18\textsuperscript{1-19} bc: untied (K)
19\textsuperscript{2-5} A underlay: dul-\textsuperscript{c} cis-\textsuperscript{c} si-\textsuperscript{g} me\textsuperscript{g} (F)
20\textsuperscript{2-5} B underlay: dul-\textsuperscript{c} cis-\textsuperscript{c} si-\textsuperscript{g} me\textsuperscript{g} (BF)
20\textsuperscript{2-23} T I underlay: dul- cis- si- me (B)
21\textsuperscript{1} bc: fig om (EG)
22\textsuperscript{2} bc rhythm: mBb (GK)
23\textsuperscript{2} bc rhythm: \textit{m m m} (G)
26\textsuperscript{1} A: o (F)
26\textsuperscript{1} bc: fig om (G)
27\textsuperscript{6} bc & B accidental: b (B)
28\textsuperscript{1} bc rhythm: \textit{m. c [fig om]} (G)
28\textsuperscript{1-3} T II underlay: vir-\textsuperscript{c} m gi-\textsuperscript{c} (HJ)
29\textsuperscript{1-3} bc: mG eg (G)
29\textsuperscript{4} A accidental: b (DHK)
31\textsuperscript{1-4} A underlay: Je-\textsuperscript{c} su\textsuperscript{q}, O\textsuperscript{q} Je-\textsuperscript{m} (F)
32\textsuperscript{2}; repeat-mark sign above staff for bars 32\textsuperscript{2}-end (CDHK)
33\textsuperscript{1} rhythm: sung reciting-note replaced with mag-\textsuperscript{c} nam\textsuperscript{q} mi-\textsuperscript{c} se-\textsuperscript{g} ri-\textsuperscript{g} cor-\textsuperscript{c} di-\textsuperscript{q} am\textsuperscript{m}
(CDFHJK)
33\textsuperscript{1} T I rhythm: reciting-note (b om) replaced with mag-\textsuperscript{c} nam\textsuperscript{q} mi-\textsuperscript{c} se-\textsuperscript{g} ri-\textsuperscript{g} cor-\textsuperscript{c} di-\textsuperscript{q} am\textsuperscript{m}
(B)
33\textsuperscript{1} rhythm: sung reciting-note replaced with mag-\textsuperscript{m} nam\textsuperscript{q} mi-\textsuperscript{g} se-\textsuperscript{c} ri-\textsuperscript{c} cor-\textsuperscript{c} di-\textsuperscript{g} am\textsuperscript{g}
(E)
33\textsuperscript{1} bc: fig om (G)
34\textsuperscript{2} bc rhythm: \textit{m c c [figs om]} (G)
35\textsuperscript{1} rhythm: sung reciting-note replaced with mag-\textsuperscript{c} nam\textsuperscript{q} mi-\textsuperscript{c} se-\textsuperscript{g} ri-\textsuperscript{g} cor-\textsuperscript{c} di-\textsuperscript{q} am\textsuperscript{m}
(BDFHJK)
35\textsuperscript{1} rhythm: sung reciting-note replaced with mag-\textsuperscript{m} nam\textsuperscript{q} mi-\textsuperscript{g} se-\textsuperscript{c} ri-\textsuperscript{c} cor-\textsuperscript{c} di-\textsuperscript{g} am\textsuperscript{g}
(E)
35\textsuperscript{1} bc rhythm: \textit{m c c s} (G)
35\textsuperscript{1-2} A: o (F)
36\textsuperscript{1} bc: mf mF (G)
37\textsuperscript{1} rhythm (all vocal parts): reciting-note replaced with mag\textsuperscript{\textit{c}} nam\textsuperscript{\textit{q}} mi\textsuperscript{\textit{q}} se\textsuperscript{\textit{q}} ri\textsuperscript{\textit{q}} cor\textsuperscript{\textit{q}} di\textsuperscript{\textit{q}} am\textsuperscript{\textit{m}} (BCDFHJK)

37\textsuperscript{1} rhythm: sung reciting-note replaced with mag\textsuperscript{\textit{c}} nam\textsuperscript{\textit{q}} mi\textsuperscript{\textit{q}} se\textsuperscript{\textit{q}} ri\textsuperscript{\textit{q}} cor\textsuperscript{\textit{q}} di\textsuperscript{\textit{q}} am\textsuperscript{\textit{q}} (E)

37\textsuperscript{1} bc rhythm: \textit{c c m m} (G)

38\textsuperscript{1} bc rhythm: \textit{m m} (G)

38\textsuperscript{3-42}\textsuperscript{2} A underlay: mi\textsuperscript{\textit{c}}\textsuperscript{\textit{q}} su\textsuperscript{\textit{q}} re\textsuperscript{\textit{q}} re\textsuperscript{\textit{m}} su\textsuperscript{\textit{m}} me\textsuperscript{\textit{m}} s\textsuperscript{\textit{q}} m\textsuperscript{\textit{p}} (F)

39\textsuperscript{1-43}\textsuperscript{1} B: tacet (F)

40\textsuperscript{3-43}\textsuperscript{1} B underlay: bo- ne Je- su, Je- su (B)

41\textsuperscript{1-2} A accidental: \# (E)

41\textsuperscript{2} A: o (DHK)

42\textsuperscript{1} bc: fig om (G)

41\textsuperscript{3} TI\textsuperscript{1}: o (DH)

43\textsuperscript{1-44}\textsuperscript{1} bc: t (K)

43\textsuperscript{5} A accidental: b (HK)

44\textsuperscript{1-2} bc: cg (G)

45\textsuperscript{1-4} A underlay: Je\textsuperscript{\textit{c}} su\textsuperscript{\textit{q}}, O\textsuperscript{\textit{q}} Je\textsuperscript{\textit{m}} (F)

45\textsuperscript{3} TI\textsuperscript{1} accidental: b (CDHK)

47\textsuperscript{1} bc: fig om (G)

47\textsuperscript{2-5} TI underlay: dul- cis- si- me (B)

48\textsuperscript{1-49}\textsuperscript{2} bc: figs om (G)

49\textsuperscript{2-5} A underlay: dul-\textsuperscript{\textit{d}} cis-\textsuperscript{\textit{c}} si-\textsuperscript{\textit{q}} me\textsuperscript{\textit{q}} (F)

50\textsuperscript{1-2} A rhythm: Je\textsuperscript{\textit{d}} su\textsuperscript{\textit{q}} (F)

50\textsuperscript{2-51}\textsuperscript{1} bc: untied (EK)

51\textsuperscript{2-52}\textsuperscript{3} TI underlay: dul- cis- si- me (B)

56\textsuperscript{1} bc: fig om (G)

56\textsuperscript{1-3} A: o (F)

56\textsuperscript{1-57}\textsuperscript{6} TI underlay: -cis-\textsuperscript{-\textit{d}}-\textsuperscript{\textit{q}} su\textsuperscript{\textit{q}} | me\textsuperscript{\textit{q}} Je\textsuperscript{\textit{b}} ma (K)

57\textsuperscript{1-6} TI: Je\textsuperscript{\textit{c}}\textsuperscript{\textit{b}} ma (BCDHJ)
MOTET BY LANIER

40) O AMANTISSIME DOMINE, I

SOURCE


NO VARIANTS

41) O AMANTISSIME DOMINE, II [embellished version]

SOURCES

A Och Mus. 43: Aldrich’s scorebook, in poor physical condition, of Latin- and English-texted sacred music, by Italian and English composers. ‘O Amantissime Domine’ is copied on f. 23v, unattrib. Most of the intact pieces in this book were copied, also, in Och Mus. 48, Source B for the embellished version of Lanier’s work.

B Och Mus. 48: Anthology of sacred and secular music by Italian and English composers, with English, Italian, and Latin texts. Lanier’s work (embellished), unattrib. is the eleventh item, pp. 68-69, in hand ‘Unidentified/B’.20

VARIANTS

12-21 C: no t. (B)
43 C: ornament om (B)
175 C: ornament om (B)
271 C: ornament om (B)

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MOTET BY LOCKE

Locke’s ‘Bone Jesu Verbum Patris’ survives in two distinct sources, the autograph score, Lbl Add. MS 14,399 in ‘A minor’, alongside the ‘D minor’ version in Lam MS 108. In addition to the transposition, there are notable variations of melodic embellishment, and Lam MS 108 has much less continuo figuration. The version in Lam MS. 108 sees a brief extension of the triple-time material setting the word ‘jucunditas’, before the return to duple metre (b. 52 in version I, b. 57 in version II).

42) BONE JESU VERBUM PATRIS, I

SOURCE:

Lbl Add MS 14,399: scorebook of solo vocal music (copied c. 1650-1670), predominantly English-texted, and accompanied by continuo, pp. 1-23 of which are in Locke’s hand. Locke’s ‘Bone Jesu Verbum Patris’ is on pp. 5-7, notably preceded by Moulinié’s ‘Cloris qui dompte’, discussed in relation to Child-source Ge R.d.3/1, and musical contexts associated with Henrietta Maria, in Chapter 2. Locke’s autograph motet is not signed or initialled, but is attributed by a minute relating the work to an ascribed copy in the possession of ‘Jones’ (likely Edward Jones).^{21}

VARIANTS

16 t-s: \( \text{C} \)

3i

75 t-s: \( \text{C} \); sectional repetition indicated by ‘Ubi est dies aeternus &c: ut supra’.

43) BONE JESU VERBUM PATRIS, II

SOURCE:

Lam MS 108: collection of 69 Latin motets in score (some accompanied by strings), by unattributed composers, Du Mont, and Locke: copied, c. 1670s-1690s. ‘Bone Jesu Verbum Patris’, unattrib., is copied on ff. 115-115v, by an unknown hand. The name, ‘Maria Knight’, is inscribed at the top of the score.

VARIANTS

16 t-s \( \text{C} \)

80 t-s \( \text{C} \); sectional repetition is indicated by ‘et supra’.

MOTET BY LOWE

44) QUAM DULCIS ES

PRIMARY SOURCE

A Ob MSS Mus. Sch. C. 12-19: eight part-books copied and compiled (c. 1660-1682) by Edward Lowe (c. 1610-1682), with four works added by his successors as Heather Professor at Oxford University, Richard Goodson I (1655-1718) and Richard Goodson II (1688-1741). The books contain sacred and secular vocal works by Italian and English composers, with Latin, Italian, and English texts. The books were gifted to the Music School by Thomas Ken (1637-1711), of New College and later Bishop of Bath and Wells, who attended William Ellis’s music meetings in Oxford during the later 1650s; the gift and books’ contents of ‘the best Italian & English authors’, are referenced in the 1682 Music School inventory, Ob Mus. Sch. MS C 204 * [R].

Husbands Sr, scribe of Child partbooks together with Lowe, Ob MSS Mus. Sch. C 32-37, is scribe of the parts of ‘O quam pulchra es’, likely by Cazzati, in section B of this source.

The books contain autograph parts for Lowe’s ‘Quam dulcis es’ (CCATB, bc, and 2 violins), which, alongside Latin-texted Act songs, appears to be Lowe’s sole-surviving motet: MS C. 12, pp. 105-107: C I; MS C. 13, pp. 100-101: CII; MS C. 14, pp. 76-77: A; MS C. 15, pp. 72-73: T; MS C. 16, pp. 70-71: B; MS C. 17, pp. 1-2: Vln I; MS C. 18, pp. 1-2: Vln II; MS C. 19, pp. 74-75: bc. Lowe’s initials of attribution, “E:L.”, are given in three books: for the alto part (C. 14, p. 77) and instrumental parts (Vln I: C. 17, p. 2; Vln II: C. 18, p. 2; bc: C. 19, p. 75), all following the final bar.

In the variants, below, parts from Ob MSS Mus. Sch. C. 12-19 are labelled, respectively: Ai-Aviii.

SECONDARY SOURCE

B Ob MS Mus. Sch. MS C. 204: set of parts associated with Oxford’s Restoration Music School. The manuscript’s original cover (now in Ob MS Mus. Sch. A. 641), in Lowe’s hand, includes reference, reversed, to, ‘Mye papers of my song in ye Theatre’ and, verso, ‘use at ye / Theatre in the Act / Act [sic] Saturday. 9th July /1669’. These words suggest Lowe’s motet was intended for performance at the opening of the Sheldonian Theatre in July, 1669, together with Rogers’s 8-part ‘Laudate Dominum’, with its ‘Gloria’ accompanied by string ensemble. Furthermore, Lowe’s words also suggest that other works in Ob MS Mus. Sch. C. 204, including Child’s ‘O bone Jesu’, with parts in unknown hand, may have been intended for use at this very same ceremony, if not for similar public events associated with Oxford’s Music School and Heather Professor.

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22 Please see Wainwright, Musical Patronage, 304-313.
Thomas Ken’s attendance as a singer at Ellis’s meetings is recorded by Anthony Wood (1632-1695); see Bellingham, ‘The Musical Circle of Anthony Wood’, 40.
24 See Wainwright, Musical Patronage, 321-326, for full details of Ob MS Mus. Sch. C. 204, including transcriptions from the original cover.
‘Quam dulcis es’ parts, unattributed, survive in this source in the hands of Lowe, Bowman, and Goodson I, Lowe’s successor as Heather Professor, suggesting sustained use in Oxford contexts from 1669 onwards for this festive motet, highly Italianate in compositional idioms. Parts for ‘Quam dulcis es’ form eight sections of the manuscript, Sections C to J, as described by Wainwright, from this 18-section manuscript. Lowe parts comprise Canto I and II, Alto, Tenor, Vln I and II, and bc (two copies); Bowman’s comprise, Canto I and II.

In the variants, below, parts from manuscript-sections C-J are labelled, respectively: Bi-Bviii.

Bi: Canto I (ff. 10-11v), copied Bowman  
Bii: Canto I (ff. 12r-v) and Canto II (ff. 13r-v), copied Lowe  
Biii: Canto II (ff. 14-15), copied Bowman  
Biv: Alto (f. 16), copied Lowe  
Bv: Alto (ff. 17r-v) and Tenor (ff. 18r-v), copied Bowman  
Bvi: Tenor (ff. 19r-v), copied by Lowe  
Bvii: Basso Continuo A (ff. 25v-26r), Basso Continuo B (ff. 27v-29), copied by Lowe  
Bviii: Basso Continuo B (ff. 30r-v), copied by Lowe: has the same figuring as Lowe’s autograph parts, Source A, as listed above.

The respective parts of Source B, i-viii, in Oxford ‘scribal-network’ of three hands, are highly similar, compatible and potentially interchangeable by performers, with their counterparts in both Sources A and B. It is notable that, whilst Source A includes all parts in Lowe’s hand, Source B, though providing all parts, with ‘duplicate’ parts (by both the same, and different, scribes), does not include a complete set, for all voices and instruments, by one single scribe (over chronological span, c.1669 to 1680s). There are differences, however, concerning sectional repeats, such as the ‘Omnes gentes plaudite manibus’ section, with repeat marks in Source A. Repetition is not indicated in Bi-Bvi, but is in both continuo parts of Bvii, in addition to that of Bviii. Source Bvii, with two continuo parts in Lowe’s hand, suggests role of an additional, ‘chorus’, continuo for both of these parts, as their opening material begins in bar 4, the entry of all voices.

VARIANTS

74-81: C I text: quam dul-cis es a- | ma- bi- le Je- | su. (Bi, Bii)  
83: C II ornament: trillo (Biii)  
113-6 bc rhythm: c c (Bvii, part 2)  
115-6 bc rhythm: c (Bvii, part 1)  
134 C II accidental: # (Bii, Biii)  
161 T: o, though # is indicated in Vln-1 part (Bv, Bvi)  
224-231 Vln: t (Bvi)  
232 T: o (Bv, Bvi, Bviii)

25 Wainwright, Musical Patronage, 322-323.
23° bc: o (Bvii, parts 1 and 2)
24° T: o (Bvi)
24° T: o (Bv, Bvi)
30° bc: cg (Bvii, part 1)
30° bc rhythm: c (Bvii, parts 1 and 2)
34° C II accidental: b (Bii, Biii)
36° bc: fig # (Bviii)
44°-45° B: bc line included additionally (Bvi)
44° B: o (Bvi)
45°-71°: no bar-line indicated sectional repeat (Bi-Bviii)
50° Vln II accidental: o (Bvi, both parts)
59°-2 A: qf’ (Ai)
63° bc: ce (Aviii; Bvii, both parts)
80° bc rhythm: b. (Bvii, part 2)
65° bc: cd (Aviii)
72 t-s: 3i (all parts, sources A and B)
104° C I: sbd’’ (Ai)
161°-162° bc: t (Bvii, part 2; Bviii)

MOTET BY JOHN PLAYFORD

45) LAUDATE DOMINUM OMNES GENTES


VARIANTS

15 t-s: C 3

MOTETS BY ROGERS

46) CANITE JEHOVAE (incomplete) by Rogers(?)

SOURCE

Lcm MS 2039: three partbooks from a set of five, copied c. early 1620s to c. late 1660s, with coat of arms of the Prince of Wales on the bindings, and initials ‘RB’: suggested to be Richard Ball in Volume One, Chapter 4. The books are in six scribal hands, the last of which was suggested to be Husbands Sr, key scribe for Child’s Latin works. All four motets in his hand, for which the Alto part alone survives, are likely to be by
Rogers, (two attributed, and one verified through concordance) as discussed in Chapter 5. ‘Canite Jehovae’, unattrib., is in Book II, ff. 46v-47.

VARIANTS

1 t-s:  
23 t-s:  

47) LAUDATE DOMINUM OMNES GENTES

SOURCES

A Ob MS. Mus. C. 96: Scorebook of sacred music, services and anthems, by Benjamin Rogers, in the hand of Philip Hayes, 204 pages copied between 1755 and 1778. ‘Laudate Dominum omnes gentes’ and ‘Te Deum patrem colimus’ (dated 1685) are the sole Latin works in the book, the latter composed for use ‘after Dinner & Supper by way of after Grace’ in the Hall of Magdalen College, Oxford. ‘Laudate Dominum omnes gentes’ is copied on pp. 153-166, and headed, ‘Dr Ben:Rogers’s Act Song performd July 12 1669’, the opening week of the Sheldonian Theatre in Oxford. The final page, with material from b. 101-end has the heading, ‘What follows on this side has been added to complete the whole, as unfortunately D'r Rogers’s original from whence the following pages were transcribed goes no farther: in which I have endeavour’d to preserve the same style. P. Hayes, July 24 1778.’

Following the transcription, Hayes adds the following postscript:

The foregoing excellent composition was perform’d on July 12. 1669. as appears by the Doctors original manuscript which is in my possession, and was compos’d for his Degree, pro forma, which he completed According to Wood see “Alumni Oxonienses” 2d Vol. p. 173. in that great and solemn Act celebrated in Sheldo’n Theatre, on the 12th of July 1669: being the 3d day after the dedication of it. Phil Hayes.

B Lcm MS 1099: ten parts books, copied by unknown hand in the nineteenth century, associated with the Sacred Harmonic Society (1832-1888) in London. ‘Laudate Dominum omnes gentes’, forming the books’ final item, was copied from A, as evidenced its full accord with A, including final bars, completed by Philip Hayes. In addition to Rogers’s ‘Laudate Dominum omnes gentes’, works comprise four Italian madrigals by four composers, Gastoldi, Renaldi, and Marenzio. Rogers’s work is found in the following books: ‘Canto primo’, ff. 5-5v (‘Dr Bn. Rogers’): C I; ‘Canto secondo’, ff. 5-6 (‘D'r Benj’m Rogers’): C II; ‘Alto primo’, ff. 5-5v (‘D'r Ben : Rogers’): A I; ‘Alto
secondo’, ff. 5-5v (‘D’ Benjm Rogers’): A II; ‘Tenore primo’, ff. 5-5v (‘D’ Ben : Rogers’): T I; ‘Tenore secondo’, ff. 5-5v (‘D’ Ben : Rogers’): T II; ‘Basso primo’, ff. 5-5v (‘D’ Ben : Rogers’): B I; ‘Basso secondo’, ff. 5-5v (‘D’ Ben : Rogers’): B II. No continuo part for Rogers’s work is included in Lcm Ms 1099.

1 t-s: \( \text{C} \) (A); C (B)

44 t-s: \( \text{C} \) (A); C (B)

MOTET BY SILAS TAYLOR

48) CANTATE JEHOVAE

SOURCES

A Cfm 163 F: mid-century scorebook of Latin- and English-texted, domestic-devotional, sacred music (CB, bc), associated with Silas Taylor, Matthew Locke, and music meetings held in Herefordshire. ‘Cantate Jehovae’ is the final item: pp. 54-55 (ff. 72v-73, attrib. ‘M’ Silas Taylor’.

B Och Mus. 623, 624, 626: three part-books from a set of four (Och Mus. 623-626) in Bowman’s hand, copied c. 1670-1685.26 The books feature Latin, Italian and English vocal works, mostly two and three part, and accompanied by continuo: by English and Italian composers. Taylor’s text is a mildly truncated version of that set in the g-minor version (Ob MS Mus. Sch. C. 203) of Bowman’s three settings, including combined use of Tremellius-Junius and Vulgate translations. Taylor’s parts are: Canto Primo, Och Mus. 623, p. 47; Basso, Och Mus. 625, p. 42; Basso pro Organo, Och Mus. 626, pp. 40-41. Attribution to ‘C. Taylor’: [ie. ‘Captain’ Taylor] is given at the end of the bc part alone. The Canto part features a distinctive ornament symbol in bars 14, 37 and 57, indicated by two diagonal strikes through the note tail: the ornament is also seen in Bowman’s g-minor ‘Cantate Jehovae’ autograph within Ob MS Mus. Sch. C. 203 (canto 2: b. 10 in transcription). The symbol, not dissimilar to that for the shake within Restoration keyboard sources, is rendered in the transcription as a trillo, seen in six of Child’s motets for example, with ‘t.’ above the respective notes.27

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27 Henry Purcell’s ‘Rules for Graces’, including the Shake, are printed in the posthumous, A Choice Collection of Lessons for the Harpsichord or Spinet (London: Printed for Frances Purcell, and sold by Henry Playford, 1696) and The Harpsichord Master (London: Walsh, 1697).
VARIANTS

2 t-s: \(\text{c}\) (A); \(\frac{3}{2}\) (B)
7 t-s: \(\text{c}\) (A); \(\frac{3}{2}\) (B)
11 bc: \(\text{cbb qbb qa}\) (B)
12 t-s: \(\text{c}\) (A); \(\frac{3}{2}\) (B)
17\textsuperscript{2} bc: \text{fig om} (B)
19\textsuperscript{3-4} B I rhythm: \(c. q\) (B)
19\textsuperscript{3-4} bc rhythm: \(m\) (B)
20\textsuperscript{4-5} C I rhythm: \(q q\) (B)
14\textsuperscript{2} C I ornament: \(t.\) (B)
25\textsuperscript{4} B: \(cc'\) (B)
25\textsuperscript{5} C I rhythm: \(q q\) (B)
30\textsuperscript{3-5} B rhythm: \(c. sq sq\) (B)
34\textsuperscript{3} B: \(qt\) (B)
37 bc: \(\text{fig 3}\) (B)
37\textsuperscript{1} C I ornament: \(t.\) (B)
37\textsuperscript{2} C I: \(q c\) (B)
43\textsuperscript{1-44} bc: \(t.\) (B)
42 t-s: \(\text{c}\) (A); \(\frac{3}{2}\) (B)
48 t-s: \(\text{c}\) (A); \(\frac{3}{2}\) (B)
48\textsuperscript{1-4} bc: \(c.Bb qbb ca\) (B)
53\textsuperscript{1} bc: \(\text{fig #}\) (B)
54\textsuperscript{2-55} bc: \(\text{t. om}\) (B)
55\textsuperscript{1} bc: \(\text{fig 6}\) (B)
57\textsuperscript{1} bc: \(\text{fig 4 3}\) (B)
57\textsuperscript{2}: C I ornament: \(t.\) (B)

MOTETS BY JOHN WILSON

49) EXURGAT DEUS (incomplete)

SOURCE

\(Och\) Mus. 435: Tenor partbook from an original set of three or four, featuring Italian madrigals by Dering, copied early seventeenth-century, by unknown hand. Wilson’s surviving three motets were copied later, c. 1650s by John Hilton, at the rear of the book, inverted: C II, bc, only. ‘Exurgat Deus’ is copied on ff. 72v-71v, attrib. ‘John Wilson’.

NO VARIANTS
50) USQUEQUO OBLIVISCERIS (incomplete)

SOURCE

Och Mus. 435 (please see source description for motet number 39); CII, bc only.
‘Usquequo oblivisceris’ is copied on ff. 71r-70r, attrib. ‘John : Wilson’.

VARIANT

17 t-s: $C$

3i

51) SURGE AMICA MEA

SOURCES


B: Ob MS Mus. Sch. C. 204: Restoration set of parts in eighteen sections (A to R, as described by Wainwright) associated with Oxford’s Music School.28 The set includes parts for Child’s ‘O bone Jesu’ and Lowe’s ‘Quam dulcis es’. Wilson’s ‘Surge amica mea’, unattrib., is copied in Lowe’s hand in Section L (CC bc in score, ff. 36v-36a), and Section N, f. 42 (in short score, C II and bc) and f. 42v (fragment of C I part).

C Och Mus. 435 (please see source description for motet number 39); CII, bc only.
‘Surge amica mea’ is copied on ff. 69v-68v, attrib. ‘John : Wilson’.

VARIANTS

82-4 CII rhythm: $m$ c. $q$ (C)
93 bc: c c (C)
101-5 CII underlay: $c^{\text{et}} q^{\text{ve}} q^{\text{r}} m^{\text{m}} m^{\text{ni}}$ (C)
123 bc rhythm: c. $q$ (C)
131 bc rhythm: $m m$ (C)
182-3 bc rhythm: c. $q$ (C)
182 191 CII addition: $q c^{\text{trans}} q d^{\text{m}} q e b^{\text{trans}} q d^{\text{m}} m^{\text{i}} c^{\text{net}} | q g^{\text{pr}} q a^{\text{r}} c b^{\text{r}} c^{\text{r}} m^{\text{r}}$ (B)
201 bc: cab (C)

28 Wainwright, Musical Patronage, 321-326.
20\textsuperscript{4} bc: $qa_b$ (C)
20\textsuperscript{1} bc: additional $sE_b$ (C)
24\textsuperscript{4-9} CII underlay: $c^{\text{in}}-q^{\text{vir}}- q^{c} c^{\text{fat}}$ (B)
25\textsuperscript{8-9} bc: $cB_b$ (C)
26\textsuperscript{1-5} bc: $cG$ $cE_b$ $cA_b$ $cF$ (C)
26\textsuperscript{7} bc: $eb$ (B)
27\textsuperscript{6-9} bc: $cc$ (BC)
28\textsuperscript{1} CII accidental: $t$ (BC)
28\textsuperscript{4-5} CII underlay: $c^{\text{vis}} c^{\text{vis}}$ (B)
28\textsuperscript{4-5} bc: $sd$ (BC)
29\textsuperscript{1} CII: $c_g^{\text{vis}} q^{a} mB_b$ (B)
31\textsuperscript{6-12} CII underlay: $q^{m_e}-q^{c}-q^{a} q^{\text{pro}}-q^{\text{pe}}-q^{\text{ra}} q^{\text{et}}$ (B)
31\textsuperscript{1} bc: $c.$ (BC)
31\textsuperscript{4} bc: $c.$ (BC)
31\textsuperscript{7-8} bc: $m$ (BC)
32\textsuperscript{1} bc: $m m$ (C)
33\textsuperscript{3-8} CII underlay: $q^{m_e}-q^{a} c^{\text{for}} c^{\text{mo}} q^{\text{sa}} q^{c}$ (B)
33\textsuperscript{1-8} bc: $qeb qe cg qeb$ (C)
33\textsuperscript{5-8} bc: $qeb qe cg$ (B)
33\textsuperscript{9-10} CII rhythm: $c c$ (C)
34\textsuperscript{1-2} CII: $c_e^{\text{pro}} c_e^{\text{pe}}$ (C)
35\textsuperscript{6-7} bc rhythm: $c c$ (B)
Cantate Jehovae


Sing to the Lord a new song, for he has done wonderful things And by the right hand of his holy arm he has delivered safety. Praise God all the earth: resound, rejoice, sing to the Lord with the harp and with the voice of a psalm. With trumpeters praise openly, with the sound of trumpets, Jehova the King. Let the sea roar, and the abundance of his earth, and all that live there; together, let the mountains be joyful before Jehova. For he comes to judge the earth: he judges the world righteously, and the people rightly.

Servus tuus


I am your servant, give me understanding that I might know your testimonies. Alleluia. It is time, Lord, for you to act: for they have broken your law.

Gloria tibi

Gloria tibi Domine, qui natus es de virgine, cum Patri et Sancto Spiritu in sempiterna saecula. Alleluia.

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1 All English translations are by the author, except where indicated otherwise. I am very grateful to Lucy Ritchie for most-kind advice on my translations of items 1, 28, 29, 40-44. Text-source references can be found in the Bibliography, Vol. One, 329, with contextual writing on texts at the start of Chapters: 4 ('O bone Jesu'; 158, following), 5 (Tremellius-Junius translation; 191, following), and 6 (Beza translations; 238, following).
Concluding verse of ‘Quem terra, pontus, aethera’, 5-verse devotional hymn to the Blessed Virgin Mary attr. Saint Venantius Fortunantus (530-609), Bishop of Poitiers

Glory to you, O Lord, who was born of the virgin,  
With the Father and Holy Spirit,  
for ever and ever. Alleluia.

4  Gloria Patri

Gloria Patri, et Filio, at Spiritui Sancto.  
Sicut erat in principio  
et nunc et semper, et in saecula saeculorum. Amen

Trinitarian doxology

Glory to the Father, and to the Son, and to the Holy Spirit,  
As it was in the beginning, is now, and to the ages of ages. Amen.

5  Laudate Deum

Laudate Deum nostrum omnes servi ejus. Alleluia!  
Et qui timetis eum parvi et magni. Alleluia!  
Quoniam regnum iniit Dominus Deus ille noster omnipotens.  
Gaudeamus et exultemus et demus gloriam ei quia venerunt nuptiae agni.

Revelation, 19. 5-7  
Theodore Beza, 1582 Version

Praise our God all you his servants. Alleluia!  
And you who fear him, small and great. Alleluia!  
For our Lord our God takes reign, the all-powerful.  
Let us rejoice and be glad, and give glory to him, for the wedding of the lamb has come.

6  O si vel

O si vel tu nosses vel hoc saltem tuo die  
quae ad pacem pertinent  
sed nunc occulta sunt oculis tuis.

Luke 19.42  
Theodore Beza, 1582 Version
O, if only you, even you, had recognised, at least on this your day,
the things which belong to peace
but now are hidden from your eyes.

7  O bone Jesu

O bone Jesu, O dulcissime Jesu,
O Jesu, O piissime Jesu, O Jesu, fili Maria virginis:
O dulcis Jesu, secundum magnam misericordiam tuam, miserere mei.

Prayer to Jesus, associated with devotion to the ‘Holy Name’,
traditionally ascribed to St. Bernardino of Sienna (1380-1444):
likely inspired by the Second Meditation of St. Anselm of Canterbury (c. 1034-1109)

O good Jesus, O sweetest Jesus,
O Jesus, O most pious Jesus, O Jesus, son of the virgin Mary:
O sweet Jesus, according to your great mercy, have mercy on me.

8  Quam pulchra es

Quam pulchra es amica mea, quam pulchra es. Alleluia!
Vulnesasti cor meum in uno oculorum tuorum. Alleluia!

Song of Solomon 4. 1, 9

Vulgate

How beautiful you are, my love, how beautiful you are. Alleluia!
You have wounded my heart with one of your eyes. Alleluia!

9  Ecce panis

Ecce panis angelorum
factus cibus viatorum
vere panis filiorum
non mittendus canibus.

Lauda Sion salvatorem
Lauda ducem et pastorem
in himnis et canticus.

Caro cibus, sanguis potus
manet tamen Christus totus.
Assumente non concisus
non contractus, non divisus
integer acceptitur.

Sumit unus, sument mille
quantum isti, tantum ille
nec sumptus consumitur. Alleluia!

Behold, the bread of angels,
Become the food of wayfarers,
truly the children’s bread
must not be thrown to the dogs.

Sion, praise the saviour,
Praise the leader and shepherd
With hymns and songs.

Flesh from bread, blood from wine,
yet is Christ in either sign.

They too who take of him,
do not break or divide,
but receive whole.

Whether one or thousands receive,
all receive that living bread,
which received, never wastes away
Alleluia!

10 Quem vidistis

Quem vidistis pastores?
Dicite, annunciate nobis
in terris quis apparuit?

Natum vidimus,
et choros angelorum collaudantes Dominum. Alleluia!

Dicite, quidnam vidistis?
Et annunciate Christi nativitatem. Alleluia!

Responsory for Matins on Christmas Day, from the Roman Breviary following the third reading (Isaiah 52:1-6), invocation for the citizens Sion / Jerusalem to seek freedom.
Who did you see, shepherds?
Speak, tell us,
Who has appeared on earth?

We saw the new-born
and choirs of angels praising God. Alleluia!

Speak, what have you seen?
And tell us of the birth of Christ. Alleluia!

11 Plange Sion

Plange Sion quasi virgo accinta sacco super virum pubertatis tuae.
Periit sacrificium et libatio de domo Domini.
Ploraverunt sacerdotes ministri Domini.
Vinea confusa est et ficus elanguit
malogranatum et palma et malum et omnia ligna agri aruerunt.
Quia confusum est gaudium a filis hominum.
Accingite vos et plangite sacerdotes,
ululate ministri altaris
ingredimini cubate in sacco ministri Dei mei,
quoniam interiit de domo Dei vestri sacrificium et libatio.

Adapted from the Vulgate translation (headed, ‘A ‘lamentation over the ruin of the land’: RNJB).

Lament, O Sion, like a virgin clothed in sackcloth, grieving for the betrothed of her youth.
Grain offerings and the drink offerings are cut off from the house of the Lord.
The priests, the Lord’s ministers, cried out.
The vine is dried up, and the fig tree is withered;
the pomegranate, the palm, and the apple tree, all the trees of the field, are dried up.
Surely the people’s joy is withered away.
Put on sackcloth, you priests, and mourn;
wail, you who minister before the altar.
Come, spend the night in sackcloth, you who minister before my God;
for the grain offerings and drink offerings are withheld from the house of your God.

New International Version
12 Converte nos

Converte nos, O bone Domine et sic convertemur propitius esto Domine, propitius esto populo tuo qui convertuntur ad te in luctu in jejunio et oratione. Quia tu misericors Deus es, plenus clementiae patiens et multa misericordia parcis tu cum nos paenae meriamur et in ira tua de misericordia cogitas. Parce populo tuo O bone Domine, parce et ne des hereditatem tuam in opprobrium. Audi nos Domine propter magnam misericordiam tuam et propter multitudinem miserationum nos respice.

Child’s Latin is a translation of the text of his anthem, ‘Turn Thou us’: with words which were incorporated into the annual service of commemoration for the martyrdom of King Charles I, appointed for the Anglican Church in the 1662 BCP. The English text was specified for the third collect. Child’s text is identical to the commemoration’s text, with two minor changes: the addition of ‘us’, within the phrase, ‘Thou sparest us when we deserve punishment’, and the vocative ‘O’ in the phrase’s following sentence.

Latin translation of an Ash Wednesday ‘antheme’ specified by Thomas Cranmer in the 1549 BCP (and its successors of 1552 and 1559, also). The Latin may possibly be by Child, who set these same words in English as the verse anthem ‘Turn thou us, O Good Lord’, composed in the 1640s, and revised significantly after the Restoration, with more elaborate vocal-solo writing (within the large scorebook, Cfm 117 and part-books at Gloucester Cathedral, c. 1675). The Latin set here by Child differs significantly from the Versions of this text within the ‘Commination’ texts in the approved Latin versions of the Prayer Book printed in London in 1560 and 1662, after the Elizabethan book of 1559 and Restoration book of 1662, respectively.

The text has connections with:
Lamentations 5.21a; Deuteronomy 21.8; Jonah 4.2; Joel 2.17; Psalm 118, vv. 132-135

Adapted from the Vulgate translation

Turn thou us, O good Lord, and so shall we be turned.
Be favourable, O Lord, be favourable to thy people,
who turn to thee in weeping, fasting, and praying.
For thou art a merciful God, full of compassion,
Long-suffering, and of great pity. Thou sparest us
when we deserve punishment, and in thy wrath thinkest upon mercy.
Spare thy people, good Lord,
spare them, and let not thy heritage be brought to confusion.
Hear us, O Lord, for thy mercy is great,
and after the multitude of thy mercies, look upon us.

BCP, 1662: ‘King CHARLES the Martyr’
13  Venite gentes

Venite gentes audite me timorem
Domini docebo vos.

Sapientiam accepi ex ore altissime
ut mecum esset et laboraret.

Alleluia.

Come, people, listen to me, and
I will teach you the fear of the Lord.

I have received Wisdom from the mouth of the most high
that it may labour and be with me.

Alleluia.

Psalm 33, v. 12:
Vulgate
Ecclesiasticus (‘Wisdom of Sirach’) 24.5
Wisdom (‘The Wisdom of Solomon’) 9:10c

MOTETS BY ALDRICH

28  O BONE JESU

O bone Jesu qui de caelo profectus est nos salva nos miseris;
opitulare nobis, O Jesu, salus mundi.
Tibi cantabo et psallam quotidie
Tibi confitebor in aeternum Domine,
celebrabo te, O salus mundi Domine,
laudabo te pie solum tibi tota aeternum,
celebrabo te et veritatem tuam in saeculum et sempiternum.

Alleluia.

Christological text, possibly by Aldrich

O good Jesus, who came from heaven to save us from misery,
help us, O Jesus, Saviour of the world.
I will sing and make psalms to you daily,
I will give eternal thanks to you, O Lord,
I will praise you alone, Holy one, for all eternity,
I will praise you, O Saviour of the world,
I will praise your truth for ever unto the ages.
God be praised.

29  SALVATOR MUNDI

Salvator mundi Domine, qui per crucem
et sanguinem tuum redemisti tibi populum
intuere illum hoc tempore clementer
auxiliator noster Deus.
Defende illum ab omnibus inimicis
protector noster Deus fortis.
Ad Te suspiramus, in Te speram collocamus,
in Te fac ut gaudeamus in aeternum, O bone Deus.
Cito confundantur qui Tibi adversantur,
Jehova Deus ultiosis
libera ecclesiam ab omnibus malis, a labe peccatorum.
Eripe nos ab infelici laqueo peccatorum nostrorum.

Parte seconda

Ut populus Tuus laetetur in Te, triumphe in Te
Et in aeternum triumphemus in salute Tua.

Parte terza

Celebrabimus misericordiam Tuam in omni aevum
in salutary Tuo,
laudibus Te confitebimur Tibi
et nomen Tuum in aeternum laudibus in ferimus.

Alleluia.

Christological text developing ‘Salvator Mundi’ text,
the Matins antiphon for the Feast Exaltation of the Holy Cross (September 14th),
commemorated from the 7th century onwards;
with use of ‘Jehova’, akin to Tremellius-Junius,
possibly by Aldrich.

Saviour of the world, Lord, who through the cross
and your blood, redeemed your people,
you have looked mercifully on them at this time,
God our helper.
Defend them from all enemies,
strong God, our protector.
To you we sigh, unto you we place our hope,
made to you that we might praise you in eternity, O good Lord.
They are confounded quickly, those who oppose you,
God of vengeance,
free the church from all evil, from the fault of sins.
Rescue us from the unfortunate trap of our sins.

_Parte seconda_

So that your people may rejoice in you, and exult in you,
and we may celebrate your safety unto eternity.

_Parte terza_

We will celebrate your mercy unto all ages
in your safety,
we will give thanks to you with praises,
and we will carry your name with praises
through eternity.

Praise God.

**MOTET BY BOWMAN**

30  **Cantate Jehovae, I (A minor)**

Cantate Jehovae qui in Sion habitat.
Annunciate inter gentes opera ejus et mirabilia.
Exultate et canite nomini suo altissimo.
In te exaltabo et nomini tuo altissimo canam in sempiterna secula.

Sumite psalmum et date tympanum, psalterium jucundum cum cithara.
Gentes increpasti, impios perdidisti et nomen eorum delevisti
in sempiterna secula.
Cantate Jehovae qui in Sion habitat.

Psalm 9, vv. 12, 2 & 3: Tremellius translation
Psalm 80, v. 3 Vulgate translation
Psalm 9, v. 6 Tremellius
Psalm 104, v. 1 Vulgate

Sing to the Lord who lives in Sion.
Tell of his works and marvellous deeds among the people.
Exalt and sing of his most-high name.
I will exalt you, and praise your name, O most high for ever and ever.

Take a psalm, sound the timbrel; the joyful psaltery with the lute.
You have struck the heathen, destroyed the wicked, you have erased the name
for ever.
Sing to the Lord who lives in Sion.
31 Cantate Jehovae, II (G minor, Version 1)

Cantate Jehovae qui in Sion habitat.

Sumite psalmum et date tympanum, psalterium jucundum cum cithara.
Annunciate inter gentes opera ejus.
In te exaltabo et nomini tuo altissimo canam.
Gentes increpasti, impios perdidisti et nomen eorum delevisti in sempiterna secula.

Cantate Jehovae qui in Sion habitat.

Psalm 9, vv. 12, 2 & 3: Tremellius
Psalm 80, v. 3: Vulgate
Psalm 9, v. 6: Tremellius
Psalm 104, v. 1: Vulgate

Sing to the Lord who lives in Sion.

Take a psalm, sound the timbrel; the joyful psaltery with the lute.
Tell of his works among the people.
I will exalt you, and praise your name, O most high.
You have struck the heathen, destroyed the wicked, you have erased the name for ever.

Sing to the Lord who lives in Sion.

MOTET BY COOKE

32 Adjuro vos filiae Jerusalem

[v. 8, Sponsa:] Adjuro vos filiae Jerusalem. Si invineritis dilectum meum ut nuntietis est. Quia amore langueo.

[v. 9 omitted, Chorus]

[v. 10, Sponsa:] Dilectus meus candidus et rubicundus electus ex millibus.

[v. 14] Et manus ejus tornatilis [‘aureae’ omitted] plena jacintis [‘plenae hyacinthis’ in Vulgate].

Alleluja [added].

Canticum Cantorum
The Song of Songs, 5: vv. 8, 10 & 14
Vulgate translation (with v. 14 adapted)

[Bride:] I charge you, O daughters of Jerusalem. If you find my beloved tell him this. That I languish with love.
My beloved is white and ruddy, chosen from thousands.

And his hands rounded ['with gold’ omitted].

Praise God [added].

PETITS MOTETS BY DESGRANGES

33 Domine quid multiplicati sunt

Domine, quid multiplicati sunt qui tribulant me?
Multi insurgent adversum me;
multi dicunt animae meae:
Non est salus ipsi Deo ejus.
Tu autem Domine, susceptor meus es,
gloria mea, et exaltans caput meum.
Voce mea ad Dominum clamavi;
et exaudivit me de monte sancto meo
Ego dormivi, et soporatus sum;
et exsurrexi, quia Dominus suscepit me.
Non timebo millia populi circumdantis me
Exsurge, Domine; salvum me fac, Deus meus.
Quoniam tu percussisti omnes adversantes
mihi sine causa; dentes peccatorum contrivisti.
Domini est salus; et super populum
tuum benediction tua.

Psalm 3, Vulgate, vv. 2-9

Lord, how many are they increased that trouble me?
Many are they that rise up against me.
Many there be which say of my soul,
There is no help for him in God.
But thou, O LORD, art a shield for me;
my glory, and the lifter up of mine head.
I cried unto the LORD with mi voice
and he heard me out of my holy hill.

I laid me down and slept;
I awaked; for the LORD sustained me.

2 V.1 ‘heading’ in the Vulgate: ‘Psalmus David, cum fugeret a facie Absalom filii sui’
(‘The psalm of David when he fled the face of his son, Absalom’).
I will not be afraid of ten thousands of people,
that have set themselves against me round about.
Arise, O LORD; save me, O my God;
for thou hast smitten all mine enemies
upon the cheek bone; thou hast broken the teeth of the ungodly
Salvation belongeth unto the LORD;
thy blessing is upon thy people.

Psalm 3
King James Version

34 Usquequo Domine

Usquequo Domine oblivesceris me in finem?
Usquequo avertis faciem tuam a me?
Quamdiu ponam consilia in anima mea;
dolorem in corde meo per diem?
Usquequo exaltabitur inimicos meus super me?
Respice et exaudi me, Domine Deus meus:
Illumina oculos meos,
ne umquam obdormiam in morte;
nequando dicat inimicos meus:
praevalu adversus eum.
Qui tribulant me exsultabunt si motus fuero;
ego autem in misericordia tua speravi.
Exultabit cor meum in salutari tuo.
Cantabo Domino qui bona tribuit mihi;
et psallam nomini Domini altissimi.

Psalm 12 complete (vv. 1-6), Vulgate

How long wilt thou forget me, O LORD? For ever?
How long wilt thou hide thy face from me?
How long shall I take counsel in my soul,
having sorrow in my heart daily?
How long shall mine enemy be exalted over me?
Consider and hear me, O LORD my God.
Lighten mine eyes, lest I sleep the sleep of death;
lest mine enemy say: I have prevailed against him;
and those that trouble me rejoice when I am moved.
But I have trusted in thy mercy.
My heart shall rejoice in thy salvation.
I will sing to the LORD, because he hath dealt bountifully with me
and sing psalms to the name of the LORD most high.

Psalm 13, King James Version
(with added concluding line)
Celebrate Dominum, proclamate nomen eius
Notas faciete actiones eius.

Canite Jehovae et laudate eium.
Confabulamini de omnibus miraculis eius.

Quaerite Jehovam et robur eius
Quaerite faciam in aeternum.
Ille Jehovae Deus noster.
In tota terra sunt eius judicia.

Psalm 95, v. 6

Decor et majestas coram eo.
Robur et Gaudium in loco illius.

Psalm 95, v. 4

Magnus Jehovae
et est laudandus reverendus super omnes Deos.

Alleluia.

Psalm 104, vv. 1-4 & 7
Psalm 95, vv. 6 & 4
Adapted from the Tremellius-Junius

Praise the Lord, proclaim his name,
Tell of his deeds.

Sing to the Lord and praise him.
Tell of his wonderful acts.

Seek the Lord and his strength,
Seek his face always.
He is the Lord our God.
His judgements are in all the world.

Beauty and majesty go before him.
Strength and praise are in his place.

The Lord is great
and to be praised and revered above all gods.

Praise the Lord!
36   Gloria Patri a3
    Oxford DMus work, 1664: see 4

37   Laudate Dominum

Laudate Dominum omnes gentes, laudate eum omnes populi quoniam conformata est.
Super nos misericordia eius et veritas Domini, manet in aeternam.
Alleluia.

Psalm 116: Vulgate translation

Praise the Lord all peoples, praise him all nations
for all is well created.
The mercy and truth of the Lord is on us, it endures for ever.
Praise the Lord.

38   O bone Jesu

O bone Jesu, O dulcissime Jesu, O piissime Jesu,
Fili Mariae virginis, O dulcis Jesu.
Secundum magnam misericordiam tuam,
O bone Jesu, miserere mei,
O dulcissime Jesu.

Attr. St. Bernardino of Siena (1380-1444)
See: 7

O good Jesus, O most sweet Jesus, O most-devout Jesus,
Son of the virgin Mary, O sweet Jesus.
According to your great mercy,
O good Jesus, have mercy on me,
O most-sweet Jesus.

MOTET BY GRANDI, PRINTED IN PLAYFORD’S CANTICA SACRA 1662

39   O bone Jesu

O bone Jesu, O dulcissime Jesu, O piissime Jesu,
Fili Mariae virginis, O dulcis Jesu:
Secundum magnam misericordiam tuam,
O bone Jesu, miserere mei,
O dulcis Jesu, O piissime Jesu, O dulcissime Jesu.

Attr. St. Bernardino of Siena (1380-1444)
See: 7
O good Jesus, O sweetest Jesus, O most pious Jesus, son of the virgin Mary, O sweet Jesus:
according to your great mercy,
O good Jesus, have mercy on me,
O sweet Jesus, O most pious Jesus, O sweetest Jesus.

**MOTET BY LANIER**

**40 & 41 O amantissime Domine, I and II**

O amantissime Domine
ineffabilis dulcedo amoris.
Inestimabilis est tua dilectio,
O fons benignitatis et clementia.

Pater creationis.
Amor immense.
O amor vehemens et abyssalis
Ex abysso amoris.

Dulcis Jesu, succurrere mihi
per tuum sanctum amorem
et compelle me ad te amandum.

---

High-Christological devotional text by unknown author

O, most-loving Lord
ineffable sweetness of love.
Your love is unimaginable,
O fountain of blessing and mercy.

Father of creation.
Immense love.
O love, intense and deep
From the depth of unfathomable.

Sweet Jesus, help me
Through your sacred love
and compel me to love you.
MOTET BY LOCKE

42 & 43 Bone Jesu Verbum Patris, I & II

Bone Jesu Verbum Patris
splendor paternae Glorae
in quem desiderant angeli prospicere
doce me facere voluntatem tuam
ut a Spiritu tuo bono deductus
ad beatam illam perveniam civitatem,
ubi est dies aeternus,
et unus omnium spiritusm
ubi est certa securitas,
et secura aeternitas,
et aeterna tranqulitas,
et tranquilla felicitas,
et felix suavitas,
et suavis jucunditas.

Quando vero Domine
quoniam vermis sum
et non homo desidero ataman dissolvi,
et tecum esse, O bone Jesu.

St. Gregory the Great (c. 540-604), with final four lines added to conclude, perhaps referencing both Psalm 21, verse 7, and St. Paul’s Letter to the Philippians 1: 23, before concluding reference to St. Gregory’s opening words.

Good Jesus, Word of the Father
splendour of the Father’s glory
on whom the angels desire to look
教 me to do your desire
so that, led by your good Spirit,
I might reach that blessed city,
Where there is eternal day,
and one spirit for all,
where there is assured safety,
and secure eternity,
and eternal tranquility,
and tranquil happiness,
and happy sweetness,
and sweet delight.

Since, indeed Lord,
because I am a worm
and no man, I nevertheless desire,
to be freed, and to be with you, O good Jesus.
MOTET BY LOWE

44 Quam dulcis es

Quam dulcis es amabile Jesu
qui solves vincula peccati.
De caelo solus descendi
et illa redemisti amore tuo.

O gratiam vere benignam
quam nobis ostendi.
Sit tibi gloria, sit tibi gratias,
et cum Laetitia laudemus et
adoremus te.

Omnes gentes plaudite manibus.
Jubilate Deo in voce cantate,
in voce exultationis. [Vulgate, Psalm 46:2]

Tolle, tolle, iniquitates nostras
semper rogans patrem.
Eja ergo misericordia sua
nos introducet ad aeternam gloriam.

High-Christological devotional prayer by unknown author,
with reference to Psalm 46: 2, in the Vulgate translation

How sweet you are, loving Jesus,
who releases the bonds of sin.
You alone have descended from heaven
and have redeemed with your love.

O what true kindly grace
you have shown to us.
To you be glory, to you be thanks,
and with joy we praise and adore you.

Clap your hands together all peoples.
Sing praise to God with your voice,
with a voice of exaltation.

Relieve, relieve, our sins,
always asking the Father.
Therefore come now, by his mercy
he will lead us to eternal glory.
MOTET BY PLAYFORD

45  Laudate Dominum omnes gentes: see 37 (Playford setting without ‘Alleluia’ ending)

MOTETS BY ROGERS

46  Canite Jehovae (incomplete)

4. Magnus Dominus laudatus valde, reverendus esse super omnes Deos.

Psalm 96, vv. 1, 3-4: Tremellius translation

Sing to Jehova a new song, sing to the Lord the whole earth.
Tell to the gentiles his honour, to all the nations his miraculous works.
The Lord is mighty, and to be praised greatly, he is to be worshipped above all gods.

47  Laudate Dominum, a:

MOTET BY SILAS TAYLOR

48  Cantate Jehovae: see 31

MOTETS BY JOHN WILSON

49  Exurgat Deus (incomplete)

Exurgat Deus, et dissipentur inimici eius, et fugiant qui oderunt eum a faciem eius.

Et justi epulentur et exultent in eo, et delectentur in laetitia.

Benedictus Dominus quotidie Deus salutis nostra. Amen.
Psalm 67, vv. 2, 4, 20 (v. 20 slightly adapted): Vulgate translation

Le God arise, let his enemies be scattered:
let the also that hate him flee before him.

But let the righteous be glad; let them rejoice before God:
yea, let them exceedingly rejoice.

Blessed be the Lord, who daily loadeth us with benefits.

Amen [added].

Psalm numbered 68: vv. 1, 3, 19
King James Version

50 Usquequo oblivisceris mei (incomplete)

Usquequo oblivisceris mei Domine in perpetuum.
Exaudi, miserere mei Deus.

Illumina oculos meos,
ne obdormiam in morte,

non te laudabunt mortui.
Non pulvis et silentium sepulchre.

Sed nos qui vivimus benedicemus tibi
in secula seculorum.
Amen.

Psalm 12, vv. 1, 4: Vulgate translation
Psalm 113, vv. 25 & 26: Vulgate (adapted)

How long wilt thou forget me, O Lord? For ever?

Consider and hear me, O Lord my God:

lighten mine eyes, lest I sleep the sleep of death.

The dead praise not the Lord,
neither any that go down onto silence.

But we will bless the Lord from this time forth
and for evermore.

Psalm numbered as 13: vv. 1 (a & b), 3
Psalm numbered as 115: vv. 17 & 18
51 Surge amica mea

Surge amica mea formosa mea et veni.

Jam dudam hyems transit et ridet viride.

Ecce flos invitat et vocat avis garula.

Surge amica mea formosa mea propera et veni.

Song of Solomon 2: 10b, 11, 12a, 13b, Vulgate (adapted)

Rise up, my love, my fair one, and come away.

For lo, the winter is past, the rain is over and gone.

The Flowers appear on the earth; the time of the singing of birds is come.

Arise, my love, my fair one, and come away.

Song of Solomon 2: 10b, 11, 12a, 13b

King James Version