

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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Networks of Translation

Volume Two

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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. 35: C [g clef] or T
C. 33: C	C. 36: T or C
C. 34: C [g clef] or A	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 extant nature of this key Child source, in hand of Husbands Sr.²

TIME-SIGNATURES AND BARRING

Duple metres have been rendered $\frac{2}{2}$ or $\frac{4}{2}$ 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 Psalmes if .III. Voyces (1639)*, ed. Jonathan P. Wainwright (York: York Early Music Press, 2015).

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 Textual 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 Cavalieri 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 *Rappresentazione di Anima, et di Corpe* (Rome, 1600), where the second bar is an ornamental realisation of the first:



1. Cantate Jehovahae

William Child

1 Verse

C I

C II

B

2 Treble Instruments
(Cornetts / Violins)

Bass Instrument
(Sackbut / Bass Viol)

bc

Solo

4

Can - ta - te Je - ho - vae can - ti - o - nem no - vam,

8

qui - a mi-ra-bi-li - a

Can - ta - te Je - ho - vae can - ti - o-nem no - vam, qui - a mi-ra-bi-li - a

#

13

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,

a2

18

et sa - lu - tem - ip - si sup - ped - i - ta - vit, sup -

et sa - lu - tem_ ip - si sup - ped - i - ta - vit, sup -

21

- ped-i - ta - vit dex - te - ra su - a bra - chi - um - que sanc - tum,

- ped-i - ta - vit dex - te - ra su - a bra - chi, bra - chi - um - que

- ped-i - ta - vit dex - te - ra su - a bra - chi - um - que sanc - tum,

26

Verse

sanc-tum ej - - ius.

sanc - tum ej - us. Ju - bi - la - te De - o om-nis ter - -

sanc - tum ej - us.

Solo

31

Re - so-na-te, o - va - te, et psal - li - te.

-ra. Psal-li - te Je -

36

et ci-tha-ra vo - ce psal - mi
-ho - vae ci - tha - ra buc - ci-nis, buc -

41

so - no tu - - bae, so - no tu - -
- ci - nis

44

Chorus

- bae. Ju - bi - la - te co - - ram, ju - bi - la - te co -
Ju - bi - la - te co - - ram, ju - bi - la - te co -
Ju - bi - la - te co - - ram, ju - bi - la - te co -
a2

48 Verse

- ram re - ge is - te Je - ho - vae, re - ge is - te Je - ho - vae.

- ram re - ge is - te Je - ho - vae, re - ge is - te Je - ho - vae.

- ram re - ge is - te Je - ho - vae, re - ge is - te Je - ho - vae.

Solo

54

Bo - et ma - re, bo - et ma - re et plen - ti - tu - do ej - us,

59

or - bis et qui ha - bi - tant in e - o

flu -

et plen - ti - tu - do ej - us.

64

si - - mul mon - tes

mi - na plau - dant ma - nus.

66

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

69 *Chorus*

Nam ve - nit ad re - gen - dum ter - ra re - git

Nam ve - nit ad re - gen - dum ter - ra re - git

Nam ve - nit ad re - gen - dum ter - ra re - git

a2

72

or - bem ju - sti - ti - a et po -

or - bem ju - sti - ti - a et po - pu - lum rec - ti - tu - di - ne,

or - bem ju - sti - ti - a et po - pu - lum rec - ti - tu - di -

75

- pu - lum rec - ti - tu - di - ne, et po - pu - lum rec - ti - tu - di - ne.

et po - pu - lum rec - ti - tu - di - ne.

-ne et po - pu - lum rec - ti - tu - di - ne.

2. Servus tuus

William Child

1

C I Ser - vus tu - us sum e - go, ser - vus

C II Ser - vus tu - us sum e - go, ser - vus

B Ser - vus tu - us sum e - go, ser - vus

bc Ser - vus tu - us sum e - go, ser - vus

6

7

tu - us sum e - go da mi - hi in - te - lec - tum, da mi - hi in - te - lec - tum, da mi - hi in - te -

tu - us sum e - go da mi - hi in - te - lec - tum, da mi - hi in - te - lec - tum, da mi - hi in - te -

tu - us sum e - go da mi - hi in - te - lec - tum, da mi - hi in - te - lec - tum, da mi - hi in - te -

5 #

13

-lec - tum ut sci - am tes - ti - mo - ni - a tu - a, ut sci - am tes - ti - mo - ni - a

-lec - tum ut sci - am tes - ti - mo - ni - a tu - a, ut sci - am tes - ti - mo - ni - a

-lec - tum ut sci - am tes - ti - mo - ni - a tu - a, ut sci - am tes - ti - mo - ni - a

6 4 3

tu - a. Al - le - lu - ia al - le - lu - ia,

tu - a. Al - le - lu - ia, al - le -

tu - a. Al - le -

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

-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. Tem - pus

-lu - ia, al - le - lu - ia, al - le - lu - ia. Tem - pus

al - le - lu - ia, al - le - lu - ia. Tem - pus

37

fac-i-en - di Do - mi-ne. Tem - pus fac-i-en - di Do - mi-ne, dis - si-pav-er-unt

fac-i-en - di Do - mi-ne. Tem - pus fac-i-en - di Do - mi-ne, dis - si-pav-er-unt

fac-i-en - di Do - mi-ne. Tem - pus fac-i-en - di Do - mi-ne, dis - si-pav-er-unt

#6 #6

43

le-gem dis - si-pav-er-unt le-gem, le-gem tu - am dis - si-pav-er-unt le-gem, dis - si-pav-er-unt le-gem, le-gem tu - am dis - si-pav-er-unt le-gem, dis - si-pav-er-unt le-gem, le-gem tu - am dis - si-pav-er-unt le-gem, dis - si-pav-er-unt le-gem, le-gem tu - am, dis - si-pav-er-unt le-gem, dis - si-pav-er-unt le-gem, le-gem tu - am, dis - si-pav-er-unt le-gem, dis - si-pav-er-unt

3 4 3

48

- si-pav-e-runt le-gem, le-gem tu - am dis - si-pav-er-unt le-gem, dis - si-pav-er-unt - si-pav-e-runt le-gem, le-gem tu - am, dis - si-pav-er-unt le-gem, dis - si-pav-er-unt - si-pav-e-runt le-gem, le-gem tu - am, dis - si-pav-er-unt le-gem, dis - si-pav-er-unt

[#]3 4 [#]3

53

le-gem, le gem tu - am dis-si-pav-er-unt le-gem, dis-si-pav-er-unt le-gem, le-gem tu -

le-gem, le gem tu - am, dis-si-pav-er-unt le-gem, dis-si-pav-er-unt le-gem, le gem tu -

le-gem, le gem tu - am, dis-si-pav-er-unt le-gem, dis-si-pav-er-unt le-gem, le gem tu -

le-gem, le gem tu - am, dis-si-pav-er-unt le-gem, dis-si-pav-er-unt le-gem, le gem tu -

[#]3 4 3

59

- am. Al - le - lu - ia al - le - lu - ia, al - le -

- am. Al - le - lu - ia, al - le - lu - ia,

- am. Al - le - lu - ia, al - le -

65

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

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

-lu - ia,

69

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

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

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

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The lyrics are: 'al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.' The first staff has a long note on 'lu' that spans across the bar line. The second staff ends with a double bar line and a repeat sign. The third and fourth staves continue the melody and accompaniment.

3. Gloria tibi Domine

William Child

1

C I (or T)

C II (or T)

B

bc

Glo - ria - a ti - bi Do - mi - ne, ti - bi
 Glo - ria - a ti - bi Do - mi - ne, ti - bi Do - mi -
 Glo - ri - a ti - bi Do - mi - ne, ti - bi
 Glo - ri - a ti - bi Do - mi - ne, ti - bi

4

Do - mi - ne, ti - bi Do - mi - ne qui na - tus es de Vir - ni -
 - ne, ti - bi Do - mi - ne ne, qui na - tus es de
 Do - mi - ne, ti - bi Do - mi - ne, qui na - tus es de

8

- ne, qui na - tus es de Vir - gi - ne de Vir - gi - ne;
 Vir - gi - ne, qui na - tus es de Vir - gi - ne, de Vir - gi - ne;
 Vir - gi - ne, qui na - tus es de Vir - gi - ne, de Vir - gi - ne;

13 2.

- ne; cum Pa - tri et Spi - ri - tu Sanc - to, cum Pa - tri et
 - ne; cum Pa - tri et Spi - ri - tu Sanc - to, Sanc - to, cum
 - ne; cum Pa - tri et Spi - ri - tu Sanc - to, cum

17

Spi - ri - tu Sanc - to, Sanc - to in sem - pi -
 Pat - ri et Spi - ri - tu Sanc - to, in sem - pi - ter - na,
 Pat - tri et Spi - ri - tu Sanc - to, in sem - ti - ter -

20

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

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

in sem - pi - ter - na se - cu - la. Al - le - lu - ia, al - le -
 -ter - - na se - cu - - - la.
 sem - pi - ter - na se - cu - - - la. 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,
 -lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - le - ia, al - le - lu - ia,

31

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.

The musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/2. The lyrics are 'al-le-lu-ia' repeated four times across the staves. The piano accompaniment features a steady bass line with chords and melodic fragments that support the vocal lines.

4. Gloria Patri

William Child

1

A

T

B

bc

Glo - ri-a Pa - tri, Glo - ri-a Pa -

Glo - ri-a Pa - tri, Glo - ri-a

Glo - ri-a Pa - tri, Glo - ri-a

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{3}$

6

- tri et Fi - li - o, et Spi-ri-tu-i San-cto,

Pa - tri et Fi - li - o, et Spi-ri-tu-i San-cto, et

Pa - tri et Fi - li - o, et Spir-i-tu-i San - cto, et Spi-ri-tu-i

12

et Spi-ri-tu - i San - cto, et Spi-ri-tu - i San - cto, et Spi-ri-tu-i San -

Spi-ri-tu-i San - cto, et Spi-ri-tu-i San - cto, et Spi-ri

San - cto, San - cto, et Spi-ri-tu-i San - cto, San - cto, et

18

- cto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San - cto, San - cto. Si - cut e - rat
 tu-i San - cto et Spi-ri - tu-i San - - - cto. Si - cut e - rat
 Spi-ri-tu - i San - cto, et Spi-ri - tu-i San - cto. Si - cut e - rat

6 6 5 6 3 4 3

25

in prin - ci - pi - o, si - cut e - rat in prin-ci - pi - o et nunc
 in prin - ci - pi - o, si - cut e - rat in prin-ci - pi - o, et nunc et sem -
 in prin - ci - pi - o, si - cut e - rat in prin-ci - pi - o, et nunc et sem -

6 5 4 [#]3 5 6 5 6 5 6

33

et se - per, et nunc et sem - per, et in
 per et nunc et sem - per, et nunc et sem - per, et in
 per, et nunc et sem - per, et nunc et sem - per, et in
 per, et nunc et sem - per, et nunc et sem - per, et in

[#] 3 4 3 6 7 6 7 # 7 4 [#] 3

58

The musical score consists of four staves. The first three staves are vocal parts, and the fourth is a bass line. The first two vocal staves are in treble clef with a soprano clef (8) and the third is in bass clef. The lyrics are: 'sae - cu - la sae - cu - lo - rum. A - - - - men.' for the first two parts, and '-la sae - cu - lo - rum, sae - cu - lo - rum. A - - - - men.' for the third part. The music features a melodic line with a dotted line indicating a continuation of a note across a bar line, and a final cadence with a double bar line and repeat dots.

5. Laudate Deum

William Child

1

A Lau - da - te De - um, Lau - da - te De - um nos-trum om - nes ser - vi

T I Lau - da - te De - um, Lau - da - te De - um nos-trum om - nes ser-vi

T II Lau - da - te De - um, Lau - da - te De - um nos-trum om - nes ser-vi

B Lau - da - te De - um, Lau - da - te De - um nos-trum om - nes ser-vi

bc Lau - da - te De - um, Lau - da - te De - um nos-trum om - nes ser-vi

4 [#] 3 #6

6

ej - us, Lau - da - te De - um, lau - da - te De - um, lau - da - te

ej - us, Lau - da - te De - um, lau - da - te De - um, lau - da - te

ej - us, Lau - da - te De - um, lau - da - te De - um, lau - da - te

ej - us, Lau - da - te De - um, lau - da - te De - um, lau - da - te

ej - us, Lau - da - te De - um, lau - da - te De - um, lau - da - te

4 [#] 3 # # 6

44

et qui ti-me-tis, et qui ti-me-tis e-um par-vi et
 et qui ti-me-tis
 et
 me-tis, et qui ti-me-tis e-um par-vi et mag-ni,
 b

49

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
 4 3

55

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

69

De-us, in -i-it do - mi-nus De - us il - le nos - ter, il - le nos - ter om - ni -
 Quo-niam reg-num in -i-it Do - mi-nus De-us il - le nos-ter om -

74

- po - tens.
 - ni - po - tens.
 Quo-niam reg-num in -i-it Do-mi-nus De-us il-le nos - ter_ om - ni - po- tens.
 Quo-niam

[#]3 4 [#]3

4 [#] 3

80

reg-num in -i - it Do - mi - nus De - us il - le nos - ter om - ni - po - tens, om - ni - po - tens, quo-niam

#

reg-num in -i-it Do-mi-nus De-us il-le nos ter om - ni - po - tens, quo-niam reg-num in -i-it Do-mi-nus De-us il-le

Gau-de-a-mus et ex - ul-te-mus,
Gau-de-a-mus et ex - ul - te-mus,
Gau-de-a-mus et ex - ul - te-mus,
nos-ter om-ni - po-tens, om-ni-po- tens, om-ni-po - tens, om-ni - po- tens. Gau-de-a-mus et ex - ul - te-mus,

Gau-de-a-mus et ex - ul-te-mus,
Gau-de-a-mus et ex - ul - te-mus, et de-mus glo - ri-am e -
Gau-de-a-mus et ex - ul - te-mus, et de-mus glo - ri-am e -
Gau-de-a-mus et ex - ul - te-mus, et de-mus glo - ri-am e -

120

Lau - da - te De - um nos-trum om - nes ser - vi ej - us, Lau - da - te

Lau - da - te De - um nos-trum om - nes ser - vi ej - us, Lau - da - te

Lau - da - te De - um nos-trum om - nes ser - vi ej - us, Lau - da - te

Lau - da - te De - um nos-trum om - nes ser - vi ej - us, Lau - da - te

#6 4 [#] 3

125

De - um, lau - da - te De - um, lau - da - te De - um nos-trum

De - um, lau - da - te De - um, lau - da - te De - um nos-trum

De - um, lau - da - te De - um, lau - da - te De - um nos-trum

De - um, lau - da - te De - um, lau - da - te De - um nos-trum

6 # ♯

130

om - nes ser - vi ej - us, lau - da - te de - um nos - trum

om - nes ser - vi ej - us, lau - da - te de - um nos - trum

om - nes ser - vi ej - us, lau - da - te de - um nos - trum

om - nes ser - vi ej - us, lau - da - te de - um nos - trum

-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.

-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.

b # # b

6. O si vel

William Child

1

C

A

T

B

bc

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,

quae ad pa-cem

5

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

4 [#]3 b b #

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

[9]

4 3

- nent, O si vel tu nos-ses,
 nunc oc-cul-ta sunt oc u - lis tu - is, quae ad pa cem
 - nent, O si vel tu nos-ses, vel hoc sal-tem tu-o di - e,
 - nent, O si vel tu nos-ses, vel hoc sal-tem tu-o di - e,

19

t.

quae ad pa-cem tu-am per - ti - nent,
 tu - - am per - ti-nent, sed nunc oc-cul-ta sunt oc u -
 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,

24

vel hoc sal-tem, vel hoc sal-tem, vel hoc sal-tem tu - o di - e, t.

- lis tu - is, vel hoc sal-tem, vel hoc sal-tem tu - o di - e,

8 vel hoc sal-tem tu - o di - e, O si

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

4 3

28

sed nunc oc-cul - ta t.

sed nunc oc-cul - ta sunt oc - u - lis - tu -

8 vel tu nos-ses vel hoc sal - tem tu - o di - e, sed

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

b b

32

sunt, sed nunc oc-cul-ta sunt oc - u - lis tu - t.

- is, sunt oc - u - lis tu - is, sunt oc - u - lis tu -

8 nunc oc - cul-ta sunt oc - u - lis tu - is,

vel hoc

- 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,
 4 [#]3

quae ad pa-cem tu - - am, quae ad *pa-cem*
 quae ad pa-cem tu - am per - ti-nent,
 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,*
 quae ad *pa-cem tu-am per - ti - nent,* quae ad *pa-cem tu - am per - ti-nent,*
 4 [#]3 4 3

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.*
 4 [#]3 4 3

50

di-e quae ad pa-cem tu-am per - - - ti - nent, O

56

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

61

vel hoc sal-tem tu-o di-e quae ad pa-cem tu-am per - - -

66

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

73

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-nent vel
 vel tu nos-ses.

78

-nent vel hoc sal-tem tu-o di-e, vel hoc sal-tem tu-o di-e, vel
 hoc sal-tem tu-o di-e, vel hoc sal-tem tu-o di-e, vel hoc sal-tem tu-o di-e, vel

82

hoc sal-tem tu - o di-e quae ad pa - - cem tu-am per - ti - nent. t.

hoc sal-tem tu - o di-e quae ad pa - - cem tu-am per - ti - nent.

87

O si vel tu nos-ses vel hoc sal - tem tu - o di - e quae ad pa - cem tu - am t.

O si vel tu nos-ses vel hoc sal - tem tu - o di - e quae ad pa - cem tu - am t.

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

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

#6

93

per - ti-nent,

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

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

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

Quae ad pa-cem tu-am per-ti-nent sed
 - nent per-ti - nent. Quae ad pa - cem tu-am per - ti - nent sed
 - nent, per - ti - nent.
 - - - ti - nent. Quae ad pa-cem tu - am per - ti - nent sed

103

nunc, sed nunc oc - cul-ta sunt oc - u - lis tu - is, sunt oc - u - lis tu - is, sunt
 nunc, sed nunc oc - cul-ta sunt oc - u - lis tu - is, sunt oc - u - lis tu - is, sunt
 sunt oc - u - lis tu - is, sunt oc - u - lis tu - is, sunt oc - u - lis tu - is sunt
 nunc oc - cul-ta sunt oc - u - lis tu - is, sed nunc oc - cul-ta sunt

107

oc - u - lis tu - is, sunt oc - u - lis tu - is.
 oc - u - lis tu - is, sunt oc - u - lis tu - is.
 oc - u - lis tu - is, sunt oc - u - lis tu - is.
 oc - u - lis tu - is.

7. O bone Jesu

William Child

First system of the musical score for 'O bone Jesu'. It features five staves: C (Soprano), A (Alto), T (Tenor), B (Bass), and bc (Bassoon/Contrabass). The music is in G major and 4/4 time. The lyrics are: C: O bo - ne; A: O bo - ne; T: O bo - ne Je - su,; B: (no lyrics); bc: (no lyrics).

Second system of the musical score, starting with a measure rest '3'. It features five staves with lyrics: C: Je - su, O dul - cis - si - me, dul - cis - si - me, Je - su, O t.; A: Je - su, O dul - cis - si - me, dul - cis - si - me Je - su, O; T: O dul - cis - si - me, dul - cis - si - me Je - su, O; B: O dul - cis - si - me, dul - cis - si - me Je - su, Je - su, O; bc: (no lyrics). The system concludes with a measure rest '4 3'.

6

Je - su, O dul - cis - si - me, dul - cis - si - me Je - ^{t.}

Je - su, O dul - cis - si - me, dul - cis - si - me Je -

Je - su, O dul - cis - si - me, dul - cis - si - me Je -

Je - su, O dul - cis - si - me, dul - cis - si - me Je - - -

4 3

8

-su. O Je - su, O Je - su, O

-su. O Je - su, O Je - su, O

-su. O Je - su, O Je - su, O

-su. O Je - su, O Je - su, O

#3 #6

11

— pi - is - si - me Je - su, O Je - su, fi -

— pi - is - si - me Je - su, O Je - su, fi - li Ma - ri - a vir - gi - nis,

— pi - is - si - me Je - su, O Je - su,

— pi - is - si - me Je - su, O Je - su,

#3 6 6 6 #7 #3 4 [#] 3 6

[Canto *ossia*, b. 22: incorporating ornamentation for the first semibreve, notated on a staff extension, *Ob* MS Mus. Sch. C. 36]

21

Je - su.
 O dul - cis Je - su.
 dul - cis, dul - cis Je - su.
 dul - cis, dul - cis Je - su.
 dul - cis Je - su.

23

Se - cun - dum mag - nam mi - se - ri - cor - di - am
 Se - cun - dum mag - nam mi - se - ri - cor - di - am
 Se - cun - dum mag - nam mi - se - ri - cor - di - am
 Se - cun - dum mag - nam mi - se - ri - cor - di - am

25

tu - am, se - cun - dum mag - nam mi - se - ri - cor - di - am tu - am,
 tu - am, se - cun - dum mag - nam mi - se - ri - cor - di - am tu - am,
 tu - am, se - cun - dum mag - nam mi - se - ri - cor - di - am tu - am,
 tu - am, se - cun - dum mag - nam mi - se - ri - cor - di - am tu - am,
 tu - am, se - cun - dum mag - nam mi - se - ri - cor - di - am tu - am,

28

t.

O bo-ne Je - su mi-se-re-re me - i. O Je - su,
 O bo-ne Je - su mi-se-re-re me - i. O Je - su,
 O bo-ne Je - su mi-se-re-re me - i. O Je - su,
 O bo-ne Je - su mi-se-re-re me - i. O Je - su,

5 6

31

O dul-cis-si - me_ Je - su,_ O dul-cis-si - me_ Je -
 O dul-cis-si - me_ Je - su_ O dul - cis - si - me_ Je - su, O Je -
 O dul - cis - si - me_ Je - su,_ O Je -
 O dul - cis - si - me, dul - cis - si - me, O dul - cis - si - me

6 6 # ♯

33

t.

su, O dul - cis - si - me, dul - cis - si - me Je - su,
 su, O dul - cis - si - me_ Je - su, O Je - su,
 - su, O dul - cis - si - me_ Je - su,
 Je - su, O dul - cis - si - me, dul - cis - si - me Je - su, O dul -

6 [#] 5

#

35

O dul - cis - si - me, dul - cis - si - me Je - su. t. t.

O dul - cis - si - me, dul - cis - si - me Je - su.

O dul - cis - si - me, dul - cis - si - me Je - su.

-cis - si - me, dul - cis - si - me Je - su.

6 4 [#] 3

8. Quam pulchra es

William Child

1

A

T

T

B

bc

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

Quam

6

Quam pul-chra es quam pul-chra

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

29

quam pul-chra es a-mic-ca me-a a - - mi-ca me - - mi-ca me - a,
 - mi-ca me - a, quam pul-chra es a-mi-ca me - - - - -
 quam pul-chra es a-mi-ca me-a, a - mi-ca me - a, quam pul-chra
 me - - - a, quam pul-chra es a - mi - ca

33

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

37

es, quam pul-chra es a - mi-ca me-a, quam pul-chra es a - mi - ca me a.
 quam pul-chra es a - mi - ca me - - - - - a.
 es, quam pul-chra es quam pul - chra es a - mi - ca me - - - a.
 quam pul-chra es, quam pul-chra es a - mi - ca me - a.

59

me-um in un-o oc- u-lo-rum tu - o - rum, a-mi- ca me - a, vul ne-ras-ti cor me-um, in
 me-um in un-o oc- u-lo-rum tu - o - rum, a-mi-ca me - a, a-mi-ca me - a, vul ne-ras ti cor me- um, in
 me-um in un-o oc- u-lo-rum tu - o - rum, a - mi-ca me - - a, vul-ne-ras-ti cor me - um, in
 me-um in un-o oc- u-lo-rum tu - o - rum, a - mi-ca me - - a, vul-ne-ras-ti cor me - um, in

66

u-no oc- u-lo-rum tu - o - rum, a- mi - ca me - a a-mi-ca me - a to-ta pul - chra - es,
 u-no oc- u-lo-rum tu - o - rum a- mi - ca me - - a, to-ta pul-chra
 u-no oc- u-lo-rum tu - o - rum, a-mi-ca me - a,
 u-no oc- u-lo-rum tu - o - rum a-mi-ca me - - a, to-ta pul - chra

72

pul - chra es, a - mi-ca me - a, a-mi-ca me - a, a - mi-ca me - -
 es, pul-chra es, a - mi-ca me - - a, a-mi-ca me-a,
 to - ta pul-chra es, pul - chra es, a-mi-ca me - - - -
 es, pul - chra es a-mi-ca me - - a, a-mi-ca me - a, a - mi - ca me -

- a, a - mi - ca me - a, a - mi - ca me - a.
 a - mi - ca me - a, a - mi - ca me - a.
 - a, a - mi - ca me - a, a - mi - ca me - a.
 - a, a - mi - ca me - a, a - mi - ca me - a.

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

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

9. Ecce Panis

William Child

1

A ec-ce pa-nis, ec-ce pa-nis, ec-ce

T I Ec-ce pa nis, ec-ce pa-nis,

T II Ec-ce pa-nis, ec-ce pa - nis, ec-ce pa-nis, ec-ce

B Ec-ce pa-nis, ec-ce pa-nis, ec-ce pa-nis an-ge-lo-

bc Ec-ce pa-nis, ec-ce pa-nis, ec-ce pa-nis an-ge-lo-

5

A pa-nis an-ge-lo-rum, ec-ce

T I ec-ce pa-nis, ec-ce pa-nis an-ge-lo-

T II pa-nis an-ge-lo-rum, ec-ce pa-nis,

B Ec-ce pa-nis, ec-ce pa-nis, ec-ce pa-nis an-ge-lo-

bc Ec-ce pa-nis, ec-ce pa-nis, ec-ce pa-nis an-ge-lo-

9

pa-nis, ec-ce pa-nis an - ge - lo - rum.
- rum, fac-tus ci-bus vi - a to-rum ve-re pa - nis fi-li-o-rum non mit -
ec - ce pa-nis, ec-ce pa-nis an - ge - lo - rum.
- rum,

13

fac-tus ci-bus vi - a - to-rum ve-re pa - nis fi-li - o-rum non mit-ten-dus ca - ni - bus.
- ten- dus_ ca - ni - bus. fac-tus ci-bus vi - a-to-rum ve-re

17

fac - tus
pa-nis fi - li - o-rum non mit-ten - dus ca - ni - bus.
fac-tus - ci-bus vi - a - to-rum ve-re pa - nis fi-li - o-rum non mit - ten-dus

ci-bus vi - a-to-rum ve-re pa - nis fi-li-o-rum non mit-ten-dus ca - ni - bus.
 fac-tus ci-bus vi - a-to-rum ve-re pa - nis fi - li - o - rum non mit-ten-dus ca - ni-bus.
 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 - -

34

- rem, lau - da du - cem et pas - to - rem in him - nis et can -
 - rem, lau - da du - cem et pas - to - rem in him - nis et
 - rem, lau - da du - cem et pas - to - rem in him - nis et
 - rem, lau - da du - cem et pas - to - rem in him - nis et

6

38

- ti - - cis. Lau - da du - cem et pas - to - rem in
 can - ti - cis. Lau - da du - cem et pas - to - rem in
 can - ti - cis. Lau - da du - cem et pas - to - rem in
 can - ti - cis. Lau - da du - cem et pas - to - rem in

42

him - nis et can - ti - cis.
 him - nis et can - ti - cis. Ca - - - ro,
 him - nis et can - ti - cis. Ca - ro, ca - ro, ca -
 him - nis et can - ti - cis.

ca - ro ci-bus san - guis po - tus ma - net ta - men, ta - men Chri - stus to - tus,
 - - ro ci-bus san - - guis po - tus ma - net ta - men, ta - men Chri - stus to - tus,

7 4 3 b b6 5 4 b 6

A su - men - te non con - ci - sus non con - frac - tus, non con - frac - tus nec di - vi -
 Chri - stus to - tus.
 Chri - stus to - tus.

A su - men - te non con - ci - sus non con - frac - tus nec di - vi -

- sus.
 In - te - ger, in - ter - ger ac - ci - pi - - tur, ac -
 In - te - ger, in - ter - ger ac - ci - pi - - tur, ac -
 - sus.

59

-ci - pi - - - - tur, ac - ci - pi - tur, ac - ci - pi -

-ci - pi - - - - tur, ac - ci - pi - tur, ac - ci - pi -

63

- - - - - tur, ac - ci - pi - tur.

tu - - - - tur, ac - ci - pi - - tur.

Su-mit

Su-mit

67

u - nus su - munt mil - le_ quan tum is - ste_ tan - tum, tan tum il - le. Nec sump-tus con -

u - nus su - munt mil - le_ quan tum is - ste_ tan - tum, tan tum il - le.

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

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

- 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 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 - -

85

- rem, lau - da du - cem et pas - to - rem in him - nis et can -
 - rem, lau - da du - cem et pas - to - rem in him - nis et
 - rem, lau - da du - cem et pas - to - rem in him - nis et
 - rem, lau - da du - cem et pas - to - rem in him - nis et

6

89

- ti - - cis, lau - da du - cem et pas - to - rem in
 can - ti - cis, lau - da du - cem et pas - to - rem in
 can - ti - cis, lau - da du - cem et pas - to - rem in
 can - ti - cis, lau - da du - cem et pas - to - rem in

93

him - nis et can - ti - cus. Al - le - lu - ia, al - le - lu -
 him - nis et can - ti - cus.
 him - nis et can - ti - cus. Al - le - lu - ia, al - le - lu - ia, al - le - lu -
 him - nis et can - ti - cus. Al - le -

109

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

al - le - lu - - - ia.

al - le - lu - - - ia.

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

The musical score consists of five staves. The first four staves are vocal parts with lyrics. The first staff is in treble clef, the second and third are in alto clef (C4), and the fourth is in bass clef. The fifth staff is a basso continuo line in bass clef. The music is in a minor key and 4/4 time. The lyrics are 'al - le - lu - ia, al - le - lu - ia, al - le - lu - - - ia.' repeated across the staves.

10. Quem vidistis

William Child

1

C
A
T
B
bc

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-
-dis-tis, quem vi-dis - tis pa-sto - res.
-dis-tis, quem vi-dis-tis pa-sto - res.
quem vi-dis-tis, quem vi-dis-tis pa-sto-res,
Quem vi-dis-tis, quem vi-dis-tis, quem vi-dis-tis pa-sto-res,
11
Di - ci - te, di - ci - te,
Di - ci - te,
quem vi-dis-tis, quem vi-dis - stis pa-sto - res.
quem vi-dis-tis, quem vi-dis-tis pa- stor - res.

16

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

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

20

- - te.

- - te. an-nun-ti-a-te

an-nun-ti-a-te no-bis, in ter-ris quis a-pa - ru - it,

6

26

an - nun-ci - a - te no - bis, an-nun-ci - a - te

no - bis, in ter-ris quis a-par - u - it, an - nun-ci - a - te no-bis, an -

an - nun-ci - a - te no - bis, —

an - nun-ci - a - te no - bis

6

6

no - bis in ter-ris quis a - pa - ru - it. an - nun-ci - a - te no-bis, an -
 - nun-ci - a - te, an - nun-ci - a - te no - bis, an-nun-ci - a - te no-bis, an -
 an-nun - ci - a - te no-bis, an-nun-ci - a - te no - bis, an - nun-ci - a - te no - bis
 in ter-ris quis a - par - u - it, an - nun-ci - a - te no - bis, an - nun-ci - a - te no - bis

6 5 b

- nun-ci - a - te no-bis in ter-ris quis a - pa - ru - it Na-tum vi - di-
 - nun-ci - a - te no-bis in ter - ris quis a - par - u - it. Na-tum vi - di-
 in ter-ris quis a - pa - ru - it.
 in ter-ris quis a - par - u - it.

6 4

- mus et cho-ros an - ge - lo - rum, et cho-ros an - ge - lo - rum col - lau - da - tes, col - lau -
 - mus et cho-ros an - ge - lo - rum, et cho-ros an - ge - lo - rum col - lau - da - tes, col - lau -

83

Chri - sti na-ti - vi - ta - tem, Al-le - lu-ia, al -
na - ti - vi - ta - tem, Al-le - lu-ia, al - le-lu - ia,
- sti na-ti - vi - ta - tem, Al-le - lu-ia, al - le-lu - ia, al-le - lu-ia, al-le-lu-ia,
- sti na-ti - - vi - ta - tem, Al-le - lu-ia, al-le-lu-ia, al-le-

88

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

93

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

97

t.

-ia, al - le - lu - - - ia, al - le - lu - - - ia.
 -ia, al - le - lu - - - ia, al - le - lu - - - ia.
 8 - ia, al - le - lu - ia, al - le - lu - - - - ia.
 - ia, al - le - lu - ia, al - le - lu - - - ia.
 4 6 7 6 4 [#] 3

Detailed description: This is a musical score for five staves. The first four staves are vocal parts with lyrics. The fifth staff is a figured bass line. The lyrics are: '-ia, al - le - lu - - - ia, al - le - lu - - - ia.' The first staff has a 't.' above it. The figured bass line has numbers 4, 6, 7, 6, 4, and a bracketed sharp sign followed by 3. The music is in a key with one sharp (F#) and a common time signature.

11. Plange Sion

William Child

1 t.

C
A
T I
T II
B
bc

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

9 7
4

6

sac-co, su - per vir-um pu - ber-ta - tis tu - ae, su - per *vir-um* pu - ber-ta - tis
sac-co, su - per vir-um pu - ber-ta - tis tu - ae, su - per *vir-um* pu - ber-ta - tis
sac-co, su - per vir-um pu - ber-ta - tis tu - ae, su - per vir-um pu - ber-ta - tis
sac-co, su - per vir-um pu - ber - ta-tis tu - ae, su - per *vir - um* pu - bert-ta - tis
sac-co, su - per vir-um pu - ber - ta - tis tu - ae, su - per *vir-um* pu - ber-ta - tis

h h 7 8 h 6

12 t.

tu - ae, su - per vir - um pu - ber - ta - tis tu - ae.

tu - ae, su - per vir - um pu - ber - ta - tis tu - ae.

tu - ae, su - per vir - um pu bert - ta - tis tu - ae.

tu - ae, su - per vir - um pu - ber - ta - tis tu - ae. Pe - ri - it sac - ri - fi - ci - um

tu - ae, su - per vir - um pu - ber - ta - tis tu - ae.

4 3 $\overset{7}{b}3$

18

Pe - ri - it sac - ri - fi - ci - um et li - ba - ti - o, et li -

et li - ba - ti - o, et li - ba - ti - o de do - mo Do - mi - ni

plo - ra - ve-runt sa-cer - do-tes, plo -
 plo - ra - ve-runt sa-cer-do-tes
 -ba - ti - o de do-mo Do - mi-ni mi-ni-stri Do - mi-ni,

- ra - ve-runt sa-cer - do-tes mi-ni-stri Do - mi-ni,
 plo - ra - ve-runt sa-cer
 mi-ni-stri Do - mi-ni,
 plo - ra - ve-runt sa-cer-do-tes mi-ni-stri Do - mi-ni

32

mi-ni-stri Do - mi - ni,
 mi - ni - stri Do - mi - ni,
 -do - tes mi - ni - stri Do - mi - ni,
 plo - ra - ve - runt sa - cer - do - tes mi - ni - stri Do - mi - ni,
 plo - ra -

36

mi-ni-stri Do - mi - ni, mi - ni - stri Do - mi - ni,
 plo - ra - ve - runt sa - cer - do - tes mi - ni - stri Do - mi - ni,
 mi - ni - stri Do - mi - ni,
 mi - ni - stri Do - mi - ni,
 -ve - runt sa - cer - do - tes mi - ni - stri Do - mi - ni, mi - ni - stri

mi-ni-stri Do - - - ni - ni. t.

mi-ni-stri Do - mi - ni, mi - ni - stri Do - mi - ni.

mi - ni-stri Do-mi-ni, mi-ni-stri Do - mi - - ni.

mi - ni-stri Do-mi-ni, mi-ni-stri Do - mi - - - ni.

Do-mi-ni, mi-ni-stri Do - mi - ne, mi-ni-stri Do - mi - ni. Vi - ne - a

6 ♯ ♯

e -

Vi - ne - a con fu - - - sa est

et fi-cus e - lan -

con fu - - - sa est

♯ ♭

50

lan - gu-it et fi-cus e-lan - gu - it,
 et fi-cus e-lan - gu - it, ma-lo-gra -
 - gu - it, et fi-cus e-lan gu - it,
 et fi-cus e-lan - gu-it,
 et fi-cus e-lan - gu -

7/3 b6/b3 6 b6 #6 b b b

54

et ma-lum et om-nia lig-na ag-ri a-ru-e-runt, a-ru-e -
 -na-tum et om-nia lig-na ag-ri a-ru-e-runt
 et pal-ma, et om-nia lig-na, qu-ia con-fu-sum est
 et om-nia, et om-nia lig-na ag-ri a-ru-e -
 - it, et om-nia lig-na ag-ri a-ru-e -

b 4 [b]3 6 6 6 4 [#]

runt qu - ia con - fu-sum est_ gau - di - um a fi - li - is
 qu - ia con - fu-sum est gau - di - um
 gau - di - um a fi - li - is ho - mi - num
 runt, a fi - li - is ho - mi - num qu - ia con - fu-sum est
 runt,

3 4 [b] 3 4 3 4 3

ho - mi - num, a fi - li - is ho - mi - num, a fi - li - is ho - mi - num,
 a fi - li - is ho - mi - num, a fi - li - is ho - mi - num,
 a fi - li - is ho - mi - num, a fi - li - is
 gau - di - um a fi - li - is ho - mi - num, a
 qu - ia con - fu-sum est gau - di - um a fi - li - is ho - mi - num, a fi - li - is

4 [b] 3 4 4 [#] 3

66

t.

a fi - li - is ho - mi - num. Ac - cin - gi - te vos et plan - gi - te sa - cer -
 ho - mi - num. A - cin - gi - te vos et plan - gi - te sa - cer -
 ho - mi - num.
 fi - li - is ho - mi - num.
 ho - mi - num.

71

t.

- do - - - - - tes, u - lu -
 - do - - - - - tes,
 u - lu - la - - - - -
 u - lu - la - - - - -

- la - - te mi - ni - stri al - ta - ris, u - lu - la - -

u - lu - la - - - - te mi - ni - stri al - ta - ris

- te u - lu - la - - - te mi - ni - stri

- te u - lu - la - - te mi - ni - stri al - ta - - -

u - lu - la - - - - - - - te mi -

b ♯ 5 ♯5 6 6 6 6 7

84 t. - - - te. cu - ba - te in sac - co mi - ni - stri De - i me - i,

in - gre - di - mi - ni mi - nis - tri De - i

al - ta - ris in - gre - di - mi - ni cu - ba - te in sac - co mi - ni - stri De - i me - i

ris, mi -

- ni - stri al - ta - ris, mi -

4 [#] 3

89

mi-ni-stri De-i me - i, mi-nis-tri De-i quo-niam in te-ri-it de do-mo De - i ve-stri.
 me - i, mi - ni - stri De - i, mi - ni - stri De - i me - i. sac-ri-
 -nis-tri De - i me - i quo-niam in - te - ri - it de do - mo De - i ves - tri
 -ni - stri De - i me - i

94

sac-ri-fi-cium et li - ba - ti - o t.
 -fi-cium et li - ba - ti - o quo - niam in
 -fi-cium et li - ba - ti - o sac-ri fi-cium et li - ba - ti - o
 quo - niam in - te - ri - it de do - mo De - i ves - tri

4 3

4 [4] 3

sac-ri - fi-cium et li-ba - ti - o,
-te - ri - it de do-mo De - i ves-tri
quo - niam in-te - ri - it de do-mo De - i
sac-ri - fi-cium et li-ba - ti - o

sac-ri - fi-cium et li - ba - ti - o sac-ri - fi-cium et li - ba -
ves-tri sac-ri - fi - cium, sac-ri - fi-cium et li-ba - ti - o,
sac-ri - fi-cium et li-ba - ti - o,
sac-ri - fi-cium et li-ba - ti - o, sac-ri - fi-cium et li-ba - ti - o,
sac-ri - fi-cium et li-ba - ti - o, sac-ri - fi-cium et li-ba - ti - o,

♭ 6 6 6 6 7 6 ♯3 ♭7

12. Converte nos

William Child

1

C

A

TI

T II

B

bc

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

Con ver - te nos O

5

C

A

TI

T II

B

bc

Con - ver - te_nos O bo-ne Do - mi - t.

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

O bo-ne Do - mi -

bo - ne_ Do - mi-ne,

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

10

ne, con - ver - te nos O bo - ne Do - mi - ne

-ne

-ne et sic con-ver

con - ver - te nos, con-ver-te nos O bo - ne Do - mi - ne

-te - mur, et sic con-ver - te - mur,

15

et sic con-ver - te - mur, O bo - ne Do - mi - ne O_ t.

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

-te - mur O bo - ne Do - mi - ne

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

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

bo - ne Do-mi-ne

pro-pi-tius es-to Do - mi- ne,

et sic con-ver - te-mur

pro-pi-tius es-to Do

bo - ne Do-mi-ne

pro-pi-tius es-to Do - mi - - ne, pro-pi-tius es-to po -

pro-pi-tius es-to Do - mi - ne

pro-pi-tius pro-pi-tius es - to Do - mi - ne pro-pi-tius es-to po-pu

- mi- ne, pro-pi-tius es-to Do - mi - - - ne, pro-pi-tius

pro-pi-tius es-to po - pu-lo tu - o,

29

- pu-lo tu - o, pro-pi - ti-us es-to po - pu - lo tu - t.
 pro - pi-tius es-to po - pu-lo tu - o, po - pu-lo tu -
 - lo tu - o, po-pu-lo tu - -
 es-to po - pu-lo tu - - - - o, po - pu-lo tu -
 pro-pi-tius es - to, pro-pi-tius es-to po-pu - lo tu -
 3 4 3 4 [#] 3

33

- o, pro-pi - ti-us es - to Do - mi - ne pro-pi - ti-us es - to po-pu-lo tu-o
 - o, pro-pi-tius es - to Do - mi - ne pro-pi - tius es - to po-pu-lo tu - o
 - o, pro-pi-tius es - to Do - mi - ne pro-pi-tius es - to po - pu-lo tu-o
 - o, pro-pi-tius es - to Do - mi - ne pro-pi-tius es - t po-pu-lo tu-o qui con-ver
 - o, pro-pi-tius es - to Do - mi - ne pro-pi-tius es - to po-pu-lo tu-o

qui con-ver-tun-tur, qui con-ver-tun-tur as
 qui con-ver-tun-tur ad te, ad te in luc -
 qui con-ver-tun-tur
 tun-tur ad te in luc -
 qui con-ver-tun-tur
 b

te in luc - tu je - ju - ni-o et or-a-ti- t.
 -tu, ad te in luc-tu, in luc - tu
 et or-a-ti-o - ne ad te in luc - to je-ju - ni-
 -tu et or-a-ti-o - ne ad te in luc - tu je - ju - ni-
 et or-a-ti - o - ne ad te, ad te in luc-tu je - ju - ni-
 b b b # 4 [#] 3 5 [b] 6 4 3

47

- o - ne, et or - a - ti - o - - - - - ne. t.

et or - a - ti - o - ne, et or - a - ti - o - - - - - ne.

- o, et or - a - ti - o - - - - - ne.

- o, et or - a - ti - o - ne, et or - a - ti - o - ne. Qui - a tu, qui - a tu - - - - -

- o, et or - ra - ti - o - ne, et or - a - ti - o - - - - - ne.

53

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

mul-ta mi-se-ri-cor-di-a par-cis tu cum nos

par-cis tu cum nos pae-nae me-ri-a-mur

mul-ta mi-se-ri-cor-di-a par-cis tu cum nos pae-nae me-ri-a-mur

par-cis tu cum nos

ens et mul-ta mi-se-ri-cor-di-a par-cis tu cum nos pae-nae me-ri-a-mur

4 3

et in ir-a tu-a de mi-se-ri-cor-di-a, mi-se-ri-cor-di-a, mi-s-ri-cor-di-a

69

t.

t.

par - ce po-pu-lo tu - o, par - ce po-pu-lo tu - o bo - ne
 par - ce po-pu-lo tu - o, par - ce po-pu-lo tu - o bo - ne
 par - ce po-pu-lo tu - o, par - ce po-pu-lo tu - o bo - ne
 co - gi-tas par - ce po-pu-lo tu - o, par - ce po-pu-lo tu - o bo - ne
 par - ce po-pu-lo tu - o, par - ce po-pu-lo tu - o bo - ne

76

Do - mi-ne, par - ce et ne des he-re-di-ta-tem tu-am
 Do - mi-ne, par - ce et ne des he-re-di-ta-tem tu-am
 Do - mi-ne, par - ce et ne des he-
 Do - mi-ne, par - ce et ne des he-
 Do - mi-ne, par - ce

6 [5]

81 t.

in_ op - pro - bi - um

in_ op - pro - bi - um et ne des he -

-re - di - ta - tem tu - am et ne des he - re - di - ta - tem tu - am

-re - di - ta - tem tu - am et ne des he - re - di - ta - tem tu - am

in - op - pro - bi - - - um et ne des he -

85 t.

et ne des he - re - di - ta - tem

-re - di - ta - tem tu - am in_ op - pro - - - bi - um,

in_ op - pro - - - bi - um, et ne des he - re - di - ta - tem

in_ op - pro - bi - - um,

-re - di - ta - tem tu - am in op - pro - bi - - um,

89

tu-am in op-pro - bri-um. Au - di nos

et ne des he - re-di-ta-tem tu-am in op-pro - bi - um. Au - di nos

tu-am in op - pro - - - bri-um. Au - di nos

et ne des he - re-di-ta-tem tu-am in op-pro - bri - um. Au - di nos

in op-pro - bri - um. Au - di nos

#

94

Do - mi-ne, Au - di nos Do - mi-ne, Au - di nos Do - mi-ne,

Do - mi-ne, Au - di nos Do - mi-ne, Au - di nos Do - mi-ne,

Do - mi-ne, Au - di nos Do - mi-ne, Au - di nos Do - mi-ne,

Do - mi-ne, Au - di nos Do - mi-ne, Au - di nos Do - mi-ne, prop-ter

Do - mi-ne, Au - di nos Do - mi-ne, Au - di nos Do - mi-ne,

prop-ter mag-nam mi-se - ri-cor - di - am tu - am, t.
prop-ter mag-nam mi-se - ri-cor - di - am
mi-se-ri-cor - di-am tu - am, prop-ter
mag-nam mi-se - ri-cor - di - am tu - - am,

prop-ter mag-nam mi-se - ri-cor - di-am tu - - am, t.
tu - - am
mag-nam mi-se - ri-cor - di - - am tu - - - - am,
prop-ter
prop-ter mag-nam mi-se - ri-cor - di - am

105

prop-ter mag-nam mi-se - ri-cor -
et prop-ter mul-ti -
prop-ter mag-nam mi-se - ri-cor - di - am tu - am
mag-nam mi-se - ri-cor - di - am tu - am et prop-ter mul-ti -
tu - - am,

108

di-am tu - am mi-se-ra-ti-o -
- tu-di-nem, et prop-ter mul-ti-tu - di-nem mi-se-ra-ti-o-nem,
et prop-ter mul-ti-tu - di-nem mi-se-ra-ti-o -
- tu - di - - nem mi-se-ra-ti-o - - nem,
et prop-ter mul-ti-tu - - di-nem mi-se-ra-ti-o - -
et prop-ter mul-ti-tu - - di-nem mi-se-ra-ti-o - -

- nem, mi - se - ra - ti - o - nem et
 et prop-ter mul - ti - tu - di-nem, et prop-ter mul - ti -
 - - nem, et prop-ter mul - ti - tu - di -
 et prop-ter mul - ti - tu - di - nem, et prop-ter mul - ti - tu -
 - - nem, et prop-ter mul - ti - - -

prop-ter mul-ti - tu - - - di - nem,
 -tu - di nem, et prop-ter mul - ti - tu - di - nem,
 nem, et prop-ter mul-ti - tu - di - nem mi-se-ra-ti-o - nem
 - di - nem, et prop-ter mul - ti - tu - di - nem mi-se-ra-ti
 -tu - di - nem, et prop-ter mul-ti-tu-di - - nem,
 -tu - di - nem, et prop-ter mul-ti-tu-di - - nem,

119

mi-se - ra - ti - o - nem, mi-se-ra-ti - o - nem, mi - se - ra - ti -
 et prop-ter mul - ti - tu - di - nem, mi-se-ra-ti - o - nem,
 et prop-ter mul - ti - tu - di - nem, et prop-ter
 - o - nem, mi-se - ra - ti - o - nem et prop-ter mul - ti -
 et prop-ter mul-ti - tu - di - nem mi-se - ra - ti - o -

123

- o - nem, mi-se - ra - ti - o - nem et prop-ter
 et prop-ter mul - ti - tu - di - nem et prop - ter mul-ti-tu di -
 mul-ti - tu - di - nem et prop-ter mul-ti - tu-di-nem mi-se-ra-ti - o-nemet prop-ter mul - ti -
 - tu - di-nem mi-se-ra-ti-o - nem, mi - se-ra-ti - o - nem,
 - nem, mi-se - ra - ti - o - nem,

mul - ti - tu - di - nem, et prop - ter

- - - - - nem, et prop - ter mi - se - ra - ti -

- tu - di - nem mi - - - - - se - ra - ti - o - - - - -

mi - - - - - se - ra - ti - o - - - - -

mul - ti - tu - di - nem mi - se - ra - ti - o - nem nos res - pi - ce.

- o - - - - - nem, mi - - - - - se - ra - ti - o - nem nos res - pi - ce.

- nem, mi - - - - - se - ra - ti - o - nem nos res - pi - ce.

- nem, mi - - - - - se - ra - ti - o - nem nos res - pi - ce.

mi - - - - - se - ra - ti - o - - - - - nem nos res - pi - ce.

13. Venite gentes

William Child

1 t.

C I Ve - ni - te, ve - ni - te gen - tes, ve - ni - te gen -

C II Ve - ni - te, ve - ni - te gen - tes, ve - ni - te gen -

A

T

B

bc

[#] 3 4 3

5 t. t. t.

-tes au - di - te me, au - di - te me ti - mo - rem Do - mi - ne do - ce - bo vos.

-tes au - di - te me ti - mo - rem Do - mi - ne do - ce - bo vos.

Ve - ni - te,

Ve - ni - te,

6 7 [#]6 4 [#]3

11

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

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

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

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

[#] 3 4 3

16

t.
gen-tes au - di - te me, au - di - te me.

gen-tes au - di - te me, au - di - te me.

gen-tes au - di - te me, au - di - te me.

gen-tes au - di - te me, au - di - te me. Ti-mo-rem Do - mi-ni, ti-mo-rem Do -

gen-tes au - di - te me, au - di - te me.

4 [#] 3

23

t.

Ve - ni - te gen - tes ti - mo-rem Do - mi - ne do - ce - bo

Ve - ni - te gen - tes ti - mo - rem Do - mi - ne do -

Ve - ni - te gen - tes ti - mo-rem Do - mi - ne do - ce - bo

- mi - ni do - ce - bo vos. Ve - ni - te gen - tes ti - mo - rem Do - mi - ne do - ce -

Ve - ni - te gen - tes ti - mo - rem Do - mi - ne do -

4 [#]3

29

t.

vos, do - ce - bo vos.

- ce - bo vos.

vos, do - ce - bo vos. Sa - pi - en - ti - a ac - ce - pi ex o - re al - tis - si - me,

- bo - vos.

- ce - bo - vos. sa - pi - en - tiam ac - ce - pi ex o - re al -

6 5
4 [#]3

sa - pi - en -
ac - ce - pi - ex o - re, al - tis - si - me, ac ce - pi, ac - ce - pi ex o - re al -

t. tis - si - me,

- ti - am ac ce - pi ex o - re al - tis - si - me, sa - pi en - ti - am ac - ce - pi ex o - re

t. - tis - si - mi, al - tis - si - mi, ac ce - pi, ac - ce - pi ex o - re, al

42

al - tis - si-me. Ut me-cum, ut me - cum

Ut me-cum, ut me - cum

tis - si-me. Ut me-cum, ut me - cum

Ut me-cum, ut me - cum

Ut me-cum, ut me - cum

46

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

63

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

14. An Epithalamium, Come Hymen

William Child

1

A

T

B

bc

Come, Hy-men, come, Jove's daugh-ters say they can-not stay.

4

Look, look, how Ti-tan doth a-dorn the brow o'the morn. But that these vir-gin ta-pers

5 6 6

8

may be-come the day, go, run and bor-row from the sky his Ge - mi-ni,

#6 6 #

12

his Ge - mi - ni. So shall thy nup - tial lamps, like

So shall thy nup - tial lamps, like

So shall thy nup - tial lamps, like

17

their de - sire be chaste as ice,

their de - sire be chaste as

their de - sire be chaste as ice,

6

22

though ar - dent as the fire.

ice, though ar - dent as the fire.

though ar - dent as the fire. Thou, nor thy char-iot Pa-phian

7

6

28

Queen must here be seen. Tis not thy white-est yolk of doves can ripe their loves.

6 6

32

a morn - ing just - ly warm and bright, where heat weds light, is on - ly

6 5 #

36

that, is on-ly that that can de - clare how chaste they are. Sun beams 'ere

#

41

mix'ed with air can on - ly frame an em - blem
 mix'ed with air can on - ly frame
 mix'ed with air can on - ly frame an em - blem wor - thy

5 6 #6 6

47

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.

7 6

53

lute there doth not fly — such har - mo - ny, nor doth that elm and

6 6 6

57

am-or-ous vine so friend-ly twine, the op-tic py-ra-mid that streams of twis-ted

4 [#] 3

60

Sleep then blest

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

Sleep then blest

65

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

pair, and dream - ing of love's_ charms,

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

70

find them in your twin - ed arms. The rose and
a - wake, and find them in your twin - ed arms.
them in your twin - ed arms. The rose and

7

76

wood-bine, when they ___ greet are ___ not so sweet. The Ar-a-bian gale ___
wood-bine, when they greet are_ not so sweet. The Ar-a-bian gale_

80

___and spi - cy nest ___ can - not ex-press that breath that doth from al-tars rise ___
___and spi-cy nest can - not ex-press the breath that doth from al - tars

84

in sac - ri - fice is on-ly that, is on-ly that by which we prove

rise in sac - ri - fice is on-ly that, is on-ly that by which we

88

how sweet's their love. Thus hover - ing an - gels, when they_

prove how sweet their love. Thus hover - ing an - gels, when

6

93

an - gels meet, their flame is just, so

an - gels meet, their flame is just, so

they an - gels meet, their flame is just, so

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
 chaste, so kind, so sweet. Joy to the bride-groom, joy to the

7

#6

105

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

6

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

108

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

110

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

112

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

110

who hath a heaven in

mis - sing heaven who hath a heaven in

of mis - sing

111

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

1

A

T

B

bc

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

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

6

4

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 -

6 4 3

21

-ny of heaven: we laud and mag - ni - fy thy glo - ri - ous name,

— of heaven: we laud and mag - ni - fy thy glo - ri - ous name,

-ny of heaven: we laud and mag - ni - fy thy glo - ri - ous name,

♩ 46

26

we laud and mag - ni - fy thy glo - ri - ous name, we laud and

we laud and mag - ni - fy thy glo - ri - ous name, we laud and

we laud and mag - ni - fy thy glo - ri - ous name, we laud and

#

31

mag - ni - fy thy glo - ri - ous name:

mag - ni - fy thy glo - ri - ous name: ev - er - more prai - sing thee and say -

mag - ni - fy thy glo - ri - ous name: ev - er - more

6 # # ♩ 6

35

ev - er-more prai - sing thee and say - ing, ev - er-more
 - ing, and say - ing, ev -
 prai - sing thee and say-ing, ev - er-more prai - sing thee and
 7 6 4 6 6 7 6 7 6

38

prai - sing, ev - er-more prai - sing, ev - er-more
 - er-more prai - sing thee, ev - er-more prai - sing thee, ev - er -
 say ing, ev - er-more, prai - sing thee, ev - er-more prai - sing,
 6 7 6 6

41

prai - sing thee and say - ing:
 -more prai-sing thee and say - ing: Al-le-lu-ia, al - le - lu- ia, al - le-lu -
 prai - sing thee and say - ing:

45

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

6 4 3

49

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 -

b

53

- lu - ia. Ho - ly, ho - ly, ho - ly Lord God of hosts,
- lu - ia. Ho - ly, ho - ly, ho - ly Lord God of hosts,
- lu - ia. Ho - ly, ho - ly, ho - ly Lord God of hosts,
- lu - ia. Ho - ly, ho - ly, ho - ly Lord God of hosts,

60

Lord God of _____ hosts. Heaven and earth are full of thy

$\flat 3$ $\sharp 3$ $\flat 6$

66

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

6

72

Glo-ry be to thee O Lord most high, glo-ry be to thee, O Lord, _____ most glo-ry. Glo-ry be to thee O Lord, glo-ry be to thee O

78

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, glo - ry be to thee O Lord most high, to

6

83

thee O Lord most high.
Lord, O Lord most high. Al-le-lu-ia, al-le - lu-ia, al-le-lu - ia,
thee O Lord most high. Al-le-lu-ia, al-le -

6

6

89

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

6

4

3

The musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are: *-lu-ia, al-le-lu ia, al-le - lu-ia, al-le-lu-ia, al-le-lu-ia, al-le - lu - ia.* The second staff is a piano accompaniment in treble clef with a key signature of one flat, starting with an 8-measure rest. The lyrics are: *al-le-lu-ia, al-le - lu-ia, al-le - lu-ia, al-le-lu-ia, al - le - lu - ia.* The third staff is a piano accompaniment in bass clef with a key signature of one flat, starting with a whole note rest. The lyrics are: *- ia, al-le-lu-ia, al-le - lu-ia, al - le - lu - ia.* The fourth staff is a piano accompaniment in bass clef with a key signature of one flat, starting with a whole note rest. The lyrics are: *- ia, al-le-lu-ia, al-le - lu-ia, al - le - lu - ia.* The score concludes with a double bar line and repeat dots.

-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.

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

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

24

run, and bid good mor-row to the sun, wel-come his safe re-turn to Cap-ri-corn, and

6 5

28

that great morn where in a God was born whose sto - ry none can just - ly

5 #6

6 5

32

tell but he whose ev-eryword's a mir - a - cle. Al - le - lu - ia, al - le -

6

36

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

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

54

could not speak. That Ja-cob's star which made the sun to daz-zle if he durst look

58

on, now man-tled o'er in Bethl' hem's night, bor - rowed a star to show him_

62

light. He that be - girt each zone, to whom both poles are one, who grasp'd the

66

zo-diac in his hand and made it move or stand, is___ now by na - ture

70

man, by sta-ture but___ a span. Et - er-ni-ty___ is now grown short; the king,

74

the king is born with-out a court; the wa - ter thirsts, the foun-tain's dry;

Then let our pray - ers

Then let our pray - ers

and life, by be-ing born, made apt to die. Then let our pray - ers

6

em-u-late and vie with his hu - mi - li - ty. Since he was ex -

em - u-late and vie with his hu - mi - li - ty. Since he was ex -

em - u-late and vie with his hu - mi - li - ty. 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

94

state of men let's sing him up a - agin. Let each man

state of men let's sing him up a - gain. Let each man

state of men let's sing him up a - gain. Let each man

99

wind up's heart to bear a part in that an - gel - ic

wind up's heart to bear a part in that an - gel - ic

wind up's heart to bear a part in that an - gel - ic

105

choir, and show his glo - ry high as he was low.

choir, and show his glo - ry high as he was low.

choir, and show his glo - ry high as he was low.

110

Let's sing to'wards men good will and cha - ri - ty, peace up-on

Let's sing t'wards men good will and cha - ri - ty, peace up-on

Let's sing t'wards men good will and cha - ri - ty, peace up - on

115

earth, glo - ry to God on high. Al - le - lu - ia, al - le

earth, glo - ry to God on high.

earth, glo - ry to God on high.

120

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

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

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

17. A Hymn for Pentecost or Whitsunday

William Child

1

A

T

B

bc

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

t.

Al - le -

6

4

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

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

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

22

thou that still dost hea-ling bring in thy pure_wing. Perch on our fro-zen souls blest

#6 # 5 6 6 5

27

dove, thaw_them with love: that like thy vir - gin mo-ther we made quick by

6 5 4 #

31

thee: Christ in our souls may this blest morn, may this blest morn be new - ly born.

6 6 #

36

Tis on-ly thou blest pa - ra-clete that must

Tis on-ly thou blest pa-ra-clete that must first make us all sin -

Tis on-ly thou, blest pa - ra-clete that must

4 [#] 3

40

first make us all sin - cere, first make us all sin - cere, first
 - cere, first make us all sin - cere, first
 first make us all sin - cere, first

44

make us all sin- cere, then count us just.
 make us all sin- cere, then count us just.
 make us all sin - cere, then count us just. O thou whose

5

48

boun-ty's un-con-fined as the free wind: breathe on our souls, breathe on our

5 6 #

T

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.

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

O do thou through - ly cleanse our eyes_____with their own brine,

64

since our na-ture loves to stray, and since our na-ture loves to stray

and since our na - ture loves to stray, and since our na-ture loves to

6 # b

67

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

from the right way. 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

6 5

72

is not on-ly meet to clear our eyes, to clear our eyes, but to

is not on - ly meet to clear our eyes, to clear our eyes, but to

is not on-ly meet to clear our eyes, to clear our eyes, but to

#

78 t.

di - rect our feet, to clear our eyes but to di -

di - rect our feet, to clear our eyes but to di -

di - rect our feet, to clear our eyes but to di -

di - rect our feet, to clear our eyes but to di -

83

- rect our feet. Al - le - lu - ia, al - le - lu - ia,

- rect our feet. Al - le

- rect our feet.

- rect our feet.

6

88

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

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

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

106

hands still o-pen lie to po-ver-ty to make us whole in
 hands still o-pen lie to po-ver-ty to make us whole in ev-ry
 # 6 b

110

ev-ry part, Lord, break our heart, and when thou
 part. Lord, break our heart and when thou hast well
 # b #

113

hast well bruised our soul, Lord, make it whole. O purge the
 bruised our soul: Lord, make it whole. O purge the
 #

116

t.

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

6

121

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

4 [#] 3

124

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

127

t.

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

132

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

138

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;

143

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.

t.

148

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

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

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

t.

6

152

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

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

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

4 [#] 3

#

18. A Hymn for Trinity Sunday

William Child

1

A

T

B

bc

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

Al - le -

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

b

4

8

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

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

- lu - ia, al - le - lu -

6 b5

9

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

14

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

18

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
 -lu - ia, al - le - lu - ia, al - le - lu - ia.
 -ia, al - le - lu - ia, al - le - lu - ia. Thou, who when
 -lu - ia, al - le - lu - ia, al - le - lu - ia.

23

all was in - to_ rude-ness hurl'd bid'st it come forth a world, bid'st it *comeforth* a world

28

O thou who when the world was in its_ wain bid'st it rise up ag - ain,

4[#] 3

32

bidst it rise up, bis'dt it rise up ag - ain; and thou who when 'twas

4 3

36

ri-sen from be-low, bid'st it con-ti-nue so__ bid'st it con-ti-nue, con - ti - nue so.

40

To thee, O Fa - ther, Sp'rit and Son: we war - ble

To thee, O Fath - er, Sp'rit and

44

out three parts in one, three parts in

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

Son we war - ble out three_ parts in

48

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

52

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

57

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

61

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

[tr] 3 4 4 [tr] 3

65

- iour in the flood of thy most-prec - ious blood, and when our house is
in the flood of thy most-pre-cious blood, and when our house is

69

clean sed and made fit, O Sp'rit in ha - bit it,
clean-sed and made fit, O Sp'rit in - ha - - bit it, O

73

O Sp'rit in - ha - bit it. That so, O Fa - ther, Sp'rit and
Sp'rit in ha - - bit it.

78

Son: our three - torn king - doms may grow
That so, O Fa - ther Sp'rit and
That so, O Fa - ther, Sp'rit, and Son, our three - torn

82

one, may grow one, may grow one, our
Son, our three - torn king - dom may grow
king - doms may grow one, may grow

86

three - torn king - doms, our three - torn king - doms may grow one,
one, may grow one, may grow one,
one, our three - torn king - doms may grow one,

90

our three - torn king - doms may grow one. Thou num-erous
 our three - torn king - dom may grow one.
 our three - torn king - doms may grow one.

95

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

6 #

100

thy great or - gar frame loud - ly to praise thy name, loud - ly to praise thy name;

6

105

and mad'st the soul of man to im-age thee by be-ing one in three,

6 [b] 5

109

by be-ing one, by be-ing one in three. To tri-une Fa - ther, Sp'rit and

114

Son: we war - ble out three_ parts in
To tri - une Fa - ther Sp'rit and
To tri - une Fa - ther, Sp'r't and Son, we war - ble

118

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

122

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

126

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

132

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

19. Psalm 1

1

CI  

CII  

B  


bc  

Bles - sed is the man that hath not


Bles - sed is the man

Bles - sed is the man


3




walk - - ed in the coun - sell of the un - god - ly,



that hath not walk - ed in the coun-sell of the un-god - ly, nor




that hath not walk - ed in the coun-sell of the un-god - ly

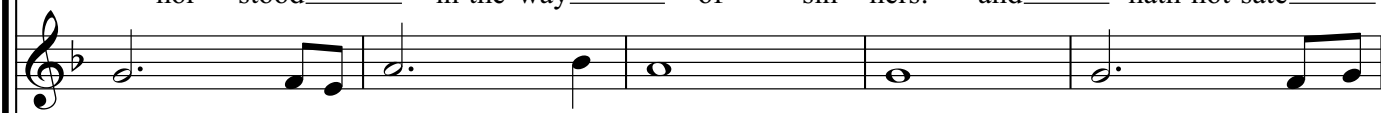


6 6 5 6 6 $\flat 6$ [b]7 6 4 [b]3

7




nor stood in the way of sin - ners: and hath not sate



stood in the way of sin - ners: and hath not



nor stoode in ye way of sin - ners: and hath not



6 5 6 4 [#]3

12

in the seate of the scorn - full, the scorn - full, and hath not
 sate in the seate of the scorn - full, and hath not sate
 sate in the seate of the scorn - full, and hath not
 sate in the seate of the scorn - full, and hath not

4 3

17

sate in the seate of the scorn-full, the seate of the scorn - full.
 in the seate of the scorn-full, the scorn - full.
 sate in the seate of the scorn - full.

[b]6 4 [b]6 4 [4]3

21

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

6 7 b7 4 3 6 7 7

25

— of the Lord, and in his law will he ex - er-cise him-
 law of the Lord, and in his law will he ex -
 law of the Lord, and in his law will he ex -

4 [#]3 [b]6 6

28

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

6 # b [#]3 4 [#]3 #6

32

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

20. Psalm 2

1

CI Why do the hea - then so fu - ri-ous-ly rage

CII Why do the hea - then so fu - ri-ous-ly

B Why do the hea - then so fu - ri-ous-ly

bc Why do the hea - then so fu - ri-ous-ly

6

4

to-ge-ther, to - ge - ther; and why do the peo - ple i-ma -

rage to-ge-ther, to - ge - ther, and why do the peo - ple i-ma - gine a

rage to-ge-ther, to - ge - ther, and why do the peo - ple i-ma -

5 4 #3 6 6 6

9

- gine a vaine thing, and why do the peo - ple i-ma -

vaine thing, and why do the peo - ple i-

- gine a vaine thinge, and why do the peo - ple i-

14

- 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

19

earth stand up, and the Ru - lers take coun-sel to - ge - ther, to - ge -

earth stand up, and the Ru - lers take coun-sel to - ge - ther, -

up and the Ru - lers take coun sell to - ge - ther, to - ge -

23

- ther, and the Ru-lers take coun - sell to - ge - ther a - gainst the

and the Ru-lers take coun-sel to - ge - ther, to - ge - ther a - gainst the

- ther, and the Ru - lers take coun - sell to - ge - ther a - gainst the

27

Lord and a-gainst his A - noin - ted, a - gainst the Lord and a -

Lord and a-gainst his A - noin - ted, a - gainst the Lord and a -

Lord and a-gainst his A - noin - ted, a - gainst the Lord and a -

30

- gainst his A - noin - ted. his A - noin - ted.

- gainst his A - noin - ted. his A - noin - ted.

- gainst his A - noin - ted, his A - noin - ted.

21. Psalm 3

1

C I

C II

B

bc

Lord how are they in-creas'd that

Lord how are they in-creas'd that trou -

Lord how are they in - creas'd that

6 4 $[\#]3$ 6 6

5

trou - ble me: ma - ny are they that rise a - gainst me, that rise a - gainst

- ble me: ma - ny are they that rise a - gainst

trou - ble me: ma - ny are they that rise a - gainst

3 4 3 $[b]6$ $[b]6$ 6 6 7 6 $[\#]3$ 4 $[\#]3$

10

me. Ma - ny a one there be that say of my soule,

me. Ma - ny a one there be that say of my soule, ma - ny a

me. Ma - ny a one there be that say of my soule,

6 7

13

ma - ny 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
 ma - ny a one there be that say of my soule, there is no help for him

6 6 6 5

16

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

7 6 7 6 5/4 5/3

21

my De-fen - der, but thou, O Lord, art my De-fen - der, thou art my wor -
 my De-fen - der, but thou, O Lord, art my De fen - der, thou art my wor -
 my De - fen - der, but thou, O Lord, art my De - fen - der, thou art my wor -

5 4 [#] 3/3 6/4 5/3 5 6/4 5/3 6 7 6 3 4 3

25

- ship and the lif - ter up of my head, of my head, and ye lif - ter - ship, and the lif - ter up of my head, - ship and the lif - ter up of my head, and the lif - ter up of

6 6 6 6

29

up of my head. I did call u-pon ye Lord with my voice, I did of my head. I did call u-pon ye Lord with my voice, I did my head. I did call u-pon ye Lord with my voyce, I did

6 [#]3 4 [#] 3 6

33

call u-pon the Lord with my voice, and he heard me out call u-pon the Lord with my voice, and he heard call u-pon the Lord with my voyce, and he heard me out

6 6 3 4 3 ♯6 4 6

38

of his ho - - - ly place,
me out of his ho - ly place, out of his
of his ho - - - ly place,

6 7 6 [b]6 7 6 [4]3 4 [4]3 6

43

and he heard me out of his ho - ly place.
ho - ly place, out of his ho - - - ly place.
out of his ho - - - ly place.

6 6 6 6 6 4 6 5 6 6 7 6 [#]3 4 [#]3

22. Psalm 4

[C I, B, and bc alone]

1

C I

B

bc

Heare me when I call O God of my right - eous -

Heare me when I call O God of my right - eous -

6 7 6 5 3 4 3

5

- ness, heare me when I call O God of my right - ous -

- ness, heare me when I call O God of my right - eous -

6 7 6 5 3 4 3

10

- ness, for thou hast set me at lib - er - tie for thou hast set me at

- ness, for thou hast set me at lib - er - tie, for thou hast

6 5 6

15

lib - er - tie, for thou hast set me at lib - er - tie when I was in

set me at lib - er - tie, for thou hast set me at li - ber - tie

4 # 6

20

trou - ble, when I was in trou - ble. -ble. Have mer -

when I was in trou - - ble. -ble. Have mer - cy up -

4 3 4 3 6

26

- cy up-on me, have mer - cy up-on me,

-on me, have mer - cy up - on me, have

3 4 3 [4] 3 4 [4] 3

31

have mer - cy up - on me, and har - ken to my pray -

mer - cy up - on me, and har - ken to my pray -

5 6 6 6 6 6 3 6 6 3 4 3

36

The musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The lyrics are: "- er, and hark - en to my pray - er. -er." for the top voice; "- er, and hark - en to my pray - er, have -er." for the middle voice; and "- er, and hark - en to my pray - er, have -er." for the bottom voice. The score includes first and second endings for the final phrase. The bottom staff has fingerings 3, 4, 3 under the notes corresponding to the lyrics "pr ay - er, have".

23. Psalm 5

[CI, B, and bc alone]

1

CI
B
bc

Pon - der my words O Lord,
Pon - der my words O Lord, pon -

4

pon - der my words O Lord; con - si - der my med - i - ta - ti - on,
- der my words O Lord; con - si - der my med - i - ta - ti - on,
6 6

9

con - si - der my med - i - ta - ti - on. O hark - en thou un-to the voyce of my
con - si - der my med - i - ta - ti - on. O hark - en thou un-to the voyce of my
b 6 6

14

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

b6 7 6

20

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:

7 6

25

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

for un-to thee will I make my pray -

#

6 3 4 3

29

- er, for un - to thee will I make my pray -

- er, for un - to thee will I make my pray -

6 7 6

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

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

6 5 6 6 5 6

Detailed description: This is a musical score for three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The music is in a 7/8 time signature. The lyrics are: "- er, for un-to thee will I make my pray - er." The bottom staff includes fingerings: 6 5 6 6 5 6. The score ends with a double bar line and repeat dots.

24. Psalm 6

[C I and bc alone, incomplete]

1

CI

bc

O Lord, re-buke me not in thine in-dig-na - ti-

4

-on, O Lord, re-buke me not in thine in-dig - na - ti-on:

8

nei-ther chas-ten me in thy hea - vy dis - plea -

11

- sure. Have mer-cy up-on me, O Lord, have mer-cy up-on me, O Lord,

14

for I am weake, for I am weake. O Lord, heale me for my

6 # 7 6

5 4 3 #10 6 6 # #10 7 7 6 5 4 3

6 3 4 3

4 b # # #4 6 4 #

4 5 4 5 6 5 5 6 5 6 6 6 6 5 6

25. Woe is me

William Child

1

A I Woe is me, woe is me,

A II Woe is me, woe is

T Woe is me, woe is

B Woe is me, woe is

bc

4 6

8 that I am con-strain - ed to dwell, that I

8 me that I am con - strain -

8 me that I am con-strain - ed to dwell,

me that I am con - strain - - - ed,

[#] 3 4 [#] 3

7

8
am con-strain - ed to dwell, that I am con - strain - ed
- ed to dwell with Mes - hech, that
to dwell with Mes - hech, that I am con - strain - ed to
that I am con - strain - ed to dwell with

10

8
to dwell, to dwell with Mes - hech, to dwell with
I am con - strain - ed to dwell with Mes - hech, to dwell with Mes -
dwell with Mes - hech, to dwell with
Mes - hech, with Mes - hech, to dwell with Mes -

13

Mes - hech, and to have my ha - bi - ta - ti - on, and to have my
 - hech, and to have my ha - bi - ta - ti - on, and to have my
 Mes - hech, and to have my ha - bi - ta - ti - on, and to have —
 - hech; and to have my ha - bi - ta - ti - on, and to have my

17

ha - bi - ta - ti - on
 ha - bi - ta - ti - on a - mong the tents of
 — my ha - bi - ta - ti - on, a - mong the
 ha - bi - ta - ti - on

19

a-mong the tents of Ke - - - dar,
 Ke - dar, of Ke - dar, am - ong the tents of
 tents of Ke - dar, a-mong the tents of Ke - dar,
 a-mong the tents of Ke - dar, a-mong the tents of

22

of Ke-dar, a-mong the tents of Ke - dar, a -
 Ke - dar, a-mong the tents of Ke - - - dar, a - mong
 a - mong the tents of Ke - - - -
 Ke - - - - dar, a-mong the tents of Ke -

25

-mong the tents of Ke - - - - - dar.

the tents of Ke - dar, of Ke - - - - - dar.

- - - - - dar, of Ke - dar.

- - - - - dar, of ke - dar.

- - - - - dar, of ke - dar.

Detailed description: The image shows a musical score for five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8. It contains the lyrics "-mong the tents of Ke - - - - - dar." with a long melisma line. The second staff is also in treble clef and contains the lyrics "the tents of Ke - dar, of Ke - - - - - dar." with a similar melisma line. The third staff is in treble clef and contains the lyrics "- - - - - dar, of Ke - dar." with a melisma line. The fourth staff is in bass clef and contains the lyrics "- - - - - dar, of ke - dar." with a melisma line. The fifth staff is in bass clef and contains the lyrics "- - - - - dar, of ke - dar." with a melisma line. The music features various note values, including quarter, eighth, and half notes, with some notes beamed together. There are also rests and fermatas indicated by a semi-circle with a vertical line.

26. A Dialogue between Damon and Daphne

William Child

C

B

bc

1

Why__ so cru-el, Daph-ne, why: will you let a__ lo -

4

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

8

poor. lo- ver_ save quick-ly, quick ly from the grave. You al - one. the_ wound did

12

I pri-thee Da - mon,
give, on - ly you can make him live.

16

let me know when and where I gave the blow which you say will fa - tal

7 6 6 6 4 3 4 [#] 3 4 6 5 6

20

be if not time-ly cured by me. Sure - ly Da-mon you mis - take, or of it a

6 6 5 4 3 7 [4] 6 6

24

wit do make: do not, do not me ab-use. Did I ev - er wea - pon use? I have

28

none for my de - fence but the shield of in - no - cence. For I would not kill a

32

fly or of-fend it wil-ling - ly. Can I then a lo - ver_ kill, or to wound__ him

36

have the will?

If, fair Daph-ne you would know,'twas your beau-ty_ gave the blow,

40

when he first be-held your face, as you tripped a-long the chase af - ter kids which went a -

43

-stray in the myr - tle groves to play, and the wound_ still_ deep-er grows whilst his

4 6 5 4 34

46

I en-treat thee, Da-mon, tell: where does
sor-row o-ver flows.

4 [4] 3

50

this said lov-er dwell?
Fair one, here be-fore your eyes: see, the wound-ed lo-ver

4 3

54

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

4 [4] 3

59

You do not to me ap-pear to be wound - ed any - where.

That which

63

cau-ses all my smart, hid-den lies with - in my heart, and no bal-sam can be

67

That I free-ly give to all who on me for pi-ty—

found but your love to heal the wound

72

call.

To me your pi-ty is in vain if I can-not you ob - tain: Daph-ne, how I lan - guish

93

leave of those who I fear will not con - sent; there-fore, Da-mon, be_ con-tent.

97

Da-mon, suf-fer not your
Yes to die, but not to be heir of Croe-sus with-out thee.

101

grief thus to play the cru - el_ thief, but take cou-rage, gen - tle swain: come, look

104

up, and smile a - gain. Yet let hope our true love save: we_ may both our_

108

Cho.

wish - es have. Then we'll laugh, then we will_ sing,

113

ma - king all the year a spring, and in plea - sant

This system contains six measures of music. The vocal line (treble clef) features a melodic line with a half note, a quarter note, and a half note in the first measure, followed by a half note, a quarter note, and a half note in the second measure. The bass line (bass clef) provides a steady accompaniment with a half note, a quarter note, and a half note in the first measure, followed by a half note, a quarter note, and a half note in the second measure. The lyrics are: "ma - king all the year a spring, and in plea - sant".

119

sha - - dy groves plant our ne - ver

This system contains three measures of music. The vocal line (treble clef) features a melodic line with a half note, a quarter note, and a half note in the first measure, followed by a half note, a quarter note, and a half note in the second measure. The bass line (bass clef) provides a steady accompaniment with a half note, a quarter note, and a half note in the first measure, followed by a half note, a quarter note, and a half note in the second measure. The lyrics are: "sha - - dy groves plant our ne - ver".

122

dy - - ing, dy - - ing loves.

This system contains three measures of music. The vocal line (treble clef) features a melodic line with a half note, a quarter note, and a half note in the first measure, followed by a half note, a quarter note, and a half note in the second measure. The bass line (bass clef) provides a steady accompaniment with a half note, a quarter note, and a half note in the first measure, followed by a half note, a quarter note, and a half note in the second measure. The lyrics are: "dy - - ing, dy - - ing loves."

27. Ye Sons of Sion Now Rejoice

William Child

C
(Divisi chorus)

B

bc

1

Ye sons of Si-on now re -

Ye sons of Si - on now re -

5

- joice, and let ye loud se - ra - phic voice from Heavn's star -

- joice, and let ye loud se - ra - phic voice from

12

fret-ted roof re - sound, re - sound, 'til ye ho - san-na, ye ho -

Heavn's star - fret-ted roof re - sound 'til ye ho - san-na, 'til ye ho -

18

-san - na here be crown'd, be crown'd. 'Til from on high

-san - na here be crown'd. 'Til from on

24

Heaven ec-ho aye, Heaven ec-ho aye, and your prai -

high heaven ec-ho aye, heaven ec-ho aye, and ye prai -

30

- ses wel - come found. What hal - le - lu - ias shall we sing, what off - 'rings

- ses wel - come found. What hal - le - lu - ias shall we sing, what off - 'rings

37

to thine al - tars bring. Lord, let our prai - ses smoke and

to thine al - tars bring. Lord, let our prai - ses smoke and

44

smell like in - cense kin - dled from our zeal. This day is

smell like in - cense kin - dled from our zeal. This day is

51

born in place for - lorn, ye sa - vi - our, ye sa - vi - our of

born in place for - lorn, ye sa - vi - our of Is - ra - el, the

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

1

C

C

A

B

bc

O bo-ne

Detailed description: This system contains the first four measures of the piece. It features five staves: four for voices (C, C, A, B) and one for basso continuo (bc). The vocal parts are mostly silent, with the Soprano (C) and Alto (A) parts having a few notes in the final measure. The basso continuo part has a melodic line starting in the final measure. A first ending bracket is shown above the vocal staves.

5

Je-su qui de cae-lo pro-fec-tus est nos sal - va nos mi - se - ros,

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

O bo-ne Je-su qui de

Detailed description: This system contains measures 5 through 8. It features five staves: four for voices (Soprano, Alto, Tenor, Bass) and one for basso continuo (bc). The Soprano part begins with the lyrics 'Je-su qui de cae-lo pro-fec-tus est nos sal - va nos mi - se - ros,'. The Alto part begins with 'O bo-ne Je-su qui de cae-lo pro-fec-tus est nos sal-'. The Tenor part begins with 'O bo-ne Je-su qui de'. The basso continuo part has a melodic line. A first ending bracket is shown above the vocal staves.

9

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

12

-va nos mi - se - ros. O - pi-tu-la - re, o - pi-tu - la - re no-bis
 O - pi-tu-la - re no - bis, o - pi-tu-la - re no - bis, O
 -va nos mi - se - ros. O -
 -va nos mi - se - ros. O - pi-tu-la - re no - bis, O sa-lus mun -

Je - su, Je - su sa - lus mun - di, O Je - su sa - lus mun - di. Ti -

Je - su, Je - su sa - lus mun - di, O Je - su sa - lus mun - di.

- pi - tu - la - re no - bis O Je - su sa - lus mun - di.

- di, O sa - lus mun - di, O Je - su sa - lus mun - di. Ti - bi can - ta - bo et

- bi can - ta - bo et psal - lam, et psal - lam quo - ti - di -

Ti - bi can - ta - bo et

Ti - bi can - ta - bo et psal - lam quo - ti - di - e

psal - lam quo - ti - di - e, et psal - lam quo - ti - di - e, ti - bi con - fi - te - bor in ae -

25

- e, 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 - mi -
 ti - bi con - fi - te - bor in ae - ter - nam Do - mi - ne,
 - ter - num, in ae - ter - num.

28

- ter - num, in ae - 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 - bi to - ta ae -

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

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

40

sem-pi - ter - num, ce-le-bra-bo ve-ri-ta-tem tu-am in ae - ter - num, in ae-

sem-pi - ter - num, ce-le-bra - bo ve-ri-ta-tem tu - am in

sae-cu-lum et sem-pi - ter - num.

-ter et sem - pi - ter-num, ce-le-bra-bo ve-ri-ta-tem tu - am, in ae-ter-num,

44

-ter - num Do - mi - ne, in sae-cu-lum et sem - pi - ter - num,

sae-cu-lam et sem-pi-ter - num, in sae - cu-

Ce - le - bra - bo ve-ri-ta-tem tu - am in sae - cu-lum et sem - pi-ter-num,

in ae-ter-num Do - mi - ne, in sae-cu-lum et sem - pi - ter - num,

in sae-cu-lum et sem-pi-ter - num.

-lum et sem - pi - ter - num, in sae-cu - lum et sem-pi-ter - num.

in sae-cu-lum et sem-pi-ter - num.

in sae - cu - lum, in sae - cu - lum et sem-pi-ter - num.

Hal - le-lu - jah, hal - le - lu-jah, hal-le - lu - jah, hal - le - lu - jah.

Hal - le-lu - jah,

56

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

Hal - le - lu - jah, hal - le -

60

- lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

Hal - le - lu - jah, -

adagio

Hal - le - lu - ia.

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,

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,

Hal - le - lu - jah, hal - le - lu - jah,

hal - le - lu - jah.

-lu - jah, hal - le - lu - jah.

hal - le - lu - iah, hal - le - lu - jah.

hal - le - lu - jah, hal - le - lu - jah.

hal - le - lu - jah, hal - le - lu - jah.

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is a basso continuo line. The lyrics are: hal - le - lu - jah. -lu - jah, hal - le - lu - jah. hal - le - lu - iah, hal - le - lu - jah. hal - le - lu - jah, hal - le - lu - jah.

29. Salvator Mundi

Henry Aldrich

C I
 C II
 B
 bc

¹
 Sal - va - tor mun - di__ Do - mi - ne
 Sal -

Detailed description: This block contains the first system of the musical score. It features four staves: C I (Coprino I), C II (Coprino II), B (Bassoon), and bc (Bassoon/Contrabassoon). The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal line (C I) begins with a first-measure rest, followed by a melodic phrase starting on G4. The lyrics 'Sal - va - tor mun - di__ Do - mi - ne' are aligned with the notes. The C II and B staves have rests, while the bc staff provides a harmonic accompaniment with a half note G3 in the first measure and a half note G3 with a sharp sign in the second measure.

4
 qui per cru - cem et san - gui - nem tu - um, qui per cru - cem et san - gui - nem tu - um,
 - va - tor mun - di__ Do - mi - ne qui per cru - cem et san - gui - nem

Detailed description: This block contains the second system of the musical score, starting at measure 4. It features four staves: C I, C II, B, and bc. The vocal line (C I) continues with a melodic phrase starting on G4. The lyrics 'qui per cru - cem et san - gui - nem tu - um, qui per cru - cem et san - gui - nem tu - um,' are aligned with the notes. The C II staff has a melodic phrase starting on G4. The B staff has rests. The bc staff provides a harmonic accompaniment with a half note G3 in the first measure and a half note G3 with a sharp sign in the second measure.

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 cru-cem 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-pu - lum, re-de-mi-sti

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

22

- il - i - a - tor nos - ter De - us de - fen - de il - lum ab om - ni - bus in - i - mi - cis

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

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

26

Ad Te sus - pi - ra - mus in Te

-tec - tor nos - ter De - us for - tis.

31

spem col - lo - ca - mus per Te, in Te fac ut gau - de - a - mus in ae - ter - num,

36

O bo - ne De - us. Ad Te sus - pi - ra - mus, in Te
 Ad Te sus - pi - ra - mus, in Te
 Ad Te sus - pi - ra - mus, in

41

spem col - lo - ca - mus, per Te fac ut gau - de -
 spem col - lo - ca - mus, in Te fac ut gau - de -
 Te spem col - lo - ca - mus, in Te fac ut gau - de - a - mus in ae -

45

- a - mus in ae - ter - num O bo - ne De - us. Ci - to con - fun - dan - tur qui
 - a - mus in ae - ter - num O bo - ne De - us. Ci - to con - fun - dan - tur qui
 - ter - num O bo - ne De - us. Ci - to con - fun - dan - tur qui

49

Ti-bi ad-ver-san - tur Je - ho-va De-us ul - ti - o - nis

Ti-bi ad-ver-san - tur Je - ho-va De-us ul - ti - o - nis, Je - ho-va De-us ul - ti - o - nis

Ti-bi ad-ver-san - tur Je - ho - va De-us ul - ti - o - nis

53

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

li-be-ra Ec-cle-si-am ab om-ni-bus ma - lis, et nos a la-be pec-ca-to-rum,

li-be-ra Ec-cle-si-am ab om-ni-bus ma - lis, De-us.

58

nos ab in-fe-li - ci la - que-o pec-ca - to-rum nos - tro - rum, ab

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

E - ri-pe nos ab in-fe-

62

in - fe - li - ci la - que - o, e - ri - pe nos ab in - fe - li - ci la - que - o pec - ca - to - rum nos -

ab in - fe - li - ci la - que - o,

- li - ci la - que - o pec - ca - to - rum nos - tro - rum.

67

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

e - ri - pe nos ab in - fe - li - ci la - que - o pec - ca - to - rum nos -

E - ri - pe nos ab in - fe - li - ci la - que - o pec - ca - to - rum

71

nos - tro rum. E - ri - pe nos ab in - fe - li - ci la - que - o pec - ca -

- stro - rum. E - ri - pe nos ab in - fe - li - ci la - que - o pec - ca - to - rum no -

nos - tro rum. E - ri - pe nos ab in - fe - li - ci la - que - o pec - ca - to - rum

75

Parte seconda

-to-rum nos - tro - rum. Ut

- stro - rum. Ut po - pu-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 in

- tae - tur, lae - tae - tur_ in_ Te,

85

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

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

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, tri-

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

-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-pu-lus

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

Te, lae - te - tur, lae - te - tur in Te, ut

Tu - us lae-te-tur in Te,

102

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

107

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

112

- tae - tur, in Te, lae - tae - tur in Te, ut
 - te - tur in Te, lae - te - tur, lae - te - tur in Te, ut
 Tu - us lae - te - tur, lae - te - tur, lae - te - tur in Te, ut

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

-um-phet in sa-lu - te Tu - a. Po - pu-lus Tu - us lae - te - mur et
 Te et in sa - lu - ta - ri Tu - o. Po - pu-lus Tu - us lae - te - mur in
 Te et in sa-lu - ta - ri Tu - o. Po - pu-lus Tu - us lae - te - tur in
 Te et in sa-lu - ta - ri Tu - o. Po - pu-lus Tu - us lae - te - tur in

in ae - ter-num tri - um - phe - mus in ae - ter - num tri - um - phe - mus in
 Te, in ae - ter-enum tri - um - phe - mus in
 Te et in ae - ter-num tri - um - phe - mus in
 Te et in ae - ter-num tri - um - phe - mus in

131

sa - lu - te Tu - a.

sa - lu - te Tu - a.

Parte terza

sa - lu - te Tu - a. Ce - le - bra - bi-mus mi - se - ri - cor -

136

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

141

Tu - o,

146

lau - da - bi - mus_ Te con - fi - te - bi - mur_ Ti_

151

bi,

lau - da - bi-mus Te con - fi - te - bi-mur Ti - bi, lau -

-da - bi-mus Te con - fi - te - - - bi-mur Ti - bi et

no-men Tu-um in ae-ter-num lau-di-bus fe-ri-mus, et no-men *Tu-um in ae-ter-num* lau - di-bus fe - ri -

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

- mus.

176

- a,
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

182

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

188

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.

16

o - pe-ra ei - us et mi - ra - bi - li-a et mi - ra - bi - li-a ej - us, ex-ul-ta-te, ex-u - ta-te et

7 6 # #6 6# #

26

ca - ni-te no - mi-ni su - o al - tis - si - mo, et ca - ni-te no - mi-ni su - o al - tis - si - mo.

#

36

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 - era ej - us,
An-nun - ci - a - te in - ter gen - tes o - pe-ra ei - us,

6# 7 6

an-nun - ci - a - te, an-nun - ci - a - te in - ter gen - tes op - e-ra ej - us, an-nun-ci-

an-nun - ci - a - te in - ter, in - ter gen - tes op - e-ra ej - us, an-nun-ci-

an-nun - ci - a - te, an-nun - ci - a - te in - ter gen - tes o - pe-ra ej - us, an-nun-ci-

4 #3

- 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-ni

- a - te, an-nun-ci - a - te in-ter gen - tes op - e-ra ej - us.

- a - te, an-nun-ci - a - te in-ter gen - tes o - pe-ra ej - us.

#

tu - o al - tis - si-mo ca - nam.

In te ex - ul - ta-bo et no - mi-ni tu - o al - tis - si-muo ca -

#

74

In te ex - ul - ta-bo et no - mi-ni tu - o al - tis - si-mo ca - nam..
- nam, in te ex - ul - ta-bo et no - mi-ni tu - o al - tis - si-mo ca - nam.
In sem - pi - ter -

84

Su - mi - te
- na se - cu - la, in sem - pi - ter - - na se - cu - la.

bc part alone gives an additional 'Cantate' section between bars 91 and 92:
the material of bars 140-169.

93

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,
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 -
 psal - mum et da - te tym - pa-num, psal -
 su - mi - te psal - mum et da - te tym - pa-num psal - te - ri - um ju - cun - dum cum

105

-ra, psal - te - ri - um ju - cun - dum cum ci - tha - ra,
 -te - ri - um ju - cun - dum, psal - te - ri - um ju - cun - dum cum ci - tha - ra, psal -
 ci - tha - ra psal - te - ri - um ju -

111

psal - te - ri - um ju - cun - dum cum
 - te - ri - um ju - cun - dum, psal - te - ri - um ju - cun - dum cum
 - cun - dum, psal - te - ri - um ju - cun - dum cum

115

ci - - tha - ra ju - cun - dum cum ci - - tha -
 ci - - tha - ra ju - cun - dum, cum ci - - tha -
 ci - - tha - ra ju - cun - dum cum ci - - tha -

119

-ra. In te ex - al - ta - bo, in te ex - al - ta - bo et no - mi - ni
 -ra. In te ex - ul - ta - bo et no - mi - ni tu - o, no - mi - ni
 -ra. In te ex - ul - ta - bo et no - mi - ni

123

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

127

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

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

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

#

132

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, 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

6 #

137

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 -

#

142

-ho - vae, can - ta - te Je - ho - vae, can -
 Can - ta - te Je - ho - vae, can -
 -ho - vae, can - ta - te Je - ho - vae

145

-ta - te Je - ho - vae qui in Si - on ha - bi - tat, can - ta - te Je -
 -ta - te Je - ho - vae qui in Si - on ha - bi - tat,
 qui in Si - on ha - bi - tat,

151

-ho - vae, can - ta - te Je -
 can - ta - te Je - ho - vae, can - ta - te Je -
 can - ta - te Je -

155

-ho - vae qui in Si - on ha - bi - tat,

-ho - vae qui in Si - on ha - bi - tat,

-ho - vae qui in Si - on ha - bi - tat, can -

159

-ta - te, can - ta - te Je - ho - vae qui in Si - on ha - bi -

163

can - ta - te Je - ho - vae qui in

can - ta - te Je -

- tat, can - ta - te Je - ho - vae qui in

167

Si - - - on ha - - - bi - tat.

-ho - vae qui in Si - on ha - bi - tat.

Si - - - on ha - - - bi - tat.

Si - - - on ha - - - bi - tat.

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 4/4 time. The lyrics are Latin: 'Si - - - on ha - - - bi - tat.' and '-ho - vae qui in Si - on ha - bi - tat.' The first staff has a long note on 'on' that spans across the first two measures. The second staff has a sharp sign on the 'Si' note. The third and fourth staves have long notes on 'on' that span across the first two measures. The music ends with a double bar line and repeat dots.

31. Cantate Jehovahae, II (G minor)

Henry Bowman

1

C (or T) I

C (or T) II

bc

Can - ta - te, can - ta - te, can - ta - te Je -

Can - ta - te, can -

3

-ho - vae, can - ta - te Je - ho - vae qui in Si - on ha - bi - tat, can - ta - te, can -

-ta - te, can - ta - te Je - ho - vae qui in Si - on ha - bi - tat,

6

-ta - te, can ta - te, can - ta - te, can ta - te, can - ta - te Je - ho - vae

can ta - te, can - ta - te, can ta - te, can - ta - te, can - ta - te Je - ho - vae

4 #6

9

qui in Si - on, qui in Si-on ha - bi - tat. Su - mi - te psal-mum et

qui in Si - on, qui in Si-on ha - bi - tat. Su - mi - te

14

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

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

19

da - te tym - pa-num, psal - te - ri-um ju - cun - dum cum

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

24

ci - tar - ra, psal - te - ri - um ju - cun - dum cum
psal - te - ri - um ju - cun - dum, psal - te - ri - um ju - cun - dum cum

29

ci - tar - ra. psal - te - ri - um ju -
ci - tar - ra, psal - te - ri - um ju - cun - dum, psal - te - ri - um ju -

34

- cun - dum cum ci - tha - ra, ju - cun - dum cum ci - tha -
- cun - dum cum ci - tha - ra, ju - cun - dum cum ci - tha -

39

-ra. An-nun - ci - a - te, an-nun - ci - a - te in - ter

-ra. An-nun - ci - a - te, an-nun - ci - a - te

45

gen-tes op - er-a ej - us, an-nun - ci - a - te, an-nun - ci-

in - ter gen - tes op - er - a ej - us, an-nun - ci - a - te

7 6 4 #3

52

- a - te in - ter gen - tes op - er-a_ ej - us, an-nun-ci - a - te, an-nun-ci -

in - ter, in - ter gen - tes op - e-ra ej - us, an-nun-ci - a - te, an-nun-ci -

7 6 4 #3

59

- a - te in-ter gen - tes op - er-a_ ej - us. In te ex - al - ta-bo et

- a - te in-ter gen - tes op - er-a_ ej - us.

67

no - mi-ni tu - o al - tis - si-mo ca - nam.

In te ex - al - ta-bo et

74

In te ex - al - ta-bo et

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

81

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

b # #

87

-ta-bo, in te ex - al - ta-bo et 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,

b

91

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

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

#

96

- pas - ti, im - pi - os per - di - dis - ti et no - men e - o - rum de - le - vis -

- pas - ti, im - pi - os per - di - dis - ti et no - men e - o - re, de - le - vis -

46

100

- ti, in sem - pi - ter - na, in sem - pi - ter - na

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

b6

103

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

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

4 6 4

107

-ta - te Je - ho - vae, can - ta - te Je - ho - vae, can - ta - te Je -

Can - ta - te Je - ho - vae, can - ta - te Je -

112

-ho - vae qui in Si - on ha - bi - tat, can - ta - te Je -

-ho - vae qui in Si - on ha - bi - tat,

#

117

-ho - vae, can - ta - te Je -

can - ta - te Je - ho - vae, can - ta - te Je -

#

121

-ho - vae qui in Si - on ha - bi - tat,

-ho - vae qui in Si - on ha - bi - tat,

7 6 #

126

can -

130

-ta - te Je - ho - vae qui in

can - ta - te Je -

133

Si - - on ha - - bi - tar.
-ho - vae qui in Si - on ha - bi - tat.

6

Detailed description: This is a musical score for three voices, likely a choir or three soloists. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The top staff is for the Soprano voice, the middle for the Alto voice, and the bottom for the Bass voice. The lyrics are in Latin. The Soprano part begins with a half note 'Si', followed by a dotted half note 'on', and then a half note 'ha' with a slur over it, followed by a dotted half note 'bi' and a final half note 'tar.' with a fermata. The Alto part begins with a dotted half note '-ho', followed by quarter notes '-vae', 'qui', and 'in', then a half note 'Si' with a sharp sign, followed by a dotted half note 'on', a half note 'ha', and a final half note 'tat.' with a fermata. The Bass part begins with a half note, followed by a dotted half note, and then a half note, ending with a final half note with a fermata. A '6' is written below the Bass staff.

32. Adjuro vos filiae Jerusalem

Henry Cooke

C

B

bc

1

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

5

fi-li - ae, fi-li - ae Je - ru - sa - lem.

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

10

fi - li - ae,

vos fi - li - ae Je - ru - sa - lem, fi - li -

14

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

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

18

di - lec - tum_ me - um ut nun - ti - e - tis est.

di - lec - tum_ me - um ut nun - ti - e - tis est.

24

Qui - a a - mo - re lan - gue - o, lan - gue - o,

Qui - a a - mo - re lan - gue - o, lan - gue - o,

30

di - lec - tus_ me - us,

di - lec - tus me - us.

37

Can - di - dus et ru - bi - cun - dus e -

Can - di - dus et ru - bi - cun - dus e -

42

-lec - tus ex mil-li - bus, can - di - dus et ru - bi -

-lec - tus ex mil-li - bus, can - di - dus et ru - bi -

48

-cun - dus e - lec - tus ex mil - li - bus.

-cun - dus e - lec - tus ex mil - li - bus.

53

Et ma-nus e - jus, et ma-nus e - jus tor - na -

Et ma-nus e - jus, et ma-nus e - jus

57

ti - lis ple - na ja - cin - tis,
tor - na - ti - lis ple -

61

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

66

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

70

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

The image shows a musical score for three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, ending with a whole note. The middle staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with eighth and sixteenth notes, ending with a whole note. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a simple bass line with quarter notes, ending with a whole note. The lyrics 'le - lu - ja.' are written below the middle staff, with hyphens under the words. A dashed line connects the end of the middle staff to the end of the bottom staff. The number '73' is written above the first measure of the top staff.

33. Domine, quid multiplicati sunt

Claude Desgranges

C (or T)

bc

1

Do - mi - ne,

4

quid mul-ti-pli-ca - ti sunt qui tri - bu-lant me, mul - ti in - sur-gunt ad-ver-sum

8

me mul-ti di - cunt a - ni-mae me - ae non est, non est sa - lus

13

ip - si in De-o e - jus. Tu au-tem Do - mi -

18

-ne sus-cep-tor me-us es glo-ri-a me - a et ex-al - tans ca-put me - um.

Vo-ce me - a ad Do-mi num, ad Do-mi-num cla-ma - vi et ex-au-di-vit

me de mon-te sanc-to me - o. E - go dor-mi - vi et so-po-ra-tus

sum et ex-sur-rex - i qui-a Do - mi-nus sus - ce - pit me.

non ti-me - bo mil - li - a po - pu - li cir-cum-dan-tis

me. Ex-sur-ge, ex-sur-ge Do-mi-ne sal - vum me fac De-us me - us.

Quo-ni - am tu per-cus-sis - ti om - nes, om - nes ad-ver-san-tes

49

Musical score for measures 49-53. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the vocal line with lyrics: "mi - hi si-ne cau - sa; den - tes pec-ca-to-rum con - tri-vi - sti." The bass staff contains the accompaniment. The music is in a common time signature and features a mix of eighth and quarter notes.

54

Musical score for measures 54-56. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the vocal line with lyrics: "Do - mi-ni est sa -". The bass staff contains the accompaniment. The music is in a common time signature and features a mix of eighth and quarter notes.

57

Musical score for measures 57-61. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the vocal line with lyrics: "-lus et su - per po - pu - lum tu - um be - ne - dic - ti - o tu - a." The bass staff contains the accompaniment. The music is in a common time signature and features a mix of eighth and quarter notes.

34. Usquequo Domine

Claude Desgranges

1

C

bc

Us-que-quo Do-mi-ne ob-li-ve-sce-ris me in fi-nem?

4

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

8

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

13

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

17

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

22

-os, ne um - quam ob - dor - mi - am in mor - te; ne - quan - do di - cat

27

in - i - mi - cos me - us: prae - va - lu - i, prae - va - lu - i ad - ver - sus e - um. Qui tri - bu - lant

32

me, qui tri - bu - lant me ex - ul - ta - - - bunt si mo - tus fu - e - ro; e - go au -

36

- tem in mi - se - ri - cor - di - a tu - a spe - ra - vi. Ex - ul - ta - bit cor me - um in sa - lu - ta -

41

- ri - tu - o. Can - ta - bo Do - mi - ne qui bo - na tri - bu - it mi - hi; et psal - lam

49

no - mi - ni Do - mi - ni al - tis - si - mi,

et psal - lam no - mi - ni Do - mi - ni al - tis - si - mi.

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music consists of five measures. The lyrics are written below the top staff, aligned with the notes. The first measure contains the notes G4, A4, B4, and A4. The second measure contains the notes C5, B4, A4, and G4. The third measure contains the notes F4, E4, D4, and C4. The fourth measure contains the notes B3, A3, G3, and F3. The fifth measure contains the notes E3, D3, C3, and B2. The lyrics are: 'et psal - lam no - mi - ni Do - mi - ni al - tis - si - mi.' The word 'psal' is under the first measure, 'lam' is under the second, 'no' is under the third, 'mi' is under the fourth, and 'ni' is under the fifth. The word 'Do' is under the first measure of the fifth measure, 'mi' is under the second, 'ni' is under the third, 'al' is under the fourth, 'tis' is under the fifth, 'si' is under the sixth, and 'mi' is under the seventh. The music ends with a double bar line.

35. Celebrate Dominum

Dr. Christopher Gibbons

C (or T)  

B 

bc 

1

Ce-le - bra-te Do-mi-num pro-cla-ma-te_ no - men ej -

Ce-le -

6 6 6 4 3

4

- us, ce-le - bra-te Do - mi-num pro-cla -

-bra-te Do-mi-num pro - cla - ma-te no - men ej - us, ce-le - bra-te Do-mi - num pro-cla -

6 4 3 7 6 6

8

-ma-te_ no - men ej - us, no-tas fa-ci-te ac-ti - o-nes ej - us, no-tas fa-ci-te ac-ti-

-ma-te no - men ej - us, no-tas fa-ci-te ac-ti - o-nes ej - us, no-tas fa-ci-te ac-ti-

6 4 3 7 [#]6 b

12

- o - nes ej - us. Ca - ni - te Je - ho - vae. Et lau - da - te ej -

- o - nes ej - us. Ca - ni - te Je - ho - vae. Et lau - da - te ej -

4 [b] 3 # 6 6 4 3

18

- um. Con - fa - bu - la - mi - ni de om - ni - bus mi - ra - cu - lis ei - -

- um. con - fa - bu -

b [b] 5 7 4 3

21

- us. Quae - ri - te Je - ho - vam, quae - ri - te Je -

- la - mi - ni de om - ni - bus mi - ra - cu - lis ej - us.

6 6 4 3 6 6

25

-ho - vam et ro - bur ej - us, — quae-ri-te fac-iam
 Quae-ri-te Je - ho-vam, et ro-bur ei-us,

6 b # 6 #

29

ej-us in ae-ter- num — Il - le Je - ho - vae_ De - us_

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

5 6

33

nos - ter. In to-ta ter - ra_ sunt_ ej - us ju-

Il - le Je-ho - vae_ De - us_ nos - ter.

6 4 3 6 [b] 6

-di - ci - a. De - cor et ma-jes - tas cor - ram e -

In to - ta ter - re sunt ei - us ju - di - ci - a.

4 3 6 4 3

- o. Ro - bur et gau-di-um in lo - co il - li -

De - cor et ma - jes - tas cor - am e - o. Ro -

3 6 6 4 3 6 4 3

- us. Mag - nus Je - ho - vae,

-bur et gau-di-um in lo - co il - li - us. Mag - nus Je - ho - vae,

51

mag - nus Je - ho - vae. Et est lau - dan - dus re - ve - ren - dus su - per

mag - nus Je - ho - vae.

6 # 6 # 6 6

55

om - nes De - os. Et est

et est lau - dan - dus re - ve - ren - dus su - per om - nes De - os, et est lau -

6 4 3 6 6 7 6 6 6 6

60

lau - dan - dus re - ve - ren - dus su - per om - nes De - os su - per om - nes De -

- dan - dus re - ve - ren - dus su - per om - nes De - os su - per om - nes De -

6 6 7 7 4 3 6 6 b b 6 4 3

65

-os. Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,

-os. Al-le-li-ia, al-le-lu-ia, al-le-

6 6 4 3 6 6 6

69

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

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

6 6 6 6 6 4 3

72

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

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

6 6 6 4 3

75

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

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

6 6 4 3

Detailed description: This is a musical score for three voices: Soprano, Alto, and Bass. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The Soprano part begins with a treble clef and a soprano 8va sign. The Alto and Bass parts begin with bass clefs. The lyrics are 'al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.' for the Soprano and '-lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.' for the Alto and Bass. The score includes a figured bass line at the bottom with figures 6, 6, 4, and 3. The music concludes with a double bar line and repeat dots.

36. Gloria Patri

Christopher Gibbons

1

C
C
T
bc

Glo - ri - a Pa - tri, glo - ri - a Pa -
Glo - ri - a Pa - tri et
Glo - ri - a

5

- tri et fi - li - o, et fi - li - o et Spi - ri - tu - i sanc - to,
Fi - li - o et Fi - li - o, et Spi - ri - tu - i Sanc - to,
Pa - tri et Fi - li - o, et Fi - li - o, et Spi - ri - tu - i

11

Sanc - to, et Spi - ri - tu - i Sanc - to.

Sanc - to, et Spi - ri - tu - i Sanc - to. Si-cut e - rat in prin -

Sanc - to, et Spi - ri - tu - i Sanc - to. Si-cut e - rat

16

Si-cut e - rat in prin-ci - pi - o et nunc et sem-per,

-ci - pi - o et nunc et sem - per, si - cut e - rat in prin-ci - pi - o et

in prin-ci - pi - o, et nunc et sem - per, nunc et sem-per, in prin - ci - pi - o, si - cut

19

si - cut e - rat in prin-ci - pi - o, et nunc et sem-per, nunc et sem-per,

nunc et sem-per, si - cut e - rat in prin - ci - pi - o et nunc et

e - rat in prin-ci - pi - o et nunc et sem - per, nunc et sem-per, nunc et sem - per,

22

et nunc et sem - per, et in sae-cu-
sem - - per, et in sae-cu-la sae-cu - lo-rum, A

26

- la sae-cu - lo - rum, A - men, sae-cu - lo - rum, A - men. et in sae-cu -
men, et in sae-cu - la sae-cu-lo - rum, A - men, a - men, et

30

- la sae - cu - lo - rum, sae - cu - lo - rum, A - men, et in sae - cu - la sae - cu -
in sae - cu - la sae - cu - lo - rum, A - - - men, et in sae - cu -
lo - rum, A - men, a - men, sae - cu - lo - rum, et in

33

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

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

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

The musical score consists of four staves. The top three staves are vocal parts in treble clef, and the bottom staff is a bass line in bass clef. The lyrics are Latin: "-lo - rum. A - men, sae - cu - lo - rum, A - men." for the first voice; "-la sae - cu - lo - rum, A - - - men." for the second voice; and "sae - cu - la sae - cu - lo - rum, A - men." for the third voice. The bass line provides harmonic support. The score includes various musical notations such as notes, rests, and slurs.

37. Laudate Dominum

Christopher Gibbons

Final Chorus:
CCCATB BV bc

1

C I
C II
A
B
Bass Viol
Ob MS Mus. Sch.
C. 138 only
bc

Lau - da - te Do - mi-num om - nes gen -
Lau - da - te Do - mi-num om - nes_ gen -
Lau - da - te Do - mi-num om - nes gen -
Lau - da - te Do - mi-num om - nes gen -



5

- tes, lau - da - te Do - mi-num om - nes_ gen - tes,
- tes, lau - da - te Do - mi-num om - nes_ gen - tes, lau - da - te
- tes, lau - da - te Do - mi-num om - nes_ gen - tes, lau - da - te
- tes, lau - da - te Do - mi-num om - nes_ gen - tes, lau - da - te

12

lau - da - te e - um om - nes po - pu - li
 e - um om - nes po - pu - li, lau - da - te e - um om - nes po - pu - li
 e - um om - nes po - pu - li, lau - da - te e - um om - nes po - pu - li
 e - um om - nes po - pu - li, lau - da - te e - um om - nes po - pu - li



19

quon - iam con - fir - ma - ta est.
 quon - iam con - fir - ma - ta est. *Su - per nos mi - se - re - cor - di - a* ej - us,
 quon - iam con - fir - ma - ta est. *Su - per nos mi - se - re -*
 quon - iam con - fir - ma - ta est.

Su-per nos mi-se-re-cor-di - a ej - us, su-per

- cor-di-a ej - us, su-per

Su-per nos mi-se-re - cor-di-a ej - us, su-per



30

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 ve-ri-tas

nos mi-se-re - cor-dia ej - us,

36

et ve-ri-tas Do - mi - ni, ma - net in ae - ter - num, in ae - ter - num,
 ve-ri-tas Do - mi - ni, Do - mi - ni, ma - net in ae - ter - num, in ae -
 Do - mi - ni, et ve-ri-tas Do - mi - ni,



41

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

64

C I
-ia. Al - le-lu-ia, al - le - lu - ia, al - le - lu - ia, al - le -

C II
-ia. Al - le-lu-ia, al - le - lu - ia, al - le - lu - ia, al - le -

C III
- Al - le-lu-ia, al - le - lu - ia, al - le - lu - ia, al - le -

A
-ia. Al - le-lu-ia, al - le - lu - ia, al - le - lu - ia, al - le -

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

B
-ia. Al - le-lu-ia, al - le - lu - ia, al - le - lu - ia, al - le -

BV

bc

72

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

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

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

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

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

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

76

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

38. O bone Jesu

Christopher Gibbons

1

C

AI

AII

B

bc

O bo - ne Je -

O bo - ne Je - su,

O bo - ne Je - su,

O bo - ne Je - su,

4

O dul - cis - si-me Je - su, O dul - cis - si-me Je - su,

- su, O dul - cis - si-me Je - su, O Je - su, O pi - is - si-me

O dul - cis - si-me Je - su, O pi -

O dul - cis - si-me Je - su, O dul - cis - si-me Je - su,

O dul - cis - si-me Je - su, O dul - cis - si-me Je - su,

7

O pi - is - si-me Je - su, O pi - is - si-me Je - su, O Je - su, O Je - su,
 Je - su, O Je - su, O pi - is - si-me Je - su, O Je - su, O Je - su, O Je - su,
 - is - si-me Je - su, O pi - is - si-me Je - su, O pi - is - si-me Je - su, O Je - su, O Je - su,
 O pi - is - si-me Je - su, O pi - is - si-me Je - su, O Je - su, O Je - su,

11

O pi - is - si-me Je - su, O Je - su fi - li Ma-ri-a vir - gi-
 O pi - is - si-me Je - su, O Je - su.
 O pi - is - si-me Je - su, O Je - su fi - li Ma-ri-a vir - gi-nis,
 O pi - is - si-me Je - su, O Je - su fi -

15

- nis, O dul-cis Je - su, O dul-cis Je - su, O
 O dul-cis Je - su, O dul-cis Je - su, O
 fi - li Ma-ri-a vir - gi - nis, O dul-cis Je - su, O dul-cis Je - su, O
 - li Ma-ri-a vir - gi-nis, O

— dul - cis Je - su, O dul - cis Je - su. Se - cun - dum mag - nam mi - se - ri - cor - diam tu -

— dul - cis Je - su, O dul - cis Je - su. Se - cun - dum mag - nam mi - se - ri - cor - diam tu -

— dul - cis Je - su, O dul - cis Je - su. Se - cun - dum mag - nam mi - se - ri - cord - iam tu -

— dul - cis Je - su, O dul - cis Je - su.

- am, se - cun - dum mag - nam mi - se - ri - cor - diam tu - am, O bo - ne Je - su, —

- am, se - cun - dum mag - nam mi - se - ri - cor - diam tu - am, O bo - ne

- am, se - cun - dum mag - nam mi - se - ri - cor - diam tu - am, O bo - ne Je - su, —

se - cun - dum mag - nam mi - se - ri - cor - diam tu - am,

mi - se - re - re me - i Je - su, —

Je - su, mi - se - re - re me - i Je - su, O Je - su, mi - se - re - re me - i Je - su, mi - se - re - re me - i

mi - se - re - re me - i Je - su, mi - se - re - re me - i Je -

O bo - ne Je - su, mi - se -

27

O Je - su, mi-se-re-re me-i Je - su, O dul-cis-si me Je - su, O Je -
 Je - su, mi-se-re-re me-i Je - su O Je - su, O dul - cis - si-me Je - su, O dul-cis - si-me
 -su O Je - su, mi-se-re-re me-i Je - su, O dul - cis - si - me Je -
 -re-re me-i Je - su, mi-se-re-re me-i Je - su, O dul - cis - si-me Je - su, O Je -

30

- su, O dul - cis - si - me Je - su, O dul - cis - si - me Je - su,
 Je - su, O dul - cis - si - me Je - su, O dul -
 - su, O dul - cis - si - me Je - su, O dul - cis - si - me Je - su, O dul -
 - su, O dul - cis - si - me Je - su, O dul -

32

O dul - cis - si - me Je - su, O dul - cis - si - me, dul -
 -cis - si - me Je - su, O Je - su, O dul - cis - si - me, dul -
 -cis - si - me Je - su, O dul - cis - si - me, dul -
 -cis - si - me Je - su, O dul - cis - si - me Je - su, O dul - cis - si - me, dul -

The image shows a musical score for five voices, arranged in five staves. The music is in a key with two sharps (F# and C#) and a common time signature. The lyrics are: -cis - - si - me Je - - - - su. The first staff (Soprano) has a melodic line with a long note on 'Je' and a fermata. The second staff (Alto) has a melodic line with a slur over 'me' and a fermata. The third staff (Tenor) has a melodic line with a long note on 'Je' and a fermata. The fourth staff (Bass) has a simple harmonic line with a long note on 'Je' and a fermata. The fifth staff (Bass) has a simple harmonic line with a long note on 'Je' and a fermata. Each staff ends with a double bar line and repeat dots.

39. O bone Jesu

Alessandro Grandi

A

T I

T II

B

bc

O dul-cis-si-me, dul -

O bo-ne Je - su, O dul -

O bo-ne Je - su,

6

-cis - si-me Je - su; O

-cis - si-me, Je - su; O dul-cis - si-me, dul - cis - si-me Je - su;

O dul - cis - si - me, dul-cis - si - me Je - su;

O dul-cis - si - me, dul - cis - si - me Je - su;

11

— pi - is - si-me Je - su; O Je - su, O -
 O dul - cis-si-me Je - su. O pi - is - si-me Je - su, O Je - su,
 O pi - is - si-me Je - su, O Je - su,
 O Je - su,

b d #

19

— pi - is - si-me Je - su. O Je - su,
 O pi - is - si-me Je - su. O Je - su, fi - li Ma-ri-ae
 O pi - is - si-me Je - su. O Je - su,
 O pi - is - si-me Je - su. O Je - su,

#

25

fi - li Ma-ri-ae vir - gi - nis,
 vir - gi - nis, fi - li Ma-ri-ae vir - gi -
 fi - li Ma-ri-ae vir - gi -
 fi - li Ma-ri-ae vir - gi -
 fi - li Ma-ri-ae vir - gi -

b #

29

O dul - cis Je - - - su, O dul - cis Je - - - - -

-nis, O dul - cis Je - - - su, O dul - cis Je - -

- nis, O dul - cis Je - - - su, O dul - cis Je - - - - -

- nis O dul - cis Je - - - - - - - - - - - - - - - -

32

-su. Se-cun-dum magnam misericordiam tu - am,

-su. Se-cun-dum magnam misericordiam tu - am,

-su. Se-cun-dum magnam misericordiam

-su. Se-cun-dum magnam misericordiam

♯

♭

36

se-cun-dum magnam misericordiam tu - am, O bo-ne Je - su mi - se-

se-cun-dum magnam misericordiam tu - am O bo-ne Je -

tu - am, se-cun-dum magnam misericordiam tu - am. O bo-ne Je -

tu - am, se-cun-dum magnam misericordiam tu - am. O bo-ne Je - su mi-se-

-re - re me - - i, O dul-cis Je - su, O dul-cis Je - - su.
 -su mi-se-re - re me - i, O dul-cis Je - su, O dul-cis Je - su, O dul-cis Je - su. O pi - is - si-me
 -su mi-se-re - re me - i, O dul-cis Je - - su.
 -re - re me - i, O dul-cis Je - - - su.

O pi - is - si-me Je - su, O dul-
 Je - su, O pi - is - si-me Je - su, O dul-cis-si-me, dul-
 O pi - is - si-me Je - - su,
 O pi - is - si-me Je - - su, O dul-cis-si-me, dul-
 O pi - is - si-me Je - - su, O dul-cis-si-me, dul-cis - - si-me Je - - su.

-cis-si-me, dul-cis - - si - me Je-su, O dul - cis-si-me, dul-cis - si-me Je - - su.
 -cis - - si-me Je-su, O dul-cis-si-me, dul - cis - - si-me Je - - su.
 O dul - cis-si-me, dul-cis - - si-me Je - - su.
 O dul-cis-si-me, dul - cis - - si-me Je - - - - - su.

40. O amantissime Domine, I

Nicholas Lanier

1

C

bc

O A-man-tis - si-me Do - mi-

4 3#

6

-ne in-ef - fa - bi - lis dul - ce - do a - mor - is.

15

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

21

3#

-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

43

— a-mor, O — a-mor ve - he-mens et a-bys - sa - lis ex a - bys - so —

50

— a - mo - ris. Dul - cis Je - su, dul - cis Je - su.

59

Suc-cur - re mi - hi, suc-cur - re mi - hi per tu-um sanc - tum a -

66



- mor - em, et — com-pel-le me ad te a - man - dum.

41. O amantissime Domine, II


637

Nicholas Lanier

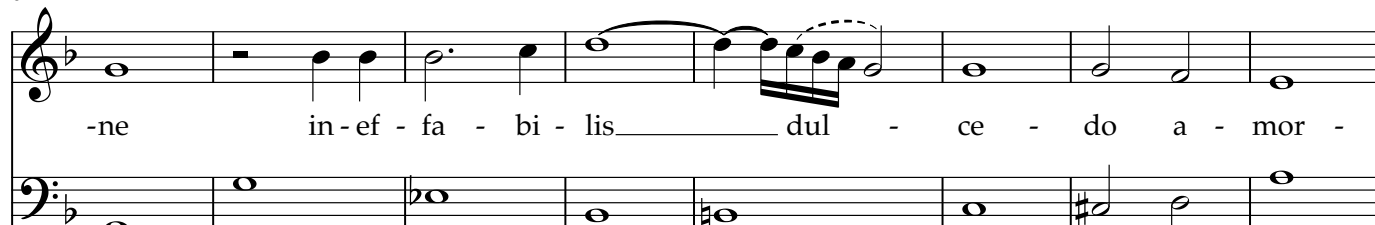

1 *tr*

C  

O A-man - tis - si-me Do - mi-

bc 

6


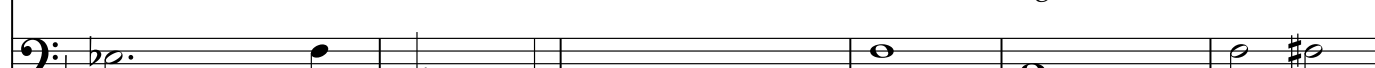
-ne in - ef - fa - bi - lis dul - ce - do a - mor -

14 *tr*


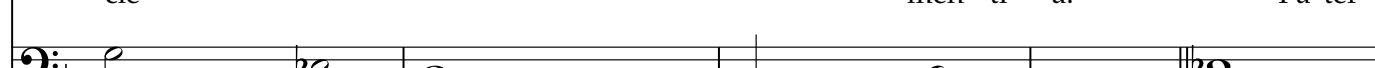
-is. In - es - ti - ma - bi - lis, in - es - sti - ma - bi - lis est tu -

20

- a - di - lec - ti - o. O fons be - nig - ni - ta - tis et

26 *tr.*

cle - - - - - men - ti - a. Pa - ter

31

cre - a - tio - nis, pa - ter cre - a - tio - nis, a - mor -

38

im - - men - se. O a - mor,

43

O a - mor ve - he - mens et a - bys - sa - lis ex a -

48

- bys - so a - - - mo - ris. Dul - cis Je - su,

54

dul - cis Je - su. Suc - cur - re mi - hi,

59

suc - cur - re mi - hi per tu - um san -

63

- ctum a - - - - - mo - rem. et

68

— com - pel - le me ad te a - - -

The musical score for measures 68-70 consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a vocal line with lyrics: "— com - pel - le me ad te a - - -". The notes are: a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a half note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. A dashed slur covers the final three notes (Bb4, A4, G4). The lower staff is in bass clef with a key signature of one flat. It contains a bass line with notes: a half note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a half note Bb3, and a quarter note A3.

71

- - - - - man - dum.

The musical score for measures 71-73 consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a vocal line with lyrics: "- - - - - man - dum.". The notes are: a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a half note E4, and a half note D4. A dashed slur covers the first seven notes (G4 to G4). The lower staff is in bass clef with a key signature of one flat. It contains a bass line with notes: a half note G3, a half note F3, and a half note E3.

42. Bone Jesu Verbum Patris, I

Matthew Locke

C

bc

1

Bo - ne Je - su Ver - bum Pa - tris,

7 6 # 6 5 6

3 4 # 3 # 6

5

splen-dor pa-ter-nae Glo - ri - ae, in quem de-si-de-rant an-ge-li pro spi-ce-re,

6 5 3 6 # #

3 4 3 # #

9

do-ce me, do-ce me fa-ce-re vo-lun-ta-tem tu-am, ut a Spi-ri-tu tu-o bo - no de-

8 7 6 # # # 6

13

-duc-tus ad be - a-tam il-lam per-ven-i-am ci-vi - ta - tem,

6 3 # 6 6 6

4 3 # 6 6 6

16

u - bi est di - es ae - ter - nus

6 6 6

20

et u - nus om - ni - um_ spi - ri - tus,

6 # 6 # 6 6 6

25

u - bi est cer - ta se - cu - ri - tas, et se - cu - ra ae -

6 # 6 # # # 6 #

30

-ter - ni - tas, et ae - ter - na tran - qui - li - tas et tran -

6 6 # 6 # 6 # 6

35

-quil - la fe - li - ci - tas, et fe - lix_ su -

6 # 6 # 6 6 6

39

-a - vi - tas, et su - a - vis, su - a - vis ju - cun - di -

6 # 6

44

-tas, ju - cun - di - tas, ju - cun - di - tas, et su - a -

6 # # 6 # 6

49

-vis ju - cun - di - tas, ju - cun - di - tas. Quan - do ve-re Do - mi

6 # # 6 # #

54

-ne, quan - do, quan-do quo - ni-am ver-mis sum et non ho-mo, quo -

6 # 6# # 6

59

- ni-am ver-mis sum et non, *et non*, et non ho - mo, ver-mis sum,

7 6# # 6 6 6 #

63

et non ho - mo de-si-de-ro at-ta-men dis-sol - vi et te-cum, et te-cum es-se, O bo - ne

6_{4b} 6 6

67

Je - su, et te-cum, et te-cum es - se, dis-sol-vi et te-cum es-se, O bo - ne Je - su, de-si-de-ro

6₄ 5 6 # 6 6 4 3

71

at-ta-men, dis-sol - vi, et te-cum, et te-cum es-se, O bo - ne, bo - ne Je - su.

6₄ 6 6 6 [#] 6

75

u - bi est_ di - es ae - ter - nus_

80

et u - nus om - ni - um_ spi - ri - tus, u - bi est

85

cer - ta se - cu - ri - tas, et se - cu - ra ae - ter - ni - tas,

90

et ae - ter - na tran - qui - li - tas et tran - quil - la fe -

95

- li - ci - tas, et fe - lix_ su - a - vi - tas, et su -

100

- a - vis, su - a - vis ju - cun - di - tas, ju - cun - di - tas,

105

Musical score for measures 105-107. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: ju - cun - di - tas, et su - a - - - . The bass line includes fingerings (6) and sharps (#).

108

Musical score for measures 108-111. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: -vis ju - cun - di - tas, ju - cun - di - tas. The bass line includes fingerings (6) and sharps (#).

43. Bone Jesu Verbum Patris, II

Matthew Locke

C

bc

1

Bo - ne Je - su Ver - bum Pa - tris,

7 6 6

5

splen-dor pa-ter-nae Glo - ri - ae, in quem de-si-de-rant an-ge-li pro spi-ce-re,

9

do-ce me, do-ce me fa-cere vo-lun-ta-tem tu-am, ut a Spi-ri-tu tu-o bo - no de-

13

- duc-tus ad be - a-tam il-lam per-ven-i-am ci-vi - ta - tem,

16

u - bi est di - es ae - ter - nus

20

et u - nus om - ni - um_ spi - ri - tus,

25

u - bi est cer - ta se - cu - ri - tas, et se - cu - ra ae -

30

-ter - ni - tas, et ae - ter - na tran - qui - li - tas et tran -

35

-quil - la fe - li - ci - tas, et fe - lix_ su -

39

-a - vi - tas, et su - a - vis, su - a - vis ju - cun -

44

- di - tas ju - cun - di - tas, ju - cun -

49

- - di - tas, ju - cun - di - tas, et ju - cun -

54

- - di - tas, ju - cun - di - tas. Quan - do ve-re Do - mi

59

- ne, quan - do, quan-do quo - ni-am ver-mis sum et non ho-mo, quo -

64

- ni-am ver-mis sum et non, et non, et non ho - mo, ver-mis sum,

68

et non ho-mo de-si-de-ro at-ta-men dis - sol - vi et te-cum, et te-cum es-se, O bo-ne

5

72

Je-su, et te-cum, et te-cum es - se, dis-sol-vi et te-cum es-se, O bo-ne Je-su, de-si-de-ro

76

at-ta-men, dis-sol - vi, et te-cum, et te-cum es-se, O bo - ne, bo - ne Je - su.

80

u - bi est di - es ae - ter - nus

85

et u - nus om - ni - um spi - ri - tus, u - bi est

90

cer - ta se - cu - ri - tas, et se - cu - ra ae - ter - ni - tas,

95

et ae - ter - na tran - qui - li - tas et tran - quil - la fe -

100

- li - ci - tas, et fe - lix su - a - vi - tas,

104

et su - a - vis, su - a - vis ju - cun - - -

109

- di - tas ju - cun - di - tas, ju - cun - - -

114

- di - tas, ju - cun - di - tas, et ju - cun - - -

118

- - - di - tas, ju - cun - di - tas.

44. Quam dulcis es

Edward Lowe

C I

C II

A

T

B

Vln. I

Vln. II

bc

1

Quam dul-cis es a-ma-bi - le Je-su qui sol-ves vin-cu -

4

Quam dul - cis es a - ma - bi - le Je - su qui sol - ves vin - cu -
 - la pec - ca - ti. Quam dul - cis es a - ma - bi - le Je - su qui sol - ves vin - cu -

Quam dul - cis es a - ma - bi - le Je - su qui sol - ves vin - cu -
 Quam dul - cis es a - ma - bi - le Je - su qui sol - ves vin - cu -
 Quam dul - cis es a - ma - bi - le Je - su qui sol - ves vin - cu -

8

- la pec - ca - ti. De cae - lo so - lus de - scen - di - sti et il - la re - de -
 - la pec - ca - ti.
 - la pec - ca - ti.
 - la pec - ca - ti.
 - la pec - ca - ti.
 - la pec - ca - ti.

#

-mi-sti a-mo-re tu - o, et so-lus de-scen - di-sti et il - la re - de -
 De cae - lo so-lus de-scen - dis-ti et il - la re - de -
 De cae-lo so-lus de-scen - di-sti et il - la re-de -
 De cae-lo so-lus de-scen - di-sti et il - la re-de -

-mi-sti a-mo-re tu - o, et il-la re - de - mi-sti a-mo-re tu - -
 -mi-sti a-mo-re tu - o, et il-la re - de - mi-sti a-mo-re tu - -
 -mi-sti a-mo - re tu - o, et il-la re - de - mi-sti a-mo-re tu - -
 -mi-sti a-mo-re tu - o, et il-la re-de - mi-sti a-mo-re tu - -
 -mi-sti a-mo - re tu - o, et il-la re-de - mi-sti a-mo-re tu - -

19

O gra - tiam ve-re be-nig-nam quam no - bis o - sten - di - sti

#

24

Sit ti - bi glo - ri - a, sit ti - bi gra - ti - a, et cum lae -
 sit ti - bi glo - ri - a, sit ti - bi gra - ti - a, sit ti - bi
 Sit ti - bi glo - ri - a, sit ti - bi gra - ti - a et cum lae - ti - ti - a

- ti - ti-a lau - - - de - mus, lau -

8 glo - ri-a lau - - -

lau - - - de -

Sit ti - bi glo - ri-a, sit ti - bi gra - ti-a

Sit ti - bi glo - ri-a, sit ti - bi gra - ti-a

- de - mus et a - do - re - mus te,

- de - mus et a - do - ra - mus te, sit ti - bi glo - ri-a, sit ti - bi

- mus, et a - do - re - mus te,

#

33

et cum lae - ti - ti-a lau - de - mus, lau -

et cum lae - ti - ti-a lau - de - mus, lau -

8 gra - ti-a et cum lae - ti - ti-a lau - de -

36

- de-mus et a-do-re-mus te, cum gau - dio,

- de-mus et a-do-re-mus te, cum gau - dio,

cum gau-dio, cum lae-ti - ti-a

- mus, et a-do-re-mus te cum gau-dio, cun-gau-dio,

et cum lae - ti - ti-a, cum gau -

39

lau - de -
 lau - de - mus,
 cum lae-ti-ti-a
 cum lae-ti - ti-a
 - di-o, et cum lae - ti ti-a

42

- mus, et a - do - re
 et a - do - re
 et a - do - re
 lau-de-mus et a - do -
 lau - de-mus et a - do -

45

- mus te. Om-nes gen-tes plau - di - te ma - ni-bus,
 - - mus te.
 - - mus te.
 -re - mus te.
 -re - mus te.

49

Om-nes gen-tes plau-di - te ma-ni-bus. Ju-bi-la - te De - o, Ju-bi-la - te De-o in vo-ce

can-ta - te, can-ta - te in vo-ce ex-ul - ta - ti - o - nis.

Om-nes gen-tes plau - di - te ma - ni-bus, *om-nes gen-tes plau - di - te*

Om-nes gen-tes plau - di - te ma - ni-bus, *Om-nes gen-tes plau - di - te*

Om-nes gen-tes plau - di - te ma - ni-bus, *Om-nes gen-tes plau - di - te*

Om-nes gen-tes plau - di - te ma - ni-bus, *Om-nes gen-tes plau - di - te*

Om-nes gen-tes plau - di - te ma - ni-bus, *Om-nes gen-tes plau - di - te*

60

ma - ni-bus. Ju-bi-la - te De - o. Ju-bi-la - te De-o in vo-ce can-ta - te, can-ta -
 ma - ni-bus, Ju-bi-la - te De - o. Ju-bi-la - te De-o in vo-ce can-ta - te, can-ta -
 ma-ni-bus, Ju-bi-la - te De - o. Ju-bi-la - te De-o in vo-ce can-ta - te, can-ta -
 ma - ni-bus, Ju-bi-la - te De - o. Ju-bi-la - te De-o in vo-ce can-ta - te, can-ta -
 ma - ni-bus, Ju-bi-la - te De - o. Ju-bi-la - te De-o in vo-ce can-ta - te, can-ta -

64

-te in vo-ce ex-ul - ta - ti - o - nis, can-ta-te, can-ta - te in
 -te in vo-ce ex-ul - ta - ti - o - nis, can-ta-te, can-ta - te in
 -te in vo-ce, in vo-ce ex-ul-ta - ti - o - nis, can-ta - te, can-ta -
 -te, can-ta - te in vo-ce ex-ul-ta - ti - o - nis, can-ta - te, can-ta -
 -te in vo-ce ex-ul - ta - ti - o - nis, can-ta - te in

vo-ce ex-ul - ta - - ti - o - - - - nis.

vo-ce ex-ul - ta - - ti - o - - - - nis.

-te in vo-ce ex-ul - ta - ti - o - - - nis.

-te in vo-ce ex-ul - ta - ti - o - - - nis.

vo-ce ex-ul - ta - ti - o - nis, ex-ul - ta - ti - o - - - nis.

6

Tol - le,

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

75

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

no - stras sem - - - -

77

no - stras sem - - - - per ro - gans

Tol - le,

- - - - per ro - gans pa - -

pa - trem,
tol - le in - i - qui - ta - tes no - stras

trem.

Detailed description: This block contains the musical notation for measures 80, 81, and 82. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 'pa - trem, tol - le in - i - qui - ta - tes no - stras' and 'trem.'. The piano part consists of chords and single notes in the right and left hands.

sem -

Detailed description: This block contains the musical notation for measures 83, 84, and 85. It features a vocal line with the lyric 'sem -' and a piano accompaniment. The piano part includes chords and single notes in the right and left hands. A dashed line above the vocal line in measure 84 indicates a breath mark.

86

Tol - le, tol - le in - i -

- per ro - gans pa - - - trem,

7 6

89

-qui - ta - tes no - stras,

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

no - stras,

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

6

no - stras sem - - - - per ro - gans

97

sem - - - - - sem

pa - - - - - trem.

99

- per ro - gans pa - -

- per ro - gans pa - -

- trem et ab om - ni ma - los nos li - be -
 - trem et ab om - ni ma - lo nos li - be -
 Tol - le, tol - le in - i - qui - ta - tes
 Tol - le, tol - le in - i - qui - ta - tes
 Tol - le, tol - le in - i - qui - ta - tes

-ret sem - - - per.
 -ret sem - - - per.
 no - stras sem
 no - stras,
 no - stras sem - - - per,

108

108

Sem - - - - - per,

sem - - - - - per,

sem - - - - - per,

110

110

- per ro - gans pa - trem.

Sem - - - - - per ro - gans pa - trem.

sem - per ro - gans pa - trem.

sem - per ro - gans pa - trem.

sem - - - - - per ro - gans pa - trem.

114

E - ja er - go, e - ja er - go mi - se - ri - cor - di - a su - a nos in - tro -
 E - ja er - go, *E - ja er - go*, mi - se - ri - cor - di - a su - a
 E - ja er - go, *E - ja er - go*, mi - se - ri - cor - di - a su - a.
 E - ja er - go, E - ja er - go, mi - se - ri - cor - di - a su - a.
 E - ja er - go, E - ja er - go, mi - se - ri - cor - di - a su - a.

118

- du - cet, nos in - tro - du - cet ad ae - ter - nam glo - ri - am,
 nos in - tro - du - cet, nos in - tro -

121

nos in-tro - du - cet, nos in-tro - du - cet ad ae-ter-nam glo - ri -
 -du-cet ad ae-ter-nam glo - ri - am, nos in-tro-du-cet ad ae - ter-nam glo - ri -

5 6

124

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

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

no - stras sem - - - -

no - stras sem - - - - per ro - gans

Tol - le,

- - - - per ro - gans pa - -

132

pa - trem.
tol - le in - i - qui - ta - tes no - stras
- trem.

This block contains the musical notation for measures 132, 133, and 134. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "pa - trem. tol - le in - i - qui - ta - tes no - stras - trem." The piano part consists of chords and single notes in the right and left hands.

135

sem - - - - -

This block contains the musical notation for measures 135, 136, and 137. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "sem - - - - -". The piano part consists of chords and single notes in the right and left hands.

Tol - le, tol - le in - i -
 - per ro - gans pa - - trem.



-qui - ta - tes no - stras.
 Tol - le, tol - le in - i - qui - ta - tes

144

no - stras

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



147

no - stras sem - - - per ro - gans

149

Sem - - - - - Sem

pa - - - - - trem.

151

- per ro - gans pa - - - - - trem. E - ja er - go,

- per ro - gans pa - - - - - trem. E - ja er - go,

E - ja er - go,

E - ja er - go,

E - ja er - go,

154

e - ja er - go, mi - se - ri - cor - di - a su - a nos in - tro -
 e - ja er - go, mi - se - ri - cor - di - a su - a, nos in - tro -
 e - ja er - go, mi - se - ri - cor - di - a su - a, nos in - tro -
 e - ja er - go, mi - se - ri - cor - di - a su - a, nos in - tro -
 e - ja er - go, mi - se - ri - cor - di - a su - a, nos in - tro -

157

-du - cet, nos in - tro - du - cet, nos in - tro - du - cet ad
 -du - cet, nos in - tro - du - cet, nos in - tro - du - cet ad
 -du - cet, nos in - tro - du - cet, nos in - tro - du - cet ad
 -du - cet, nos in - tro - du - cet, ad ae - ter - nam,
 -du - cet, nos in - tro - du - cet, ad ae - ter - nam,

160

ae - ter - nam glo - ri - am.
ae - ter - nam glo - ri - am.
ae - ter - nam glo - ri - am.
ad ae - ter - nam glo - ri - am.
ad ae - ter - nam glo - ri - am.

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting. The lyrics are: 'ae - ter - nam glo - ri - am.' for the first three parts, and 'ad ae - ter - nam glo - ri - am.' for the last two parts. The piano accompaniment is written in a grand staff (treble and bass clefs). The music is in a common time signature and features a variety of note values including quarter, eighth, and half notes, as well as rests. The key signature has one sharp (F#).

45. Laudate Dominum omnes gentes

John Playford

C (or T)

B

bc

1

Lau - da - te, lau - da - te Do - mi - num om - nes

Lau - da - te, lau - da - te Do - mi - num om - nes

3 4

5

gen - tes, om - nes gen - tes, om - nes gen - tes: lau - da - te Do - mi - num,

gen - tes, om - nes gen - tes, om - nes gen - tes: lau - da - te Do - mi - num,

6 3 4 6 6 5 3 6 7 6

9 *Slow*

om - nes gen - tes, om - nes gen - tes, om - nes gen - tes, om - nes gen - tes, om - nes gen -

om - nes gen - tes, om - nes gen - tes, om - nes gen - tes, om - nes gen - tes, om - nes gen -

3 5 3 # 3 5 6 6 # 5 3 5 3 3 5

13

tes. Lau - da - te, lau - da - te e - um om - nes

tes.

6 3 #

19

po - pu - li, lau - da - te, lau - da - te e - um

Lau - da - te, lau - da - te e - um

6

24

om - nes po - pu - li. Quo - ni - am con-fir-

om - nes po - pu - li. Quo - ni - am con-fir-

6 3 5 4 3 6

29

8) - ma - ta est, quo - ni-am con-fir - ma - ta - est, su-per nos, su-per

- ma - ta est, quo - ni-am con-fir - ma - ta est, su-per nos, su-per

6 5 3 6 3 4 3 6 #

34

8) nos mi - se-ri-cor-di-a ei - us, mi - se-ri - cor-di-a ei -

nos mi - se-ri-cor-di-a ei - us, mi - se-ri - cor-di-a ei -

6 3 5 6 6 7 6 5 5 5 6 7 [#] 6

39

8) - us, et ve-ri-tas Do - mi - ni, et ve-ri-tas Do - mi-ni,

- us, et ve-ri-tas Do - mi-ni, et ve-ri-tas Do - mi-ni,

3 5 6 7 6 3 6 5 6

44

soft

et ve - ri - tas Do - mi - ni,
 et ve - ri - tas Do - mi - ni, et ve - ri -

6 5 6 5 4 3

47

et ve - ri - tas Do - mi - ni. Ma - net in ae -
 - tas Do - mi - ni. Ma - net in ae -

6 5 4 6 3 4 [#]3 6 6

51

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

3 6 6 3 5 3 3 5

56

Slow

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

3 3 5 6 3 3 3 4 3

Detailed description: The image shows a musical score for three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with the same key signature. The music is in 4/4 time and marked 'Slow'. The lyrics are 'ma - net in ae - ter - num, ma - net_ in ae - ter - num.' and '- num, ma - net in ae - ter - num, ma - net_ in ae - ter - num.' The bottom staff includes fingerings: 3, 3, 5, 6, 3, 3, 3, 4, 3. The score ends with a double bar line and repeat dots.

46. Canite Jehovahae

[lacks bc and further voices]

Benjamin Rogers

Ct 

1



Ca - ni - te, ca - ni - te Je - ho - vae,

5



ca - ni - te, ca - ni - te Je - ho - vae, can - ti-cum no - vum,

11



ca - ni - te Do - mi-no un - i - ver - sa ter - ra.

16



Nar-ra - te in gen-ti-bus ho-no-rem ei - us in om-ni po-pu - lo mi-ra-bi - lia

21



ej - us_ op - er - a. Mag - nus Do - mi-nus, mag - nus Do - mi-nus,

27



lau - da - tus val - de, lau - da - tus val - de et re-ve-ren -

32



- dus est su-per om-nes De - os_ su-per om-nes De - os.

-ta - est, quo-ni - am con-fir - ma - ta est su-per nos mi - se-ri - cor - di - a,
 con - fir - ma-ta est su - per nos mi - se-ri - cor -
 - fir - ma - ta, con-fir - ma - ta est su - per nos mi - se-ri - cor di - a,
 -fir - ma - ta est, con - fir - ma - ta est su - per nos mi -
 est, quo-ni - am con-fir - ma - ta est su-per nos
 Quo-ni - am con-fir - ma - ta est su - per nos
 Quo-ni - am con-fir - ma - ta est su - per nos mi -
 Quo-ni - am con-fir - ma - ta est su-per nos mi - se-ri - cor - di - a,
 mi -



mi - se-ri - cor - di - a. Et ve-ri-tas
 -di - a, mi - se-ri - cor - di - a. Et ve-ri-tas
 mi - se - ri cor - di - a, mi - se-ri - cor - di - a. Et ve-ri-tas
 - se-ri - cor - di - a, mi - se-ri - cor - di - a. Et ve-ri-tas
 mi - se-ri - cor - di - a, mi - se-ri - cor - di - a. Et ve-ri-tas
 mi - se-ri - cor - di - a, mi - se-ri - cor - di - a. Et ve-ri-tas
 - se-ri - cor - di - a, mi - se-ri - cor - di - a. Et ve-ri-tas
 mi - se-ri - cor - di - a, mi - se-ri - cor - di - a. Et ve-ri-tas
 - se-ri - cor - di - a, mi - se-ri - cor - di - a. Et ve-ri-tas
 mi - se-ri - cor - di - a, mi - se-ri - cor - di - a. Et ve-ri-tas

39

Do - mi - ni, et ve - ri - tas Do - mi - ni, et ve - ri - tas Do - mi - ni. Ma - net in ae - ter - num,

Do - mi - ni, et ve - ri - tas Do - mi - ni, et ve - ri - tas Do - mi - ni. Ma - net in ae - ter - num,

Do - mi - ni, et ve - ri - tas Do - mi - ni, et ve - ri - tas Do - mi - ni. Ma - net in ae - ter - num, ma - net in ae -

Do - mi - ni, et ve - ri - tas Do - mi - ni, et ve - ri - tas Do - mi - ni.

Do - mi - ni, et ve - ri - tas Do - mi - ni, et ve - ri - tas Do - mi - ni. ma - net in ae - ter - num,

Do - mi - ni, et ve - ri - tas Do - mi - ni, et ve - ri - tas Do - mi - ni. Ma - net in ae - ter - num, ae - ter - num,

Do - mi - ni, et ve - ri - tas Do - mi - ni, et ve - ri - tas Do - mi - ni. Ma - net in ae - ter - num,

Do - mi - ni, et ve - ri - tas Do - mi - ni, et ve - ri - tas Do - mi - ni. Ma - net in ae - ter - num,



47

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

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

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

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

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

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

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

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

Slow time

tr.

- net in ae - ter - - num, in ae - ter - num. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

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

- net in ae - ter - num, ma - net in ae - ter - num, ma - net in ae - ter - num. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

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

ma - net in ae - ter - num, ae - ter - num, ma - net in ae - ter - num. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

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

- net in ae - ter - num, ma - net in ae - ter - num. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

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



- 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,

- 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,

- 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,

- 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,

71 Full Slow

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.



Colla parte instrumental doubling of all voices from b. 77 is indicated by, 'Violins Gloria Patri': labelled next to each part, vocal and bc, in Ob MS Mus. C. 96.

77

Glo - ri - a Pa - tri et Fi - li - o
 Glo - ri - a Pa - tri et Fi - li - o et Spi -
 Glo - ri - a Pa - tri et Fi - li - o
 Glo - ri - a Pa - tri et Fi - li - o
 Glo - ri - a Pa - tri et Fi - li - o
 Glo - ri - a Pa - tri et Fi - li - o et Spi -
 Glo - ri - a Pa - tri et Fi - li - o
 Glo - ri - a Pa - tri et Fi - li - o

et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San - cto.

-ri - tu - i San - cto, et Spi - ri - tu - i San - cto.

et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San - cto.

et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San - cto.

et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San - cto.

-ri - tu - i San - cto, et Spi - ri - tu - i San - cto.

et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San - cto.

et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San - cto.



Si - cut e - rat in prin - ci - pi - o, si - cut e - rat in prin - ci - pi - o,

Si - cut e - rat in prin - ci - pi - o, si - cut e - rat in prin - ci - pi - o,

Si - cut e - rat in prin - ci - pi - o, si - cut e - rat in prin - ci - pi - o,

Si - cut e - rat in prin - ci - pi - o,

Si - cut e - rat in prin - ci - pi - o

Si - cut e - rat in prin - ci - pi - o

Si - cut e - rat in prin - ci - pi - o,

Si - cut e - rat in prin - ci - pi - o,

48. Cantate Jehovahae

Silas Taylor

C (or T)

B

bc

1

Can - ta - te Je - ho - vae,

Can-ta - te,

4

can - ta - te Je - ho - vae, can - ta - te Je - ho - vae

can-ta - te,

9

can - ta - te Je - ho - vae, can - ta - te Je - ho - vae qui in Si - on, in Si -

can - ta - te Je - ho - vae qui in Si - on, in Si -

14

-on ha - bi - tat. An-nun - ci - a - te, an-nun-ci-

-on ha - bi - tat. An-nun - ci - a - te, an-nun-ci-

#

19

- a - te in - ter gen-tes o - pe-ra ej - us. In te ex-al - ta - bo,

- a - te in-ter gen-tes o - pe-ra ej - us. In te ex-al - ta - bo, ex-al - ta - bo,

25

et no - mi-ni tu - o Al - tis - si-me ca - nam. Gen - tes in-cre-

et no - mi-ni tu - o Al - tis - si-me ca - nam. Gen - tes in cre-

30

-pas-ti, im-pi-os per-di-di-sti, et no-men e-or-um de-le-vi-sti, in sem -

-pas-ti, im-pi-os per-di-di-sti, et no-men e-or-um de-le-vi-sti in sem - pi -

35

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

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

39

- ter - na se - cu - la.

- ter - na se - cu - la. Can - ta - te, can - ta - te,

44

Can - ta - te, can - ta - te, can - ta - te Je - ho -
can - ta - te Je - ho -

48

- vae, can-ta - te, can - ta - te, can - ta - te Je - ho - vae
- vae, can-ta - te, can - ta - te, can - ta - te Je - ho - vae

52

qui in Si - on ha - bi - tat: can - ta - te
qui in Si - on ha - bi - tat, can - ta - te Je -

Je - ho - vae qui in Si - - on ha - bi - tat.
-ho - vae, qui in Si - on ha - bi - tat.

The musical score consists of three staves. The top staff is in treble clef with a soprano voice line. The middle staff is in bass clef with an alto voice line. The bottom staff is in bass clef with a tenor voice line. The lyrics are in Latin. The top staff has a melisma on the word 'Si-on' indicated by a dashed line above the notes. The music is in a key with one flat (B-flat) and a common time signature.

49. Exurgat Deus

[lacks further voices]

John Wilson

C

bc

1

4

Ex - ur - gat

7

De - us, et dis-si-pen - tur in - i - mi - ci ei - us,

10

dis-si-pen - tur, dis-si-pen-tur in - i - mi - ci ei - us, ei - us,

13

et fu - gi-ant

16

Musical notation for measures 16-18. Treble clef with an 8-measure rest. Bass clef with a melodic line.

19

Musical notation for measures 19-21. Treble clef with an 8-measure rest. Bass clef with a melodic line.

22

Musical notation for measures 22-24. Treble clef with an 8-measure rest. Bass clef with a melodic line. Lyrics: Qui o-de-runt eu -

25

Musical notation for measures 25-28. Treble clef with lyrics: -um a fa - ci-em ei - us. Bass clef with a melodic line.

29

Musical notation for measures 29-31. Treble clef with an 8-measure rest. Bass clef with a melodic line.

32

Musical notation for measures 32-34. Treble clef with lyrics: At ju - sti. Bass clef with a melodic line. Chorus symbol.

Cho.

At ju - sti

36

8 e-pu-len-tur et ex-ul-tent in e-o, et de-lec-ten-tur in lae-ti-ti-a, et

41

8 di-lec-ten-tur in lae-ti-ti-a. Be-ne-dic-tus Do-mi-

47

8 -nus, be-ne-dic-tus Do-mi-nus, be-ne-dic-tus Do-mi-

53

8 -nus, be-ne-dic-tus Do-mi-nus, quo-ti-di-e De-us sa-lu-tis, sa-lu-

59

8 -tis no-stra. A-

63

8 men.

50. Usquequo oblivisceris mei

[lacks further voices]

John Wilson

C

bc

1

Us - que-quo ob - li - ve - ce - ris me - i

3

Do - mi - ne, us - que-quo ob - li - ve - ce - ris me - i

6

Do - mi - ne in per - pe - tu - um. Ex - au - di,

10

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

14

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

19

Il - lu - mi - na oc - cu - los me - os,

24

ne ob - dor-miam in mor - te, non te lau-da-bunt mor-tu-i,

27

non te lau-da - bunt mor-tu - i.

30

Non pul - vis et si-len - tium se-pul - chre.

34

Cho.
Sed nos qui vi - vi-mus

37

be - ne-di-ce - mus ti - bi in se - cu - la se-cu-lo - rum, sed nos qui

700

40

vi - vi - mus be - ne - di - ce - mus ti - bi in se - cu - la

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody in the upper staff consists of eighth and quarter notes, with some slurs. The lyrics are written below the upper staff.

42

se - cu - lo - rum. A - - - men, a - - -

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody in the upper staff continues with eighth and quarter notes. The lyrics are written below the upper staff.

44

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

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody in the upper staff ends with a whole note. The lyrics are written below the upper staff.

51. Surge amica mea

John Wilson

1

C I

C II

B

bc

Sur - ge, sur - ge,

Sur - ge, sur -

3

sur - ge, sur - ge, sur - ge

- ge, sur - ge, sur - ge

6

sur - ge a-mi-ca me - a, sur - ge a -
 sur - ge a-mi-ca me - a, sur - ge a -
 Sur - ge a -

9

-mi - ca me - a for-mo-sa me - a et ve - ni. Sur - ge, sur -
 -mi - ca me-a for - mo-sa me - a et ve - ni. Sur - ge,
 -mi - ca me - a for - mo - sa me - a et ve - ni.

12

- ge, sur - ge a - mi - ca me - a sur - ge a-mi - ca
 sur - ge a - mi - ca me - a, sur - ge, sur - ge a-mi - ca
 Sur - ge a - mi - ca me - a, sur - ge a - mi -

15

me - a for - mo - sa me - a et ve - ni. Jam

me - a for - mo - sa, me - a et ve - ni. Jam du - dam

-ca me - a for - mo - sa me - a et ve - ni.

18

du - dam hy - ems trans - i - it et pra - tum ri - det, ri -

hy - ems trans - iit, ri - det,

Softly

20

- det, ri - det, ri - det vi - ri - de.

ri - det, ri - det, ri - det vi - ri - de.

Ri - det, ri - det vi - ri - de.

23

Ec - ce flos in - vi - tat__ no - mus,

Ec - ce flos in - vi - tat__ no - mus,

25

et vo - cat a - vis ga - ru - la, et

et vo - cat a - vis ga - ru - la, et

Et

27

vo - cat a - vis ga - ru - la, ga - rul - la, a - vis ga - ru - la.

vo - cat a - vis ga - ru - la, gar - ru - la a - vis gar - ru - la.

vo - cat a - vis ga - ru - la, gar - ru - la a - vis ga - ru - la.

30

Sur - ge a - mi - ca me - a for - mo - sa me - a pro - pe - ra et

Sur - ge a - mi - ca me - a for - mo - sa me - a pro - pe - ra et

Sur - ge a - mi - ca me - a for - mo - sa me - a et

32

ve - ni. sur - ge, a - mi - ca me - a for - mo - sa, me - a

ve - ni, sur - ge, a - mi - ca me - a for - mo - sa me - a

ve - ni, sur - ge a - mi - ca me - a for - mo - sa me - a

34

pro - pe - ra et ve - ni, et ve - ni.

pro - pe - ra et ve - ni, et ve - ni.

pro - pe - ra et ve - ni, et ve - ni et ve - ni.

LIST OF SOURCES AND THEIR ABBREVIATIONS

PRINTED SOURCES

- 1628 *Il Secondo Libro de Motetti a due, tre et quattro voci con il suo basso sonar nell'organo. Di Alessandro Grandi Maestro di Capella in Santa Maria Maggiore di Bergamo.* Venice: Vincenti, 1628.¹ Contains **39**.
- 1639 *THE FIRST SET OF PSALMES OF .III. VOYCES Fitt for private meetings with a continuall Base either for the organ or Theorbo newly composed after the Italian way By William Child Bachelor in Muiscke and Organist of his Maties ffree Chappell of Windsor.* London: James Reave, 1639. Four partbooks, dedicated to Charles I. Contains **19-24**.
- 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*)

Cfm 163 Mu MS 163, part F: sacred-vocal scorebook (CB, bc), associated with Silas Taylor and Matthew Locke (copied *c.* 1650-1660). Contains **48**.

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*)

CL Smith Books 'Bishop Smith's Part-Song Books', located in Carlisle Archive Centre, reference DCHA/2/4/1: Altus and Bassus partbooks. Inscribed 'Thomas Smith Jan: 8 An: 1637'. Contains **25** and **39**.

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 B² 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**.

² *Olim*, Lbl Evelyn MS 189.

Lbl Mad. Soc. MSS.
G. 55-59

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, *Lbl* Add. MS 31,349. Contains **39**.

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**.

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. 11* MS Mus. Sch. C. 11: scorebook sacred and secular vocal music copied by Lowe (c. 1660s) for ‘G.S.’, suggested in Volume I to be Oxford lutenist, George Stradling. Contains **40**.
- 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. 32-37* MSS Mus. Sch. C. 32-37: partbooks of Child’s vocal works, Latin and English, copied by Husbands Sr., c. 1663-1679. Contains **1-26**.
- Ob Mus. Sch. C. 138* MS Mus. Sch. C. 138: autograph parts by Gibbons and Locke, vocal and instrumental, for music associated with the Music School and Act ceremonies from c. 1664. Contains **37**.
- Ob Mus. Sch. C. 203* MS Mus. Sch. C. 203: autograph parts to Bowman motets, ‘In te Domine Speravi’, ‘Cantate Jehovae’ (g-minor and a-minor versions), ‘Tribularer ego’, ‘Miserere mei Deus’, copied c. 1669-1680s. Contains **30** and **31**.
- 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**.

- Ob* Mus. Sch. E. 451 MS Mus. Sch. E. 451: Lowe's personal continuo book, copied c. mid-1630s-1682. Contains **7, 38-39**.
- Ob* Tenbury 713 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*)

- Och* 14 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**.
- Och* 43 Mus. 43: Aldrich's scorebook of English-, and Latin-texted sacred music, including Sances motets, copied late seventeenth century. Contains **41**.
- Och* 48 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).
- Och* 350 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* 365-366 Mus. 365-366: Oxford manuscript of French- and English-texted metrical psalms, sacred and secular music for one and two voices, accompanied by continuo; copied c. 1650s by 'SC', likely Simon College, organist of New College. *Unicum* for **27**.

- 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 Mus. 621 (ff. 1-41): Lowe's scorebook of Latin, English, and Italian works, sacred and secular, copied pre-1677. Contains **37** and **38**.
- 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

Italian'. Contains **35**.

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	<i>b</i>	breve
	<i>b.</i>	dotted breve (etc.)
	<i>s</i>	semibreve
	<i>m</i>	minim
	<i>c</i>	crotchet
	<i>q</i>	quaver
	<i>sq</i>	semiquaver
	<i>dsq</i>	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

unattrib	unattributed
	bar-line in edition (not MS source)

SYSTEM OF
REFERENCE

References are listed in the following order:

bar number;

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.

TEXTUAL COMMENTARY

WORKS BY WILLIAM CHILD

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

1) CANTATE JEHOVAE

SOURCES

A-D *Ob* MS Mus. Sch. C. 32: B, ff.23-24v; *Ob* MS Mus. Sch. C. 34: CI, ff.25v-26; *Ob* MS Mus. Sch. C. 35: CII, ff.23v-24; *Ob* MS Mus. Sch. C. 37: bc, f.12v-13; all attrib. 'D' Childe'.

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)
 50² 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)

70¹⁻² CII: *c. q* (H/ i)
 72⁴ CII: *o* (H/ ii)
 72⁶ 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^r 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

2¹ bc: fig 7 6 (B)

7³ bc: fig 7 6 (B)

7³ bc: fig 5 6 (B); fig om (AC)

9⁴ bc: fig $\frac{6}{4}$ (B)

11² bc: fig $\frac{6}{4}$ (B)

12⁴ bc: fig $\frac{6}{4}$ (B)

15¹⁻² bc: fig $\frac{6}{34}$; fig om (B)

18²⁻⁴ bc: fig 6 # fig $\frac{6}{\#}$ (B)

19¹ bc: fig 6 (B)

20¹ bc: fig 4 3 (B)

22 t-s: $\text{C} \text{ } 3i$ (A); $3i$ (B); $\frac{\text{C}}{3}$ (CD)

24¹-25¹ bc: fig 6 | 7 6 (B)

27² bc: fig 7 6 (B)

29¹ bc: fig $\frac{6}{4} \frac{5}{3}$ (B)

34¹ bc: fig 4 3 (B)

36 t-s: C (all sources)

41¹⁻³ bc: *m* fig # *m* fig # (B)

42²⁻⁶ bc: *c c c* (C)

29¹⁰⁻¹³ bc: *q c* (C)

42²-43⁷ bc: *me* fig # *ce c.A cd* fig # *qd cd* (B)

44³⁻⁴ bc: fig 6 6 (B)

33⁴⁻⁸ bc: *c c c* (B)

36⁴ 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^r 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: **3i** (ACD); **3** (B)

32 t-s: **♣** (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^r 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 5 6 (B); fig 5 7 6, with added duplication of bass-line pitches (C)

44⁴ bc: fig 5 6 (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 5 4 5 4 (C)

57² bc: fig 5 (C)

58⁴ bc: fig $\frac{6}{\#}$ (BC)
 60¹ bc: fig 4 3 (B)

5) LAUDATE DEUM

SOURCES

A-E *Ob* MS Mus. Sch. C. 32: B, ff.27-28v; *Ob* MS Mus. Sch. C. 34: A, ff.29-30v; *Ob* MS Mus. Sch. C. 35: T, ff.27-28v; *Ob* MS Mus. Sch. C. 36: C, ff.2-3v; *Ob* MS Mus. Sch. C. 37: bc, f.22v-23; all attrib. 'D^r Childe'.

VARIANTS

3¹ bc: fig 6 (ABC)
 7¹ bc: fig 6 (AB)
 8¹ bc: fig $\#$ (B)
 9ⁱⁱⁱ bc: fig $\frac{6}{4}$ (B)
 13¹ bc: fig 6 (B)
 13³ bc: \natural 5 fig (B)
 15¹ bc: fig 6 (B)

19 t-s: C (all sources)
 25² bc: fig $\frac{6}{\natural 3}$ (B)
 26¹ bc: fig 6 5 (B)
 27¹⁻² bc: fig 6 5 6 5 (B)
 30¹⁻² bc: fig 6 6 5 (B)
 32¹ bc: additional fig 6 5 (B)
 32³ bc: fig 6 5 (B)
 35¹ bc: fig 7 6 (B)
 41¹ bc: fig 6 5 (B)
 42² bc: fig 3 4 (B)
 43¹ bc: fig 4 3 (BC)
 48³ bc: fig 6 (B)
 51¹ bc: fig 6 5 (B)
 55² bc: fig 4 3 (BC)
 56 t-s: $\frac{\text{C}}{3}$ (all sources)

66 t-s: C (all sources)
 73³⁻⁴ bc: fig 6 6 5 (B)
 77² bc: fig 7 (B)

99¹⁻² bc: fig $\frac{6}{4}$ between the two pitches (B)
 108³ bc: fig $\frac{\#6}{4}$ (B)

118 t-s: $\frac{\text{C}}{3}$ (all sources)

136 t-s: C (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^r Childe'.

VARIANTS

3¹ bc: fig 5 4 (B)
 5² bc: fig 6 (B)
 5⁴ bc: fig 6 (B)
 12³ bc: fig b (B)
 13¹⁻² bc: fig $\begin{matrix} 6 & 6 \\ \# & b \end{matrix}$ (B)
 15¹ bc: fig # (B)
 15² bc: fig 4 3 (B)
 19¹ bc: fig 5 # 6 (B)
 19² bc: fig 6 (B)
 26² bc: fig 6 (B)
 35² bc: fig 4 3 (B)
 55¹ bc: fig 4 3 (B)
 66² bc: fig #3 4 (B)
 69²⁻³ bc: fig 6 6 (C)
 71²⁻³ bc: fig 6 43 (C)
 85³ bc: fig 4 3 (ABC)
 89¹⁻² bc: qE c.E ce ce (BC)
 91¹ bc: fig 4 3 (BC)
 99¹ bc: fig 4 3 (B)
 103¹⁻⁴ bc: fig # #4 #5 #6 (B)
 103² bc: fig b (C)
 104⁵⁻⁸ bc: fig b 6 6 6 6 (C)
 105¹ bc: fig 6 5 #4 3 (B)
 106¹ 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^r Childe'.

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

- H *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.
- I *Ob* MS Mus. Sch. E. 451: bc book in the hand of Edward Lowe (c.1610-1682, and Heather Professor, 1661-1682), p.103, attrib. ‘M^r Child’.
- J *Och* Mus. 14, John Blow’s autograph score copied mid 1670s (Watkins Shaw 1964) for CATBbc, ff.29-35v; attrib ‘D^r Child’; B and bc share a staff; there are no bc figures, and part variations are noted below.
- K *Ob* Tenbury 713: 5-staff score for CATBbc, pp. 116-121, attrib. ‘D^r 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

- 2³ bc: fig 5 6 5 (B)
- 3² bc: fig $\frac{6}{\sharp 3}$ (B)
- 4¹⁻³ A underlay: -cis-^{m.b} si-^{qa} me-^{qb} (H)
- 4³ bc: fig $\frac{6}{\sharp 3}$ (BC)
- 4⁴ bc: fig 6 (BHI)
- 4⁵⁻⁶ bc: fig 6 6 (D); $\frac{6}{4}$ 6 (B)
- 4⁷⁻⁹ B: qd \sharp qd \sharp ce (H)
- 4⁷⁻⁵¹ bc: fig 3 $\sharp 3$ (B)
- 4¹⁰⁻¹¹ T: q q (G); qg c. f \sharp (JK)
- 5¹ A: o (H); B: octave higher, se (K)
- 5²: C and A pitches swapped (K)
- 5²⁻⁶² bc: sE | sB (K)
- 6¹⁻⁷² bc: fig m $\sharp 3$ (ABC) m s $\sharp 3$ | s $\frac{6}{\sharp 3}$ (B)
- 7¹⁻³ B: m c. q (H)
- 7¹⁻¹²³ bc: follows B (J)
- 7² bc: fig \sharp (ABCD)
- 7²⁻⁴ bc: c \sharp f ce c \sharp f (GK)
- 7³ bc: fig 7 (B)
- 7⁴⁻⁶ B: octave below F \sharp E F \sharp [sl] (H)
- 7⁴⁻¹⁹² bc: figs om (I)
- 7⁷⁻⁹ T: -cis-^{cc \sharp} si-^{q.d \dagger} me-^{sqc \sharp} (H)
- 7¹⁰ A: me[!] (H)
- 8¹⁻³ bc: fig $\sharp 3 \sharp 3$ (B)
- 10¹ bc: fig $\sharp 3$ [sic] (B)
- 10³ bc: fig $\sharp 3$ (B); sa (K)
- 10⁴⁻¹¹⁵ A: O^{m.e \dagger} dul-^{ce \dagger} cis-^{qd \dagger} si-^{qd \dagger} me-^{ce \dagger} (H)
- 10⁴⁻¹¹⁵ CATB text: O dulcissime (H)
- 11²⁻⁵ CATB text: piissime, as used also by Grandi and C. Gibbons, replaced by dulcissime, with rhythm c q q c in all parts, including bc (FGJK)

- 11⁴⁻⁵ bc: *q# c q# c me me* (HI)
 12² bc: with *mE* in addition (K)
 13¹ bc: fig ♯ (B)
 13⁴ bc: ♯ (GHIJK)
 14² bc: fig 5 6 (B)
 14³ bc *mG*, lower octave *mG* (JK); lower octave in addition (B)
 14³⁻⁴ bc: follows B (G)
 14⁵⁻⁷ C: *q. a' sqa' cd'* (H)
 15¹ T: ♯ (GJK)
 15¹⁻² bc: fig ♯ (G) ♯ (CG); 5 6 ♯3 (B)
 15⁶ A underlay: *q*-rest *fi-qg'* (H)
 15⁸ T: *ce* (H)
 16¹ bc: fig ♯ (G); $\frac{6}{\#3}$ (B)
 16² bc: fig $\frac{7}{3} \frac{6}{4}$ (D); $\frac{7}{\#} \frac{6}{\#}$ (B)
 16³⁻⁴ B: *q q* (J)
 16⁴ fig 4 3 (BDG)
 16⁶⁻¹⁷ C underlay: *vir-qa' gi-qf# qg' qa' qg' c.f# | nis^{se'}* (J)
 16⁷ B: *b* (GK)
 16⁶⁻⁷ T: *q q* (GJ); C: *q. sq* (H)
 16⁶⁻¹¹ C: *sl* (H)
 16¹¹⁻¹² C: *c.f#* (GK)
 17¹ B: *sb* (K)
 18² bc: fig 6 (BC)
 19¹ C: *a'f#*, *sl* from 18⁵ (I)
 19² A: *sf#* (H)
 19²⁻²² bc: follows B (J)
 20³ bc: fig ♯ (BC)
 21²⁻²² T underlay: *dul-^{ce} cis-^{cf#} Je-^{cg#} su^{ca}, dul-^{cb} cis^{c#} | Je-^{ma} mg# su^{sa}* (GJ)
 21⁴ bc: *s.e* (HI)
 21⁴⁻⁵ A text: *Jesu* (JK)
 21⁴⁻²² bc: *se*, with fig ♯, tied to *se*, with fig 4 3 in 22¹ (BCG); 21⁴ with additional
 figs $\frac{\#6}{\#3} \frac{7}{4} \frac{5}{\#3} \frac{6}{\#3}$ (B)
 21⁴⁻²² A underlay: *Je-^{c#} cd' ce' m.d'* (H)
 21⁴⁻²² T underlay: *Je-^c c c c | m m [sl] su^s* (H)
 21⁴⁻²² A underlay: *Je-^{cc#} su^{cd}, Je^{me'} [t] | -^{ce'} m.d' su^{bc#}* (GJ)
 21⁴⁻²² A underlay: *Je-^{cc#} su^{cd}, dul-^{se'} | -^{cis^{md'}} Jesu^{sbc#}* (K)
 22¹ C: pre-*trillo* ornament written on stave extension (D)



- 22²⁻²³ bc: fig ♯ (BG) ♯ (G)
 23¹⁻⁶ bc: *sA t mA ca cg* (K)
 23²⁻²⁷ bc: follows B exactly (GJ)
 23²⁻²⁷ bc: follows B, with slight variations, *c c. q c c c c | b. c c | m m c*-rest *c c. q | c c c c b.*
 [] *m m m* (HI)
 24² bc: fig ♯3 (B)
 24²⁻⁶ A: *c c m c c* (H)

- 24⁶ A: *c.g' q#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); 27ⁱⁱⁱ *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-qg' cis qf"# Je-sbg' c.f"# qe' | su^{me'}* (F)
 28³-30¹ B text: *dul-qb cisqa | Je-m.b suqa qb [sl] Je-cB cA mB [sl] su^{mE}* (H)
 28³⁻⁴-29¹ bc: *fig # # #* (G)
 28³-30¹ A text: *dul-qe' cisqe' Je-m.f# [] su^{cd#} O-ce' cf(#) [sl] dul-qd# cis-qd# Je-me' cd# [sl] su^{me'}* (H)
 28³-30⁴ bc: follows B, with 28³ *fig #*, 28⁴ *fig #* | 29¹ *fig #*; 29⁴ *fig 6*; 29⁶ *fig 4 #* (G)
 29¹ bc: *fig # 6 5* (B)
 29²-30¹ C text: *dul-qg' cis-qf# Je-sg' c.f# qe' [sl] | su-me'* (H)
 29³-30¹ T text: *c-rest Oqa qg [sl] dul-cb cisce Je-mb su^{mb}* (H)
 29⁴-30³ bc: *cB fig #*, *mB fig #*, *ce fig #6* (B)
 30¹ B: *me* (K)
 31¹⁻³ bc: *m.fig 6* (BG); *cG[h] 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^{cd} 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 $\frac{7}{6}$ m # h3 | m $\frac{65}{43}$ m # h | m $\frac{65}{43}$ m #3 m h3 c. 6 - | c 6 - c $\frac{6}{#3}$ c $\frac{6}{#3}$ m #3*
m h3 | m h3 m $\frac{6}{h3}$ m $\frac{6}{4}$ m 6 | s $\frac{765}{343}$ (B)
 32² bc: *fig 6* (AC); 32³⁻⁴ *fig $\frac{77}{66}$* (A)
 32³⁻⁷ B underlay: *-me^{qa qb} Je- q.#g su^{sq#f ce}* (GJK); 32¹¹⁻¹³ *q q c* (GK)
 32³⁻¹³ B text: *-me^{qg# sqa} [sl] Je-ce su^{ce} O^{cB} dul-cG cA [sl] cis-c.B si-sqb me^{sqb}* (H)
 32¹¹-33³ A underlay: *Je-mf# c.f#[t] [] [] sqe' sqf# su^{md#}* (H)
 33¹ bc: *f#* (HIK); *fig $\frac{65}{43}$* (ACD)
 33² bc: *sB* (CDH)
 33³-34¹ bc: *sB* below *d.b qa cg qf# qe* | *cB* (K)
 33⁵ A: *o*; 33⁷ *#* (G)
 33⁹-34³ A underlay: *dul-qe' | cis-m.b si-qc# me^{qc#}* (H)
 34¹⁻³ bc: *fig 6 - 6* (C)
 34¹⁻³ B: *qd# qd# ce* (H)
 34⁵-35³ bc: *sB | me sB* (K)
 34⁶-35³ bc: *sB sB* (HI); *sB m [t] m* (J)
 34^{iv}-35^{iv} B underlay: *O^{c.b} dul-qa | cis-qg si-q#f me^{qe}, dul-sqd sqe cis-mB si-mB cA me^{cA}* (GK)
 34^{iv}-35^{iv} B underlay: *O^{c.b} dul-qa | cis-qg si-qg me-qf#, dul-qe cis-sB si-cA me^{cA}* (H)
 35¹ bc: *sB* (C); 35² *sB* (A)
 36¹ bc: *fig 3 4 3* (AC)

36² B: *se*; *bc sE* (GK)

36⁴ 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^r Childe'.

VARIANTS

13¹⁻³ *bc*: # $\begin{matrix} 7 & 5 \\ 5 & 4 \end{matrix}$ 3 (B)

18²⁻³ *bc*: fig *c6 m4 3* (AC)

29¹ *bc*: fig 3 4 3 (C)

30² -31¹ *bc*: fig 7 #6 | 6 (B)

36⁴ *bc*: fig # (B)

53⁴ *bc*: fig #6 (AB); fig 6 (C)

54¹ *bc*: *cG* fig om (AC); *c* chord, G & Bb, fig om (D)

60¹ *bc*: fig 5 6 (B)

66² *bc*: fig #6 (BC)

79³ *bc*: *qBb* (D)

79²⁻³ *bc*: *cBb* fig 6 (B)

90³ *bc*: o (BCD)

94⁴ *bc*: fig #6 (ABCD)

95¹ *bc*: fig om (B); *c* chord, G & Bb, fig om (D); *cG* fig om (A)

98¹ *bc*: *bG* (ABCD)

98¹ 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^r Childe'.

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

VARIANTS

8² *bc*: fig 4 3 (ABC)

9² *bc*: fig *b* (B)

11¹ *bc*: fig 4 3 (BC)

- 12² bc: fig 43 (ABC)
 13² bc: fig 4 3 (ABC)
 9⁴ bc: fig 4 3 (AC)
 18² bc: fig 4 3 (AC)
 22¹ bc: fig b 4 (B)
 23¹ bc: fig 4 3 (C)
 25 t-s: $\odot \mathbf{1}$ (ABC) $\odot \mathbf{3}$ (DE)
 26¹ bc: fig 6 (AB)
 31² bc: fig b (C)
 37¹ bc: fig 4 (C)
 38¹ bc: fig 4 3 (BCC)
 43 t-s: \mathfrak{C} (All sources)
 52¹ bc: fig 4 3 (AB)
 56 t-s: $\mathfrak{3}$ (AC); $\mathfrak{3i}$ (B); $\phi \mathfrak{3}_1$ (D); $\mathfrak{3}$ (E)
 54¹ bc: fig 4 3 (B)
 66 t-s: \mathfrak{C} (All sources)
 70² bc: fig 4 3 (AB)
 71³ bc: fig 4 3 (B)
 74² bc: fig 5 6 (A)
 73² bc: fig # 6 (AB)
 76 t-s: $\mathfrak{3}$ (AB); $\mathfrak{3i}$ (CD); $\odot \mathbf{1}$ (E)
 77¹ bc: fig 6 (AB)
 66¹ bc: fig 4 3 (AB)
 68¹ TI: o (D)
 94 t-s: \mathfrak{C} (All sources)
 98³ bc: fig 6 (C)
 99¹ bc: fig 4 3 (AB)
 105³-106¹ bc: fig 3 4 3 (ABCD)
 108¹ bc: fig 4 3 (B)

10) QUEM VIDISTIS

SOURCES

A-E *Ob* MS Mus. Sch. C. 32: B, ff.35-36; *Ob* MS Mus. Sch. C. 34: A, ff.37v-37; *Ob* MS Mus. Sch. C. 35: T, ff.35-36; *Ob* MS Mus. Sch. C. 36: T, ff.10-11; *Ob* MS Mus. Sch. C. 37: bc, ff.25v-26; all attrib. 'D' Childe'.

VARIANTS

- 10¹ bc: fig 8 7 6 (A)
 13¹ bc: fig 3 4 3 (A)

- 14 t-s: Φ_3 (All sources)
 18ⁱⁱⁱ bc: fig 4 (B)
 19¹ bc: fig #6 (B)
- 22 t-s: Φ (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)
 35⁵ bc: fig 6 [no t] (B)
 43² bc: fig 3 4 (B)
 44¹ bc: fig 4 3 (AB)
 46¹⁻⁷ bc: notated in tenor clef (D)
 48³ bc: fig ♯ (B)
 48³ bc: *qA qa* (AC)
 48⁵ bc: ♯ (B)
 49¹⁻⁴ bc: fig 6 5 6 6 5 6 (B)
 50¹ bc: fig $\begin{smallmatrix} 6 & 6 \\ \sharp & \sharp \end{smallmatrix}$ (B)
 50² bc: fig 5 6 (B)
 51³ bc: fig ♯ ♯ (B)
 55⁵ bc: fig ♭ ♯ (B)
 56² bc: fig #6 (B)
 56³ bc: fig [3] 4 (B)
 57⁴ bc: fig $\begin{smallmatrix} 6 \\ \sharp \end{smallmatrix}$ (B)
 58¹ bc: fig ♯ (B)
 58² bc: fig ♭ (B)
 58³ bc: fig 4 3 (B)
 68¹ bc: fig $\begin{smallmatrix} 5 & 4 \\ 3 & 2 \end{smallmatrix}$ (B)
 74²-75¹ bc: *mG* [fig ♯ ♭ (B)] *cG* (BC)
 75³ bc: fig 7 6 (B)
 84¹ bc: fig $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$ 4 3 (B)
 85¹ bc: fig 3 4 (B)
 92³ bc: *c c* [fig. ♯ ♯] (C)
 95³ bc: fig ♯ ♯ (B)

11) PLANGE SION

SOURCES

- A-F *Ob* MS Mus. Sch. C. 32: B, ff.39-40r; *Ob* MS Mus. Sch. C. 33: C, ff.2-3; *Ob* MS Mus. Sch. C. 34: A, ff.42-43; *Ob* MS Mus. Sch. C. 35: T, ff.39-40; *Ob* MS Mus. Sch. C. 36: T, ff.14-15; *Ob* MS Mus. Sch. C. 37: bc, f.27; all attrib. 'D^r Childe'.
 G *Ge* R.d.3: C only, ff.4-5, attrib 'D^r Wm. Childe'.

VARIANTS

- 4¹ bc rhythm: *c*-rest *c m.* (AD)
 4¹-5² bc: follows B rhythm (BC)
 7²-8¹ bc rhythm: *c. g qg qg mc mc* (ABC)
 37¹⁻² bc: *d* fig ♯, *G* fig om (C)
 43¹ bc: fig 4 3 (ABC)
 45¹ bc: additional duplication of B pitches in custos form, *g ab g* (ABCDE)
 60⁵ C: t. ornament above staff (G)
 65¹ bc: fig ♯ (ABC)
 66¹ bc: fig ♭ (C)
 74³ bc: fig ♯ (AC)
 78² bc: fig ♯ (BD)
 83² bc: fig 7 5 (D)
 84¹⁻² bc: fig ♯6 7 (B)
 88³ C: t. ornament above staff (G)
 101² bc: fig 4 3 (B)
 105¹ bc: fig 4 3 (ABCD)
 106¹ bc: fig 6 (ABCD)
 108¹ bc: fig 4 3 (C)
 108¹ C: t. ornament above staff (G)
 109² bc: follows B rhythm (ABC); *c c* (D); *m* fig om (E)
 113²⁻³ bc: fig 5 6 (ABC)
 114¹ bc: fig 4 3 (BC)
 115² bc: fig 5 6 (ABC)
 116¹ C: t. ornament above staff (G)

12) CONVERTE NOS

SOURCES

- A-F *Ob* MS Mus. Sch. C. 32: B, ff.40v-42v; *Ob* MS Mus. Sch. C. 33: C, ff.4-5v; *Ob* MS Mus. Sch. C. 34: A, ff.44-45v; *Ob* MS Mus. Sch. C. 35: T I, ff.40v-42; *Ob* MS Mus. Sch. C. 36: T II, ff.15v-17; *Ob* MS Mus. Sch. C. 37: bc, ff.25v-26; all attrib. 'D^r Childe'.

VARIANTS

- 6¹ bc: fig ♯ (BE)
 29¹⁻³ bc: fig 3 4 4 3 (A)
 29³ bc: fig 4 3 (BCDE)
 30¹ bc: *cc* [fig ♭6] (B)
 36¹ bc: fig ♯ (B)
 39¹ bc: fig ♭ (A)
 41³ bc: fig 4 3 (BC)
 65¹ bc: fig ♯6 (E)
 71³ bc: fig 6 (E)
 76¹ bc: fig ♯ (A)
 87¹ bc: fig 4 3 (B)

97¹ bc: fig ♯ (B)
 98³ bc: fig ♯6 ♯6 5 (E)
 100² bc: fig 3 4 (B)
 101¹ bc: fig 4 3 (B)
 107¹ bc: fig 4 3 (BCE)
 118² bc: fig 6 5 (E)
 119¹ bc fig ♯ (E)
 120² bc: fig 4 3 (A)

13) VENITE GENTES

SOURCES

A-F *Ob* MS Mus. Sch. C. 32: B, ff.42v-43; *Ob* MS Mus. Sch. C. 33: C, ff.6-7; *Ob* MS Mus. Sch. C3. 4: A, ff.46-47; *Ob* MS Mus. Sch. C. 35: T, ff.42v-43v; *Ob* MS Mus. Sch. C. 36: T, ff.17-17v; *Ob* MS Mus. Sch. C. 37: bc, f.26; all attrib. 'D^r Childe'.

VARIANTS

38¹ bc: fig 4 3 (E)
 44¹ bc: fig 4 3 (E)
 55 t-s: 3 (All sources)
 59²-62² bc: tacet (D)
 71 t-s: ♯ (All sources)

ENGLISH WORKS IN *Ob* MSS. Mus. Sch. C. 32-37

14) COME, HYMEN. AN EPITHALAMIUM

SOURCES

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

VARIANTS

12⁵ bc: fig ♯ (B)
 12⁵ bc: fig 4 3 (C)
 14 t-s: ♯ 3 (AC); ♯ 3, voice, with ♯ 3i bc (B); ♯ 3i bc (D); 3 (EFG)
 16²-17¹ bc: fig 6 (AC)
 16²-17¹ T: s.a^{lamps} | md^{like} (E)
 17² bc: fig ♯ (A)
 17³ B: ca (G)

- 23 t-s: C (all sources)
 36³ bc: fig 6 (C)
- 40 t-s: C 3 (ABC); C 3*i* (D); 3 (EFG)
 43² bc: follows Bass, *m. a cg* (A)
 48³-49² A: *md*^{of} | *md*^{their}- *me*⁻
- 49 t-s: C (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: C 3 (AC); C 3*i* (BD); 3 (EFG)
 69 bc: fig 6 (B)
- 72 t-s: C (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: C 3 (ABC); C 3*i* (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: C (all sources)
 105⁴ T: *cd'* (E)
 106¹⁻² bc: fig 7 7 (C)
 106¹ 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)
 4⁴ bc: fig 4 3 (C)
 6² bc: fig ♯3 (AC)
 7¹ bc: fig 6 (C)
 7² bc: fig ♯ (A)
 7³ fig 4 3 (C)
 10² bc: fig 6 5 (C)
 15² bc: fig 6 (C)
 16³ bc: *m* fig ♯ (C)
 18¹ bc: fig 6 (C)
 20¹ bc: fig ♯ (C)
 20³ bc: fig ♯3 (A); fig $\frac{6}{\#3}$ 5 (C)
 21¹ bc: fig 4 (A)
 21¹ bc: *ma* (B); *ma*, fig 4 3 (C)
 21² bc: fig ♯3 (A)
 22 t-s: © 3 (All sources)
 28²⁻³ bc: fig 4 3 (AC)
 33 t-s © (all sources)
 38¹⁻² bc: fig $\frac{6}{4}$ 5 (BC)
 39²⁻³ bc: fig $\frac{6}{4}$ 5 (B)
 43-54: sectional repeat, given editorial double-bar lines, indicated by ‘Alleluia ut supra’ (all sources)
 48² bc: fig ♯ (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 - $\frac{6}{4}$ b (C)
 67¹⁻² bc: fig - $\frac{6}{4}$ 6 (B)
 68² bc: *c* fig 5, *c* fig ♯6 (BC)
 70¹⁻² bc: fig 6 6 (BC)
 72¹ bc: fig 5 $\frac{6}{4}$ (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 Psalmes 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

1² bc: fig 6 5 (A)

3² bc: fig 7 (A)

4² bc: fig 6 (A)

5¹ bc: fig 7 (A)

5² bc: fig # (A)

6³ bc: fig 6 (A)

7²⁻³ bc: fig 7 # (A)

8¹ bc: fig # (A)

9²⁻³ bc: fig 7 # (A)

10¹⁻² bc: fig † 6 5 (A)

11² bc: fig 6 5 (A)

12¹ bc: fig 6 5 (A)

13 t-s C (All sources)

13¹⁻⁴ bc: fig 7 6 – 6 (A)

21¹ bc: fig 6 (BC)

23¹ bc: *sbG* (A); *m [t] m* (BC)

27¹ bc: fig 6 (ABC)

29³ bc: fig – #6 (BC)

31² bc: fig 6 5 (BC)

32² bc: fig 6 (ABC)

35-49: repeat of bars 1-16, indicated by ‘Alleluia ut sopra’ (All sources)

56¹ bc: fig 6 5 (A)

56⁵ bc: fig 6 (BC)

58³ bc: fig 6 (ABC)

61² bc: fig 6 (ABC)

70¹ bc: fig 6 (ABC)

71¹ bc: fig 7 6 (ABC)

73² bc: fig 6 (ABC)

82 t-s $\text{C} \text{ 3}$ (All sources)

110³ bc: fig 6 (C)

119-133: repeat of bars 1-16, indicated by ‘Alleluia ut sopra’ (All sources)

³ Please see, *William Child (1606/7) The First Set of Psalmes of .III. Voyces (1639)*, ed. Jonathan P. Wainwright. (York: York Early Music Press, 2015), 43.

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^r Childe'.

VARIANTS

1¹ ts: $\text{C } 3$ (ABC); $\text{C } 3i$ (D)

1ⁱⁱⁱ bc: fig 6 (C)

2ⁱⁱⁱ bc: fig 7 (C)

4¹ bc: fig 7 6 (BC)

6¹ bc: fig 8 7 (B)

6ⁱⁱⁱ bc: fig 7 (C)

10¹ ts: C (all sources)

11⁶ bc: fig 6 (C)

12³ bc: fig b6 (BC)

13¹ bc: fig $\begin{smallmatrix} 6 & 5 \\ \text{b} & 3 \end{smallmatrix}$ (B); b (C)

15¹ bc: fig 7 6 (BC)

23¹ bc: fig 6 5 (B)

26¹ bc: fig b (B)

30² bc: fig b (B)

35¹ bc: fig 4 3 (B)

37² bc: fig # (B)

39³ bc: fig 6 5 (BC)

40¹ bc: fig $\begin{smallmatrix} 6 & 5 \\ 3 \end{smallmatrix}$ (B)

40³ bc: fig 6 5 (C)

41³ bc: fig 6 5 (C)

42³ bc: fig 6 (B)

44¹ bc: fig 6 (C)

45² bc: fig 4 3 (B)

50³ bc: fig 6 (B)

51¹ bc: fig # (B)

55¹ ts: $3i$ (all sources)

61¹ ts: C (all sources)

67³ bc: fig 6 (B)

74¹ ts: $\text{C } 3$ (all sources)

77² bc: fig # (C)

78² bc: fig 4 3 (B)

81² bc: fig 6 5 (B)

82¹ ts: C (all sources)

82² bc: fig 6 7 (C)

83¹ bc: fig 4 3 (BC)

85¹-100¹ repeat: indicated by instruction to 'Turne backe to ye Alleluia' (All sources)

106² bc: 6 # (C)

106⁴ bc: fig 6 5 (B)

111¹ bc: fig 6 5 (C)

137¹ ts: $\text{C } 3$ (all sources)

145¹ ts: C (all sources)

148¹-163¹ repeat: indicated by instruction to 'Turne backe to ye Alleluia' (All sources)

18) ALLELUIA, THOU WHO WHEN ALL WAS INTO RUDENESS

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

1¹ ts: $\text{C } 3$ (ABC); $\text{C } 3i$ (D)

2ⁱⁱⁱ bc: fig 7 (C)

4¹ bc: fig 4 3 (BC)

5² bc: fig 6 (BC)

7² bc: fig 6 5 (B)

8¹ bc: fig $\frac{6}{5} \frac{4}{3}$ (BC)

12² bc: fig 4 3 (B)

18³ bc: fig 5 6 (BC)

19ⁱⁱⁱ bc: fig 7 (C)

20¹ ts: C (all sources)

20¹ bc: *sc* (A)

20¹⁻³ bc: fig 4 3 (C)

26³ bc: fig 6 (BC)

27¹⁻² bc: fig 4 3 (BC)

29³ bc: fig 6 (B)

30² bc: fig 6 (BC)

33⁴ bc: fig 4 3 (BC)

40¹ ts: $\text{C } 3$ (ABC); $\text{C } 3i$ (D)

40¹ bc: fig 5 6 5 (BC)

41¹ bc: fig 6 5 (BC)

43³ bc: fig 6 (BC)

50¹ bc: fig \sharp (C)

51² bc: fig 6 5 (C)

52¹ bc: fig 6 5 (C)

52² bc: fig $\frac{6}{5} \frac{4}{3}$ (C)

56¹ ts: C (all sources)

58¹ bc: fig 5 $\frac{b6}{b4}$ (B)

58ⁱⁱⁱ bc: fig 5 $\frac{b7}{5}$ (B); \flat 6 (C)

59¹ bc: fig 7 \flat 3 (B)

59ⁱ⁻ⁱⁱⁱ bc: fig \flat 6 3 - \flat 7 (C)

60¹⁻² bc: fig 7 \flat 3 \flat 6 5 (C)

60² bc: fig $\frac{b6}{5} \frac{4}{3}$ (B)

61¹ bc: fig \flat (BC)

- 64³ bc: fig 5 6 (C)
 65¹ bc: fig 6 5 (C)
- 66² bc: fig $\begin{smallmatrix} 7 & 6 \\ 3 & 4 \end{smallmatrix}$ (B); 7 6 (C)
 67¹ bc: fig $\begin{smallmatrix} 5 & 3 \\ 4 & 3 \end{smallmatrix}$ (B)
 70¹⁻² bc: fig 6 b6 (C)
 71¹ bc: fig 7 (C)
 73¹ bc: fig 6 (C)
- 76¹ ts: $\text{C } 3$ (ABC); $\text{C } 3i$ (D)
 76¹ bc: fig 5 6 5 (C)
 77¹ bc: fig 6 5 (C)
 79³ bc: fig 6 (C)
 81¹ bc: fig 4 (C)
 82²⁻³ bc: fig 5 6 (C)
 83¹ bc: fig 2 (C)
 85¹⁻² bc: fig 4 3 (C)
 86¹ bc: fig 4 (C)
 87² bc: fig 6 5 (C)
 88¹ bc: fig 6 5 (C)
 88² bc: fig $\begin{smallmatrix} 6 & 4 \\ 5 & 3 \end{smallmatrix}$ (C)
- 92¹ ts: C (all sources)
 100¹ bc: fig $\begin{smallmatrix} 3 & 6 \\ 3 & 4 \end{smallmatrix}$ (C)
 101³ bc: fig 6 (C)
 103¹ bc: fig 6 (C)
 104¹⁻² bc: fig 4 3 (C)
 106¹ bc: fig 6 (C)
 107⁴⁻⁵ bc: fig 5 6 (C)
 108² bc: fig 5 6 (C)
 110¹⁻² bc: fig 7 6 4 3 (C)
- 112¹ ts: $\text{C } 3$ (ABC); $\text{C } 3i$ (D)
 128¹-129¹ ts: C (all sources)
 130¹ ts: $\text{C } 3$ (All sources)
 149¹ ts: 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^r 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:

E William Child, *The First Set of Psalmes* (London: Reave, 1639): four partbooks: Cantus Primus, Cantus Secund [sic], Bassus, Basso Continuo.

VARIANTS

19) PSALM 1: BLESSED IS THE MAN

3³-4¹ bc rhythm: c [t.] *m* (E)

6² bc: untied (B)

17¹ bc rhythm: *m*. (B)

19³ B text: 'score-' (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 $\begin{smallmatrix} 6 & 5 \\ 4 & 4 \end{smallmatrix}$ † (BE)

12¹⁻² bc rhythm: *m. c* (BE)

13² bc: fig 6 (BE); tied to preceding note (E)

16¹⁻³ bc: fig $\begin{smallmatrix} 6 & 5 \\ 4 & 4 \end{smallmatrix}$ † (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 †6 (B)

24^{iv} bc: fig b6 (B)

25²⁻⁴ bc: fig b6 4 3 (BE)

27² bc: fig 6 (BE)

27⁴ bc: fig 6 (BE)

27² bc: fig 6 (BE)

28²⁻³ bc: fig 6 † (BE)

29⁴-30¹ bc: fig 6 6 (BE)

30³⁻⁴ bc: t (E)

21) PSALM 3: LORD HOW ARE THEY INCREASED

3¹⁻⁴ bc: no t (B)

5¹⁻³ bc rhythm: s, with figuring given (B)

7¹⁻² bc t (E)

13¹⁻² bc rhythm: c (E)

16¹⁻² bc rhythm: t (E)

17¹⁻² bc rhythm: t (E)

17² bc: fig 6 (B)

18¹ bc rhythm: s (B); s t (E)

21²⁻³ bc: fig 4 3 (BE)

24⁴ bc: fig $\frac{6}{4}$ (B)

23²⁻³ bc: fig $\frac{6}{4} \frac{5}{3}$ (B)

27⁴ bc: *q.eb sqd* (B)

27¹⁻² bc rhythm: t (E)

28¹⁻² bc rhythm: t (E)

34²⁻³ bc rhythm *q. sq* (B)

36² bc: fig 8 (B)

37¹⁻² bc rhythm: t (E)

38¹⁻² bc rhythm: t (E)

40¹⁻² bc rhythm: t (E)

42¹⁻² bc rhythm: t (E)

44¹⁻² bc rhythm: t (E)

22) PSALM 4: HEARE ME WHEN I CALL

3¹⁻³ bc: fig 7 6 5 (E)

21⁵ 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]

2¹⁻² bc: t (E)

4³⁻⁴ bc: fig 4 3 (E)

6³ bc: fig 3 (E)

7⁵ bc: fig 6 (E)

14³ bc: fig 4 3 (E)

20¹ bc: fig 3 (E)

22³ bc: fig 3 (E)

25⁴ bc: fig 3 (E)

36¹⁻³ bc: fig 3 4 3 (E)

24) PSALM 6: O LORD, REBUKE ME NOT
[incomplete in source]

7²⁻³ bc: t (E)

12¹⁻² bc t (E)

13⁵⁻⁶ bc: t (E)

25) WOE IS ME THAT I AM CONSTRAINED

A-E *Ob* MS Mus. Sch. C. 32: B, f. 36v; *Ob* MS Mus. Sch. C. 34: A, f. 39; *Ob* MS Mus. Sch. C. 35: T, f. 37; *Ob* MS Mus. Sch. C. 36: A, ff. 11v-12; *Ob* MS Mus. Sch. C. 37: bc, f. 26; all attributed to 'D^r Childe'.

F *CL* Smith Books: A 1, Alto book, p. 35; B, Bass book, p. 31: both attrib. 'W. Child.'.

VARIANT

22²⁻⁴ A text : Ke-^{mg} dar^{sb#f} (F)

26) DIALOGUE BETWEEN DAMON AND DAPHNE

A-B *Ob* MS Mus. Sch. C. 32: C & B, ff. 13v-8v (rev); *Ob* MS Mus. Sch. C. 37: bc, f. 30 (rev); all attributed to 'D^r Childe'.

Continuo figuring is transcribed from MS C. 32, which features a significantly higher number of figures than MS C. 37; the only figures in MS C. 32 are those of bar 56, and bar 58.

VARIANTS

58¹ bc: fig 7 6 (B)

109 t-s $\text{C } 3i$ (A); $\text{C } 3$ (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^f: William: Child’; through Coleman, the works likely have a New College provenance.⁴ 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’.

The manuscripts, *Och* 365-366, provide a key mid-century Oxford source for the French-texted metrical psalm work of leading Geneva-based Calvinist, Theodore Beza (1519-1605): from Beza’s publication, incorporating melodies, with Clément Marot (1496-1544). Child appears to be unique in setting Beza’s New Testament Latin in motet form: the ‘Jerusalem / Sion’ pairing of ‘O si vel’ and ‘Laudate Deum’.

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.⁵ ‘O bone

⁴ *Christ Church Library Music Catalogue* for full description of *Och Mus.* 365-366, November 14th 2007, accessed March 14th 2021: <http://library.chch.ox.ac.uk/music/page.php?set=Mus.+365--6>.

⁵ For full details, please see Wainwright 1997, *Musical Patronage*, 368 to 370, and *Christ Church Library Music Catalogue*, 21st June 2005, accessed November 5th 2020 <http://library.chch.ox.ac.uk/music/page.php?set=Mus.+18>.

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’.⁶

30) CANTATE JEHOVAE (A minor)

SOURCE

Ob MS Mus. Sch. C. 203: autograph parts to Bowman motets. C I: ff. 5-5^v; CII: ff. 6-6^v; B: ff. 9-9^v; bc: ff. 10-10^v. 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.⁷ 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 Carissimi’s *Jephte* in the bass solo, setting the words ‘cum timpanis et choris’, within the section beginning, ‘Cum autem victor Jehpte’.⁸ Carissimi’s work was highly popular within Bowman’s Oxford musical circles, as can be seen through works surviving in Christ Church Library.⁹ 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 *Jephte* 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. 7-7^v; C II: ff. 8-8^v; B: ff. 9-9^v; bc: ff. 10-10^v. 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^r 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’.¹⁰ 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):

TEXT	NO. OF BARS	BAR NUMBERS WITHIN C 203
Cantate Jehovae, I	11	1-11
Annunciate, solo	24	N/A
Annunciate, a2	24	40-63

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).

⁸ Giacomo Carissimi, *Histoire de Jephté*, Online edition of Marc-Antoine Charpentier’s score (*F-Pn* MS VM 1-1477), ed. Peter McCarthy, IMSLP, 2019: bc part, including bass solo, bb. 93-95; Carissimi’s manuscript and McCarthy’s edition are both viewable *IMSL Petrucci Music Library*, 2019, accessed March 18th 2021, at, [https://imslp.org/wiki/Jephte_\(Carissimi%2C_Giacomo\)](https://imslp.org/wiki/Jephte_(Carissimi%2C_Giacomo)).

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.

¹⁰ See Crum, ‘Early Lists’, 28-32.

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: $\mathfrak{3} / \mathfrak{2}$ (A)

40 C II t-s: $\mathfrak{3}$ (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: $\mathfrak{C} \mathfrak{3i}$

30 t-s: $\mathfrak{3i}$

37 t-s: $\mathfrak{C} \mathfrak{3i}$

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 1677.¹² 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 Colledge 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.¹³ Desgranges was one of six French musicians appointed to the Restoration Court in 1661;¹⁴ he performed in John Crowne's masque *Calisto* and likely the productions, *Ballet et Musique* (1673) and *Ariane, ou le mariage de Bacchus* (1674).¹⁵

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.¹⁶

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.¹⁷ 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

¹² Please see *Christ Church Library Music Catalogue*, February 17th 2005, accessed March 23rd 2021: <http://library.chch.ox.ac.uk/music/page.php?set=Mus.+350>.

¹³ Mary E. Frandsen, 'Albrici [Alberici, Albrizi], Vincenzo', January 2001, *Grove Music Online*, accessed March 23rd 2021: <https://doi.org/10.1093/gmo/9781561592630.article.00480>.

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.

¹⁶ Leech, 'Musicians in the Catholic Chapel', 577.

¹⁷ See, Wainwright, *Musical Patronage*, 251-253.

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

VARIANT

27⁷-28¹ text: *suo* (‘his’) in the original Vulgate translation of psalm three.

34) USQUEQUO DOMINE

SOURCES

- A *Och* Mus. 350: pp. 68-70, C or T, bc (unfigured): attrib. ‘Desgranges’.
 B *Lbl* Add. 31460: C or T, bc (unfigured), pp. 86-80, attrib. ‘Desgranges’.

VARIANTS

1 clef: G2 clef (B)

4³ bc: o (B)

7⁴-8⁹ C underlay: po-^{qqq} nam^q | con-^{qq} si-^{sq} li-^{sq} a^q in^{qq} a-^q ni-^{sq} ma^{sq} (B)

8¹ bc: *m* (B)

9⁴-11³ C text and underlay: do-^{qb^b} lo-^{cb^h[t.]} | -^{q.b^h} rem^{sqb^h} in^{cc["]} cor-^{qc["]} de^{qc["]} me-^{qc["]#} o^{qc["]#} | per^{cc["]#}
 to-^{qc["]#} tam^{qd["]} (B)

41 t-s: 3 (AB)

MOTETS BY CHRISTOPHER GIBBONS

35) CELEBRATE DOMINUM

SOURCES

- A *Cantica Sacra, The Second Sett*, London, W. Godbid for John Playford, 1674 (three books: Cantus, Bassus, and Continuo), attrib. ‘Dr. Christopher Gibbons’; book I (Cantus or Tenor, pp. 10-11), book II (Bassus, pp. 10-11); book III (Continuo, pp. 6-7).
 B *Ob* MS Mus. Sch. C. 9 (CB bc, score-book of Richard Goodson II), p. 287 following, attrib. ‘Dr Chris. Gibbons’.
 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^r 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)

4⁶⁻⁸ B, with bc duplication: -num^{cd} pro-^{sqc'} ^{sqb} (E)

7³⁻⁴ bc rhythm: c (E)

7⁷ C: o (E)

8²⁻¹⁰ C & B rhythm and underlay (duplicated 11²⁻¹²): no-^q tas^q fa-^q ci-^{sq} | te^q ac-^q tio-^q (E)

9²⁻⁵ bc rhythm: cBb c.bb (E)

11² B & bc: B‡ (E)

12² B & bc: o (E)

14 t-s [€] 3 (A); [€] 3/i (E)

14³⁻⁴ bc rhythm: m (E)

20¹ bc: fig 76 [sic] (A)

20¹⁻² C: qd'' qd'' (E)

21¹⁻²² B, with bc duplication: la-^{sqd'} ^{qc'} mi-^{sqbb} ni^{q.a} de^{sqg} om-^{q.f} ni-^{sqe} bus^{q.d} | mi-^{sqc} ra-^{q.Bb} cu-
^{qA} lis^{qBb} (E)

23¹⁻² C rhythm: c. q (E)

26¹ bc: o (E)

26² bc rhythm: m (E)

26³ C: o (E)

28³⁻²⁹ bc: mA [t] | mA (E)

35² bc: cd (E)

37⁵⁻³⁸ B, with bc duplication in bar 37 (bc A om, 37²): te-^{qd'} ^{qc'} ra^{qbb} ^{qa} | sunt^{sqg} e-^{q.f} jus^{qBb} ju-
^{qc} (E)

38¹ bc: qg qf (E)

44¹ bc: mF (E)

45³ bc: mC (E)

46² bc: cE (E)

47¹ bc: cc' (E)

49 t-s [€] 3 (A); [€] 3/i (E)

49¹⁻³ bc: as B (E)

51³⁻⁵ C rhythm: c. sq sq (E)

54² bc: with added cf‡ (E)

55¹⁻² C rhythm: om-^{c.e''} nes^{qf'} (E)

56¹ bc: cf (E)

57⁴ bc: ‡ (E)

- 58 bc: doubled at the upper octave (E)
 61³⁻⁵ bc: *cA ca* (E)
 68¹⁻³ bc: transposed down an octave (E)
 70³⁻⁵ bc: doubles B (E)
 72¹⁻³ bc: *mc* (E)
 73¹ B & bc: *c'♯* (E)
 73³⁻⁴ C rhythm: *qf' sqe' sqd'* (E)
 74²⁻³: bc *cg* (E)

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

SOURCES

- A *Och* Mus 43, f. 24^v (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^rship & 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)
 7¹⁻² bc: *m* (C)
 8¹-9¹ bc: *sbg mg* [untied] (C)
 12¹⁻⁵ bc: *c.d' qc' qb qa cg* (C)
 13¹ bc: *sbd* (C)
 15²-20⁸ bc: *cc' ca | cd' qc' qb c.c' qb | qa qg qf qe cd qe qd | cc qB qA ca cd' | cb ce' cc' c.f' []*
qe' qd' qc' qb qa qg qf (C)
 18⁵⁻⁷ CII: *sl* (B)
 21¹ bc: fig 7 (C)
 212 T & bc: *cb* [sic] (A)
 22²⁻⁴ bc: *cg md* [fig 4 3] (C)
 23¹-25³ bc: *m.g ca | mb mc' | c.f qg ma* (C)
 26³-27⁴ bc: *c.Bb* [fig 7 6] *qc | md* (C)
 28¹⁻² bc: *cb* (C)
 28⁴ bc: fig 4 3 (C)
 29³⁻⁷ bc: *qe' qc' qb qa* (C)
 31¹ bc: fig 5 (C)

32¹⁻² bc: fig 7 6 ₃ 7 (C)

32³-33¹ bc: cc cg (C)

33³ bc: fig 6 (C)

34³ bc: fig 4 3 (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 '2^d Treble' part, 'These things are D^r 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: C (all sources)
 3i

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 bc 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^r Christopher Gibbons' (Lowe).

VARIANTS

- 1²⁻³ bc: fig 7 5 (CD)
 2¹ bc: fig 4 3 (CD)
 3¹⁻² bc: fig #3 6 (CD)
 3⁴ bc: fig 4 3 (CD)
 4⁴⁻⁸ bc: cD cg cb cg (CD)
 4⁵⁻⁷ bc: cG cB cB (B)
 7⁸⁻⁹ bc: cc (CD)
 15² bc: *mf*# fig 4 3 (CD)
 15⁴ bc: fig 4 3 (CD)
 16¹⁻⁶ bc: sbG [t] m.G ce (CD)
 17⁴-18¹ bc: untied (CD)
 18⁵ bc: c.b (CD)
 18⁵⁻⁶ C: c. (AB)
 22⁵ bc: fig 7 6 (CD)
 23² bc: fig 7 6 (CD)
 24¹ bc: fig 4 3 (CD)
 24³ bc: fig 7 6 (CD)
 24⁴ bc: fig 4 3 (CD)
 25¹ bc: cg (CD)
 25⁷ bc: fig 4 3 (CD)
 26¹ bc: fig 4 3 (C)
 26⁴ bc: cG (CD)
 26⁷⁻⁹ bc: md, fig 4 3 (CD)
 27¹⁻³ bc: c.g (CD)
 27⁵ bc: fig 4 3 (CD)
 27⁶ bc: mE (CD)
 27⁷-28¹ bc: m.a' (CD)
 29⁵⁻⁷ bc: sbe, fig 7 6 5 (CD)
 3 4 3
 30² bc: fig 7 (CD)
 30⁵⁻⁸ bc: cg md (CD)
 31³⁻⁴ bc: c.b (B)
 33⁴⁻⁵ bc: m (CD)

MOTET BY GRANDI

39) O BONE JESU

SOURCES

- A Grandi, Alessandro, *Il Secondo Libro de Motetti a due, tre et quattro voci con il suo basso per sonar nell'organo. Di Alessandro Grandi Maestro di Capella in Santa Maria Maggiore di Bergamo*. Second Edition (Venice: Vincenti, 1628):¹⁸ A in 'Canto' book, pp. 19-20; T I in 'Alto' book, pp. 23-24; T II in 'Tenore' book, p. 18; B in 'Basso' book, p. 11; bc in 'Basso' book, 'per sonar nell'organo', p. 19.
- B *CL* Smith partbooks: T I & B parts only; 'Altus' book (though T I part), pp. 38-40, unattrib; 'Bassus' book, pp. 34-36, unattrib. The B and bc parts share a stave in the latter (bc figs om).
- 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.
- F *Lbl* Add. MS 78,416 B: A and B parts only, unattrib. A in 'Altus' book, p. 15; B in 'Bassus' book, p. 16.
- 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.
- J *US-NH* Misc. MS 170, Filmer 1: A: 'Tenor' book, f.113v-114r (attrib. 'M^r: John : Willson' [sic]); T I: 'Canto' book 114v-115r (unattrib.); T II in 'Alto' book, ff. 118v-119r (unattrib); B in 'Basso' book, 121v (unattrib.); no bc part in source J.
- K *Cantica Sacra* (1662): No. 25, attrib. 'M. Alex. Grande.'
A in 'Cantus Primus' book; T I and T II in 'Cantus Secundus book'; B and bc (figs om) in their respective books.

¹⁸ 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 16th 2022: <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: C (BCDFGHIK)
 5¹ bc: fig and t. om (G)
 5¹⁻⁵ A: o (F)
 6³ bc: fig om (EG)
 6⁵⁻⁷¹ TI underlay: Je-^c su-^{c s} (J)
 7⁴ bc rhythm: *q q q* (G)
 8¹ bc: t. om (G)
 8¹⁻⁹¹ bc: untied (K)
 8¹⁻³ T II: o (D)
 8³⁻⁵ T I: o (D)
 11² bc: fig om (G)
 11²⁻¹²³ A underlay: dul-^c cis-^m si-^q me^q (F)
 12¹ bc: fig om (EG)
 13¹⁻¹⁵¹ bc rhythm: *b s* (G)
 13¹⁻¹⁵¹ bc: untied (K)
 14²⁻¹⁵³ TI underlay: dul- cis- si- me (B)
 17¹ B rhythm: *m-rest mG* (F)
 18¹⁻¹⁹¹ bc rhythm [sic]: *m m m* (G)
 18¹⁻¹⁹¹ bc: untied (K)
 19²⁻⁵ A underlay: dul-^c cis-^c si-^q me^q (F)
 20²⁻⁵ B underlay: dul-^c cis-^c si-^q me^q (BF)
 20²⁻²¹³ TI underlay: dul- cis- si- me (B)
 21¹ bc: fig om (EG)
 22² bc rhythm: *mBb* (GK)
 23² bc rhythm: *m m* (G)
 26¹ A: o (F)
 26¹ bc: fig om (G)
 27⁶ bc & B accidental: *b* (B)
 28¹ bc rhythm: *m. c* [fig om] (G)
 28¹⁻³ T II underlay: vir-^{c m} gi-^c (HJ)
 29¹⁻³ bc: *mG cg* (G)
 29⁴ A accidental: *b* (DHK)
 31¹⁻⁴ A underlay: Je-^c su^q, O^q Je-^m (F)
 32²: repeat-mark sign above staff for bars 32²-end (CDHK)
 33¹ rhythm: sung reciting-note replaced with mag-^c. nam^q mi-^c se-^q ri-^q cor-^c. di-^q am^m
 (CDFHJK)
 33¹ T I rhythm: reciting-note (h om) replaced with mag-^c. nam^q mi-^c se-^q ri-^q cor-^c. di-^q am^m
 (B)
 33¹ rhythm: sung reciting-note replaced with mag-^m. nam^q mi-^q se-^c ri-^c cor-^c di-^q am^q
 (E)
 33¹ bc: fig om (G)
 34² bc rhythm: *m c c* [figs om] (G)
 35¹ rhythm: sung reciting-note replaced with mag-^c. nam^q mi-^c se-^q ri-^q cor-^c. di-^q am^m
 (BDFHJK)
 35¹: rhythm: sung reciting-note replaced with mag-^m. nam^q mi-^q se-^c ri-^c cor-^c di-^q am^q (E)
 35¹ bc rhythm: *m c c s* (G)
 35¹⁻² A: o (F)
 36¹ bc: *mf mF* (G)

- 37¹ rhythm (all vocal parts): reciting-note replaced with mag-^c. nam^q mi-^c se-^q ri-^q cor-^c. di-^q am^m (BCDFHJK)
- 37¹ rhythm: sung reciting-note replaced with mag-^m. nam^q mi-^q se-^c ri-^c cor-^c di-^q am^q (E)
- 37¹ bc rhythm: *c c m m* (G)
- 38¹ bc rhythm: *m m* (G)
- 38³-42² A underlay: mi-^{cf} [t.] se-^{qe' qd'} re-^{sg'} re^{me'} su^m me-^{mf} sg' mf# (F)
- 39¹-43¹ B: tacet (F)
- 40³-43¹ B underlay: bo- ne Je- su, Je- su (B)
- 41¹⁻² A accidental: # (E)
- 41² A: o (DHK)
- 42¹ bc: fig om (G)
- 41³ TII: o (DH)
- 43¹-44¹ bc: t (K)
- 43⁵ A accidental: b (HK)
- 44¹⁻² bc: *cg* (G)
- 45¹⁻⁴ A underlay: Je-^c su^q, O^q Je-^m (F)
- 45³ T I accidental: b (CDHK)
- 47¹ bc: fig om (G)
- 47²⁻⁵ TI underlay: dul- cis- si- me (B)
- 48¹-49² bc: figs om (G)
- 49²⁻⁵ A underlay: dul-^c cis-^c si-^q me^q (F)
- 50¹⁻² A rhythm: Je-^{sd'} su^{sc'} (F)
- 50²-51¹ bc: untied (EK)
- 51²-52³ T I underlay: dul- cis- si- me (B)
- 56¹ bc: fig om (G)
- 56¹⁻³ A: o (F)
- 56¹-57⁶ TI underlay: -cis-^{m.d'}- si-^{qc' qb} | me^{ca} Je-^{cbb ma} (K)
- 57¹⁻⁶ T I: Je-^{ca cbb ma} (BCDHJ)

MOTET BY LANIER**40) O AMANTISSIME DOMINE, I**

SOURCE

Ob MS Mus. Sch. C. 11: scorebook of Latin- and English-texted sacred and secular music, copied c. 1660s by Lowe. Discussion of solo motets in relation to Henry Lawes's 'Predicate in gentibus', Volume One, Chapter 5, suggested the initials on the bidding, 'G.S.' may indicate use and ownership of the book by accomplished Oxford-based lutenist, George Stradling. 'O Amantissime Domine', unembellished, is on pp. 18-19, attrib. 'M: Nick: Lanier'.

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)

²⁰ John Milson, *Christ Church Library Music Catalogue online*, May 16th 2005, accessed, September 4th 2022: <http://library.chch.ox.ac.uk/music/page.php?set=Mus.+48>.

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: C
3i

75 t-s: C ; sectional repetition indicated by 'Ubi est dies aeternus &c: ut supra'.
3i

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 C

80 t-s C ; sectional repetition is indicated by 'et supra'.

²¹ Harding, *Thematic Catalogue of the Works of Matthew Locke*, 28.

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.²² 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].²³ 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.²⁴

²² Please see Wainwright, *Musical Patronage*, 304-313.

²³ See Crum, 'Early Lists', 30.

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.²⁵ 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
Bass (ff. 20r-v), Vln IA (ff. 21r-v), copied by Goodson I
Vln IB (f. 22), copied by Lowe
Vln IIA (ff. 23r-v), copied by Goodson
Vln IIB (f. 24), 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: \sharp (Bii, Biii)
- 16¹ T: o, though \sharp 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.


23² bc: o (Bvii, parts 1 and 2)
 24⁵ T: o (Bvi)
 24⁶ T: o (Bv, Bvi)
 30¹ bc: cg (Bvii, part 1)
 30⁴⁻⁵ bc rhythm : c (Bvii, parts 1 and 2)
 34⁵ C II accidental: b (Bii, Biii)
 36⁶ bc: fig # (Bviii)
 44³⁻⁴⁵ B: bc line included additionally (Bvi)
 44⁵ B: o (Bvi)
 45ⁱ⁻⁷¹ ii: no bar-line indicated sectional repeat (Bi-Bviii)
 50⁴ Vln II accidental: o (Bvi, both parts)
 59¹⁻² A: *qf* (Aiii)
 63⁷ bc: *ce* (Aviii; Bvii, both parts)
 80¹ bc rhythm: *b*. (Bvii, part 2)
 65³ bc: *cd* (Aviii)
 72 t-s: *3i* (all parts, sources A and B)
 104¹ C I: *sbd''* (Ai)
 161¹⁻¹⁶² bc: t (Bvii, part 2; Bviii)

MOTET BY JOHN PLAYFORD

45) LAUDATE DOMINUM OMNES GENTES

SOURCE: printed partbooks, *Cantica Sacra* II (London: Godbid for Playford, 1674), dedicated to Charles II. Cantus book: p. 45, attrib. 'John Playford'; Bassus book: p. 45, attrib. 'John Playford'; Basso Continuo book: p. 33, attrib. 'John Playford'.

VARIANTS

15 t-s:  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 Husbards 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: C

23 t-s: C *3i*

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” 2^d 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^r Benj^m Rogers'): A II; 'Tenore primo', ff. 5-5v ('D^r Ben : Rogers'): T I; 'Tenore secondo', ff. 5-5v ('D^r Ben : Rogers'): T II; 'Basso primo', ff. 5-5v ('D^r Ben : Rogers'): B I; 'Basso secondo', ff. 5-5v ('D^r Ben : Rogers'): B II. No continuo part for Rogers's work is included in *Lcm Ms 1099*.

1 t-s: $\frac{\text{C}}{3}$ (A); $\frac{\text{C}}{3}$ (B)

44 t-s: $\frac{\text{C}}{3}$ (A); $\frac{\text{C}}{3}$ (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^r 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

²⁶ See J. P. Wainwright, 1997, pp. 393-396.

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

VARIANTS

- 2 t-s: C (A); $\frac{3}{2}$ (B)
 7 t-s: C (A); $\frac{3}{2}$ (B)
 11 bc: *cbb qbb qa* (B)
 12 t-s: C (A); $\frac{3}{2}$ (B)
 17² bc: *fig om* (B)
 19³⁻⁴ B I rhythm: *c. q* (B)
 19³⁻⁴ bc rhythm: *m* (B)
 20⁴⁻⁵ C I rhythm: *q q* (B)
 14² C I ornament: *t.* (B)
 25⁴ B: *cc'* (B)
 25⁴⁻⁵ C I rhythm: *q q* (B)
 30³⁻⁵ B rhythm: *c. sq sq* (B)
 34³ B: *qf* (B)
 37 bc: *fig 4* (B)
 37¹ C I ornament: *t.* (B)
 37² C I: *qc* (B)
 43¹-44¹ bc: *t.* (B)
 42 t-s: C (A); $\frac{3}{2}$ (B)
 48 t-s: C (A); $\frac{3}{2}$ (B)
 48¹⁻⁴ bc: *c.Bb qbb ca* (B)
 53¹ bc: *fig #* (B)
 54²-55¹ bc: *t. om* (B)
 55¹ bc: *fig 6* (B)
 57¹ bc: *fig 4 3* (B)
 57²: 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

A *US-NH* Misc. MS. 170, Filmer 1: five partbooks, from an original set of six, copied early seventeenth-century. Works feature Italian-, Latin-, English-, and French-texted secular and sacred works, by English and Italian composers, including Ferrabosco I, Fleckno, and Marenzio, alongside consort music. The books provide the sole-surviving source for 'Surge amica mea' in its complete, three-voice, texture. Parts, all attrib. 'M^r : John Wilson' are in the following books: 'Alto' book, C I (ff. 115v-116r); 'Quinto' book, C II (ff. 114v-115r); 'Basso' book, B and bc (ff. 118v-119r).

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^{et} q^{ve}- q⁻ m⁻ mⁿⁱ* (C)

12³ bc rhythm: *c. q* (C)

13¹ bc rhythm: *m m* (C)

18²⁻³ bc rhythm: *c. q* (C)

18² 19¹ CII addition: *qc^{trans}- qd^{''}- qeb^{''}- qd^{''-i-} m.c^{''-it} c^{''et} | qg^{pra-} qa⁻ cb^{l'-tum}* (B)

20¹ bc: *cab* (C)

²⁸ Wainwright, *Musical Patronage*, 321-326.

- 20⁴bc: *qab* (C)
 20¹bc: additional *sEb* (C)
 24⁴⁻⁹ CII underlay: *cⁱⁿ⁻ q^{vi-} q⁻ c⁻ c^{-tat}* (B)
 25⁸⁻⁹bc: *cBb* (C)
 26¹⁻⁵bc: *cG cEb cAb cF* (C)
 26⁷bc: *eb* (B)
 27⁸⁻⁹bc: *cc* (BC)
 28¹ CII accidental: *‡* (BC)
 28⁴⁻⁵ CII underlay: *c^{a-} c^{-vis}* (B)
 28⁴⁻⁵bc: *sd* (BC)
 29¹ CII: *c.g^{1-la-} qa¹⁻ mb‡¹⁻* (B)
 31⁶⁻¹² CII underlay: *q^{me-} q⁻ q⁻ q^{-a} q^{pro-} q^{pe-} q^{-ra} q^{et}* (B)
 31¹bc: *c*. (BC)
 31⁴bc: *c*. (BC)
 31⁷⁻⁸bc: *m* (BC)
 32¹bc: *m m* (C)
 33³⁻⁸ CII underlay: *q^{me-} q^{-a} c^{for-} c^{-mo-} q^{-sa-} q⁻* (B)
 33¹⁻⁸bc: *qeb qc cg qeb* (C)
 33⁵⁻⁸bc: *qeb qc cg* (B)
 33⁹⁻¹⁰ CII rhythm: *c c* (C)
 34¹⁻² CII: *cg^{pro-} cc^{pe-}* (C)
 35⁶⁻⁷bc rhythm: *c c* (B)

LATIN TEXTS AND TRANSLATIONS¹

1 Cantate Jehovae

Cantate Jehovae cantionem nova quia mirabilia fecit
 et salutem ipsi suppeditavit dextera sua brachiumque sanctum ejus.
 Jubilate Deo omnis terra: resonate, ovate,
 et psallite Jehovae et cithara voce psalmi.
 Buccinis, sono tubae jubilate coram rege iste Jehovae.
 Boet mare et plentitudo ejus orbis
 et qui habitant in eo simul montes ovent coram Jehovae
 nam venit ad regendum terra regit orbem justia et populum rectitudine.

Psalm 98: verses 1, 4-9
 Latin of Tremellius-Junius, 1580, adapted

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.

2 Servus tuus

Servus tuus sum ego da mihi intellectum ut sciam testimonia tua. Alleluia.
 Tempus faciendi Domine, dissipaverunt legem tuam.

Psalm 118, vv. 125-126
 Vulgate

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.

3 Gloria tibi

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

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 nosset 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 confractus, non divisus
integer acceptur.

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

St. Thomas Aquinas (1225-1274)

Words written c. 1264: the final portion (vv. 21-24) of the 24-verse hymn sequence, 'Lauda Sion', used in the Roman Missal for the Feast of Corpus Christi. Child sets five stanzas: 21, 1, 14-16, 1 (repeat).

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.

Joel 1. 8, 9, 12, 13

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 miseros;
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 spem collocamus,
 in Te fac ut gaudeamus in aeternum, O bone Deus.
 Cito confundantur qui Tibi adversantur,
 Jehova Deus ultionis
 libera ecclesiam ab omnibus malis, a labe peccatorum.
 Eripe nos ab infelici laqueo peccatorum nostrorum.

Parte seconda

Ut populus Tuus laetetur in Te, triumphet 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 inveneritis 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 [*'plena 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.

[Bride:] 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. 2-9²

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:
 praevalui 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)

MOTETS BY CHRISTOPHER GIBBONS

35 Celebrate Dominum *Cantica Sacra II (1674)*

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 Gloriam
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 spiritus
ubi est certa securitas,
et segura aeternitas,
et aeterna tranquillitas,
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
teach 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)**

1. Canite Jehovae canticum novum,
canite Domino universa terra.
3. Narrate in gentibus honorem ejus
in omnibus populis mirabilia ejus opera.
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, a8:** see **37**, (with ‘Gloria Patri’, **4**)

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

Let 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